

DOCTOR WHO 5

Episode 8

By

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Goldenrod Revisions

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1 EXT. BLACK MOUNTAINS -- DAY

1

FX: Magic hour, on the remote, tiny hamlet of CWMTAFF, nestled into a valley, in the snow-capped Black Mountains. A stone church, one row of terraced houses. Central patch of scrubland, middle of which stands a solar panel, energy source of the row of houses. One B road in and out. Nothing else for miles.

Sitting in front of the houses on railway sleepers is MO NORTHOVER -- mid 30s, rugby & bitter loving bloke, in drillsman uniform. He's with his 13 year old son, ELLIOT, in school uniform. They're reading a battered edition of *The Gruffalo*. Elliot reads slowly, it's a struggle. He has a pair of headphones round his neck, an iPod on his belt.

MO

(reading; enjoying it)

But who is this creature with terrible claws, and terrible teeth in his terrible jaws?

(nudging Elliot)

Go on, your bit -- he has -- go on!

Elliot stares at the book -- back at his hopeful Dad -- then closes the book, no defiance just defeat.

ELLIOT

I can't do it, Dad.

(re his headphones)

I can listen to books, anyway.

MO

I know it doesn't come easy, but you gotta keep at it. You're not on your own with this.

AMBROSE NORTHOVER, late 30s, is heading over from the church -- close-knit, warm, generous family vibe -- lays down Mo's sandwich box next to Elliot.

AMBROSE

Mo, you'll be late for your shift!

MO

Oh you're right! Sorry, El, gotta go -- now: who loves you more than me?

ELLIOT

No-one.

AMBROSE

(grinning)

Stop saying that!

1 CONTINUED:

1

Mo grabs Elliot to him, headlock-come-bearhug. He kisses his son on top of the head. Kiss on the lips for Ambrose.

CUT TO:

2 EXT. BLACK MOUNTAINS -- DAY

2

MO cycles along from the village, towards a T-shape of a repurposed coal mine. Pit head and low-rise buildings. FX: At the head, a 250 metre boxed-in tower -- the drill.

CUT TO:

3 INT. DISCOVERY DRILLING PROJECT - CONTROL ROOM -- DAY 3

CCTV screen: the drill workings (surface level) in action -- Pull back to reveal a bank of big screens -- all touchscreen, no keyboards. A wall of computer servers. And a hub of CCTV, showing images from around the building.

And this space is friendly, bit ramshackle: photos of workers, family, friends plastered about the place. Equipment cobbled together. Not too clinical or formal -- efficient, but a good place to be.

Standing watching is NASREEN CHAUDHRY: scruffy, brilliant, ferocious: brains behind this project. She's on the phone --

With her is TONY MACK, grizzled project manager, 50s, salt-and-pepper stubbled, sexy in a hands-on-older-man way. Best in the business.

They watch the monitor levels on screen -- seismographs, cross-sections, depth monitor readings. As they watch, the depth monitor hits 21 KILOMETRES (and slowly ticks on: 21:00:01). Nasreen grins -- turns to Tony -- they high-five -- as she talks on the phone --

NASREEN CHAUDHRY

(on the phone)

It's Nasreen, just to let you know we've just hit our new target!

And her face drops as she listens to the other end -- meanwhile Tony speaks into an intercom on the wall --

TONY MACK

Twenty one kilometres, folks!

CUT TO:

4 INT. DISCOVERY DRILLING PROJECT - CORRIDOR - DAY 4

Handful of n/s WORKERS (couple of admin, couple of hard-hatters) listen to TONY, over the internal PA system --

TONY MACK (O.S.)

Further than anyone's ever drilled into
the earth -- and we're not gonna stop
there!

CUT TO:

5 INT. DISCOVERY DRILLING PROJECT - CONTROL ROOM -- CONTINUOUS
DAY

TONY flicks the intercom off as he looks back at NASREEN, still on the phone --

NASREEN CHAUDHRY

(on the phone)
-- I know that, but --

She catches Tony's eye -- he shakes his head in sympathy at her -- he's heard this before --

TONY MACK

(into intercom)
Beers at the door, grab some on your way
home. Thanks for your amazing work.
Have a great weekend. Onwards and
downwards!

He flicks off the intercom. Nasreen still on the phone:

NASREEN CHAUDHRY

(terse)
Fine, thanks for your input.

