

DOCTOR WHO 5

Episode 1

By

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Goldenrod Revisions

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1 OMITTED

THRU

8

9 EXT. AMELIA'S GARDEN -- JUNE 1996 NIGHT

1

THRU

8

9

Panning round a fairly big garden. Bit neglected, overgrown, creepy. There's an old, battered garden shed, then -

Amelia's house. Like the garden, it's old, bit run down. Ordinary, but a bit spooky.

AMELIA

(V.O.)

Dear Santa. Thank you for the dolls, and pencils and the fish.

CUT TO:

10 OMITTED

THRU

13

14 INT. AMELIA'S HOUSE - AMELIA'S BEDROOM -- 1996 NIGHT 14

AMELIA, kneeling at the end of her bed, praying to Santa. Around her, a very ordinary little girls bedroom.

AMELIA

It's Easter now so I hope I didn't wake you - but honest, it's an emergency. There's a crack in my wall.

She sneaks one eye open to look at:

The wall opposite Amelia's bed. A crack runs along it. Just an ordinary hairline crack in the plaster, like you could see in any house. It runs the length of the wall, a little wider in the middle. It curves, like a crooked smile.

Closes her eye again.

AMELIA (CONT'D)

Aunt Sharon says it's just an ordinary crack, but I know it's not, cos at night there's voices. So please, please could you send someone to fix it. Or a policeman. Or ...

She's trailing off because - faintly, from outside - there's a new noise on the wind. The TARDIS! Louder and louder!

(CONTINUED)

14 CONTINUED:

14

But it's going wrong - grinding and protesting and wheezing.

Amelia stares. What is that, *what??*

Louder and louder and --

CRASH!!

Something has landed outside!!

Amelia - frozen for a moment. Then quickly reclasps her hands, recloses her eyes --

AMELIA (CONT'D)

Back in a moment!

-- then dashes to the window, throws open the curtains, shines her torch out into the garden, illuminating --

PRAC FX: The garden shed is gone, destroyed - one wall of it is slowly toppling over. And half buried in the remains, smoking, lying on it its back like it just fell from the sky --

The TARDIS!

On Amelia staring, wide eyed.

Amelia's POV: closer on a detail - the word POLICE above the doors.

Amelia glances up at the stars - wow! That's service! Looks back to the TARDIS - almost without knowing why, she's breaking into a delighted grin...

FX: The opening scream of the music as we zoom right into her face, then right into her eye, then through her eye and into --

THE NEW TITLE SEQUENCE

15 EXT. AMELIA'S GARDEN -- 1996 NIGHT

15

The TARDIS lies there in the smashed remains of the garden shed. It's charred and smoking (PRAC FX), like it got a bit burned on re-entry.

Little AMELIA is approaching nervously through the garden, clutching her torch. She shines the torch on the big blue box - the base of which is facing her. She reaches out, touches it. Ow! Hot!

She stars at the huge blue box, wonderingly, and --

(CONTINUED)

15 CONTINUED:

15

WHAM!!

The police box doors fly open, up the way, falling outward like the flaps in the top of a jack-in-the-box. Light and smoke streams up from within (PRAC FX).

Amelia: falters back a few steps. What is this, what's happening. Frightened, but doesn't run, keeps watching.

A rope flies up from inside the box, something heavy attached to the end. It thuds into grass at Amelia's feet - she startles back. A grappling hook!

The rope tightens, the grappling hook is dragged back, catches on the TARDIS base, anchors there. The rope and hook strain and shift, taking the weight of something. Someone is climbing up!

Grunts and scuffles from within. Then a hand gripping on to the edge of the base, then another hand, and then, a face! THE DOCTOR.

His hair is soaking wet, his eyes are wild and dancing. And he's looking right at Amelia.

Amelia stares back at him. A silence.

THE DOCTOR

Can I have an apple?

Amelia: what? *What??*

THE DOCTOR (CONT'D)

All I can think about, apples. I love apples. Maybe I'm having a craving. That's new, never had cravings before.

The Doctor has pulled himself up, so he's straddling the edge of the TARDIS base. He's still in the old Doctor's clothes, but they're torn and wet through. The jacket is gone, the tie hangs loose, the shirt is in tatters: but somehow, on this new man, it works - a pirate climbing from the wreckage.

He looks down in into the TARDIS.

THE DOCTOR (CONT'D)

Whoah! Look at that!

AMELIA

Are you okay.

(CONTINUED)

15 CONTINUED: (2)

15

THE DOCTOR

Just had a fall. All the way down
there, right to the library - helluva
climb back up.

AMELIA

You're soaking wet.

THE DOCTOR

I was in the swimming pool.

AMELIA

You said you were in the library.

THE DOCTOR

So was the swimming pool.

Amelia shines her torch on the TARDIS, sees the word
POLICE above the doors.

AMELIA

Are you a policeman?

THE DOCTOR

Why, did you call a policeman?

AMELIA

... did you come about the crack in my
wall?

THE DOCTOR

What *craaaaaaaaaaa* --

Suddenly the Doctor is spasming, a great gasp of pain.
He topples from the TARDIS, crashes to the ground,
doubled in pain. Amelia dashes to his side.

AMELIA

Are you all right?? Mister??

The Doctor is struggling into a sitting position.

THE DOCTOR

I'm fine, it's okay. This is all
perfectly normaaaaaaaa --

He's spasming again, throws back his head --

FX: a little spiral of golden mist floats out of his
mouth, coils into the air, drifts up into the night sky
(just like with David in The Christmas Invasion.)

Amelia watches the mist drift off, looks back down at the
Doctor. In wonder.

(CONTINUED)

15 CONTINUED: (3)

15

AMELIA

Who are you?

The Doctor is staring at his hands.

FX: his hands, glowing slightly (like Chris in The Parting Of The Ways.)

THE DOCTOR

I don't know yet. I'm still cooking.
Does it scare you?

AMELIA

No, it just looks a bit weird.

THE DOCTOR

No, no! The crack in your wall - does it scare you?

AMELIA

Yes.

THE DOCTOR

Well then! No time to lose!

(Leaps to his feet)

I'm the Doctor! Do everything I tell you, don't ask stupid questions, and don't wander off. Follow me!

He turns and strides dramatically --

-- crack! straight into a tree. He drops to the ground. Amelia approaches. He's flat on his back, seemingly unconcerned.

AMELIA

You all right?

THE DOCTOR

Early days - steering's a bit off.

CUT TO:

16

EXT/INT. AMELIA'S GARDEN/AMELIA'S HOUSE - KITCHEN -- 1996 NIGHT

Different angle on the garden, the TARDIS - the doors still hanging open, still smoking (PRAC FX) - half buried in the remains of the garden shed.

-- pulling back to see this over a bowl of fruit on a window sill. AMELIA picks up the bowl, takes it to --

(CONTINUED)

16 CONTINUED:

16

-- THE DOCTOR: standing just inside the opened door, like he's been led in and left - he looks out of place and lost.

AMELIA

If you're a doctor, why does your box say Police?

He takes an apple from the bowl, takes a big, chomping bite - and explosively spits it out again.

THE DOCTOR

That's disgusting, what is that??

AMELIA

An apple.

THE DOCTOR

Apples are rubbish, I hate apples!

AMELIA

You said you loved them.

THE DOCTOR

No, no, I love *yoghurt*! Yoghurt's my favourite, gimme yoghurt!

He grabs a little carton of yoghurt, rips off the foil and knocks it back --

-- spits it all out, explosive.

THE DOCTOR (CONT'D)

What was *that*??

AMELIA

Yoghurt.

THE DOCTOR

I *hate* yoghurt, it's just stuff with bits in.

AMELIA

You said it was your favourite.

THE DOCTOR

New mouth, new rules - it's like eating after cleaning your teeth, everything tastes *wroooooooooooooong*!

He spasms again, jackknifing in pain, clutching his head.

AMELIA

What is it, what's wrong with you?

(CONTINUED)

16 CONTINUED: (2)

16

He's already on his feet again,

THE DOCTOR

Wrong with *me*?? It's not my fault, why
can't you give me any decent food??
You're Scottish - fry something!

Now, jump cuts, fast...

CUT TO:

Amelia, standing on a chair at the cooker, apron on,
frying bacon in a pan. The Doctor is watching at her
shoulder (he has towel now, is drying himself.)

THE DOCTOR (CONT'D)

Bacon! Love bacon!

CUT TO:

The Doctor at the table taking a mouthful of bacon -
spits it out.

THE DOCTOR (CONT'D)

Bacon! That's bacon, are you trying to
poison me?

CUT TO:

Amelia back at the cooker, now with a pan of beans.

THE DOCTOR (CONT'D)

Ah, you see, beans! That's what it's
all about, beans!

CUT TO:

The Doctor at the sink, spitting out the beans.

THE DOCTOR (CONT'D)

Beans are evil! Bad, bad beans!

CUT TO:

Amelia, now buttering some bread.

THE DOCTOR (CONT'D)

Bread and butter, now you're talking,
can't go wrong with bread and butter!

CUT TO:

16A EXT. AMELIA'S HOUSE -- 1996 NIGHT

16A

Amelia's front door flies open, and THE DOCTOR throws the bread and butter out into the night.

THE DOCTOR
And *stay* out!

CUT TO:

16B INT. AMELIA'S HOUSE - KITCHEN -- 1996 NIGHT

16B

THE DOCTOR pacing now. AMELIA is looking in the fridge again. (The kitchen, by now, is a helluva mess.)

AMELIA
We've got some carrots.

THE DOCTOR
Carrots? Are you insane??
(Joins her at the
fridge)
No wait, hang on. I know what I need -
I need, I need, I need ...

He turns triumphant, holding up two items.

THE DOCTOR (CONT'D)
Fish fingers and custard!!

CUT TO:

17 INT. AMELIA'S HOUSE - KITCHEN -- 1996 NIGHT

17

Few minutes later. THE DOCTOR is tucking in - dunking fish fingers in a bowl of custard. Across the table, AMELIA is eating from a tub of ice cream, and watching him - little bit scared, little bit thrilled. A midnight feast with a mysterious stranger.

THE DOCTOR
Fish custard! This is mine, I invented
this.

AMELIA
You're funny!

THE DOCTOR
Am I? Good! Funny's good! What's your
name.

AMELIA
Amelia Pond.

(CONTINUED)

17 CONTINUED:

17

THE DOCTOR

That's a brilliant name. Amelia Pond, like a name in a fairy tale. Are we in Scotland, Amelia?

AMELIA

No. We had to move to England. It's rubbish.

THE DOCTOR

So what about your Mum and Dad then? Are they upstairs? Thought we'd have woken them by now.

AMELIA

I don't have a Mum and Dad. Just an Aunt.

THE DOCTOR

I don't even have an Aunt.

AMELIA

You're lucky.

THE DOCTOR

I know. So your Aunt - where is she?

AMELIA

She's out.

THE DOCTOR

And she left you all alone?

AMELIA

(A defiant look)

I'm not scared.

THE DOCTOR

Course you're not. You're not scared of anything! Box falls out of the sky, man falls out of box, man eats fish custard - and look at you! Just sitting there. So you know what I think?

AMELIA

What?

THE DOCTOR

Must be a helluva scary crack in your wall.

(CONTINUED)

17 CONTINUED: (2)

17

On Amelia - smile has gone. Like even mentioning the crack chills her.

CUT TO:

18 INT. AMELIA'S HOUSE - AMELIA'S BEDROOM -- 1996 NIGHT 18

On the crack in the wall. The Doctor's shadow falls over it.

On THE DOCTOR as he stares thoughtfully at the crack. He licks his fingers, senses the little cold draft. Then raps on the wall with his fist.

AMELIA has appeared at the door, an apple in her hand.

THE DOCTOR

You've had some cowboys in here. Not actual cowboys. Though that can happen.

She's holding the apple out - there's a smiling face crudely cut into it.

AMELIA

I used to hate apples. So my Mum put faces on them.

THE DOCTOR

(Stuffing it in his pocket)

She sounds good, your Mum. I'll keep it for later.

(Rapping on the wall)

This wall is solid and the crack doesn't go all the way through it ... so here's a thing - where's the draft coming from?

The Doctor is now sonicating the crack. He checks his readings.

THE DOCTOR (CONT'D)

Wibbly wobbly, timey-wimey. You know what this crack is?

AMELIA

What?

THE DOCTOR

It's a crack, but I'll tell you something funny - if you knocked this wall down, the crack would stay put. Cos the crack isn't in the wall.

(CONTINUED)

18 CONTINUED:

18

AMELIA

Where is it then?

THE DOCTOR

Everywhere. In everything. It's a split in the skin of the world ... two parts of space and time that should never have touched, pressed together ... right here in the wall of your bedroom.

He presses his ear against the crack. Frowns.

