

DOCTOR WHO 5

Episode 6

By

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Green Revisions

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1

INT. VENICE. 1580. HOUSE OF CALVIERRI. THRONE ROOM. DAY X

A palatial room in a Venetian Palace. In a throne like chair sits Rosanna Calvierri, the matriarch. Imperious. Cunning. Behind her stands her son, Francesco. Poised and predatory like a ferocious dog, held at bay by its mistress. By the door stands their Steward. Thin and cruel as a whip.

Between them a tradesman, scrubbed and smart, sits nervously with his young daughter. He stands. Clears his throat.

GUIDO

Isabella is 17 now, but what prospects are there for the daughter of a boat-builder?

He's run out of words. Just desperation now. The plea.

GUIDO (CONT'D)

Signora, your school offers a chance for betterment, escape. There is no future for us. No future but you.

Silence from the shadows. Rosanna speaks. A rich drawl

ROSANNA

I am moved by your concern for your daughter. I believe protecting the future of one's own is a sacred duty.

GUIDO

Signora, she is my world.

ROSANNA

Then we will take your world.

Guido and Isabella gasp with shock and joy, grasp each other's hands, embrace, kiss. They've just won X Factor.

ROSANNA (CONT'D)

Say goodbye to your daughter.

Guido and Isabella stop. Stare at Rosanna.

GUIDO

Now, Signora?

ROSANNA

Why wait? Time ticks.

Guido and Isabella turn to each other. They hug awkwardly, tears run down their cheeks.

(CONTINUED)

1 CONTINUED:

1

Guido wipes them quickly away.

GUIDO

Be brave, my girl. Make me proud.

The Steward has stepped forward. Reluctantly Guido lets go of his daughter. He is ushered towards the door. The last thing Isabella sees of her father is his pained smile, as the door shuts he vanishes from sight.
Silence.

ROSANNA

Step into the light, my dear. That's it.

Across the floor between them is a block of sunlight from a window. Isabella steps into it, like a spotlight.

She stands there, awkward and gauche, while the mother and son examine her from the shadows.

ROSANNA (CONT'D)

What say you, Francesco? Do you like her?

FRANCESCO

Oh I do, mother. I do.

Instead of a human mouth, his canine teeth are long and sharp and wicked. The teeth of a vampire!

Isabella stumbles back, and her scream is swallowed as we smash into...

TITLES.

1A **INT. NIGHT. AMY'S HOUSE. BEDROOM**

1A

We pan across the room. The wedding dress on the bed, all ready for tomorrow. All is dark, all is quiet. But now the phone is ringing. A click and a beep as the answer machine picks up.

AMY (V.O.)

Yeah, leave a message. And don't not leave a message. That drives me nuts.
Here's the beep.

Another beep. Then the distant throb of music and laughter.

(CONTINUED)

1A CONTINUED:

1A

RORY (V.O.)
AMY! Aimmmmmeeeeeee. It's me.

CUT TO:

2 **INT. 2010. BAR. NIGHT**

2

A club/pub. The room is packed with blokes wearing 'Rory's Stag' t-shirts. Rory is at the bar, a line of drinks behind him, yelling into his mobile. He's very... refreshed.

RORY
Hello. How are you?
The reason for this call is because I haven't told you for 7 hours that I love you. WHICH IS A SCANDAL! And if we weren't getting married tomorrow, I'd ask you to marry me anyway. YES I WOULD. Because you're smashing.

Something's happening. The stags part and an enormous cake is wheeled through. About 6 foot high, all white icing and ribbons. Rory rolls his eyes, he knows what's coming...

RORY (CONT'D)
Oh blimey. Gotta go. See you tomorrow.
Wooooo! Same message on your mobile.

The others start to laugh and sing *For He's a Jolly Good Fellow*, and on the final line the top of the cake erupts and out comes...

The Doctor!

Facing the wrong way!

Silence.

The Doctor looks around, finds Rory.

THE DOCTOR
Rory! That's a relief. I thought I'd burst out of the wrong cake. Again.

He turns in his cake.

THE DOCTOR (CONT'D)
That reminds me, there's a girl standing outside in a bikini, could someone let her in and give her a jumper. Lucy.
Lovely girl. Diabetic.

(CONTINUED)

2

CONTINUED:

2

Rory and his mates simply stare, dumbfounded.

THE DOCTOR (CONT'D)

Now then. Rory. We need to talk about your fiancee. She tried to kiss me.

(a chuckle)

Tell you what though, you're a lucky man, she's a great kisser.

The Doctor fidgets, as the silence yawns and roars.

THE DOCTOR (CONT'D)

Funny how you can say something in your head and it sounds fine...

He straightens up, tries to regain some dignity.

THE DOCTOR (CONT'D)

Could someone help me get out of this cake?

No one moves. No one speaks. Fifty jaws on fifty chests.

CUT TO:

3

INT. TARDIS. DAY 1

3

The Doctor is scuttling about under the glass platform, wrench in one hand, mini-blowtorch in the other. Hitting stuff. Wrenching stuff. He shouts at Rory through the floor. Rory is stood against one of the pillars, utterly bewildered. Amy watches, chewing a nail, eyes darting between them.

THE DOCTOR

The life out there, it dazzles. It blinds you to the things that are important. I've seen it devour relationships and plans...

The Doctor clammers up through one of the panels, scuttles across to the controls. Presses a button. A little bang and fizz of sparks. The Doctor winces, nurses his singed fingers.

THE DOCTOR (CONT'D)

It's meant to do that.

(back to Rory)

Because for one person to have seen all that, to taste that *glory* and then go back, it will tear you apart.

He stares at them, a wild-eyed glint.

(CONTINUED)

3 CONTINUED:

3

THE DOCTOR (CONT'D)

I want Rory to see it too. So I'm sending you somewhere. Together.

AMY

What, like a date?

The Doctor starts pulling levers, firing up the engines.

THE DOCTOR

Anywhere you want, any *time* you want. One condition: it has to be amazing. The Moulin Rouge in 1890! The first Olympic games! Think of it as a wedding present. Because frankly it's either this or tokens.

AMY

What do you think, Rory?

Rory says nothing. Still hunched against his pillar. The Doctor smiles understandingly. He know what this is about.

THE DOCTOR

It's a lot to take in, isn't it. Tiny box, huge room inside: *what's that about?* Let me explain...

RORY

It's another dimension.

THE DOCTOR

It's basically another dimen - what?

RORY

After what happened with Prisoner Zero, I've been reading up on all the latest scientific theories. FTL travel, parallel universes. How could a tiny box hold a huge spaceship? Gotta be a different dimension.

The Doctor's mouth open and closes a few times.

THE DOCTOR

I like the bit when someone says "It's bigger on the inside"! I always look forward to that!

The Doctor grins. He likes Rory. Claps him on the shoulder.

(CONTINUED)

3 CONTINUED: (2)

3

THE DOCTOR (CONT'D)

Let me show you round.

RORY

Another time.

THE DOCTOR

(still grinning, just
for Rory's ears)

You're terrified, aren't you. You can't
move.

RORY

Not a muscle.

AMY

So this date. I'm kinda done with
history and running down corridors.
What about somewhere... *romantic*?

The Doctor grins. He knows just the place.

CUT TO:

4

EXT. VENICE. 1580. STREET / CANAL. DAY 1

4

The ancient engines grind as the TARDIS materialises.

The Doctor and Amy and Rory step out into an explosion of
sound and movement and light and colour.

Amy gasps. We spin around and take in the scene.

FX: DMP. We're in Venice, on the bank of the Grand
Canal.

The canal itself is like Oxford Street on a Saturday
afternoon. It's clogged with boats and barges and
gondolas. A slow moving grind of traffic, punctuated by
shouts and insults and laughter.

The buildings are beautiful. High arched churches and
palatial houses and teetering towers, all slammed
together in a hodgepodge of styles and sizes.

On the canal-side, the narrow pavements are heaving.
Tradesmen, stall holders, tourists. A churn of humanity.

4A
AND
5

OMITTED

4A
AND
5

THE DOCTOR

Venice! Venezia! La Serenissima!
Impossible city! Preposterous city!
Founded by refugees running from Atilla
the Hun, it was just a collection of
little wooden huts in the middle of a
marsh, but became one of the most
powerful cities in the world.
Constantly being invaded, constantly
flooding, constantly beautiful. Oh you
gotta love Venice. And so many people
did! Byron, Napoleon, Casanova -

That makes him stop. Looks at his watch.

THE DOCTOR (CONT'D)

1580. That's alright. Casanova doesn't
get born for 145 years. Don't want to
run into him. I owe him a chicken.

RORY

You owe Casanova a chicken.

THE DOCTOR

Long story. We had a bet.

They turn into a side street and find themselves facing a
humourless official, dressed in drab traditional garb.

INSPECTOR

Papers, if you please. Proof of
residency and current bill of medical
inspection.

THE DOCTOR

There you go, fella.

The Doctor flashes the psychic paper, and the Inspector's
demeanour instantly changes.

INSPECTOR

I'm so sorry, your Holiness. I didn't
realise.

THE DOCTOR

No worries. Just doing your job.

(beat)

Sorry, what exactly *is* your job?

(CONTINUED)

4 CONTINUED: (2)

4

INSPECTOR

Checking for aliens. Visitors from
foreign land what might bring the plague
with them.

AMY

The *bubonic* plague?
(to the Doctor)
Oh that's nice. See where you bring me?
The plague.

INSPECTOR

Don't worry, Viscountess, we're under
quarantine. No one comes in, no one
goes out.

(beams with civic
pride)

And all because of the grace and wisdom
of our patron, Signora Rosanna
Calvierri.

Rory grabs the psychic paper out of the Inspector's hand.

THE DOCTOR

How interesting. I *heard* the plague
died out years ago.

INSPECTOR

Not out there. Signora Calvierri has
seen it herself. The streets are piled
high with bodies, she said.

THE DOCTOR

Did she now.

But the Inspector is looking over the Doctor's shoulder.
He utters an excited little gasp, his eyes sparkling. He
trots off. Intrigued, the Doctor follows. Rory is still
transfixed by the psychic paper.

RORY

According to this, I'm your eunuch!

AMY

Yeah, I'll uh, explain later...

She hurries after the Doctor. Rory plods in their wake.

CUT TO:

6 EXT. VENICE. SQUARE. DAY 1. CONTINUOUS.

6

FX: DMP: They walk into a large Venetian square.

POV: From under the water, something is watching them...

(CONTINUED)

Across the canal a group of a ten young women walk in a crocodile, carrying parasols, their faces covered by white veils. A fearsome matron leads the procession, and strolling along beside her is Francesco, wearing a wide brimmed hat.

The crowds part before them like the sea. The people craning their necks to get a better view of the girls.

But then something happens. A man rushes forward and grabs one of the girls. It's Guido, the father from the pre-titles. But he's unshaven and red-eyed. His clothes are grubby.

He grabs one of the girls and tries to drag her out of the procession. In the struggle, the girl's veil falls off. It's Isabella, his daughter. But she looks at her father as if she's never seen him before. Like she's in a trance.

This makes Guido falter for a second. But then he tugs her away and sunlight hits her face. She winces and gasps. She staggers back like she's been scalded.

Another of the girls turns on the father. She rips back her veil and hisses, like a cat. Baring her fangs!

Guido stumbles back, and the train of imperious young girls are quickly ushered away, disappearing into the city.

Already the crowd is reforming, chatting excitedly about "the girls from Calvierri's"...

Francesco peers down at Guido. His voice soft and deadly.

FRANCESCO

She's gone.

Then Francesco too sweeps off, losing himself in the crowd. The crowds go back to their business. It's as if it never happened... But one man saw the exchange...

AMY

What was that about?

But when Amy turns around, the Doctor has gone. Amy huffs.

AMY (CONT'D)

I hate it when he does that...

CUT TO:

6A OMITTED

6A

7 EXT. VENICE. STREET. DAY 1

7

Moments later, Guido is marching along a side street. He turns a corner and almost collides with the Doctor, leaning casually against a wall.

THE DOCTOR

Who were those girls?

GUIDO

I thought everyone knew about the Calvierri girls.

THE DOCTOR

My first day here. It's Ok, I've got my medical thingy... Ah, gave it away...

Guido waves his hand - forget it.

GUIDO

You don't have the plague any more than I do.

Guido starts to stomp off. The Doctor trots after him.

THE DOCTOR

I'm guessing this is the same Rosanna Calvierri that's got everyone worked up about the plague.

GUIDO

With good reason. You know how many died in the last outbreak? 90,000. My wife was one of them.

THE DOCTOR

And now you've lost your daughter.

Guido stops and turns on the Doctor, a glint of fury. But the Doctor just offers him a calm, equable smile.

THE DOCTOR (CONT'D)

Parents do all sorts to get their kids into good schools. They move house, they change religion. So why are you trying to get her out?

Guido holds his gaze. His voice low, shaking with emotion.

(CONTINUED)

GUIDO

Something happens in there. Something magical, something evil. My own daughter didn't recognise me. And the girl who pushed me away. Her face, like an animal.

THE DOCTOR

I think it's time I met this Signora Calvierri.

CUT TO:

EXT. HOUSE OF CALVIERRI. COURTYARD. DAY 1

Rosanna Calvierri is drinking a large glass of water taken from a Well. She gulps it down. There's something strangely desperate about it. Ravenous. Attendants stand close by, armed with parasols, ensuring her every move is shielded from sunlight. Francesco enters, agitated.

FRANCESCO

Mother -

Rosanna holds her hand up to silence him.

ROSANNA

Mummy's hydrating, Francesco...

FRANCESCO

(sighs)

"... and we never interrupt mummy when she's hydrating."

Rosanna gulps down the last of water. For a beat she savours the sensation, then signals to Francesco 'speak'.

FRANCESCO (CONT'D)

We were accosted again. A man made a grab for one of the girls.

Rosanna says nothing. She smooths down the pleats of her dress and starts back into the house, Francesco in her wake.

FRANCESCO (CONT'D)

The longer we wait, the greater the risk of discovery. We've already converted more than enough, surely it is time to introduce them to my brothers.

ROSANNA

I shall decide when we have 'enough'.

(CONTINUED)

8 CONTINUED:

8

FRANCESCO

If it's more you want, let me take the girls into the city tonight. We could -

ROSANNA

We follow the plan. Let them come to us, let them hammer on our door and beg to be taken.

End of conversation. Rosanna sweeps into the house.

CUT TO:

9 EXT. VENICE. STREET. DAY 1

9

Amy and Rory stroll along one of the canals.

RORY

I saw you yesterday. You brought the carnations. We drank tea. When did you last see me?

AMY

It doesn't work like that, it... You lose track. A few weeks ago...? Couple of months maybe...

That winds Rory like a blow to the stomach.

RORY

And what have you been doing?

Amy puffs out her cheeks. Where does she even start...?

AMY

Running. And fighting. I've been scared. More scared than I thought was... But I've seen *stars*, Rory. And *monsters*, and - real monsters, not like you're step-mum, but -

RORY

Did you miss me?

AMY

I... I knew I'd be coming back.

RORY

That isn't an answer.

Rory sighs. Looks out over the water.

(CONTINUED)

9 CONTINUED:

9

RORY (CONT'D)

Do you... I mean, do you even want to
get married any more?

Amy looks away. A huge silence hangs between them.

RORY (CONT'D)

He was right. It blots out everything
else.

AMY

Rory. This is our date. Let's not do
this, not now.

Beat. Rory sighs. Then shrugs, relenting.

RORY

We're in Venice and it's 1580.

AMY

(laughing)

I KNOW!

They are both laughing now. They look to all the world
like a young - if strangely dressed - couple in love.

They walk on. They don't notice Francesco, swathed in
his cloak and hat, leaning against a wall.

He's brooding, still in a sulk after the fight with his
mother. He scowls at the passers by.

Someone catches his eye. A young girl, a flower seller.
A pretty face under all that grime. She looks tired and
careworn. She is stationed by the mouth of an alley, the
uncaring world passes her by without a second glance.

Francesco watches her. He sighs. He can look but can't
touch.

FRANCESCO

All the goods of their world laid out
before us, and what do we do?

(disdain)

We 'wait'.

He's had enough of this. He smiles a dark smile and sets
off.

CUT TO:

9A
AND
10

OMITTED

9A
AND
10

11 **EXT. VENICE. STREET. DAY 1**

11

Rory is taking a picture of Amy with his mobile. She poses/ pulls faces. Suddenly Bianca's scream pierces the air.

RORY

What was that?

But Amy has already gone, running towards the danger. Rory blinks, frozen and bewildered. Then he chases after her.

CUT TO:

12 **EXT. VENICE. ALLEY. DAY 1**

12

A couple of women have gathered by the mouth of the alley. Still screaming, they point to something at the other end. Amy pushes through, Rory stumbling after her. They freeze.

Bianca is on the ground, her back against the wall. She's in shock. Her eyes rolling, the shoulder of her shawl red with blood. And on her neck, two perfect puncture wounds.

Francesco is standing over her. He snarls and hisses, a cornered animal, baring his needle teeth.

Amy and Rory don't know what to do. Behind them women weep.

Francesco makes a move forward and everyone flinches back a step. He grins. They're so frightened of him...

He charges and the people scatter back. He disappears into the city.

Rory crouches down next to Bianca. Clamps his hand over the wound on her neck. She's pale and dazed, but alive.

RORY

She'll be Ok.

That's all Amy needed to hear. She races after Francesco.

RORY (CONT'D)

Where are you - ! Amy! Come back!

CUT TO:

13 EXT. VENICE. STREET. DAY 1

13

Amy can just make out Francesco's cloak, disappearing down another alley in front of her. She pounds after him.

CUT TO:

14 EXT. VENICE. ALLEY / CANALSIDER. DAY 1

14

FX: Woah! The alley ends right on the canal.

Amy looks around frantically. But Francesco has gone. Just the sounds of the city, lively and oblivious. And the water, gently lapping against the banks of the canal.