THE DOCTOR (CONT'D)

Sometimes, can you hear ...

AMELIA

A voice. Yes.

The Doctor takes a glass of water from Amelia's bedside table, tosses the water on the floor, presses the glass to the wall and listens at it.

What he hears:

TANNOY VOICE

Warning: prisoner zero has escaped.

THE DOCTOR

Prisoner zero?

AMELIA

Prisoner zero has escaped - that's what I heard. What does it mean?

THE DOCTOR

It means that on the other side of this wall, there's a prison. And they've lost a prisoner. And do you know what that means?

AMELIA

What?

THE DOCTOR

You need a better wall.

He starts clearing stuff away from the wall.

THE DOCTOR (CONT'D)

The only way to close the breach is to open it all the way - the forces will invert and it'll snap itself shut ... or ...

(CONTINUED)

18 CONTINUED: (2)

18

AMELIA

Or what?

THE DOCTOR

(Fiddling with his
screwdriver)

You know when grown-ups tell you
everything's going to be fine, and you
think they're probably lying to make you
feel better?

AMELIA

Yes.

THE DOCTOR

Everything's going to be fine.

He gently moves Amelia behind him, shielding her. He
raises his screwdriver, sonics.

FX: And the crack starts to spread. The material of the
wall doesn't seem to move or shift in any way but the
crack widens across it. Wider, wider, gaping on
darkness --

-- just visible in the dimness, a prison cell. No
details at all, just the vaguest of shapes. (We REALLY
need to be unable to make out anything, not size, not
shape. One stop shot of a dark field, cos we don't want
that unrealistic blackness.)

And then that serene voice, distant, echoing from the
Zero Prison ...

TANNOY VOICE

Warning: the Prisoner Zero has escaped.

The Doctor steps forward, curious as ever.

THE DOCTOR

Hello? Hello, is anybody -

And *SQUELCH!!*

FX: Horror shot: filling the crack: vast, quivering,
liquid - a giant eye!! An eye the size of a wall.

FX: It looks like an ordinary human eye, but monstrous
and huge. The pupil darting about, fixing on the Doctor.

AMELIA

What is that??

(CONTINUED)

18 CONTINUED: (3)

18

FX: Closer on the giant pupil: a blue light flares briefly in it - and the Doctor gasps and staggers, clutching his side.

AMELIA (CONT'D)

Doctor!

FX: On the Eye: the crack shimmers (just the contours of the crack, not the eye) and shrinks, faster and faster, until there's nothing but a wall. Just a clean, clear wall. No crack.

THE DOCTOR

There! Told you it would close. Good as new.

AMELIA

What was that thing? Was that Prisoner Zero?

The Doctor is clutching at his side, pulling from his pocket, the psychic paper. (FX) The little wallet is glowing the same blue as we saw in the eye.

THE DOCTOR

No. I think that was Prisoner Zero's guard. Whatever it was, it sent me a message - psychic paper, takes a lovely little message.

(Reads aloud)

"Prisoner Zero has escaped." But why tell us.

(New thought,
disturbing)

Unless...

AMELIA

Unless what?

THE DOCTOR

Unless Prisoner Zero escaped through here. But he couldn't have, we'd know.

He tails off, looks around, frowning, troubled. He steps out on to the landing again...

CUT TO:

19 OMITTED
AND
2019
AND
20

21

INT. AMELIA'S HOUSE - LANDING -- 1996 NIGHT

21

- looks around, thoughtful. It's a long, thin landing. Several doors all closed. Slanting moonlight - suddenly this place is *creepy*!

Panning round the landing: a detail - one of the doors, right at the end of the landing (mystery door). Just an ordinary door. We end on this door - no fuss about it, just an incidental detail.

THE DOCTOR, frowning at it, like a thought is forming -

THE DOCTOR

It's difficult. Brand new me, nothing works yet ... but there's something I'm missing - in the corner of my eye ...

And suddenly he's interrupted by a sound. From outside, like the tolling of an unearthly bell (experts will recognise the cloister bell.)

THE DOCTOR (CONT'D)

No no no no no no!!

He's already racing down the stairs - Amelia right behind him.

CUT TO:

22

EXT. AMELIA'S GARDEN -- 1996 NIGHT

22

THE DOCTOR and AMELIA come racing out of the house, towards the TARDIS. Golden light and maybe steam are still blasting out of the opened doors (PRAC FX) -

THE DOCTOR

I've got to get back in there - the engines are phasing, it's gonna burn!

He goes to the grappling hook, detaches it from the TARDIS base, starts working to free the rope from the hook.

AMELIA

But it's just a box! How can a box have engines?

THE DOCTOR

It's not a box, it's a time machine.

The Doctor jumps on to the TARDIS again. He threads the end of the rope through the glazing bars on one set of the (broken) door windows.

(CONTINUED)

22 CONTINUED:

22

AMELIA

What, really? A real one? You've got a real time machine??

THE DOCTOR

Not for much longer, if I can't get her stabilized. Five minute hop into the future should do it.

AMELIA

Can I come?

He's now pulled the rope through the glazing bars, tied it off round the other set of glazing bars (the windows are now linked such that if you pulled on the rope from the interior of the TARDIS, the doors would close behind you).

THE DOCTOR

Not safe in here, not yet.

Five minutes. Gimme five minutes, I'll be right back.

AMELIA

People always say that.

The Doctor looks down at her - he smiles. A proper Doctor smile.

THE DOCTOR

Am I people? Do I even look like people. Trust me - I'm the Doctor.

And he steps backwards, dropping down into the depths of the TARDIS, the rope snaps tight and his weight slams shut the TARDIS door.

And for a moment, nothing. Then *boom!* and the great, grinding engines heave into life, and (FX) the TARDIS fades from view.

Amelia, staring: *oh my god oh my god oh my god!!* And she races to the house -

CUT TO:

23 INT. AMELIA'S HOUSE - AMELIA'S BEDROOM -- 1996 NIGHT 23

AMELIA comes tearing into her bedroom. She grabs a tiny little suitcase from under her bed. Starts throwing stuff into it - clothes, a dolly, a toothbrush ...

Beyond her, we can see through her opened door, the mystery door we held on earlier.

(CONTINUED)

23

CONTINUED:

23

We close in on it slightly - just enough to give a tiny emphasis.

We pan with Amelia as she dashes to the wardrobe, grabs some more clothes, pan with her back to the case - over her shoulder see that the mystery door is now slightly ajar ...

She slams the case, goes racing out - past the mystery door, which we hold on. It is now fully open ...

CUT TO:

24

EXT. AMELIA'S GARDEN -- 1996 NIGHT

24

She comes racing out of the house again, now clutching her suitcase and wearing a coat and a little hat over her night clothes. She races over to where the TARDIS lay, sets down her case, sits on it. And waits.

CUT TO:

25

EXT/INT. AMELIA'S GARDEN/AMELIA'S HOUSE - KITCHEN -- 1996 NIGHT

... now pulling back through the kitchen window, still looking at the tiny figure, waiting in the garden. Holding a moment, then --

- *whoosh*, a dark figure darts through the foreground - sudden and shocking.

We pan, as if to follow, only in time to see the opened front door, leading out to the garden.

We pan from this to the kitchen clock. It's half past eleven.

DISSOLVE TO:

26

INT. AMELIA'S HOUSE - KITCHEN -- JUNE 2008 DAY

26

The same shot, the same clock. But now sunshine is blazing across it. And it says twenty past ten. From off, the grinding engines of the TARDIS ...

CUT TO:

27

EXT. AMELIA'S GARDEN -- 2008 DAY

27

The sun, blazing over the garden, as the (PRAC FX) wind whips, engines grind, and (FX) the TARDIS materialises. This time, closer to the house.

(CONTINUED)

27

CONTINUED:

27

THE DOCTOR comes stumbling out the door, fiery light blasting round him, smoke billowing (PRAC FX). He has a hankie pressed over his mouth, and he's coughing.

THE DOCTOR

Amelia!!

He looks round wildly, urgently. And he sees the sun. Daylight - it's *hours* later!

And he's racing towards the house. He sonics the door.

THE DOCTOR (CONT'D)

Amelia, I worked out what it was. I know what I was missing. You've got to get out of there!!

CUT TO:

28

INT. AMELIA'S HOUSE - LANDING -- 2008 DAY

28

THE DOCTOR comes tearing up the stairs.

THE DOCTOR

Amelia?? Amelia, are you all right?
Are you there?

He goes straight to the mystery door. Sonics it, checks the reading.

We change shot: POV of someone cracking open a door further along the landing - the Doctor sonicicing.

THE DOCTOR (CONT'D)

Prisoner Zero is here! Do you understand me? Prisoner Zero is -

The floor creaks behind, he starts to turn -

- a super-fast shot of a cricket bat swinging towards him - *THUNK!*

On the Doctor, as he crashes to the floor, lies still.

CUT TO:

29

EXT. LEADWORTH HOSPITAL -- 2008 DAY

29

- an ambulance zooms past us, out of shot, revealing: a hospital. Big, gloomy Victorian building. We pan up it, to the top row of windows. (First floor)

CUT TO:

30 INT. LEADWORTH HOSPITAL - TOP FLOOR CORRIDOR -- 2008 DAY 30

On the two of them, walking along. DR. RAMSDEN, fifties, kindly but at the moment a bit exasperated. RORY WILLIAMS - young, good looking, a male nurse.

CUT TO:

31 INT. LEADWORTH HOSPITAL - COMA WARD -- 2008 DAY 31

A ward with eight beds - hi tech, all blue lighting, and beeping monitors.

The room itself - tall and fine, stately windows. Like it was something else once. Grand, grave, and silent.

The PATIENTS - all unconscious, lying there, eerily inert. Each one is hooked up to monitoring equipment at the side of the bed. The machinery sighs and beeps and clicks - otherwise the room is hushed and sombre, like a church.

Standing in the middle, looking round them: DR. RAMSDEN. He glances at RORY.

DR. RAMSDEN

So. They all called out at once, that's what you're saying. All of them, all the coma patients. You understand that these people are all comatose, don't you? They can't speak?

RORY

Yes, Dr. Ramsden.

DR. RAMSDEN

Then why are you wasting my time.

RORY

Because they called for you.

DR. RAMSDEN

Me??

And then, from behind him, a rasping, barely used voice:

PATIENT

Doctor.

He turns. All the patients, still inert, but whispering, mumbling ...

(CONTINUED)

31 CONTINUED:

31

PATIENTS
Doctor ... Doctor ... Doctor ...

CUT TO:

32 INT. AMELIA'S HOUSE - LANDING -- 2008 DAY

32

A blurry shot, resolving to -

THE DOCTOR, sprawled on the floor. He stirs, murmurs.

AMY
(From off)
White male, mid-thirties, breaking and entering. Send me some back-up, I've got him restrained.

The Doctor, struggling to sit up now, finds his hand, cuffed to the radiator. He looks blearily at this.

AMY (CONT'D)
Oi, you! Sit still.

He looks round. He's still on Amelia's landing (cuffed to the radiator at the far end from the mystery door.) The Doctor looks to see -

A POLICEWOMAN. Young, in her twenties, very pretty, English accent - and looking sternly down at him. She's been talking into her radio.

THE DOCTOR
Ohh!
(Feeling at his head)
Cricket bat! I'm getting cricket bat.

AMY
You were breaking and entering -

THE DOCTOR
(Leaping up, energised)
That's much better, thanks. Brand new head, just what it needed.

AMY
You want to shut up now - I've got back-up on the way!

THE DOCTOR
I can swim! I'm a really good swimmer now. Oh, and excellent at football - that's new! Eyesight, welcome back! Right handed, blood pressure's down bit.
(MORE)

(CONTINUED)

32 CONTINUED:

32

THE DOCTOR (CONT'D)

Ooh, nice kidneys - hang on, no, wait -
you're a policewoman.

AMY

You're breaking and entering - you see
how this works?

THE DOCTOR

But what are you doing here?
Where's Amelia?

AMY hesitates - looks curiously at him.

AMY

Amelia Pond?

THE DOCTOR

Yeah, Amelia, little Scottish girl,
where is she? I promised her five
minutes - but the engines were phasing,
I suppose I must have gone a bit far --
(Off her troubled look)
Has something happened to her?

AMY

Amelia Pond hasn't lived here in a long
time.

THE DOCTOR

How long?

She looks at him, curious, tilting her head - like she's
bemused he doesn't know.

AMY

Six months.

THE DOCTOR

No! No, no, I can't be *six months* late -
I said five minutes! I promised.

Amy is looking shrewdly at him - again, like she's
intrigued he doesn't know.

THE DOCTOR (CONT'D)

What happened to her? What happened to
Amelia?

She says nothing. Just looks at him.