CUT TO:

And now we are looking up from the water again. Amy stands on the bankside, catching her breath. Eventually she turns and walks back down the alley, disappearing from sight.

CUT TO:

15 EXT. HOUSE OF CALVIERRI. GATES. DAY 1

15

The Doctor strolls up to the door. The Guards are talking to a local, their backs turned to him.

He looks around, takes out the Sonic Screwdriver...

CUT TO:

16 INT. HOUSE OF CALVIERRI. TRANSFORMATION ROOM. DAY 1

16

The Doctor creeps silently through the house.

This room is octagonal, with a low domed roof. On one of the walls is a mirror.

The Doctor strolls over to the mirror. He examines his face, his teeth, the empty room stretching behind him.

GIRL (O.S.)

Who are you?

The Doctor spins around. There are 5 girls standing there, in a line. They are pale and beautiful. Dressed identically and with the same pleasant but slightly sinister smile.

The Doctor looks back at the mirror.

(CONTINUED)

16

CONTINUED:

16

It's just him. There's no one else in the room.

The Doctor turns back and forth, between the mirror and the girls. Girls. No girls. Girls. No girls.

THE DOCTOR

How are you *doing* that? I. Am. *LOVING IT*. You're like *Houdini!* Only you're five slightly scary girls. And he was shorter. Will be shorter. I'm rambling.

GIRL

I'll ask you again, Signor. Who are you?

THE DOCTOR

Ah. Yes. Pizza delivery. 10 inch... beef... gymkhana. For Rosanna Calvierri. But it's half an hour late, so I'll knock off a Euro. Plus I ate it.

GIRL

The Signora made no such request.

THE DOCTOR

Well why don't you check THIS out.

He yanks a card out of his pocket, brandishes it in her face. She regards it, unmoved. The Doctor looks at it.

THE DOCTOR (CONT'D)

Library card. Of course, it's with... I need to get a spare.

He puts it away. Studies the girls.

THE DOCTOR (CONT'D)

You're all from the city, aren't you. Your parents brought you here, wanting a better life for you, wanting to make you like the Calvierris.

The girls say nothing. They tilt their heads in unison, and regard the Doctor coldly, curiously.

THE DOCTOR (CONT'D)

Like the Calvierris. Like the Calvierris. What does that *mean*?

The girls just smile. Five deadly smiles.

(CONTINUED)

16 CONTINUED: (2)

16

THE DOCTOR (CONT'D)
 Pale creepy girls who don't like
 sunlight and can't be seen in mirrors.

He mulls. Then a doubtful grin.

THE DOCTOR (CONT'D)
 Am I thinking what I think I'm
 thinking...?
 (beat)
 But the *city*. Why shut down the *city*?
 (an idea forming)
 Unless it's misdirection. Smoke... and
 mirrors.
 (respect)
Oh that's clever. Who thought of that?
I'd think of that. But *why*?

GIRL
 Leave now, Signor. Or we shall call for
 the Steward.
 (a dark grin)
 If you are lucky.

The girls part. The Doctor gets the message. He saunters through, then suddenly turns on one of the girls.

THE DOCTOR
Tell me the whole plan.

Unsurprisingly the girl says nothing.

THE DOCTOR (CONT'D)
 One day that'll work...

He makes his way to the door.

THE DOCTOR (CONT'D)
 Listen. Thank you so much. This whole
 thing... Oh I'm thrilled. Oh this is
 Christmas.

And he's gone.

CUT TO:

17 EXT. VENICE. STREET. DAY 1

17

The Doctor is looking for Amy and Rory where he left them.

AMY (O.S.)
 Doctor! Doctor!

(CONTINUED)

17

CONTINUED:

17

The Doctor looks up. Amy is running towards him, Rory clomping behind. The Doctor moves off quickly to meet her.

He and Amy push through the people on the street and find each other. They hug, excited.

THE DOCTOR

AMY

I just met some
Vampires!

We just saw a Vampire!

THE DOCTOR

AMY

Where did you see it? I
went to their house.

How many are there? In the
street. He attacked this
girl and - They've got a
house?

THE DOCTOR

And creepy girls and everything.

AMY

Vampires!

THE DOCTOR

In Venice!

They laugh. Hug each other. Dance about.

Rory arrives, puffing.

RORY

We think we just saw a Vampire.

THE DOCTOR

Yeah Amy was just saying.

AMY

Yeah the Doctor actually went to their
house.

RORY

Oh. Right. Well.

THE DOCTOR

Ok, so first we need to get back in
there somehow.

AMY

How do we do that?

RORY

What? Back in where?!

THE DOCTOR

Come and meet my new friend.

CUT TO:

17A EXT. GUIDO'S HOUSE. DAY 1

17A

A small first floor apartment looking over a courtyard.

CUT TO:

18 INT. GUIDO'S HOUSE. DAY 1

18

Guido spreads out a map of Venice on the table. The Doctor and Amy stand close, concentrating. Rory has plonked himself down on a little barrel - one of half a dozen, by the door.

GUIDO

As you saw, there's no clear way in, the House of Calvierri is like a fortress.

*

He traces a line with his finger through the school.

GUIDO (CONT'D)

But there's a tunnel underneath it, with a shaft and ladder that leads up into the house. I tried to get in once myself, but hit a trapdoor.

AMY

You need someone on the inside.

THE DOCTOR

(doesn't look up)

No.

AMY

You don't even know what I was going to say!

THE DOCTOR

That we pretend you're an applicant for the school to get you inside and tonight you come down and open the trapdoor to let us in.

AMY

Oh. So you do know what I was going to say.

RORY

What?! Are you insane?!

AMY

We don't have another option.

RORY

He said no, Amy. Listen to him.

(CONTINUED)

18

CONTINUED:

18

GUIDO

There is another option.

He points to the little barrels Rory is sitting on. The Doctor takes a step towards them. Inhales.

THE DOCTOR

Gun powder.

Rory gets up verrrrry slowly and moves away.

GUIDO

I work at the Arsenale. We build the warships for the navy.

THE DOCTOR

Most people just nick stationary from where they work... Look, I have a thing about guns and huge quantities of explosive. Can we just, you know, keep our powder dry on that one?

(sniggers, to Amy)

'Powder'. See what I did there?

GUIDO

So what do you suggest?

They're running out of options. And Amy knows it.

AMY

I'll be there 3, 4 hours tops...

The Doctor regards her coolly. Then he turns away. He paces for a moment, muttering furiously to himself.

THE DOCTOR

No no no no NO. It can't keep happening like this. This is how they go.

He covers his face with his hands. The next words almost a whisper.

THE DOCTOR (CONT'D)

But I have to know.

He whips his hands away.

THE DOCTOR (CONT'D)

We go together. Say you're my daughter.

RORY

What?! Don't listen to him!

(CONTINUED)

18 CONTINUED: (2)

18

AMY

Your daughter? You look about 9.

THE DOCTOR

Your brother then.

AMY

Too weird. Fiancee.

RORY

I'm not having him run around telling
people *he's* your fiancee!

AMY

No, you're right.

RORY

Thank you.

AMY

I mean they've already seen the Doctor.
You should do it.

RORY

Me?

AMY

Yeah, you can be my brother.

RORY

Why is *him* being your brother weird, but
with *me* it's Ok?

GUIDO

(to the Doctor)

Actually I thought you were her
fiancee...

THE DOCTOR

Yeah that's not helping.

RORY

This whole thing is *mental*! They're
VAMPIRES, for God's sake.

THE DOCTOR

We hope.

RORY

"We hope"?

THE DOCTOR

I've met vampires. Essentially they're
just humans that have been transformed.

(MORE)

(CONTINUED)

18 CONTINUED: (3)

18

THE DOCTOR (CONT'D)

So underneath, there's still a human thought process. There's logic, ritual, stuff I can deal with.

AMY

So if they're not vampires...?

THE DOCTOR

Well. Makes you wonder what can be so bad it doesn't actually *mind* us thinking it's a vampire.

CUT TO:

19

INT. HOUSE OF CALVIERRI. THRONE ROOM. NIGHT 1

19

Rosanna and Francesco regard Rory and Amy - both now in traditional 16th century Venetian attire - Amy in Isabella's clothes, Rory in Guido's. Rory stumbles through his spiel.

RORY

So basically both our parents are dead from getting the plague. I'm a gondola driver. So money's a bit tight. So having my sister go to your school for special people would be brilliant. Cheers.

There is a long and awkward pause.

FRANCESCO

Have we met?

RORY

I've got one of those faces.

FRANCESCO

I wasn't talking to you.

RORY

She's got the same face. Which is because she is my sister.

ROSANNA

Carlo. Explain yourself. Why have you brought me this imbecile?

STEWARD

Signora, they have references from his majesty the King of Sweden.

(CONTINUED)

19

CONTINUED:

19

ROSANNA

What?! Let me see.

Nervously Rory holds the psychic paper out to Rosanna. She snatches it out his hand and regards it for a long, nail-biting moment... then looks up at Rory and Amy and smiles.

ROSANNA (CONT'D)

Well now I can see what got my Steward so excited... What say you, Francesco? Do you like her?

FRANCESCO

(licking his lips)

Oh I do, mother. I do.

ROSANNA

Then we would be delighted to accept her. Say goodbye to your sister.

Amy grabs Rory's hand, stares into his eyes.

AMY

I'll be fine. Tell Uncle... Doctor I'll see you both really soon, Ok?

Rory just nods, too scared to speak, as the Steward starts ushering him out.

Rory turns and watches as the door closes, and Amy vanishes from sight.

CUT TO:

20

EXT. HOUSE OF CALVIERRI. NIGHT 1

20

The Doctor is waiting outside. After a moment, Rory emerges from the house and walks over.

THE DOCTOR

She'll be fine.

RORY

You can promise me that, can you?

Rory doesn't even stop. The Doctor looks back at the house.

CUT TO:

21

OMITTED

21

22

EXT. HOUSE OF CALVIERRI. COURTYARD. NIGHT 1

22

The Steward marches into a courtyard, Amy stumbling behind in her borrowed shoes and skirts.

This is a different world to the opulent apartment. Bare stone walls and floors. Odd sounds in the distance, cries maybe, echoing along the halls and corridors, and for the first time Amy has a shiver of unease.

The Steward marches up the stairs. Amy follows.

The Calvierri girls are here. They appear in doorways to inspect the newcomer. Pale skin and those dark malevolent eyes.

Amy smiles, but they just stare back, watching her pass.

CUT TO:

23

INT. HOUSE OF CALVIERRI. BEDROOM. NIGHT 1

23

The Steward shows Amy into a beautiful bedroom. It's like something from a fairy tale. There are three beds. As Amy enters, one of the girls leaves. Another girl is sitting with her back to Amy.

STEWARD

There are clothes on the bed. Get changed and wait here.

The door closes. Amy looks around the stunning room.

AMY

Blimey. This is private education then?

The girl doesn't move. Amy moves tentatively forward.

AMY (CONT'D)

Hey. Hello. I'm Amy.

Amy sits on the end of the bed. The girl stares into nothing. She looks weary beyond measure. And there are small puncture wounds on her neck.

AMY (CONT'D)

What's your name?

ISABELLA

Isabella.

Amy's wearing the girl's dress. She lowers her voice, speaking quickly, urgently.

(CONTINUED)

23

CONTINUED:

23

AMY

Listen. We're going to get you out of here. But I need you to tell me what's going on. What is this place, what are they doing?

ISABELLA

They come at night. They gather around my bed and they take me to a room, with a chair and ... and straps. As if for a surgeon.

AMY

What happens in there?

Weakly Isabella's shakes her head. She doesn't know.

ISABELLA

I wake up here. And the sunlight burns my skin like candle wax. The person I was... my life before... it's getting so small and distant.

(but then a weak smile)

I think I had a father... I think I saw him today...

AMY

He tried to save you. I've met him, Isabella. He misses you so much.

ISABELLA

We're going to die here.

The way she says that, the simplicity and the conviction, makes Amy shudder.

CUT TO:

24

EXT. CANAL. NIGHT 1

24

Guido steers a gondola through the rich black of Venice at night. The Doctor and Rory sit in the back. As Rory is wearing Guido's clothes, Guido is now wearing Rory's Stag T-Shirt. Rory peers over the side of the gondola. He dips his hand in, lets the water play through his fingers.

CUT TO:

Under the water. The black shape of the gondola passes over us. And there's Rory's hand.

CUT TO:

(CONTINUED)

24

CONTINUED:

24

GUIDO

I wouldn't do that if I were you. You never know what's down there.

CUT TO:

We start rushing through the water towards his hand.

CUT TO:

In the gondola, Rory yanks his hand back.

THE DOCTOR

What do you mean?

GUIDO

You hear stories.

CUT TO:

24A

EXT. TUNNEL ENTRANCE. NIGHT 1

24A

They've reached a set of steps, leading to a hidden doorway -

GUIDO

We're here.

The Doctor and Rory head up the steps, Guido stays in the Gondola.

CUT TO:

25

INT. TUNNEL. NIGHT 1

25

The Doctor and Rory are picking their way along a tunnel.

THE DOCTOR

I'll go first. If something happens to me, go back to -

RORY

What happened? Between you and Amy. You said she kissed you.

THE DOCTOR

Now? You want to do this now?

RORY

I have a right to know. I'm getting married in 430 years.

(CONTINUED)

25

CONTINUED:

25

THE DOCTOR

(sighs - *fine*)

We'd been trapped. She saw people die around her. She was frightened, I was frightened. But we survived, and the relief of it... And so she kissed me.

RORY

(beat)

And you kissed her back.

THE DOCTOR

No I kissed her mouth.

RORY

Funny.

THE DOCTOR

Rory, she kissed me because I was *there*. It would have been you, it *should* have been you. That's why I brought you here.

(beat)

Can we go and see the vampires now, please?

CUT TO:

26

INT. HOUSE OF CALVIERRI. STONE STAIRCASE. NIGHT 1

26

All is quiet in the school. Amy looks left and right, quietly walks down the steps, candle in hand. She's wearing the starched regulation nightdress of the school.

CUT TO:

27

OMITTED

27

28

INT. HOUSE OF CALVIERRI. BASEMENT. NIGHT 1

28

Amy steals into the pitch black basement. A wide circular courtyard, with 2 dozen doorways around the rim.

The candle casts a dull light illuminating a pile of discarded sackcloth... and poking out from under it is the desiccated shrivelled hand of a corpse.

But Amy hasn't seen it. She's focussed on the Well in the centre of the room. Peering inside she drags a bolt back and pulls open the trapdoor. She is about to lean down into the darkness, but the sound of the door opening makes her spin around. A figure is silhouetted in the doorway.

(CONTINUED)

28

CONTINUED:

28

It rushes forward at her. Amy gasps and the candle falls to the ground. The flame snuffs out and the room is plunged into darkness.

CUT TO:

29

INT. HOUSE OF CALVIERRI. TRANSFORMATION ROOM. NIGHT 1 29

The Steward drags Amy into an octagonal domed room.

Her eyes widen as she takes in the scene before her. The Calvierri girls are wheeling in what looks like medical equipment. Tanks of alien looking liquid hang from the ceiling, with tubes and funnels - like a plasma drip in a hospital.

Francesco is leaning against a wall, grinning. And looming out of the shadows comes Rosanna. Her face twisted into a furious, contemptuous sneer.

ROSANNA

Psychic paper. Did you really think that would work on me?

Amy struggles and strains as Rosanna advances upon her.

CUT TO:

30

INT. HOUSE OF CALVIERRI. BASEMENT. NIGHT 1

30

The trap door creaks open and The Doctor and Rory emerge into the basement.

THE DOCTOR

(low, hisses)

Amy. Amy. I can't see a thing...

RORY

Just as well I brought this then.

Rory pulls out a little handheld battery torch. He smiles a little smugly. The Doctor regards it. Then pulls out a much larger high tech lamp.

THE DOCTOR

Ultraviolet. Portable sunlight.

RORY

It's bigger than mine.

THE DOCTOR

Let's not go there.

CUT TO:

31 **INT. HOUSE OF CALVIERRI. TRANSFORMATION ROOM. NIGHT 1** 31

As Rosanna talks, the Calvierri girls bring a chair into the middle of the room.

ROSANNA

Where are you from? Did you fall through the chasm?

FRANCESCO

This is pointless Mother. Let's just start the process on her...

ROSANNA

Hold your tongue, Francesco. I need to know what this girl is doing in a world of savages with psychic paper.

She leans in to Amy's face.

ROSANNA (CONT'D)

Who are you with? I scarcely believe your idiot brother sent you. *What are you doing in my school?*

The Steward is holding Amy firm. There's nothing she can do. She slumps a little in his grip. She hasn't got a choice.

AMY

Ok... Ok... I'll tell you.
(she takes a breath)
I'm from Ofsted.

Rosanna straightens up and regards Amy.

ROSANNA

Make sport of me, will you? Tease me as if I were your dog? Oh but this dog has a bite, girl.
(to the Steward)
Put her in the chair.

Rosanna smiles her smile of needle teeth. Amy just has time to scream before Rosanna falls on her neck!

CUT TO:

32 **INT. HOUSE OF CALVIERRI. BASEMENT. NIGHT 1** 32

The Doctor is sweeping the beam of UV light around the basement while Rory mutters.

(CONTINUED)

32

CONTINUED:

32

RORY

Cancel now, we lose the deposits on the
hall, the salsa band...

*

The Doctor raises his hand. Stop talking. The beam of his light has found the pile of sacking, the skeletal hand poking out from under it. He whips the cloth back. Rory gasps. We stay on their horrified faces. They're clearly looking at dried and crispy bodies.

RORY (CONT'D)

What happened to them?

THE DOCTOR

They've had all the moisture taken out of them.

RORY

But that's what vampires do, isn't it.
They drink your blood then replace it with their own.

THE DOCTOR

Except these people haven't just had their blood taken, but all the water in their entire bodies.

RORY

Why did they die? Why aren't they like the girls in the school?

THE DOCTOR

Maybe not everyone survives the process.