The Doctor's eyes go to the mystery door at the end of
the corridor. He's pale now - this is bad. This is
really bad. No! No!!

(CONTINUED)

32 CONTINUED: (2)

32

Amy is back on her radio.

AMY

Sarge, it's me again. Hurry it up, this guy knows something about Amelia Pond

...

CUT TO:

33 INT. LEADWORTH HOSPITAL - COMA WARD -- 2008 DAY

33

RORY, DR. RAMSDEN - the PATIENTS silent now. Dr. Ramsden is examining one of the patients.

DR. RAMSDEN

I don't think they were even conscious.

On the coma patient. A bulky, plump man - BARNEY COLLINS.

DR. RAMSDEN (CONT'D)

This is Barney. Handyman, lived alone, he's a bit ... well, individual. Only friend was his dog, actually. Bit sad.

We pan to the bedside table, where there is a scatter of personal effects - including a photograph of a big dog.

RORY

Dr. Ramsden ... there's another sort of funny thing ...

Dr. Ramsden turns, looks wearily at him.

DR. RAMSDEN

Yes, I know. Dr. Carver told me about your conversation. We've been very patient with you, Rory - you're a good enough nurse, but for God's sake ... !

RORY

I've seen them.

DR. RAMSDEN

These patients are under 24 hour supervision - we know if their blood pressure changes. You haven't seen them wandering about the village, that's not possible - why are you giving me your phone?

He's holding his mobile phone out to him. (It's a very modern phone - like an iPhone. One of those ones that's also a personal computer.)

(CONTINUED)

33 CONTINUED:

33

RORY
It's a camera too.

He stares at him, annoyed now - and his pager goes off. He checks it. As he turns to go.

DR. RAMSDEN
You need some time off. A lot of time off. Start now!

He goes.

On Rory: *so frustrated.*

CUT TO:

34 INT. AMELIA'S HOUSE - LANDING/BEDROOM 5 -- 2008 DAY 34

AMY is at the window, seemingly looking out for her back-up.

THE DOCTOR
I need to speak to whoever lives in this house *right now!*

AMY
I live here.

THE DOCTOR
But you're the police.

AMY
Yeah, and this is where I live. You got a problem with that??

THE DOCTOR
How many rooms?

AMY
... I'm sorry, what?

THE DOCTOR
On this floor. How many rooms on this floor? Count them for me now.

AMY
Why?

THE DOCTOR
Because it will change your life.

On Amy - a little freaked now. He's so deadly serious.

(CONTINUED)

34 CONTINUED:

34

AMY

Four. One, two, three, four.

She's pointed to each door in turn -

- except the one at the end of the landing - the one directly behind her (mystery door).

THE DOCTOR

... Five.

AMY

Five?

THE DOCTOR

Look!

On Amy: and suddenly it's like she *knows* what he's talking about. Like her neck is prickling.

AMY

Look where?

THE DOCTOR

Exactly where you don't want to look - where you *never* want to. The corner of your eye. Look *behind* you.

Amy: haunted now. Doesn't want to listen - can't help it. Slowly, she turns ...

The door. Just a door - but somehow sinister.

She's jolted back a step. Like seeing the door is an *impact*.

AMY

That's ... that's not possible. How's that possible ...

She falters back a step. Afraid now, really afraid.

THE DOCTOR

There's a perception filter all round the door. Sensed it the last time I was here - should've seen it. I wasn't ready, I'm still not!

AMY

But that's a whole room. That's a whole room I've never even noticed.

(CONTINUED)

34 CONTINUED: (2)

34

THE DOCTOR

The filter stops you noticing. Something came here a while ago, to hide. It's still hiding. And you need to uncuff me now.

She barely glances at him, still staring, transfixed, at the door.

AMY

I don't have the key. I lost it.

THE DOCTOR

How can you have lost it -- stay away from that door!!

She is stepping towards the door, reaching for the doorhandle.

THE DOCTOR (CONT'D)

Do not touch that door!

Her hand is on the doorhandle.

THE DOCTOR (CONT'D)

Listen to me. Do not open that -

She is already opening - slowly - the door.

THE DOCTOR (CONT'D)

Why does no one ever listen to me?? Do I just have a face that nobody listens to? Again??

On Amy: staring into the shadowed room, face set.

THE DOCTOR is flailing at the end of his chain now, frantic, clawing at the cuff.

THE DOCTOR (CONT'D)

My screwdriver, where is it?

(Looking frantically round the floor)

Silver thing, blue at the end - where did it go?

On Amy, slowly stepping into the room. Looking around.

THE DOCTOR (CONT'D)

Stay out of there!!

We stay with the Doctor's POV; he's too far away, can't see round the door into the room.

(CONTINUED)

34 CONTINUED: (3)

34

AMY

There's nothing here ...

THE DOCTOR

Whatever's in there, stopped you seeing
the whole room. What makes you think
you could see *it*?In the room (peeling wallpaper, old boxes, bare
floorboards): on Amy, looks down, sees something.

AMY

Silver, blue at the end ... ?

THE DOCTOR

My screwdriver, yeah.

AMY

It's here.

On the Doctor: *what?* He glances at the opened door -
there's a gap at the foot, just enough.

THE DOCTOR

... Must have rolled under the door.

AMY

Yeah. Must have.

Pulling out from the screwdriver: it's not lying on the
floor, it's lying on a table at the far end of the room.

AMY (CONT'D)

And then it must have jumped up on the
table ...

The Doctor: chilled to the bone, helpless.

THE DOCTOR

Get out of there.

AMY

But there's no one *here* ...

She takes a hesitant step towards the table --

FX: - revealing, behind her *something* hanging from the
ceiling. A translucent tendril, like a giant string of
drool hanging down, ending in a bunched little face,
beady little eyes, and a grinning, greedy beak of a
mouth, crammed with fangs. The whole thing transparent -
like it's made of sluggishly flowing glass.

(CONTINUED)

34 CONTINUED: (4)

34

FX: - and as quickly as we see it, it moves out of sight again, slipping behind Amy's head. It's inches from her, moving perfectly to stay exactly behind her.

Amy has picked up the screwdriver, looks at it curiously. There's something sticky on it - fluid. She tries to rub it off.

THE DOCTOR

(During above)

Okay, thinking, come on. It's got perception filters - came through a tiny little crack, so it's probably a multi-form, yeah, got to be a multi-form ...

AMY

Funny looking screwdriver.

THE DOCTOR

Hilarious. Get *out of there*.

She's looking at the sticky substance on her fingers

Amy turns, looking around -

FX : - and we see the Face Tendril moving, sinuous and eerily fast, like a fish flicking through water, constantly positioning itself directly behind her head, never more than inches away from her.

- Amy looks one way, then the other -

FX: - the Face Tendril switching one way, then the other, so fast, grinning at her ear.

THE DOCTOR (CONT'D)

What is it? What are you doing?

AMY

There's nothing here, but - but ...

THE DOCTOR

Corner of your eye?

AMY

What is it?

THE DOCTOR

Don't try to see it. If it knows you've seen it, it will kill you.

FX: She turns and turns. The Face Tendril flicks and darts and grins.

(CONTINUED)

34 CONTINUED: (5)

34

Amy hesitates - then does a double-take, turning as fast as she can - and comes face to face with the tendril!!

THE DOCTOR (CONT'D)

(From off)

Don't look at it. *Do ... not ... look.*

AMY

Too late!

THE DOCTOR

Get out!!

And Amy is flinging herself forward, through the door, slams it behind her!

THE DOCTOR (CONT'D)

Gimme that!

She races to him, gives him the screwdriver. The Doctor levels it at the door, sonics. The door clicks. -

- and the screwdriver seems to sputter a bit. He's trying to sonic his cuff - the sonic sounds wrong, off-key, warbling.

AMY

Will that door hold it?

THE DOCTOR

Oh, yeah, course! It's an interdimensional multi-form from outer space - they're all terrified of wood.

(Slapping the screwdriver)

Come on! What's the bad alien done to you?

AMY

What's that?? What's it doing.

The door: fierce white light glowing from all round it.

THE DOCTOR

I dunno, getting dressed. Run! Just go! Your back-up's coming, I'll be fine.

AMY

There is no back-up.

THE DOCTOR

I heard you on the radio, you called for back-up!

(CONTINUED)

34 CONTINUED: (6)

34

AMY

I was pretending, it's a pretend radio.

THE DOCTOR

But you're a policewoman!

AMY

*I'm a kissogram!*The Doctor: *what??*And *wham!*

- and with shocking suddenness the door is knocked flat out of its frame (PRAC FX) crashing to the floor.

POV from the door: on the Doctor (still cuffed to the radiator) and Amy. Staring!

The Doctor and Amy's POV: out of the door, shambling, a little awkward ...

... A MAN AND HIS DOG (a big dog, like a doberman). The man is big, cumbersome, in romper-suit workman's overalls. He has a big, round face, and slightly dazed, fixed smile. In one of his big clumsy hands he grips a dog lead. And he's the same man as we saw in the coma ward - BARNEY COLLINS. And the dog is the dog we saw in the photograph.

Both the dog and the man come to a halt at the same moment. They stare, blankly, at the Doctor and Amy.

AMY (CONT'D)

But it's just - ...

THE DOCTOR

No, it isn't.

AMY

Who are you?

THE DOCTOR

Look at the faces.

The DOG-MAN (as we'll call him) just stares at them, dead-eyed. A long, muttering growl from the dog. It starts building ...

AMY

It's just a man and a dog.

THE DOCTOR

Look at the faces!

(CONTINUED)

34 CONTINUED: (7)

34

... and the growl becomes a bark - but it's Barney Collins who barks. Amy stares in astonishment - the man, not the dog, barking.

AMY

What ... sorry, but what
... ?

FX: The Man's face, then the Dog's face - their heads move eerily in exact unison, questing, tilting.

THE DOCTOR

It's all one creature - one creature disguised as two. Clever old multi-form - a bit of a rush job, though. Got the voice a bit muddled, did you? Mind you, where d'you get the pattern from - you'd need a psychic link, a live feed, how'd you fix that?

CUT TO:

35 INT. LEADWORTH HOSPITAL - COMA WARD -- 2008 DAY

35

On the SAME MAN, BARNEY COLLINS, comatose, in the bed. We are close in on his hands - they are shaking, very slightly.

CUT TO:

36 INT. AMELIA'S HOUSE - LANDING -- 2008 DAY

36

FX: The DOG-MAN is looking at THE DOCTOR and AMY - again the heads moving in eerie unison --

-- and they both start to shamble towards the Doctor and Amy. The Man barks again -

FX: - and he starts to open his mouth. It is crammed with glittering teeth - just like the Face Tendril we saw in the room.

AMY

What's it going to do to us?

THE DOCTOR

A bad thing, it's usually a bad thing.

(To Dog-Man)

Stay boy! Her and me, we're safe. Want to know why? She sent for back up!

AMY

I didn't send for back-up.

(CONTINUED)

36 CONTINUED:

36

THE DOCTOR

I know, that was a clever lie to save our lives.

(To the Dog-Man)

Okay, yeah, no back-up - and *that's* why we're safe. Alone we're not a threat to you. If we had back up, *then* you'd have to kill us.

And suddenly, from outside, a booming voice:

BOOMING VOICE

(V.O.)

Attention Prisoner Zero. The human residence is surrounded. Attention Prisoner Zero. The human residence is surrounded.

AMY

What's that?

THE DOCTOR

Well. That would be back-up.

(To the Dog-Man)

Okay, one more time - we *do* have back-up, and *that's definitely* why we're safe.

BOOMING VOICE

(V.O.)

Prisoner Zero will vacate the human residence, or the human residence will be incinerated.

THE DOCTOR

... safe apart from, you know, incineration.

The Dog-Man (teeth normal now) turns, goes to the window next to him, cranes to look out.

The Doctor starts banging his screwdriver on the floor, trying to get it to activate. It sputters into life.

BOOMING VOICE

(V.O.)

Repeat: Prisoner Zero will vacate the human residence, or the human residence will be incinerated.

The Doctor has soniced the cuff, and now -

THE DOCTOR

Run!!

(CONTINUED)

36 CONTINUED: (2)

36

The Doctor and Amy race past the Dog-Man - who ignores them - and go clattering down the stairs ...

CUT TO:

37 EXT. AMELIA'S GARDEN -- 2008 DAY

37

THE DOCTOR and AMY come racing out of the house. The Doctor spins, sonics the door - it clicks locked.

THE DOCTOR

Kissogram??

AMY

Yeah, kissogram! What's going on?

THE DOCTOR

(Already)

Why'd you pretend to be a policewoman.

AMY

You broke into my house - it was this or a french maid. What's going on, tell me!

The Doctor is racing towards the TARDIS, still standing in the garden.

BOOMING VOICE

(V.O.)