Rory turns to the Doctor. His face twitching with rage.

RORY

You know what's dangerous about you?
Not that you ask people to take risks,
but you make them want to impress you.
You make it so they don't want to let
you down. You don't realise how
dangerous you make people to themselves
when you're around.

That hits the Doctor like a slap around the face.

It's almost a relief when they hear the scream from upstairs. The Doctor and Rory bolt for the door.

CUT TO:

(CONTINUED)

32 CONTINUED: (2)

32

They stop dead. From five of the doorways, young women emerge - in their nightdresses, posed, pale and beautiful.

THE DOCTOR
(charm itself)
Ladies.

They smile demurely. Then their heads tip back with cat-like hisses, displaying long, wicked fangs.

THE DOCTOR (CONT'D)
Rory. I am of the opinion that we should RUN.

33 OMITTED

33

CUT TO:

34 INT. HOUSE OF CALVIERRI. TRANSFORMATION ROOM. NIGHT 1 34

Amy's POV. The room swims in and out of focus. She's groggy from Rosanna's attack.

Rosanna stands back, watching her, literally licking her lips from the quick slurp of blood she just had. As she talks, Francesco and the Steward carry the groggy Amy to the heavy wooden chair. There are straps on the arms. They dump Amy in and strap her down.

ROSANNA
This is how it works. First we drink from you until you are dry.
(another lick of the lips)

You are so deliciously wet you see. Then we pour our blood into you. It rages through you like fire, changing you, until one morning you awake and your humanity is a dream now faded.

FRANCESCO
Or you die. That can happen.

AMY
And if I survive?

ROSANNA
Then there are ten thousand husbands waiting for you in the water.

AMY
Yeah, sorry. I'm kind of engaged.

(CONTINUED)

34

CONTINUED:

34

Amy lets loose a savage kick that connects with Rosanna's abdomen. There is a buzz and crackle of static.

FX: And for a second Amy sees Rosanna in her true form. Her human features flicker out. Like her face was a film projected onto a screen, and suddenly the reel has ended. The Creature snaps and slavers with dead black eyes like a shark and wet leathery skin. The creature that was Rosanna steps back and hits a small control pack, about the size of a radio mic battery pack. Clearly the power source of some kind of cloaking device. She pounds it with her fist, and the human image flickers back.

We catch a wince of disgust from the Steward, on seeing Rosanna in her true form. However many times he sees them like that, it always makes him shudder.

Amy is so shocked, she stops struggling. The others seize the advantage and slam her wrist onto the arm and start to strap it down.

FRANCESCO

Mother? When you drink from her, may we share? I'm hungry.

There is a crash from somewhere in the house. It sounds like there's a small scale war going on out there.

CUT TO:

35

INT. HOUSE OF CALVIERRI. CORRIDOR. NIGHT 1

35

Rosanna sweeps into the corridor, Francesco and the Steward in her wake.

The Doctor and Rory hurtle down the corridor towards them. They stumble to a halt.

THE DOCTOR

Cab for Amy Pond?

CUT TO:

36

INT. HOUSE OF CALVIERRI. TRANSFORMATION ROOM. NIGHT 1

36

Amy is struggling with the straps pinning her arms.

Another door opens, and in stumbles... Isabella.

She rushes to Amy and starts to undo the straps.

AMY

She bit me! What's going to happen?!
Rosanna bit me!

(CONTINUED)

36 CONTINUED:

36

ISABELLA

It was only the beginning. They didn't put their blood into you.

CUT TO:

37 INT. HOUSE OF CALVIERRI. CORRIDOR. NIGHT 1

37

RORY

Look!

They turn. The Calvierri girls are advancing upon them.

ROSANNA

This rescue plan, not exactly water tight, is it.

The Doctor switches on the UV light. It casts a wide bright purplish light that makes the women recoil and hiss. They scatter back to avoid the beam of the lamp. He swings it round and Rosanna and Francesco also scramble back.

Suddenly a door behind The Doctor and Rory opens. It's Isabella, with Amy behind her.

ISABELLA

Quickly. Through here.

They spill through, slamming the door shut after them.

ROSANNA

SEAL THE HOUSE.

CUT TO:

38 INT. HOUSE OF CALVIERRI. STONE STAIRCASE. NIGHT 1

38

The Doctor 'sonics the lock, then turns and they dive off down the staircase.

AMY

They're not vampires!

THE DOCTOR

What?!

AMY

I saw them, I saw her. They're not vampires, they're aliens!

THE DOCTOR

Haha! Classic!

(CONTINUED)

38

CONTINUED:

38

RORY

That's good news?! What is wrong with you people?!

The sound of a door being smashed open behind them...

CUT TO:

38A

INT. TUNNEL. NIGHT 1

38A

The Doctor, Amy, Rory and Isabella tear down the dark tunnel. Isabella lagging behind...

Francesco, the Calvierri girls and guards are snapping at their heels!

CUT TO:

39

EXT. TUNNEL ENTRANCE. SUNRISE. MORNING 2

39

The Doctor, Amy and Rory burst out onto the stone steps. Amy and Rory race off to Guido, waiting in the Gondola. But the Doctor is waiting for Isabella.

She's standing on the doorstep... looking up at the sky...

THE DOCTOR

COME ON!

The sun is starting to rise. Red fingers of sunlight brushing the rooftops... And a beam falls onto Isabella.

Isabella recoils, like she has been splashed with boiling water. The Doctor tries to grab her, but a dozen arms reach around from behind, yank Isabella back into the house and the door slams shut. The Doctor pounds on the door, raging.

THE DOCTOR (CONT'D)

LET HER GO! LET HER GO!

A crackle of electricity washes over it as it seals. It sears up the Doctor's arms and he yells in pain. It blisters and fizzes around his body, tiny blue lines of lightning. Eventually it breaks and the Doctor falls to the ground.

Amy and Rory have rushed back. They crouch by him.

AMY

Oh my God, is he dead?

(CONTINUED)

39

CONTINUED:

39

RORY

He's breathing. He's unconscious.

They look up the house. Now as cold and quiet as the grave.

CUT TO:

40

OMITTED

40

41

EXT. HOUSE OF CALVIERRI. JETTY. DAY 2

41

FX: DMP: Isabella shivers and winces in the early morning sunlight. She's in a courtyard, in the grounds of the school, on the landing jetty of the private canal that runs into it. She is stood on a plank, over the water.

Like on a pirate ship.

Standing further off is Rosanna, Francesco and the girls. All heavily shaded by parasols.

The Steward stands by Isabella, reading from a scroll.

STEWARD

And so in memory of the black black oceans and the children lost to the silence, the traitor is delivered to the arms of those she betrayed.

The Steward stuffs the scroll into his pocket.

Isabella looks around. What's going on? A guard starts to drag her to the edge of the jetty.

ISABELLA

Do you expect me to drown? I'm Venetian! I can swim! We can ALL swim!

With a final shove Isabella is dumped into the water. She flounders for a moment, but stays afloat. Rosanna and the others just watch from the jetty, silent and unmoved, as Isabella splashes around... Then she gasps...

ISABELLA (CONT'D)

Something touched my leg.

Suddenly her eyes are wide with panic. She yelps.

ISABELLA (CONT'D)

It bites!

That's all she has time to say before she is yanked under the surface.

(CONTINUED)

41

CONTINUED:

41

The water is smooth and quiet for a moment.

Then Isabella bursts to the surface again, flailing and screaming, trying to escape the clutches of whatever is dragging her under. But it's no good.. Again she is tugged sharply under the water.

Rosanna, Francesco and the girls watch impassively - the Steward winces slightly.

The water is calm and smooth again. Isabella has gone.

ROSANNA

Now, leave us.

The girls file back into the house. The Steward scurries along in their wake. Francesco lingers.

Rosanna strides forward to the edge of the canal. An attendant scurries after her, shielding her with the parasol. She crouches down and dips her hand into the water.

The water bubbles slightly. Rosanna yanks her hand back, like she's been bitten.

FRANCESCO

Mother! Change your form! Or my brothers will think they are being fed twice today!

FX: Of course. Rosanna pulls out the little control pack. It shorts - she hits it - it works. She flickers back to her true hideous form, but then flickers back into her human shape.

Forced to retreat, the water becomes still again.

ROSANNA

Not long. Not long now.

She looks at the now still canal. Yearning for the water and her children.

CUT TO:

42

INT. HOUSE OF CALVIERRI. THRONE ROOM. DAY 2

42

Rosanna sweeps in and stops. Waiting for her, lounging on the throne with his feet up, is the Doctor.

THE DOCTOR

You really want to get a padlock for that trapdoor.

(MORE)

(CONTINUED)

42

CONTINUED:

42

THE DOCTOR (CONT'D)

(beat)

Long way from Saturnyne, aren't you,
Sister of the Water?

Rosanna considers him for a moment. Then offers a perfect hostess smile.

ROSANNA

You have me at a disadvantage.

THE DOCTOR

I'm the Doctor.

ROSANNA

Let me guess. The owner of the psychic paper. Then I take it you're a refugee like me?

THE DOCTOR

I'll make you a deal. An answer for an answer.

Rosanna regards the Doctor. A twitch of an eyebrow. Proceed.

THE DOCTOR (CONT'D)

You're using a perception filter. It doesn't change your features, but manipulates the brain waves of the person looking at you. But seeing one of you for the first time in, say, a mirror, the brain doesn't know what to fill the gap with, so leaves it blank. Hence: no reflection.

ROSANNA

And your question?

THE DOCTOR

Why can we see your big teeth?

ROSANNA

Self-preservation overrides the mirage. Your subconscious perceives the threat and tries to alert the conscious brain.

THE DOCTOR

Where's Isabella?

ROSANNA

My turn. Where are you from?

(CONTINUED)

42 CONTINUED: (2)

42

THE DOCTOR
Gallifrey.

ROSANNA
You should be in a museum. Or a
mausoleum.

THE DOCTOR
Why are you here?

ROSANNA
We ran from the silence. And you?

THE DOCTOR
Wedding present. The silence?

ROSANNA
There were cracks. Some tiny, some as
big as the sky. Through some we saw
worlds and people. Through others we
saw silence and the end of all things.
We fled to an ocean like ours, the crack
snapped shut behind us, and Saturnyne
was lost. Crushed by the silence.

THE DOCTOR
So Earth is to become Saturnyne Mark 2.

ROSANNA
And you can help me. We can build a new
society here as others have. What do
you say?

THE DOCTOR
Where's Isabella?

ROSANNA
Isabella?

THE DOCTOR
The girl who saved my friend.

ROSANNA
Deserters must be executed. Any General
will tell you that. I need an answer,
Doctor. A partnership. In any way you
choose.

The Doctor holds Rosanna's gaze for a long deadly moment.

THE DOCTOR
I don't think that's such a good idea.
I'm a Time Lord, you're a big fish.
Think of the children.

(CONTINUED)

42 CONTINUED: (3)

42

He turns and starts towards the door.

ROSANNA

I shouldn't be surprised. After all,
you let your own people die...

THE DOCTOR

That's... I did all I could.

ROSANNA

At the *time*, no doubt. But what of
every day, hour, minute, since?

THE DOCTOR

(measured, calm)

Things happen. The cards are dealt in a
certain way. You can't go back and
change the rules of the game because you
don't like the outcome. You mourn. You
live.

ROSANNA

A speech you have, no doubt, repeated to
yourself many times.

(calls)

Carlo!

(to the Doctor)

You're right. We're nothing alike. I
shall bend the heavens to save my race,
while you... *philosophise*.

The Steward and two Guards appears in one of the
doorways. The Doctor looks at him, then back at Rosanna.

THE DOCTOR

This ends today. I'll tear down the
house of Calvierri, stone by stone. You
know why? You didn't know Isabella's
name.

He walks to the door and exits.

CUT TO:

43 EXT. HOUSE OF CALVIERRI. GATES. DAY 2

43

The Doctor strides away from the school. Steward and
Guards watching him go. A look of furious resolution on
his face. They are at war now.

CUT TO:

44

EXT. HOUSE OF CALVIERRI. COURTYARD. DAY 2

44

Rosanna sweeps through, shouting commands to the household.

ROSANNA

Attend! The storm is coming!

FX: Now and then, her form flickers. Amy clearly damaged Rosanna's perception filter when she kicked it. She pounds the little control pack and she flickers back to her human form. Francesco trots up, bewildered.

FRANCESCO

What's wrong with your perception filter?

ROSANNA

That idiot child must have damaged it when she kicked me... Now, assemble the girls. I'm granting you your wish. We take the city tonight. But first I have a job for them.

CUT TO:

45

INT. GUIDO'S HOUSE. DAY 2

45

The Doctor and Guido are huddled in a corner. (Guido and Rory have returned to their normal clothes by now) The Doctor has broken the news about Isabella. He hugs Guido tight, while he silently weeps and weeps.

Amy and Rory keep a respectful distance, talk in whispers.

The Doctor stands, walks to the table, where he leans, his fists on the table, eyes closed. Amy and Rory cross quietly to him.

AMY

Doctor? What are we going to do?

As he talks, the Doctor tips Amy's head back, exposing her neck. He takes out the Sonic and shines the little green light on the jugular where Rosanna bit her, like a Doctor in A & E.

THE DOCTOR

I don't know. I can't fight her unless

I know what her plan is.

(her neck)

You're fine.

(CONTINUED)

45

CONTINUED:

45

He takes a sweet out of his pocket and pops it in her mouth.

RORY

I don't understand. I was born in 1985.
There's no vampires, there's no...
Whatever they're doing, it must have failed.

THE DOCTOR

Ok firstly they're not vampires but a race of sea-dwelling aliens. Secondly, the future doesn't exist yet. Jump in the TARDIS now, go to 2010, chances are you've got a squid as Home Secretary.

He bangs his fists against his skull.

THE DOCTOR (CONT'D)

Arrggh. I need to think. Come on, brain. Thinkthinkthinkthink.

AMY

If they're fish people, it explains why they hate the sun -

THE DOCTOR

Stop talking brain thinking hush.

The Doctor clamps his hand over Amy's mouth.

RORY

It's the school thing I don't -

THE DOCTOR

Stop talking brain thinking hush.

The Doctor clamps his hand over Rory's mouth.

Guido has wandered over. Tear-streaked, but resolute.

GUIDO

I say we take the fight to -

THE DOCTOR

Ah!

The Doctor has run out of hands. He jerks his head towards Rory's hand and then to Guido's mouth.

GUIDO

What?

(CONTINUED)

45 CONTINUED: (2)

45

THE DOCTOR

AH!

The Doctor jerks his head more frantically to Rory's hand and then to Guido's mouth. Bewildered, Rory places his hand over Guido's mouth. And that's how they stand. Like a daisy chain. Amy, Rory and Guido all eye each other over a hand, as the Doctor riffs and brainstorms.

THE DOCTOR (CONT'D)

Her planet dies so they flee through a crack in space and time and end up here. Then she closes off the city, and one by one starts changing the people into creatures like her to start a new gene pool. Got it. But then what?

Amy, Rory and Guido catch each other's eye, and shrug.

THE DOCTOR (CONT'D)

They come from the sea, they can't survive forever on land. So what's she going to do? Give everyone an umbrella? ONE BIG UMBRELLA OVER THE CITY! No, that's stupid. Forget I said that.

His face contorts with concentration, straining to expel the answer like passing a kidney stone.

THE DOCTOR (CONT'D)

Unless she's going to do something to the environment to make the city habitable. She said "I shall bend the heavens to save my race." Bend the heavens bend the heavens bend the heavens.

He's got it. There is almost an audible ping!

THE DOCTOR (CONT'D)

She's going to sink Venice.

GUIDO

She's going to sink Venice?

THE DOCTOR

And repopulate it with the girls she's transformed.

RORY

But you can't repopulate somewhere with just women. You need blokes.

(CONTINUED)

45 CONTINUED: (3)

45

AMY
(gasps - of course)
She's got blokes.

THE DOCTOR
Where?

AMY
In the canal. She said to me, "there are ten thousand husbands waiting in the water".

THE DOCTOR
Only the male offspring survived the journey here. She's got ten thousand children swimming around the canals, waiting for mum to make them some compatible girlfriends. Ew. I mean, I've been around, but really that's ... Ew.

A crash from upstairs. Everyone looks up. The floorboards creak. Footsteps pad across the ceiling. Another crash.

THE DOCTOR (CONT'D)
The people upstairs are very noisy.

GUIDO
There aren't any people upstairs.

THE DOCTOR
I knew you were going to say that. Did anyone else know he was going to say that?

RORY
Is it the vampires?

THE DOCTOR
Like I said: Not vampires. Fish from space.

Next to them, a window smashes. And the frame is filled with the Calvierri girls. Savage and feral, their arms reaching through, clawing and straining, as they hiss and screech.

CUT TO:

46

INT. HOUSE OF CALVIERRI. THRONE ROOM. DAY 2

46

Rosanna sweeps into the Throne Room. She settles herself in her chair, like a spider in its web.

(CONTINUED)

46

CONTINUED:

46

Flicks open an arm of the chair to reveal a control panel, and switches a lever.

ROSANNA

To begin, let's fill the sky with fire.

CUT TO:

47

INT. GUIDO'S HOUSE. DAY 2

47

A crash behind them as another window is shattered. The girls start pouring in through every window and advancing.

The Doctor, Guido, Amy and Rory huddle in the centre of the room. They're surrounded. The Doctor snatches up the UV light. The girls stumble back, hissing and spitting.

GUIDO

What's happened to them?

FX: The Doctor pulls out the Sonic Screwdriver and shines it like a torch over the girls. As the beam sweeps across their faces, it reveals them in their true form. The savage gnashing piranha head crammed with vicious teeth.

THE DOCTOR

There's nothing left of them. They've been fully converted.

The Doctor swings the UV lamp like a priest spreading incense, clearing a path through the girls.

CUT TO:

47A

INT. GUIDO'S HOUSE. STAIRCASE. DAY 2

47A

The Doctor, Amy, Rory and Guido pile down the stairs.