Repeat: Prisoner Zero will vacate the human residence, or the human residence will be incinerated.

This announcement repeats at ten second intervals throughout the rest of the scene.

THE DOCTOR

An alien convict is hiding in your spare room disguised as a man and a dog, and some other aliens are about to incinerate your house - any questions?

AMY

Yes!

THE DOCTOR

Me too! Where are they?? This is supposed to be a stakeout - it should be all megaphones, and cross people, and "where the hell is my coffee??"

He has his key out, is trying to open the TARDIS - can't.

(CONTINUED)

37 CONTINUED:

37

THE DOCTOR (CONT'D)
Oh, no, no, don't do that, not now!
It's still rebuilding - not letting us
in.

From off, barking. Amy turns to look.

Standing at a first floor window, is the DOG-MAN, staring balefully down at them. He opens his mouth, barks, and starts to lumber away from the window.

AMY
Come on!!

She's grabbed the Doctor's hand, yanks him away -

- heading to the gate at the far end of the walled garden. But the Doctor jolts to a halt, staring at -

THE DOCTOR
No, no, hang on, wait, wait, wait - the shed! I destroyed that shed - last time I was here, smashed it to pieces.

AMY
So there's a new one. Let's go.

THE DOCTOR
But the new one's old. It's got old.
Ten years old at least.

Amy is watching the Dog-Man through the kitchen windows as he lumbers to the front door.

THE DOCTOR (CONT'D)
(Dabs a finger on the
shed, licks the
finger)
Twelve years. I'm not six months late,
I'm twelve years late.

AMY
He's coming!

A tremendous thump at the front door.

THE DOCTOR
You said six months. Why did you say six months?

AMY
We've got to go!

(CONTINUED)

37 CONTINUED: (2)

37

THE DOCTOR

This matters, this is important. *Why did you say six months??*

The door bursts open. The Dog-Man comes lumbering out.

On Amy's face - and it bursts out of her.

AMY

Why did you say five minutes??

And roaring to the front - her Scottish accent!!

On the Doctor: *wham!* he gets it. Oh my God!

THE DOCTOR

... what?

AMY

Come on!

THE DOCTOR

... *what?*

AMY

Come on!!

THE DOCTOR

WHAT??

Amy just grabs hold of his hand, and they're racing to the gate in the wall at the end, crashing through it.

Barking and yelping, The Dog-Man is following.

CUT TO:

38 EXT. VILLAGE STREET -- 2008 DAY

38

THE DOCTOR and AMY come racing out into:

A village street. PASSERS-BY, cars, KIDS playing - ordinary. As they run:

THE DOCTOR

You're Amelia.

AMY

You're late.

THE DOCTOR

Amelia Pond, you're the little girl -

(CONTINUED)

38 CONTINUED:

38

AMY
I'm Amelia, you're late.

THE DOCTOR
What happened?

AMY
Twelve years!

THE DOCTOR
You hit me with a cricket bat!

AMY
Twelve years!

THE DOCTOR
A *cricket bat*!

AMY
Twelve years -
(Swings round to yell
this right into his
face)
and four psychiatrists!!

THE DOCTOR
... four?

AMY
I kept biting them.

THE DOCTOR
Why?

AMY
They said you weren't real.

She turns to head on -

- and stops. Staring.

AMY (CONT'D)
No, what? No, come on, what?

The Doctor follows her look. Parked at the side of the road an ice cream van. From the speaker on the roof, is booming:

BOOMING VOICE
(V.O.)
Repeat: Prisoner Zero will vacate the human residence, or the human residence will be incinerated.

(CONTINUED)

38 CONTINUED: (2)

38

The ICE CREAM MAN has climbed out of his vehicle and is fussing over the speaker with a screwdriver.

AMY

We're being staked out ... by an ice cream van?

The Doctor races over to the Ice Cream Man.

THE DOCTOR

What's that? Why are you playing that?

ICE CREAM MAN

It's supposed to be Claire De Lune.

The Doctor reaches into the cab of the Ice Cream van, switches on the radio. The same voice, cracking from the radio, in perfect synch.

BOOMING VOICE

(V.O.)

Repeat: Prisoner Zero will vacate the human residence, or the human residence will be incinerated.

The Doctor is looking wildly up and down the street.
Sees:

A WOMAN with her mobile phone. She's frowning, thumping it against her hand, clearly listening to that same message.

A JOGGER with earphones has stopped running, is trying to adjust his belt-mounted radio. That same message.

Also: the DOG-MAN has appeared at the same gate from which Amy and the Doctor emerged. Looking around, like he's starting to see the same thing.

And suddenly the Doctor is running to the nearest house, racing to the front door. He sonics it. Amy races after him -

CUT TO:

39

INT. MRS ANGELO'S LIVING ROOM -- 2008 DAY

39

MRS ANGELO - sweet old lady - is standing at the television, jabbing at the remote. We hear the same message repeating.

THE DOCTOR comes crashing into the living room.

(CONTINUED)

39 CONTINUED:

39

THE DOCTOR

Hello, sorry to burst in, we're doing a special on television faults in this area.

(Amy arrives next to him, still in her police uniform)

Also crimes. Let's have a look then ...

MRS ANGELO

I was just about to phone, it's on every channel.

The Doctor has grabbed the remote.

FX: On the screen, filling it - an enormous eye, just like we saw in Amelia's bedroom. He starts flicking round the channels. Same eye, same intoning voice.

Mrs Angelo is looking bemusedly at AMY.

MRS ANGELO (CONT'D)

Hello, Amy, dear. Are you a policewoman now?

AMY

Well - sometimes.

MRS ANGELO

I thought you were a nurse.

AMY

I can be a nurse.

MRS ANGELO

(Frowning, puzzled)

Or actually, a nun.

AMY

I dabble.

Mrs. Angelo is watching the Doctor in mounting puzzlement - he's busy sonicating her TV, causing the channels to flick round - everything shows the same.

MRS ANGELO

Amy, who's your friend?

THE DOCTOR

Who's Amy?? You were Amelia.

AMY

Yeah, now I'm Amy.

(CONTINUED)

39 CONTINUED: (2)

39

THE DOCTOR
Amelia Pond, that was a great name.

AMY
Bit fairy tale.

MRS ANGELO
(Still staring at the
Doctor)
But I know you, don't I? I've seen you
before.

THE DOCTOR
Not me - brand new face, first time on.
What's wrong with fairy tale?

AMY
I grew up. You missed that.

The Doctor, now flicking faster and faster round the
channels. All the same.

THE DOCTOR
It's everywhere. Every channel.
(Rounds on Amy)
And what sort of job's a kissogram??

AMY
I go to parties, I kiss people - with
outfits. It's a laugh.

THE DOCTOR
You were a little girl five minutes ago.

AMY
You're worse than my aunt!

THE DOCTOR
I'm the Doctor, I'm worse than
everybody's aunt. And that is not how
I'm introducing myself.

He's now grabbed a radio from the mantelpiece, and sonics
it. We're hearing the same announcement in different
languages now - French, German, Chinese ...

THE DOCTOR (CONT'D)
Okay, so it's everywhere, on everything.
They're broadcasting to the whole
world!

He's gone to the window. Opens it, cranes out to look at
the sky.

(CONTINUED)

39 CONTINUED: (3)

39

AMY

What's up there, what are you looking for?

The Doctor, pacing the floor now.

THE DOCTOR

Okay, planet this size, two poles, your basic molten core - they're gonna need a forty percent fission blast.

The front door is opening. Stepping through it, JEFF. Good looking, young, about Amy's age (he's Mrs Angelo's grandson.) He carries a laptop under his arm. The Doctor swings on him.

THE DOCTOR (CONT'D)

(At Jeff)

But they'll have to power up first, won't they?

So assuming a medium-sized starship, that's twenty minutes! What do you think, twenty minutes. Yeah, twenty minutes. We've got twenty minutes!

Jeff has been backing away against the wall.

AMY

Twenty minutes to what?

JEFF

...are you the Doctor?

MRS ANGELO

He is, isn't he? He's the Doctor.

MRS ANGELO is staring at him too.

On the Doctor: what? *What??*

MRS ANGELO (CONT'D)

(To Amy)

The raggedy Doctor. All those cartoons you did, when you were little. The raggedy Doctor - that's him.

AMY

Shut up.

THE DOCTOR

Cartoons?

(CONTINUED)

39 CONTINUED: (4)

39

JEFF

Amy, it's him, isn't it? It's really him!

AMY

Jeff, shut up!!
(Rounding on the
Doctor)

Twenty minutes to what??

THE DOCTOR

The human residence - they're not talking about your house, they're talking about the planet. Somewhere up there, there's a space ship - and it's going to incinerate the planet. Twenty minutes to the end of the world!

FX: On the television, closing in on the single eye filling the screen, as it becomes -

CUT TO:

40 OMITTED

40

AND

AND

41

41

42 EXT. SPACE -- 2008

42

FX: - THE SAME EYE - but now it's embedded in the centre of a starfish-shaped SPACE SHIP. As it powers past us, we pan with it, to see that it is hanging over the Earth!!

CUT TO:

43 EXT. VILLAGE GREEN -- 2008 DAY

43

THE DOCTOR, dashing on to the village green. The cutest little village green - a post office, a pond, a nice little pub, a church. There's a sweet little fire station. The fire engine stands on the forecourt, and a FIREMAN is washing it. A LITTLE BOY plays on the village green, zooming around with a toy helicopter. It's basically Trumpton.

THE DOCTOR

What is this place, where am I?

AMY

Leadworth.

THE DOCTOR

Where's the rest of it?

(CONTINUED)

43 CONTINUED:

43

AMY

This is it.

THE DOCTOR

Is there an airport?

AMY

No.

THE DOCTOR

A nuclear power station?

AMY

No.

THE DOCTOR

Even just a little one?

AMY

No.

THE DOCTOR

Nearest city?

AMY

Gloucester - half an hour, by car.

THE DOCTOR

We don't have half an hour, do we have a car?

AMY

No.

THE DOCTOR

Well that's good! Fantastic, that is!
Twenty minutes to save the world - and
I've got a Post Office. And it's shut!
What's that??

He's spun round and is pointing accusing at:

AMY

It's a duck pond.

THE DOCTOR

Why aren't there any ducks??

AMY

I don't know, there's never any ducks??

THE DOCTOR

Then how do you know it's a duck pond??

(CONTINUED)

43 CONTINUED: (2)

43

He's raging at her, like this is the most important thing in the world.

She's staring at him, closer now - his eyes are dancing and wild. Has he lost it?

AMY

It just is. Is it important, the duck pond?

THE DOCTOR

I don't know, why would I know?

He's clutching his head, like it's thumping - and it's like his legs are giving way beneath, he's sinking down into a sitting position.

THE DOCTOR (CONT'D)

This is too soon. I'm not ready, I'm not done yet.

As he sits there, a shadow seems to pass over him and Amy.

AMY

What's happening? Why's it going dark?

Amy, looking around in confusion - and then the daylight snaps back on. But Amy is looking up!

AMY (CONT'D)

Doctor, what's wrong with the sun??

FX: Through a gap in the clouds, we see the sun. But it's dull, copper toned, you can look right at it. And it's shimmering weirdly, as if seen through flowing water.
(NB From this point on, if there's anything we can do in the grade, that costs us nothing, and makes the world look a little weird, that's great. But we can live without it.)

THE DOCTOR

Nothing. You're looking at it through a force-field. They've sealed off your upper atmosphere, now they're getting ready to boil the planet. Welcome to the end of life on earth. You're in Leadworth, it won't be a big leap.

He's just sitting on the pavement, clutching his head, rocking.

(CONTINUED)

43 CONTINUED: (3)

43

AMY

Are you just going to sit there?

THE DOCTOR

Why not? Why shouldn't I just sit here?

She looks at him - a little girl, for a moment, wounded, so disappointed.

AMY

Cos I waited twelve years.

He looks up at this - maybe a little stung at this. And then sees something beyond her.

THE DOCTOR

Oh, and here they come.

He's looking across the green. AMY follows his look to see PEOPLE holding their mobile phones up, photographing the sun. He leaps up, manic.

THE DOCTOR (CONT'D)

The human race! The end comes as it was always going to - down a video phone!

AMY

This isn't real, is it. This is some kind of big wind up.

THE DOCTOR

Why would I wind you up?

AMY

You told me you had a time machine.

THE DOCTOR

And you believed me.

AMY

Then I grew up.

THE DOCTOR

Oh, you never want to do that.

And suddenly he's clutching his head again, slapping at it, like he's trying to get it to work.