GUIDO

Give me the lamp.

The Doctor shoves the lamp at Guido, and swings the open. He, Amy and Rory bundle out. Guido slams the door shut behind them, still in the room. We hear a bolt draw.

CUT TO:

48

EXT. VENICE. STREET. DAY 2

48

Too late the Doctor realises what Guido has done. He pounds on the door.

(CONTINUED)

48

CONTINUED:

48

THE DOCTOR

No! Guido! What are you doing?!

GUIDO (O.S.)

Get away from the door, Doctor!

THE DOCTOR

I'm not leaving you -

CUT TO

48A

INT. GUIDO'S HOUSE. STAIRCASE. DAY 2

48A

Swinging the UV lamp to cut a path through the hissing girls Guido heads back up the stairs, the girls following.

GUIDO

Come on... that's it...

49

OMITTED

49

CUT TO:

50

EXT. VENICE. STREET. DAY 2

50

The Doctor hammers on the door again, fumbles around for the screwdriver.

CUT TO:

51

INT. GUIDO'S HOUSE. DAY 2

51

Guido stumbles across to the little barrels of gunpowder and wrenches off one of the wooden lids. Picks up a candelabra and holds it over the barrel of powder.

He closes his eyes, takes a breath, a smile...

GUIDO

Think you can steal our city, our
children...

He draws himself up to his full height, chest out...

GUIDO (CONT'D)

We... are Venetians.

... and plunges the lit candles into the barrel.

CUT TO:

52

EXT. VENICE. STREET. DAY 2

52

BOOM!

The door is blown off, the window frames burst out and the ground shakes as the house explodes.

The Doctor, is thrown to the ground; ashes and wreckage showering down around him.

Amy and Rory pull the Doctor to his feet. The Doctor stares at the timbers and ash and flames that were once Guido's home. A terrible realisation.

THE DOCTOR

She's initiating the final phase.
That's why she sent the girls. She
doesn't want us - well, me - getting in
the way.

AMY

We need to stop her! Come on!

The Doctor catches Rory's eye.

THE DOCTOR

No. Get back to the TARDIS.

AMY

You can't stop her on your own.

THE DOCTOR

We don't discuss this, we don't come to a compromise. I tell you to do something, you do it.

He's never spoken to her like that. There is a moment of stunned silence. It clearly upset him as much as Amy. She turns on her heel and starts off.

RORY

...Thank you.

He sets off after his fiancee.

CUT TO:

52A

EXT. HOUSE OF CALVIERRI. BALCONY. DAY 2

52A

FX: Rosanna steps out onto the balcony to watch the chaos unfold. An Empress looking over her Republic.

CUT TO:

52B **OMITTED**
 AND
 53

52B
 AND
 53

CUT TO:

54 **EXT. STREET BY CALVIERRI GATES. DAY 2**

54

FX: The people of Venice have all stopped what they're doing and are looking up at the electric sky. They are bewildered and frightened, crossing themselves. It's like judgement day.

Amy and Rory push their way through the crowds.

We cut back to the view on the other side of the canal Francesco is watching Amy and Rory struggling through the terrified citizens.

They are a hundred yards away and moving quickly. There's no way Francesco could get to a bridge and head them off. He smiles, steps forward and looks down at the grey water, lapping against the bank of the canal. He takes off his hat and starts unbuttoning his cloak.

CUT TO:

55 **OMITTED**
 THRU
 57

55
 THRU
 57

58 **EXT. VENICE. STREET. DAY 2**

58

Amy and Rory hurtle towards us. A figure steps into the foreground, maybe 20 yards ahead of them, and Amy and Rory stumble to a halt.

Francesco is dripping wet. He's clearly sped here through the water.

A grin of needle teeth and Francesco starts striding towards them. As if to herald his appearance, a flash of lightning and a deafening boom of thunder.

Rory has frozen, terrified. Amy clocks Rory, and places herself in front of him.

Rory blinks dumbly looks at Amy shielding him with her body as Francesco marches towards them. It's enough to snap Rory out of his shock and he bundles Amy out of the way.

(CONTINUED)

58

CONTINUED:

58

FRANCESCO

Don't squabble. I'll get to you all eventually.

Rory looks around for something to defend himself with. He snatches up two candle sticks from a pile of junk in the alley, and holds them up in the sign of the cross.

Francesco peers at them. Frowns. How... odd. Then simply sweeps his arm across and smashes them out of Rory's hands.

RORY

AMY, RUN!!!

Rory turns tail and pounds away down the bank.

RORY (CONT'D)

Come on, you freak! This way!

Francesco doesn't move - his attention split between the fleeing Rory, and Amy - still there.

He opts for Amy. He grins. Starts advancing towards her.

RORY (CONT'D)

No, this way! Come here, you stupid great.. You... you stink of fish!

FRANCESCO

(droll, to Amy)

Well I'm hardly going to smell of cheese and biscuits.

RORY

The only thing I've seen uglier than you is... *your mum!*

Francesco's face drops. He turns.

FRANCESCO

My mother? Did you say something about... my *mother*?

[NB: Francesco avoids direct sunlight throughout this sequence, sticking to the shadows].

Francesco draws his sword and advances. Stumbling back, Rory picks up a broom, wielding it unconvincingly.

They circle each other, weaving in and out of washing lines.

(CONTINUED)

58

CONTINUED: (2)

58

As Francesco strikes, and Rory reacts more out of instinct than skill - holding the broom over his head to block the blows.

Forced back by the onslaught, Rory retreats up a set of steps. He hits Francesco's perception filter. It fizzles, but Francesco stays in his human form.

Now trapped, Rory grabs some washing and leaps onto a line, sliding down with the broom between his legs like a witch!

Landing with a bump on a pile of straw, Rory ducks behind the washing line, writhing to avoid Francesco's sword as he slashes through the sheets.

Face to face again, Francesco snaps Rory's broom in half with a single blow. Armed only with a pathetic half-broom, Rory back away, looking around him for help...

FX: Sensing victory, Francesco leaps towards Rory to deliver the killer blow. He flickers mid-air into his true alien form, landing almost on top of a terrified Rory.

AMY

Hey. Mummy's boy.

FX: Francesco, still in his alien form, turns towards the sound. Up on the balcony, Amy has taken a mirror from her pocket and twists it so a beam of sunlight bounces off the glass and hits Francesco. It's like he's been doused in acid. He screams as the sunlight scorches through him, burning him up. His body becomes a column of ash and he crumbles. Rory is covered by the fishy dust.

Rory and Amy look at each other. In total shock.

AMY (CONT'D)

Why did you make the sign of the cross,
you idiot?!

RORY

I don't know. I panicked.

AMY

We've already established they're not
vampires, they're aliens!

RORY

What, I'm getting reviewed now?!

(CONTINUED)

58 CONTINUED: (3)

58

Amy stares at Rory. Then grabs his shirt, yanks him towards her and gives him the biggest, most passionate kiss of his life.

They break apart. Breathless and ruffled.

AMY

Now we go help the Doctor.

RORY

(shrill, befuddled)

Rightio.

CUT TO:

59

INT. HOUSE OF CALVIERRI. THRONE ROOM. DAY 2

59

Rosanna looking out over her work, satisfied. The door bursts open. Rosanna turns, looking back into the throne room. The Doctor, framed in the doorway, like the wrath of God.

ROSANNA

Shouldn't you be dead?

The Doctor races over to throne, tears open the control panel. A pound of thunder. Rosanna cocks her head to listen.

ROSANNA (CONT'D)

You're too late. The storm is nearly upon us.

The Doctor works frantically, tearing out wires and plugs, eyes blazing. Rosanna watches, oddly impressed.

ROSANNA (CONT'D)

Such determination, and just to save one city. Hard to believe this is the same man that let an entire race turn to cinders and ash.

The Doctor looks up, fixes her with furious glare.

ROSANNA (CONT'D)

I'll make you a deal. I surrender now. Kill me, torture me, it no longer matters.

The Doctor looks at her - what? She shrugs.

ROSANNA (CONT'D)

My ambitions were never personal.
(MORE)

(CONTINUED)

59

CONTINUED:

59

ROSANNA (CONT'D)

I simply wanted to secure the future of my kind, and I have. But I ask one thing: let me watch the city fall under the waves. Let me see my people take their new kingdom.

THE DOCTOR

The girls have gone, Rosanna.

ROSANNA

You're lying.

THE DOCTOR

Shouldn't I be dead?

For the first time, her expression is disturbed by a flicker of rage, her voice cracks.

ROSANNA

Then I...

She takes a breath, and her customary composure slips back into place. She strides towards the door.

ROSANNA (CONT'D)

Then I shall find another city and start again. Never underestimate a parent.

She strides towards the door. Another crash of thunder. A chandelier tinkles.

THE DOCTOR

Rosanna, please, help me.

There are two hundred thousand people in this city. Men, women and children like yours. They don't deserve this.

Rosanna stops in the doorway, looks back at the Doctor.

ROSANNA

So save them.

And with that, she sweeps out of the room. There is a ferocious roar of thunder from outside.