THE DOCTOR (CONT'D)

No, hang on, shut up, wait! I missed it. I saw it and I missed it. I saw, what did I see, I saw, I saw --

(CONTINUED)

43 CONTINUED: (4)

43

And we're zooming right in on his eye, and inside (stock frame animation) --

-- the village green, now held in bullet time, in the Doctor's memory. We go swooping over to all the people, with their mobile phones held up, looking at the sky. Panning along them to -

- the one man (NURSE RORY in fact) who is aiming his mobile phone, not at the sky, but something at ground level, on the other side of the green.

- *whoosh*, to the other side of the green, where we see -

- the DOG-MAN, standing there, staring at the sky, like everyone else.

- *whoosh*, back to Rory. Whooshing closer on a detail: his nurse uniform just visible beneath his jacket.

Whooshing out to -

- out from the Doctor's eye again, returning us to the present moment. He spins, looks off to see -

- the Dog-Man staring at him from across the green. The Dog-Man turns, starts to head away. The Doctor turns, looks to -

The Nurse, now seemingly texting on his phone (sending the photograph.)

Then he looks to the village clock. (Half past eleven.)

THE DOCTOR (CONT'D)

Twenty minutes. *I can do it!*

He spins on Amy.

THE DOCTOR (CONT'D)

Twenty minutes, the planet burns. Run to your loved ones and say goodbye, or stay and help me.

Amy looks at him. Her eyes on him, searching his face, trying to decide, trying to make sense of it ... (Just beyond the Doctor, we see a car draw up, an ELDERLY MAN, MR HENDERSON, starts to climb out - no emphasis on this, just background detail.)

Amy: face sets. So stubborn.

AMY

No.

(CONTINUED)

43 CONTINUED: (5)

43

THE DOCTOR

... I'm sorry?

And she's reached out, taken his tie, yanked it tight around his neck.

AMY

No! !

And she yanks him round by the tie, and throws him against the car now parked behind him (Mr Henderson has just climbed out, the door is still open) She slams the door shut on the end of the Doctor's tie, trapping him.

THE DOCTOR

Amy?? Amy, no, what are you doing ... !

Amy is calmly taking the car keys from Mr Henderson.

AMY

Sorry, Mr. Henderson - official police business.

She bleeps the car, locking the Doctor in place. The Doctor is struggling frantically, trying to loosen the tie - but both the ends are trapped, and he can't.

THE DOCTOR

Amy -- !

MR HENDERSON

(To Amy)

I thought you were a kissogram.

AMY

I got promoted.

THE DOCTOR

What's wrong with you?? Why do you keep locking me up??

AMY

Who are you?

THE DOCTOR

You know who I am.

AMY

No, really, who are you?

THE DOCTOR

Look at the sky! End of the world, twenty minutes -

(CONTINUED)

43 CONTINUED: (6)

43

AMY

Well better talk quickly then!

THE DOCTOR

Are you out of your mind?? Oh, please,
I don't need a mad person!!

AMY

This isn't mad - this is curious. Mad is
when I take you for a spin.(She tosses the car
keys in her hand,
threatening)

Now. Who are you?

Mr. Henderson is watching all this meekly.

MR HENDERSON

Amy, I am going to need my car back.

AMY

Yeah, in a bit. Go and have coffee.

MR HENDERSON

Right, yes. Sorry, Amy.

And off he goes.

THE DOCTOR

Catch!

The Doctor is tossing Amy something. She catches it.
And she stares and stares at ---- the apple. The one she gave the Doctor, with the
smiling face freshly cut into it. Oh my God, oh my God!

THE DOCTOR (CONT'D)

I'm the Doctor. I'm a time traveller.
Everything I told you twelve years ago
is true. I'm real. What's happening in
the sky is real! And if you don't let
me go right now everything you've ever
known is over.

Amy staring at him: frowning, struggling with this.

AMY

... I don't believe you.

THE DOCTOR

Twenty minutes. Just believe me for
twenty minutes.

(CONTINUED)

43 CONTINUED: (7)

43

And he lashes out, grabbing her wrist. The apple is still in her hand - he holds it up to her face.

THE DOCTOR (CONT'D)

Look at it. Fresh as the day you gave it to me. And you know it's the same one. Your first thought when it landed in your hand - it's so small.

On Amy and the Doctor - and it's like the world around them has gone away, and there's just the two of them, and this moment. Amy is staring at the apple - could it all be true?

THE DOCTOR (CONT'D)

Amy. Believe for twenty minutes.

On Amy: fighting everything inside her. Then:

She raises the zapper, beeps the car. The Doctor is freed.

AMY

What do we do?

He spins, looks. Other side of the green: Rory is now heading away.

THE DOCTOR

Stop that nurse!

And he's already racing across the green. Amy starts to follow, sees who the Doctor is racing towards, almost hesitates for a moment - then goes racing after him.

On Rory, as the Doctor comes skidding round in front of him.

THE DOCTOR (CONT'D)

The sun's going out, and you're photographing a man and a dog - why?

RORY

Amy?

Amy has skidded up behind the Doctor. Amy and Rory clearly know each other.

AMY

Hi. This is Rory, he's a ... friend.

(CONTINUED)

43 CONTINUED: (8)

43

RORY
(Pissed off at this -
but used to it)
Boyfriend.

AMY
Kind of boyfriend.

RORY
Amy -- !

THE DOCTOR
Man and dog, why??

Rory's eyes have gone back to the Doctor - and now he's staring at him.

RORY
Oh my God, it's *him*.

AMY
Just answer his question. Please.

RORY
It's *him*, though. The Doctor. The raggedy Doctor ...

AMY
Yeah, he came back.

RORY
But he was a *story*! He was a game.

THE DOCTOR
Man and dog, why, tell me, NOW!!

Startled, Rory almost snaps to attention.

RORY
Sorry. Cos he can't be there. Cos he's -

RORY (CONT'D) THE DOCTOR
- in a hospital, in a - in a hospital, in a coma!
coma!

Rory: stares, astonished.

RORY
... yeah.

THE DOCTOR
Knew it! Multi-form, you see?
(MORE)

(CONTINUED)

43 CONTINUED: (9)

43

THE DOCTOR (CONT'D)

Disguise itself as anything - but it needs a live feed. A psychic link with a living but dormant mind. A coma victim, the perfect place to hide - in the dreams of the living dead!

RORY

(Still staring at him,
marvelling)

He's exactly like the glove puppet!

THE DOCTOR

Glove puppet?

AMY

Shut up!

From off, a bark.

Approaching: the Dog-Man.

The Doctor: turns, approaches him. Gunfighters squaring up, on the village green.

Closer on: the Doctor has slipped his screwdriver from his pocket, and is now holding it casually at his side, like he doesn't want it noticed.

THE DOCTOR

Prisoner Zero?

RORY

What, there's a Prisoner Zero too?

AMY

Yes!

RORY

And he's not your oboe teacher?

AMY

No!

THE DOCTOR

Prisoner Zero, this world is gonna burn - and you can stop it. Right now, up there, they're scanning this planet - for you. If they find you in time, six billion people will live, so I'm asking you, please, for the sake of the six billion - stop hiding.

On The Dog-Man. Just a low, menacing growl.

(CONTINUED)

43 CONTINUED: (10)

43

THE DOCTOR (CONT'D)

Nah, didn't think so. Well - I'm sorry, I really am ...

(Raising the screwdriver, clicking it repeatedly)

You had a look at this before so you know it's not a weapon - it's a screwdriver. Multi-function, though! Oh, the extras this thing's got - and do you know what I've never tried? I've never tried them all at once!

PRAC FX: On a phone box. All the windows smash from top to bottom.

The pub sign starts spinning.

And now the cars. Their engines are all revving, their car alarms going, the wipers wiping.

The fire engine - the ladder is extending! The fireman, stares in astonishment.

Panning up with the ladder: all the television aerials on the houses are revolving. To the church spire, the weather vane spinning down. The bells start chiming.

The little boy on the green - he's watching in astonishment as his helicopter starts rising from his hand, flying of its own accord.

THE DOCTOR (CONT'D)

On maximum range, definitely not good for it - but do you know what *is* good? Your friends up there will be scanning for non-terrestrial technology. Now they've got to be, what, a level 20 civilisation? Earth - level 5. Leadworth - Balamory.

He holds the screwdriver aloft - proud, victorious, iconic.

THE DOCTOR (CONT'D)

Sonic screwdriver - level 4000, plus invisible ink!!

Behind him - just in the back of shot, maybe even out of focus - we see the fire engine now careering along the road, pursued by the fireman.

(CONTINUED)

43 CONTINUED: (11)

43

THE DOCTOR (CONT'D)
I think someone's gonna notice! Don't
you?

And for a moment, it's wonderful! The Doctor, magnificent. The joyous chaos round the village green. Amy and Rory, watching the madness, laughing and incredulous. And -

-- CRACK!!

PRAC FX: The sonic screwdriver, explodes in the Doctor's hand. He yelps, sucking his knuckles.

On Amy and Rory: oh, no, what? Around them, the village green - subsiding into silence.

FX: The Dog-Man - both heads looking frantically around: this is its chance. It starts to dissolve into glowing particles.

On the Doctor, scrabbling for his screwdriver, snatching it up.

THE DOCTOR (CONT'D)
No, no, no, don't do that!!

It's bent and blackened - destroyed.

AMY
Doctor!

She's pointing at the side of the road.

AMY (CONT'D)
The drain. It just sort of melted and went down the drain.

THE DOCTOR
Well of course it did.

He throws down his ruined screwdriver, furious, frustrated.

AMY
Did it work, did they notice?

THE DOCTOR
No!! We need more, we need bigger.
(Looks to clock tower)
No TARDIS, no screwdriver - seventeen minutes! Come on, think, think!

CUT TO:

44

INT. LEADWORTH HOSPITAL - COMA WARD -- 2008 DAY

44

On the COMA PATIENT, BARNEY COLLINS - he's still shaking. DR. RAMSDEN is bending over.

DR. RAMSDEN

Barney? Can you hear me, Barney?

FX: We pan up from Dr. Ramsden to a vent in the wall. A sparkling, glowing tendril is winding through it ...

CUT TO:

45

EXT. VILLAGE GREEN -- 2008 DAY

45

RORY is now crouching over the drain grating, peering inside. THE DOCTOR is frantically pacing, trying to think.

AMY

So that thing - *that* hid in my house for twelve years??

THE DOCTOR

Multi-forms can live for millennia - twelve years is a pit-stop.

AMY

So how come you show up again on the very same day that lot do. The same minute.

She's looking up at the sky as she asks.

THE DOCTOR

They're looking for him, but they followed me - they saw me through the crack, got a fix. They're only late cos I am!

(Despairs, slapping his head again)

And I'm not ready for this! I can't do this yet - my head, my stupid, stupid head.

AMY

What's wrong with it.

THE DOCTOR

Systems crash, it's still rebooting. I'm only half done, I'm not ready.

RORY

What's he on about it? What's he saying, I don't understand.

(CONTINUED)

45 CONTINUED:

45

AMY

(Ignoring Rory)

Well you're gonna have to be ready,
aren't you?

THE DOCTOR

I know!! Don't you think I know that??

(Rounds on Rory)

Nurse-boy, gimme your phone.

RORY

(Indignant, pointing
at the Doctor)And how can he be real?? He was never
real!

THE DOCTOR

(To Rory)

Phone, now, gimme!!

RORY

(Handing over his
phone)He was just a game, we were kids. You
made me dress up as him!

THE DOCTOR

(Examining the phone)

These photos, they're all the coma
patients?Close on the phone - the Doctor is flicking round
different photographs.

RORY

Yeah.

THE DOCTOR

No - they're all the multi-form. Eight
comas, eight disguises for Prisoner
Zero!

RORY

I trained to be a doctor cos of him.

AMY

He had a dog though. There's a dog in a
coma??

THE DOCTOR

The coma patient dreams he's walking a
dog, Prisoner Zero gets a dog.

(Inspiration)

Laptop!!

(MORE)

(CONTINUED)

45 CONTINUED: (2)

45

THE DOCTOR (CONT'D)

(To Amy)

Your friend, what was his name. Not him, the good looking one.

RORY

Oh, thanks.

AMY

Jeff?

RORY

Thanks!!

THE DOCTOR

He had a laptop! In his bag, a laptop. Big bag, big laptop, I need Jeff's laptop. You two, get to the hospital, get everyone out of that ward, clear the whole floor. Phone me when you're done.

(Turns to run off,
remembers something,
spins round on Rory)

No, hang on, wait - how do you train to be a doctor and end up a nurse??

RORY

Unsuccessfully.

THE DOCTOR

Okay!

And off he races.

AMY

(Spinning round,
looking)

Your car, come on, quickly.

She starts running towards Rory's car, Rory following.
They start scrambling into his little mini.*
*
*

RORY

How can he be here. How can the Doctor be here??

CUT TO:

*
*
*45A INT. JEFF'S BEDROOM -- 2008 DAY

45A

*

Typical, studenty bedroom. JEFF (Mrs Angelo's grandson we saw earlier) lying on his bed, with his laptop on his chest, looking at God knows what (we don't see.)

THE DOCTOR comes crashing through the door.

(CONTINUED)

45A CONTINUED:

45A

THE DOCTOR
Hello, laptop, gimme!

Jeff startles - slams shut his laptop, scrambles away from the Doctor, panicking.

JEFF
No, no, wait, hang on!

THE DOCTOR
(Snatching)
Oh, it's fine, give it here.
(Flips it open)
Blimey! Get a girlfriend, Jeff!

MRS ANGELO
(Appearing in the doorway)
What are you doing? Jeff, is he your gay friend?

JEFF
Gran, I'm *not* gay.

THE DOCTOR
He's not, you know. Right, have you got wi-if?
(Smacks his lips)
Yes, good wi-if, strong!

The Doctor at the desk now, tapping at the laptop.

THE DOCTOR (CONT'D)
Right! The Sun's gone wibbley, so right now, somewhere out there, there's gonna be a big old video conference call - all the experts in the world, panicking at once, and do you know what they need?
Me!

On the screen, a window with names scrolling down it.

THE DOCTOR (CONT'D)
And here they are! All the big boys.
NASA, Jodrell Bank, Tokyo Space Centre,
Patrick Moore.

MRS ANGELO
Oh, I like Patrick Moore.

THE DOCTOR
I'll get you his number, but watch him, he's a devil.

(CONTINUED)

45A CONTINUED: (2)

45A

JEFF

You can't just hack in on a call like that!

THE DOCTOR

Can't I?

He slams the psychic paper against the webcam. Instantly the screen changes, splits into six webcam style headshots - a video conference. A range of colours and nationalities. One of them could be Patrick Moore - or maybe he's gone off-line at this point.

THE DOCTOR (CONT'D)

Gentlemen, hello! Yeah, I know, you should switch me off. But before you do, watch this.

(Now typing like mad)

Fermat's Theorum, the proof, and I mean the *real* one, never been seen before.

Poor old Fermat, got killed in a duel before he could write it down. My fault - I slept in.

On the computer screen - we see the SIX FACES staring down at their computer screens in mounting astonishment.

THE DOCTOR (CONT'D)

Oh, and here's an oldie but goodie - why electrons have mass! And a personal favourite of mine - faster than light travel with two diagrams and a joke.

There is now a babble of voices from the computer - My God, who is this?? What's going on.

THE DOCTOR (CONT'D)

Look at your screens. Whoever I am, I'm a genius. Look at the sun - you need all the help you can get. Fellas - pay attention!

MRS ANGELO

... shall I go and make a cuppa?

CUT TO:

46 OMITTED
AND
47

46
AND
47

48 EXT. ROAD -- 2008 DAY

48

Rory's car goes zooming along --

CUT TO:

48A INT. RORY'S CAR -- 2008 DAY

48A

*

On AMY. She's got the apple in her hand, and she's
staring at it, like it's the most impossible thing in the
world. But she's almost starting to smile...

*

*

*

RORY

*

*

*

AMY

*

*

*

RORY

*

*

*

The Doctor and me, we look similar.

AMY

*

*

*

No

*

*

*

you

*

*

*

don't!

RORY

*

*

*

Is that why you chose me? Cos I remind
you of him?

AMY

*

*

*

You don't remind me of him. Not even a
bit.

RORY

*

*

*

Are you sure?

AMY

*

*

*

He's from space! He's got a time
machine. He's got gadgets and probably
superpowers -

RORY

*

*

*

Yeah, okay --

AMY

*

*

*

He fights monsters, he's like some kind
of big space hero. He doesn't even have
a name, he's the Doctor!

RORY

*

*

*

You can stop now.

AMY

*

*

*

And you're... you're...

48A CONTINUED:

48A

RORY
Yeah, what am I?

AMY
You're a nurse. Which is also good.
Now *drive!*

CUT TO:

49 OMITTED

49

50 EXT. LEADWORTH HOSPITAL -- 2008 DAY

50

Rory's car goes screeching up to the front door. HOSPITAL WORKERS are crowded at the door

CUT TO:

51 OMITTED

51

51A INT. JEFF'S BEDROOM -- 2008 DAY

51A

THE DOCTOR and JEFF, the SIX FACES watching from the screen. (Mrs Angelo has gone.)

The Doctor, has Rory's phone out, and is tapping away at it. One of the faces from the screen pipes up.

NASA MAN
(American accent)
Sir, what are you doing?

THE DOCTOR
I'm writing a computer virus. Very clever, super-fast, and a tiny bit alive, but don't let on. And why am I writing it on a phone? Never mind, you'll find out.

He's grabbed a cable and is now connecting the phone to the computer.

THE DOCTOR (CONT'D)
Okay, I'm sending it to all your computers. Get everyone who works for you sending this everywhere. Email, text, facebook, Bebo, twitter, radar dish, whatever you've got. Any questions?

PATRICK MOORE
Who was your lady friend?

(CONTINUED)

51A CONTINUED:

51A

THE DOCTOR
Patrick, behave!

NASA MAN
What does this virus do?

THE DOCTOR
It's a reset command, that's all, It
resets counters, it gets in the wifi and
resets every counter it can find -
clocks, calenders, anything with a
chip.

On Jeff. He's looking round. His alarm clock clicks to
00:00. Looks at his watch - the same.

THE DOCTOR (CONT'D)
But, yeah, I could be lying, why should
you trust me? I'll let my best man
explain. Jeff - you're my best man.

JEFF
You what??

The Doctor looks at Jeff - pure terror. He grabs him to
one side, out of range of the webcam.

THE DOCTOR
Listen to me. In ten minutes you're
going to be a legend. In ten minutes
everyone on that screen is gonna be
offering you any job you want. But
first you have to be magnificent. You
have to make those guys trust you and
get them *working!* Jeff, this is it,
right now, right here - this is when you
fly. Today's the day you save the
world.

JEFF
... Why me?

THE DOCTOR
It's your bedroom. Now go, go, go!

He propels Jeff towards his chair, and slams out of the
room. Jeff is at the computer already. Looking good!

JEFF
Okay, guys, let's do this!

And the Doctor slams back into the room.

(CONTINUED)

51A CONTINUED: (2)

51A

THE DOCTOR

Oh! And delete your internet history!

Slams out again.

CUT TO:

51B EXT VILLAGE STREET -- 2008 DAY

51B

THE DOCTOR comes racing out of Mrs. Angelo's. Looks around, frantic - what does he do now, where does he go??

He sees something - and his face lights up. Perfect! He dashes off towards it.

CUT TO:

52 OMITTED

52

53 INT. LEADWORTH HOSPITAL - RECEPTION AREA -- 2008 DAY

53

In the foreground, AMY on the phone. In the background, RORY is talking animatedly with OTHER NURSES and HOSPITAL WORKERS.

Rory now crossing to join her.

RORY

Something's happened up there, we can't get through.

AMY

But what's happened.

RORY

I don't know. No one knows. Phone him.

Amy is already tapping away at the phone.

AMY

I'm phoning him.

RORY

But how can he be real? Your imaginary friend, how can he have come back?

AMY

(Into phone)

Doctor? We're at the hospital, but we can't get through.

(Listens)

Oh!

(CONTINUED)

53 CONTINUED:

53

RORY
What did he say?

AMY
Look in the mirror.

Amy turns, looks in a mirror, sees -
- herself in Police Uniform.

AMY (CONT'D)
(Into phone)
Gotcha!

She slaps her uniform hat back on.

AMY (CONT'D)
(Into phone)
You on your way? You're gonna need a
car.

CUT TO:

54 OMITTED

54

54A INT. FIRE ENGINE -- 2008 DAY

54A

Close on THE DOCTOR, phone at his ear.

THE DOCTOR
Don't worry. I've commandeered a
vehicle.

As we pull out we realise:

He's driving a fire engine!! He slams on the siren!

CUT TO:

54B EXT. ROAD -- 2008 DAY

54B

The FIRE ENGINE roars along.

CUT TO:

55 INT. LEADWORTH HOSPITAL - TOP FLOOR CORRIDOR -- 2008 DAY 55

The lift doors chime, roll open. RORY and AMY, edging out, looking.

AMY
Oh my God!

(CONTINUED)

55 CONTINUED:

55

The place is trashed. Doors hanging off hinges, medical trolleys lying on their side.

MOTHER

Officer?

They turn. A terrified MOTHER, clutching TWO CHILDREN by their hands. She's shaking, traumatised.

AMY

What happened?

MOTHER

There was a man. A man with a dog. I think Dr. Ramsden's dead. And the nurses ...

Amy already has her phone out --

CUT TO:

56 EXT. ROAD -- 2008 DAY

56

The fire engine, bombing along. At the wheel -

CUT TO:

57 INT. FIRE ENGINE -- 2008 DAY

57

- THE DOCTOR, reaches for the ringing phone.

THE DOCTOR

Are you in?

CUT TO:

58 INT. LEADWORTH HOSPITAL - TOP FLOOR CORRIDOR -- 2008 DAY 58

AMY

Yeah, but so's Prisoner Zero.

THE DOCTOR

(V.O.)

Then get out again, we're too late.

But AMY isn't listening - she's staring, wide-eyed, at the MOTHER, who's still talking from out of shot.

MOTHER

(V.O.)

He was so angry. He kept shouting and shouting. And that dog - the size of that dog, I swear it was rabid.

(CONTINUED)

58

CONTINUED:

58

As she goes on and on, we pan to her -
- to see that her lips aren't moving!

MOTHER (CONT'D)

And he just went mad, attacking
everyone. Where did he go, did you see?
Is he gone? We hid in the Ladies --

During above, we have panned down to see that the
Mother's voice is now coming out of one of the children's
mouths. The child now breaks off, realising --

MOTHER/CHILD

Oh! I'm getting it wrong again, aren't
I?

MOTHER

(Now out of her own
mouth)

I'm always doing that. So many mouths!

FX: And all three mouths start to open, crammed with the
same glittering teeth as we saw on the tendril creature,
now three times over ...

RORY

Oh my God!

RORY and AMY have startled back a few steps.

CUT TO:

59

INT. FIRE ENGINE -- 2008 DAY

59

THE DOCTOR, phone at his ear.

THE DOCTOR

Amy? Amy, what's happening?

CUT TO:

60

INT. LEADWORTH HOSPITAL - TOP FLOOR CORRIDOR -- 2008 DAY 60

RORY and AMY, running for their lives along the corridor -

The MOTHER/CHILD creature howling after them (shot from
behind.)

On Rory, glancing back in terror.

FX: One of the children, teeth bared, racing after him.

(CONTINUED)

60

CONTINUED:

60

Rory and Amy throw themselves through the door of the coma ward, slam shut the doors. They start frantically barricading - chairs, cupboards, *anything*.

Behind them, the EIGHT SLEEPING FORMS, absolutely silent.

CUT TO:

61

INT. FIRE ENGINE -- 2008 DAY

61

THE DOCTOR

Amy, *talk to me!!*

CUT TO:

62

INT. LEADWORTH HOSPITAL - COMA WARD -- 2008 DAY

62

On RORY and AMY, backing away from the door, as the MOTHER/CHILD creature slams against it.

AMY

We're in the coma ward. But it's here, it's getting in.

THE DOCTOR

(V.O.)

Which window are you?

AMY

What, sorry?

THE DOCTOR

(V.O.)

Which window??

AMY

First floor, on the left, three from the end.

And *crash!* The doors at the end of the ward fly open. The Mother/Child creature, framed in the doorway.

FX: Rory and Amy, cowering back among the SLEEPING FORMS, now right against the window. The Mother/Child creature, staring at them, three sets of teeth glittering. A held moment - then the creature is closing its three mouths.

MOTHER

Oh dear. Little Amelia Pond. I've watched you grow up.

It advances ...

(CONTINUED)

62

CONTINUED:

62

Distantly, we hear a siren - a fire engine siren.
Louder. Louder.

MOTHER (CONT'D)

Twelve years, and you never even knew I
was there. Little Amelia Pond, waiting
for her magic Doctor to return. But not
this time, Amelia.

Siren: louder, LOUDER. Amy's phone bleeps. She looks at
it - a text, one word - DUCK!

MOTHER (CONT'D)

Not this time.

Amy grabs Rory, they both duck down, and -

PRAC FX: THE WINDOW EXPLODES!

And smashing through, the end of the Fireman's ladder!

CUT TO:

63

EXT. LEADWORTH HOSPITAL -- 2008 DAY

63

The Doctor has driven the fire engine right at the
hospital, with the ladder extended, so that it smashes
through the top floor window, on the left, three from the
end. THE DOCTOR is already scrambling up the ladder,
towards the window.