CUT TO:

60
AND
60AOMITTED60
AND
60A

61

EXT. HOUSE OF CALVIERRI. BALCONY. STORMLIGHT

61

The Doctor races out onto the balcony. He looks up at the lightning spitting out of the tower. But suddenly he is plunged into an unnatural soupy darkness. He turns and looks out over the city.

FX: Tumbling across the sky towards the city is the storm. A bubbling, roaring cloud, crackling with lightning bolts. As big as a country and black as pitch. It looks alive, wild. Like a herd of terrible animals are descending on the city.

The Doctor, Amy and Rory are frozen in their tracks.

FX: The clouds pound towards the city, washing over the sun. All light is snuffed out by the impenetrable darkness. And Venice is plunged into a sudden unnatural night.

CUT TO:

62

EXT. VENICE STREET. STORMLIGHT

62

In the streets, the people of Venice look up at the black sky in abject horror. The wind has risen and a vicious rain has started to pelt down. This is the end of the world.

We see the Steward and guards stumbling along. The Steward is staggering under the weight of an immense bag of swag. Silver plates and candlesticks and robes and tapestries.

Amy and Rory push through the clouds towards the school.

CUT TO:

63

EXT. HOUSE OF CALVIERRI. THRONE ROOM. STORMLIGHT

63

Amy and Rory burst into the throne room. The Doctor is still poring over the controls and wires on the throne.

AMY

Doctor!

THE DOCTOR

Get out of here! I need to stabilise the storm!

RORY

We're not leaving you!

(CONTINUED)

63

CONTINUED:

63

THE DOCTOR

Right, so one minute it's all "you make people dangerous to themselves", and the next it's "we're not leaving you"! But when one of you gets squashed or blown up or eaten, who gets shouted at?

The earth shakes. A violent jerk that knocks the Doctor and the others off their feet.

RORY

What was that?!

THE DOCTOR

Nothing! Bit of an earthquake!

AMY

An earthquake?!

THE DOCTOR

Manipulate the elements, and it can trigger earthquakes. But don't worry about them.

RORY

No?

THE DOCTOR

No, worry about the tidal waves *caused* by the earthquakes.

AMY

Doctor. What are we going to do?

The Doctor looks at her and Rory, who stare back helpless. He turns around and looks down at the cables running along the side of the wall.

We move in on his face. Close, very close. The noise around him starts to fade. We pick out the sound of his breathing. Heavy and panicked, but growing calmer. His two heartbeats. The blood rushing through his veins. And that's all we hear.

We have entered a calm pocket in time and space, the world of his mind. He studies the wires, his eyes darting about, impossible calculations tumbling through his brain. Just his breathing... and the beat of his hearts... And then a smile.

THE DOCTOR

Gotcha.

The sound snaps back to normal.

(CONTINUED)

63 CONTINUED: (2)

63

THE DOCTOR (CONT'D)

Right, Rosanna's throne is the control hub but she's locked the program. So tear out every single wire and circuit in the throne. Go crazy, hit it with a stick, anything. We need it to shut down and re-route control to the secondary hub which I'm guessing will also be the generator.

AMY

You've got a plan?

The Doctor tears off his jacket, and flings it to Rory.

THE DOCTOR

A plan so clever, if it works, every man, woman, and child in Venice will want to give me a cuddle.

CUT TO:

63A **INT. BELL TOWER STAIRCASE. STORMLIGHT**

63A

The Doctor sprints up the staircase. He arrives at the top, in the belfry. He needs to go higher!

He looks out through the little arched stone window. Venice below him... a long way down... Wires and cables hang down from the top of the tower, into the belfry and down into the house, like bell pulls.

Only one thing for it... He clammers out of the window.

CUT TO

63B **INT. HOUSE OF CALVIERRI. THRONE ROOM. STORMLIGHT**

63B

In the throne room, Amy and Rory tear out fistfuls of wires and circuits from the throne.

CUT TO:

63C **EXT. BELL TOWER ROOF. STORMLIGHT**

63C

FX: DMP: Lashed with wind and rain, the Doctor uses the wire to haul himself up the steep roof, like a rock climber.

FX: DMP: Clinging on against the elements, the Doctor soaked to the skin as he struggles to the top.

FX: DMP: And right at the peak, a silver ball, similar to the one we saw on Rosanna's throne.

(CONTINUED)

63C CONTINUED:

63C

The Doctor flips open the ball, reaches for a switch within.

CRUNCH! Like gears being forced into reverse.

FX: DMP: There is a violent tremor and for a moment the storm seems to increase in fury. The thunder roars like a dragon. It certainly sounds like the end of the world...

FX: DMP: Then suddenly, the storm starts to ease. The wind drops... the rain lessens... and eventually dies. The clouds clear back.

The Doctor blinks and shivers in the beautiful sunlight, looks up at the pastel and benign blue sky.

CUT TO

63D **EXT. HOUSE OF CALVIERRI. SQUARE. DAY 2**

63D

The Doctor plods out into the square. He is soaked to the skin. Amy runs up to him, but something stops her giving him a hug - Rory? Instead she hits him on the arm.

RORY

How did you do that?

THE DOCTOR

The storm needed elements to feed on, so once the system had re-routed authority to the generator, I cut off its food supply.

AMY

You turned it off, basically.

THE DOCTOR

I didn't 'turn it off', I severed the route to its power.

AMY

By turning it off.

THE DOCTOR

Ok, two things: Firstly I just saved two hundred thousand people. Secondly... shut up!

RORY

Uh, guys, what about Rosanna?

CUT TO:

64

EXT. HOUSE OF CALVIERRI. PRIVATE JETTY. DAY 2

64

Rosanna, in a daze, comes onto the jetty. She looks up at the peaceful blue sky, then heads to the edge of the jetty.

FX: Rosanna fiddles with her control pack. Her image flickers for a few seconds but doesn't shift back.

Rosanna grows frantic, pounds the control pack. There is a fusing sound... And the machine goes dead. She's locked in her human form.

Calmer now, she steps out of her dress, and walks to the edge of the water. She's wearing the white nightdress of the Calvierri girls.

Behind her, the Doctor rushes out through the doors of the school and over to the canal.

THE DOCTOR

Rosanna!

Rosanna doesn't turn. Just looks down at the water.

ROSANNA

One city to save an entire species. Was that so much to ask?

Already there is movement under the surface. A churning and bubbling as her children gather. The Doctor edges towards Rosanna, calm, soothing, like he's talking someone down from a window ledge.

THE DOCTOR

I told you, you can't go back and change time. You mourn but you live. I know, Rosanna, I did it.

She turns to face him. She doesn't look anguished or angry. But calm, even a hint of victory.

ROSANNA

Tell me, Doctor. Can your conscience carry the weight of another dead race?

The Doctor falters, like he's been slapped. She smiles.

ROSANNA (CONT'D)

Remember us. Dream of us.

And with that, Rosanna turns and dives into the water.

(CONTINUED)

64 CONTINUED:

64

THE DOCTOR

NO!

The water churns and bubbles furiously as Rosanna is gulped down under the surface. After a moment the water grows still... and the last of of The Sisters of the Water is gone.

CUT TO:

65 **OMITTED**
AND
6665
AND
6667 **EXT. VENICE. CANAL / STREET. DAY 2**

67

FX: DMP: The Doctor, Amy and Rory stroll along the canal.

AMY

So what about all the bitey fish things in the canal? We can't just leave them swimming around Venice.

THE DOCTOR

Oh we'll find them a nice suitable planet, drop 'em off there.

RORY

How do we do that?

THE DOCTOR

Remember when you were a kid and you'd win a goldfish at a funfair and they'd give you a little plastic bag to carry it home?

RORY

Yeah?

THE DOCTOR

Nothing like that. NOW THEN.
What about you two?

CUT TO:

68 **EXT. VENICE STREET BY TARDIS. DAY 2.**

68

The Inspector makes a low obsequious bow as they pass.

THE DOCTOR

Next stop Leadworth Registry Office?
Assuming that's how you get married in Leadworth. Maybe you just put a tourist in a Wicker Man.

(CONTINUED)

68

CONTINUED:

68

Rory looks at Amy. But she avoids his gaze. He sighs.

RORY

It's fine. Drop me back where you took me. I'll just say you've -

AMY

Stay. With us. Please. Just for a bit. I want you to stay.

Rory doesn't know what to say. He looks at the Doctor.

THE DOCTOR

Fine with me.

RORY

(beat - then a grin)
Yeah. Yeah, I'd like that.

AMY

Nice one. I'll pop the kettle on.
(beams)
Look at this. Got my spaceship, got my boys. My work here is done.

Amy disappears into the TARDIS.

RORY

We're not her 'boys'.

THE DOCTOR

Yeah we are.

RORY

Yeah we are.

Rory starts to follow her.

THE DOCTOR

Rory. Listen to that.

RORY

What? All I can hear is the city.

THE DOCTOR

Underneath that.

RORY

There isn't anything underneath it.
Just silence.

The Doctor looks around, troubled, and shuts the door.
The ancient engines grind, and the TARDIS fades away...

(CONTINUED)

68 CONTINUED: (2)

68

END TITLES