CUT TO:

64

INT. LEADWORTH HOSPITAL - COMA WARD -- 2008 DAY

64

THE DOCTOR bursts through the window, drops down from the
window.

THE DOCTOR

Right then! Hello! Am I late? No,
three minutes to go!

(Looks at the
Mother/Child creature)

Prisoner Zero, here we are again.
Which one are you this time. Oh, her!

He's gone to one of the bedsides. The same WOMAN/MOTHER
is asleep there, photographs on her bedside table. The
same kids.

THE DOCTOR (CONT'D)

Oh, that's mean.
(MORE)

(CONTINUED)

64 CONTINUED:

64

THE DOCTOR (CONT'D)

Nice lady, dreaming about her children - and you're walking about with her face on, ending the world. Speaking of which, there's still time.

MOTHER

Time for what ... Time Lord?

On the Doctor - little bit startled he's been recognised.

THE DOCTOR

Take the disguise off. They'll find you in a heartbeat, nobody dies.

MOTHER

I will die.

THE DOCTOR

You'll go back to prison.

MOTHER

The Atraxi will kill me this time. If I am to die, let there be fire.

THE DOCTOR

Okay. You came to this world by opening a crack in space and time. Do it again - just leave.

MOTHER

I did not open the crack.

THE DOCTOR

Somebody did.

The MOTHER cocks her head, curious now.

MOTHER

Don't you know?

THE DOCTOR

Don't I know what?

MOTHER

The cracks in the skin of the universe - don't you know where they came from?

The Doctor: frowning, unsure now.

MOTHER (CONT'D)

You don't, do you.

(MORE)

(CONTINUED)

64 CONTINUED: (2)

64

MOTHER (CONT'D)

(Now in child's voice,
as if mocking him)The Doctor in the TARDIS, doesn't know.
Doesn't know, doesn't know.

(Mother's voice again)

Is that why you still care?

THE DOCTOR

... Why I *care*?

MOTHER

This world can burn, and any other - it
doesn't matter. Nothing has ever
mattered. The universe has cracked.
The Pandorica will open. Silence will
fall.The Doctor: chilled to the bone. And, *click!*

The Doctor's eyes dart to:

The digital clock over the door. It has reset: 00:00.

THE DOCTOR

And we're off! Look at that, *look at
that!!*The Mother/child creature turns her three heads to look
at the clock, puzzled.

THE DOCTOR (CONT'D)

Yeah, I know, just a clock, whatever.
But do you know what's happening right
now, in one little bedroom. My team are
working.

CUT TO:

65 INT. JEFF'S BEDROOM -- 2008 DAY

65

JEFF, at the computer, barking commands, maybe tapping
away himself (we don't hear).

THE DOCTOR

(V.O.)

Jeff and the world! And d'you know what
they're doing? They're spreading the
word!

And now a blizzard of images, cutting fast round:

A railway station timetable - all the times flick to
00:00.

(CONTINUED)

65 CONTINUED:

65

New York Times Square. The Clock is blinking 00:00.

Tokyo stock exchange: the board is covered in 00000000.
Screams of dismay!

THE DOCTOR (CONT'D)

(V.O.; during above)

All over the world, quantum fast, the word is out. And do you know what the word is?

Cutting fast round more counters, more clocks, mileometers, microwaves, alarm clocks, mobile phones, oven-timers, now closing on the single oval 0.

CUT TO:

66

INT. LEADWORTH HOSPITAL - COMA WARD -- 2008 DAY

66

THE DOCTOR

The word is zero.

The MOTHER: stony-faced, knowing what's coming.

THE DOCTOR (CONT'D)

Now, me, if I was up in the sky in a battle ship, monitoring all earth communications, I'd probably take that as a hint. And if I was a level 20 battle fleet, I'd be able track a simple old computer virus to its source in, what, under a minute?

The whole building is shaking - there's a terrible rumbling from above.

THE DOCTOR (CONT'D)

The source, by the way, is right here.

THE DOCTOR has taken the phone from his pocket, now tosses it in his hand.

And suddenly the room is blazing with light, like the whole hospital is encased in a light beam.

THE DOCTOR (CONT'D)

Oh! And I think they just found us!

RORY and AMY have raced to the window.

RORY

There's a space ship! Right up there, a space ship.

(CONTINUED)

66

CONTINUED:

66

FX: The ATRAXI SHIP is thundering down above the hospital.

MOTHER

The Atraxi are limited. While I'm in this form, they'll still be unable to detect me. They have tracked a phone - not me!

THE DOCTOR

Yeah, but this is the good bit. This is my favourite bit. Do you know what this phone is full of?

He holds it up - he's flicking through all the photographs Rory took.

THE DOCTOR (CONT'D)

Pictures of you! Every form you've learned to take, right here!

Close on the phone - the photographs flashing past on the screen, as they're uploaded.

THE DOCTOR (CONT'D)

Oh! And being uploaded about now.

The Doctor, all smugness. He tosses the phone in his hand again.

THE DOCTOR (CONT'D)

And the final score is - no TARDIS, no screwdriver, two minutes to spare! Who da man??

(Winces)

Oh, never saying that again!

MOTHER

Then I shall take a new form.

THE DOCTOR

Oh, stop it, you know you can't. Takes months to form that kind of psychic link.

MOTHER

And I've had years.

The Doctor: puzzled, what does she mean.

FX: Her eyes are glowing now - the kids eyes too. She starts to dissolve into glowing particles.

(CONTINUED)

66 CONTINUED: (2)

66

A crash from behind the Doctor - he spins! Amy is prone on the floor, unconscious.

THE DOCTOR

Amy, no. No!

He's at her side, shaking her, trying to wake her.

THE DOCTOR (CONT'D)

You've got to hold on, don't sleep.
Amy, you've got to stay awake, please

RORY

Doctor?

The Doctor turns to look at Prisoner Zero. And stares, uncomprehending.

Standing in place of the Mother/child creature, is a perfect reproduction of the Doctor himself! Same raggedy clothes, same everything. The OTHER DOCTOR stands there, calmly observing his other self, hands seemingly clasped behind him.

The real Doctor steps forward, looking at his doppelganger in astonishment. Finally:

THE DOCTOR

Well that's rubbish! Who's that supposed to be?

RORY

That's you.

THE DOCTOR

Me?? Is that what I look like?

RORY

You don't know??

THE DOCTOR

Busy day. Why me though? You're linked with her, why are you copying me?

And then, apparently from nowhere, a child's voice.

AMELIA

(From off)

I'm not.

From behind the Doctor, LITTLE AMELIA - from the top of the episode, still in her nightdress - peeps out. She's clinging on to the other Doctor's hands, held behind him.

(CONTINUED)

66 CONTINUED: (3)

66

AMELIA (CONT'D)

Poor Amy Pond. Still such a child inside. Dreaming of the magic Doctor she knows will return to save her. What a disappointment you've been.

The Doctor looks to the sleeping Amy.

THE DOCTOR

No! She's dreaming about me, cos she can hear me.

He's leapt to the sleeping girl's side, now holds her head in his hand, pressing his fingers into her temples (as with Reinette in "Girl In The Fireplace" and Donna in "Journey's End".)

THE DOCTOR (CONT'D)

Amy, don't just hear me, *listen!*
Remember the room, the room in your house you couldn't see?

On Amy: frowning slightly, like she's having a bad dream.

Flashback: the unseen door!

THE DOCTOR (CONT'D)

Remember you went inside. I tried to stop but you did.

Flashback: Amy pushing open the door.

THE DOCTOR (CONT'D)

You went in the room, you went inside.
Amy ... *dream about what you saw!!*

Flashback sc.34 FX: Amy comes face to face with the tendril!

Amy whimpers, and --

AMELIA (PRISONER ZERO)

No! No!!

FX: The Doctor spins to look at Prisoner Zero, still in Doctor/Amelia form - but sparkling, shimmering.

FX: -- and transforming into a massive coiled snake in the centre of the room. Its head hangs down as the FACE TENDRIL.

THE DOCTOR

Well done, Prisoner Zero - a perfect impersonation of yourself.

(CONTINUED)

66 CONTINUED: (4)

66

FX: -- and suddenly there are beams of light scorching through the windows, converging on Prisoner Zero.

FX: Closer on the Face Tendril, lost in the terrible brilliance, thrashing, screaming. It looks at -

The Doctor, blasted by the light, staring in fascination.

FX: The Face Tendril, fixes the Doctor in a terrible stare. And then - and it's like a calm, still moment in the storm -speaks. (No lipsynch - this is like telepathic projection for the Doctor alone.)

PRISONER ZERO

Silence, Doctor. The Pandorica will open and silence will fall.

The Doctor, frowning. What does this mean??

PRAC FX: And *whoosh!* A terrible rush of wind, and - - nothing. Prisoner Zero is gone.

The Doctor dashes to the window. Rory joining him.

RORY

The sun. It's back to normal. That's good, yeah? That means it's over?

The Doctor's face: stony now. So angry.

He pulls out Rory's phone, starts stabbing at the buttons . . .

Rory is kneeling next to Amy, who is muttering, waking up. He's helping her into a sitting position.

RORY (CONT'D)

Amy? Are you okay, are you with us?

She's looking blearily at him.

AMY

What happened?

RORY

He did it. The Doctor did it!

THE DOCTOR

No. I didn't.

RORY

What are you doing?

(CONTINUED)

66 CONTINUED: (5)

66

THE DOCTOR

Tracking the signal back. Sorry in advance.

RORY

About what?

THE DOCTOR

The bill.

He puts the phone to his ear. It is answered.

THE DOCTOR (CONT'D)

Oi! I didn't say you could go!

On Rory and Amy. *What's he doing now??*

THE DOCTOR (CONT'D)

Article 57 of the Shadow Proclamation.

This is a fully established, level 5

planet - and you were gonna burn it.

What? Did you think no one was

watching?? You lot, back here, now!

He snaps the phone shut, hanging up. He tosses it to Rory -

THE DOCTOR (CONT'D)

Okay. Now I've done it!

- and strides from the room.

Rory and Amy look at each other: *what??*

RORY

Did he just bring them back? Did he just save the world from aliens and then bring all the aliens back again??

Amy is already running after the Doctor.

CUT TO:

67

INT. LEADWORTH HOSPITAL - TOP FLOOR CORRIDOR -- 2008 DAY 67

THE DOCTOR striding off down the corridor, AMY and RORY tumbling out the ward doors after him.

AMY

Where are you going?

THE DOCTOR

The roof. No, hang on ...

(CONTINUED)

67 CONTINUED:

67

He's darted through a door. Amy and Rory follow -

CUT TO:

68 INT. LEADWORTH HOSPITAL - LOCKER ROOM -- 2008 DAY

68

Rows of lockers - this is a changing room, where the hospital workers change from their day clothes to their uniforms. THE DOCTOR is striding along the lockers, flinging them open. AMY and RORY, watching, bemused.

AMY

What's in here?

THE DOCTOR

I'm saving the world, I need a decent shirt. The hell with raggedy. Time to put on a show!

He's yanking clothes from lockers, glancing them over.

RORY

You just summoned aliens back to earth. Actual aliens. Deadly aliens. Aliens of death! And now you're taking your clothes off!! Amy, he's taking his clothes off!

The Doctor has started stripping off his clothes. (We hold on Amy and Rory watching, losing the Doctor - just items of clothing tossed through the shot.)

THE DOCTOR

Turn your back if it embarrasses you.

RORY

(As he turns)

Are you stealing clothes now?? Those clothes belong to people, you know.

(Notices Amy isn't turning her back)

... Aren't you going to turn your back?

Amy is watching the Doctor, appraisingly.

AMY

Nope.

CUT TO:

69 EXT. HOSPITAL ROOF -- 2008 DAY

69

FX: The Starfish space ship now hovers above the hospital, directly above --

(CONTINUED)

69

CONTINUED:

69

Closer: THE DOCTOR, AMY and RORY emerging through a door on to the flat roof (or a flat area of the roof, depending what we find.) The Doctor is now cutting a more respectable figure, but is still in his shirtsleeves. He has a couple of jackets, or coats, slung over his shoulder like he's still choosing. Poor Rory is carrying some more, pressed into service.

Amy, looking up.

AMY

So this was a good idea, was it? They were leaving.

THE DOCTOR

Leaving is good. Staying away is better.

He takes a step forward, looks up. Bellows.

THE DOCTOR (CONT'D)

Well?? Come on then. The Doctor will see you now.

FX: Something starts to materialise a few feet in front of them, forming into:

FX: Hanging in the air, like a barrage balloon, A GIANT EYE BALL: huge, white, quivering - the pupil aimed directly at them.

Rory and Amy take an involuntary step back.

The Doctor: unflinching. Unconcerned. He's now snapping on a pair of braces.

FX: A beam of light shines out from the pupil, right at the Doctor. Scans him.

Then, a voice - serene, matter of fact, almost kindly.

ATRAXI

You are not of this world.

THE DOCTOR

No. But I've put a lot of work into it. What do you think?

He's holding up a range of ties, like he's asking the Atraxi its opinion.

ATRAXI

Is this world important?

(CONTINUED)

69 CONTINUED: (2)

69

The Doctor is now sorting through the ties, trying to chose one. As he does so...

THE DOCTOR

Important? What's that mean, important?
Six billion people live here, is that
important. Here's a better question.
Is this world a threat to the Atraxi?

Silence.

THE DOCTOR (CONT'D)

Come on, you're monitoring the whole
planet - is this world a threat?

FX: Now, hanging in the air between the Doctor and the giant eyeball: a hologram of the Earth (we can still see the Doctor through it.) Overlaid on this a super-fast montage of peoples and places - like all the info about planet Earth is racing through a data bank. It barely takes a moment.

ATRAXI

No.

THE DOCTOR

Are the peoples of this world guilty of
any crime by the laws of the Atraxi.

FX: Again, a similar super-fast montage. Again, it's over in an instant.

ATRAXI

No.

THE DOCTOR

Okay. One more. Just one. Is this world protected?

FX: And again, a montage overlaid on the Earth - but longer this time. A chaos of action: Cybermen, Daleks, Slitheen, Weeping Angels, Sontarans, Pyroviles, Gelth, Sycorax.

THE DOCTOR (CONT'D)

(During above)

Cos you're not the first lot to come here. Oh, there have been so many. And what you've got to ask is - what happened to them?

As if in answer the montage resolves into:

- William Hartnell.

(CONTINUED)

69 CONTINUED: (3)

69

Then Patrick Troughton.

Then in rapid succession, all the Doctors faces: proper iconic portrait shots hanging in the air, slowing as we reach Chris, and then David, and then -

FX: - the Doctor is stepping through the hologram. It ripples and disperses around him: a magnificent entrance. He's put on his final choice of tie - the bow tie, of course! - and he's pulling on his tweedy jacket. The new Doctor. He's smiling, confident.

THE DOCTOR (CONT'D)

Hello. I'm the Doctor.

So confident now. Every inch the Time Lord.

THE DOCTOR (CONT'D)

Basically ... run.

FX: A moment's stillness. Then the giant eyeball shimmers out of existence.

PRAC FX: A tremendous downdraft, and FX: the space ship above starts thundering up into the skies.

On Amy and Rory, watching it go. Bit gobsmacked.

On the Doctor, also watching - and then wincing in pain. He reaches into his pocket, pulls out:

The TARDIS key. (FX) It's glowing - fiercely and rhythmically, like a signal.

On Amy, still staring.

AMY

So is that it? Is that them gone for good. Who were they?

She turns to look at the Doctor -

- and he's gone. The door, leading down into the building stands open.

CUT TO:

70 EXT. LEADWORTH HOSPITAL -- 2008 DAY

70

THE DOCTOR comes battering out the doors, running at full tilt. He races down the steps and away.

CUT TO:

71 EXT. HOSPITAL ROOF -- 2008 DAY

71

RORY and AMY, watching him race away.

RORY

Should we catch him up?

On Amy: frowning, puzzled, like she's not sure about that
...

CUT TO:

72 EXT. AMELIA'S GARDEN -- 2008 DAY

72

The TARDIS! Not battered, and charred any more -
magnificent and blue, with glowing, golden windows.

THE DOCTOR is skidding to a halt in front of it.

His face: as giddy and thrilled as a child. Grinning.

He puts the key to the lock.

THE DOCTOR

Okay then! What have you got for me
this time.

And in he goes.

CUT TO:

73 INT. TARDIS -- 2008 DAY

73

We keep tight on police box doors, as THE DOCTOR pushes
through them. Then tight on his face as he stares,
delighted, at his new TARDIS.

THE DOCTOR

Look at you! Oh, you sexy thing!

He goes past us into the TARDIS - we hold on the police
box doors, just seeing his shadow, as he stands, arms
outspread, celebrating his new domain.

THE DOCTOR (CONT'D)

Look at you!!

CUT TO:

74 EXT. AMELIA'S GARDEN -- 2008 DAY

74

AMY is racing towards the TARDIS. She stops, staring at
it. He can't really be in there.

(CONTINUED)

74

CONTINUED:

74

Then, as she steps towards it --

-- the grind of ancient engines. (PRAC FX) The wind whips, the trees thrash, and (FX) the TARDIS fades away.

On Amy: devastated. Feet scuff to a halt behind her. But she doesn't even look round at Rory ...

SLOW DISSOLVE TO:

75

EXT. AMELIA'S GARDEN -- JUNE 1996 DAWN

75

The same garden, years before (1996).

And there's LITTLE AMELIA sitting, on her case, waiting.

Closer on her. She's shivering, she's been sitting there all night. And her head is bowed, and she already knows: he's not coming back. And then:

The grind of ancient engines. Her head snaps up -

- and this movement becomes -

CUT TO:

76

INT. AMY'S BEDROOM -- JUNE 2010 NIGHT

76

- AMY startling awake. Sitting up now, confused - cos part of the dream was real. From outside, the wheezing and grinding of the TARDIS

Amy scrambles out of bed, goes to the window, looks out -

And in the garden below her window, magical in the moonlight, stands the TARDIS.

She stares at it for a moment, like she can't quite believe it's real - then, still in her nightie, dashes for the door.

CUT TO:

77

EXT. AMY'S GARDEN -- 2010 NIGHT

77

AMY is approaching the TARDIS. THE DOCTOR is outside it now (the doors are shut) and he's fussing round it, maybe giving the odd polish with a rag - proud owner of a new car.

THE DOCTOR

Sorry about running off earlier. Brand new TARDIS, bit exciting.

(MORE)

(CONTINUED)

77 CONTINUED:

77

THE DOCTOR (CONT'D)

Just had a quick hop to the moon and
back to run her in - she's ready for the
big stuff now.

Amy is staring at him, almost shocked.

AMY

It's you. You came back.

THE DOCTOR

Course I came back. I always come back.
Something wrong with that?

She's looking at his clothes now.

AMY

And you kept the clothes.

THE DOCTOR

I just saved the world. The whole
planet. For about the millionth time,
no charge. Yeah, shoot me, I kept the
clothes.

AMY

Including the bow tie.

THE DOCTOR

Yeah, it's cool. Bow ties are cool.

AMY

... Are you from another planet?

THE DOCTOR

Yes.

AMY

Okay.

THE DOCTOR

So what do you think?

AMY

Of what?

THE DOCTOR

Other planets. Want to check some out?

AMY

What does that mean?

(CONTINUED)

77 CONTINUED: (2)

77

THE DOCTOR

It means ... well, it means ... come
with me.

AMY

Where?

THE DOCTOR

Where-ever you like.

He steps to one side, gestures her towards the TARDIS.
But she doesn't move, looks at him curiously.

AMY

All that stuff that happened, the space
ships, the hospital, Prisoner Zero ...

THE DOCTOR

Oh don't worry. That's just the
beginning, there's loads more ...

AMY

Yeah, but all those things, those
amazing things, all that stuff ...(Fixes him with such
look)- *that was two years ago!!*

The Doctor's face: oh! Considers. Swallows.

THE DOCTOR

Oops!

AMY

Yeah.

THE DOCTOR

So that's ...

AMY

Fourteen years.

THE DOCTOR

Fourteen years since fish custard. Amy
Pond, the girl who waited. You've
waited long enough.

Amy is looking to the TARDIS doors.

AMY

When I was a kid ... you said there was
a swimming pool. And a library. And
the swimming pool was *in* the library.

(CONTINUED)

77 CONTINUED: (3)

77

THE DOCTOR

Yeah - not sure where it's got to now,
it'll turn up. So! Coming?

AMY

... no!

THE DOCTOR

You wanted to come fourteen years ago.

AMY

I grew up.

THE DOCTOR

Oh, don't worry - I'll soon fix that.

And he raises a hand, and snaps his fingers -

- and the police box doors crack slightly open. Blazing light streams from inside.

On Amy, the light spilling over her face, a girl in a dream. She steps slowly forward ...

CUT TO:

78 INT. TARDIS -- 2010 NIGHT

78

-- into:

The new control room. Roughly the same layout, the big central console, the roundels - but brand, gleaming new! And huge. So huge.

AMY just stands there staring. And staring. And staring.

THE DOCTOR is coming in, closing the doors, heading to the console.

He looks at Amy. She's just staring, speechless. So wide-eyed, a child again.

THE DOCTOR

Well? Anything you want to say? Any passing remarks. I've heard them all.

She finally finds her voice.

AMY

... I'm in my nightie.

The Doctor smiles.

(CONTINUED)

78 CONTINUED:

78

THE DOCTOR

Oh, don't worry. Plenty of clothes in the wardrobe. And possibly a swimming pool.

(Fussing round the controls)

So! All of time and space, everything that ever happened or ever will - where d'you want to start?

AMY

You're so sure I'm coming.

THE DOCTOR

Yeah, I am.

AMY

Why?

THE DOCTOR

Cos you're the Scottish girl in the English village. And I know how that feels.

AMY

Oh, do you??

THE DOCTOR

All these years living here, most of your life...and you've still got that accent. Yeah. You're coming.

On her face. Damn it, he's right. *Damn it!!*

AMY

... can you get me back for tomorrow morning?

THE DOCTOR

It's a time machine - I can get you back for five minutes ago. Why, what's tomorrow?

AMY

Nothing. Nothing, just ... you know, stuff.

THE DOCTOR

Well then! Back in time for stuff!

He's turned to the controls, notices something. He plucks the brand NEW SONIC SCREWDRIVER from its charging slot on the console.

(CONTINUED)

78 CONTINUED: (2)

78

THE DOCTOR (CONT'D)

Oh! A new one, lovely.
(Pats the console)
Thanks, dear!

AMY

Why me?

THE DOCTOR

Why not?

AMY

No, seriously? You're asking me to run away with you in the middle of the night. It's a fair question. Why me?

THE DOCTOR

I dunno. Fun. Do I have to have a reason?

AMY

People always have a reason.

THE DOCTOR

Do I look like people?

AMY

Yes.

On the Doctor: oh, she's tricky. Bit trickier than normal.

THE DOCTOR

Been knocking around on my own for a while. My choice, but I've started talking to myself. All the time, it's giving me earache.

AMY

You're lonely. That's it? Just that?

THE DOCTOR

Just that. Promise.

She looks hard at him, shrewd.

AMY

Okay.

As she says this she turns away - leaving us with a shot of a wall-mounted scanner.

(CONTINUED)

78 CONTINUED: (3)

78

Blipping across it, like a reading on an oscilloscope, is a streak of light in the exact shape of the crooked smile crack in the wall of Amelia's bedroom.

The Doctor glances at it, doesn't react - just presses a button, killing the scanner before Amy can see it. He knows what he's doing. He has an agenda.

THE DOCTOR

So you okay then? Cos this place, sometimes it can make people feel a bit, you know ...

AMY

I'm fine. It's just ...
(she's looking round,
absolute child-like
wonder)

It's all true. There's a whole world in here, just like you said ... I thought ... I started to think maybe you were just a madman with a box.

The Doctor grins at her.

THE DOCTOR

Amy Pond, there's something you'd better understand about me, cos it's important, and one day your life may depend on it. I am *definitely* a madman with a box.

The Doctor slams at the controls. The roundels glow, the floor rumbles, the engines roar.

The Doctor: whooping for joy now!

THE DOCTOR (CONT'D)

Goodbye Leadworth, hello everything!

On Amy, clinging on for dear life, as the whole room spins, and bucks - grinning like a child ...

CUT TO:

79 EXT. AMY'S GARDEN -- 2010 NIGHT

79

PRAC FX: The wind whips, the tree branches thrash -

-- and (FX) the TARDIS fades away. We're tracking back now, through the window of:

CUT TO:

80 INT. AMY'S BEDROOM -- 2010 NIGHT

80

Dissolving to -

Tracking along a scattering of objects on a dresser - in the centre of them an old cardboard box, like they've been taken from it.

Dissolving to -

Closer on details: some childish drawings - clearly of the raggedy Doctor.

Dissolving to -

Panning across clay models, clearly of the raggedy Doctor. Ending on a crudely made glove puppet - again, clearly of the Doctor.

Dissolving to -

Tracking in one more elaborate drawing. This one has the raggedy Doctor holding hands with the tiny figure of little Amelia.

We now pan to:

The wardrobe - and hanging on the wardrobe, like it's ready for the morning -

- A WEDDING DRESS!

The cliffhanger scream, and -

THE NEW END CREDITS