And she slams the phone down. Looks at Tony --

NASREEN CHAUDHRY (CONT'D)

They want twenty five kilometres.
Within three months. Or they withhold
the next funding block.

TONY MACK

Do they now?

NASREEN CHAUDHRY

I know, don't remind me, my fault, I
arranged the deal, I took their money.

TONY MACK

Without which none of this would be
possible. Hey --

(MORE)

(CONTINUED)

5 CONTINUED:

5

TONY MACK (CONT'D)

(big grin)

Twenty one flamin' kilometres! Smile,
will you! Five years work! Come here!

And he hugs her -- and she hugs him back, a bit
surprised. But maybe a hint of enjoying it.

NASREEN CHAUDHRY

How much further can we go, Mack?

TONY MACK

Honestly? No idea! Into the unknown!
Exciting, isn't it!

And MO comes in, all cheery,

MO

Aye aye! Stop that! The real worker's
here now!

Nasreen and Tony separate: do they look a little
sheepish?

TONY MACK

Evening Mo!

MO

Twenty one k? See you wanted to grab
the glory before I come on shift!
Right, go on, get out, my gaff for the
night.

TONY MACK

Oh by the way, the telly's broke.

MO

What?! Mack! Some father-in-law you
are! Go on, out!

CUT TO:

5A EXT. CWMTAFF -- NIGHT

5A

FX: Night falls over the houses, church and drill
project.

CUT TO:

6 INT. DRILLING PROJECT - CORRIDORS -- NIGHT

6

MONTAGE: The camera creeps along the empty spaces of the
drilling project. Corridors. Store room. All quiet.
Deserted. Some might say a little spooky and unsettling.

CUT TO:

7 INT. DISCOVERY DRILLING PROJECT - CONTROL ROOM - NIGHT 7

Everything humming away. Sound of the drill still working. CCTV bank shows everywhere deserted. On one of the screens: the empty storeroom (labelled as such underneath)

MO sits with his feet up. He opens up his lunchbox: inside are some foil-wrapped sandwiches. Also inside: a copy of the Gruffalo. Mo grins.

MO

Brilliant.

He opens and starts to read --

And it starts small, but there's a rumbling. An in-the-walls-and-the-floor type rumbling.

The chair legs. The metal bin. The doorframe. The mug on the table. All rattling. Shifting where they stand.

Mo looks up: alarmed. And then it stops. Beat.

Checks the CCTV bank -- all fine, when --

Fzzzz. One of the screens cuts out, goes to interference.

Mo jabs at a couple of buttons. Still doesn't work.

Mo grabs his torch and heads out to investigate.

CUT TO:

8 INT. DISCOVERY DRILLING PROJECT - CORRIDOR -- NIGHT 8

MO walks down the corridor, towards the storeroom, whistling --

And then -- that low rumbling again. Ceiling tiles judder. Light fittings swing. All like a minor earthquake.

Mo touches the wall. It's vibrating. And then -- it subsides. As quickly as it started.

Mo pulls out his mobile -- MOBILE SCREEN: *No signal.* Weird.

He goes over to a wall-mounted phone. Picks it up -- a touchscreen where the keypad would normally be. Mo consults a tatty paper list of emergency numbers -- goes to dial it on the touchscreen keypad (which appears when you pick up the phone)

ON SCREEN: *Line unavailable: network service failure.*

(CONTINUED)

8 CONTINUED:

8

THUMP. An immense, low, dark thump, coming up from the ground. And now Mo looks a little bit scared.

THUMP. Followed by a great smashing, crashing sound. Things falling over, rubble smashing.

Mo, bless him, follows the sound.

CUT TO:

9 INT. STOREROOM AREA -- NIGHT

9

The dumping ground, where all the spare parts, the debris, the bits nobody wants or can find a place for, are stored.

MO enters, shining his torch. Flicks the light switch. Nothing. Room lit by moonlight from outside.

Mo shines his torch -- there's steam wafting through the room. His torch cuts through the steam, onto bins, junked rubbish, industrial equipment --

Till he sees, right in the middle of the room --

A gap in the floor. A three feet uneven circle of earth.

Rubble, shards of flooring strewn all round. Equipment lying on its side, like it's been thrown off that area. Like the earth exploded up. Steam rises up from the circle of earth.

On Mo's bewilderment. What the hell is that doing there?

He walks toward it. Shines his torch all around the area. Kneels down -- puts his torch down on the earth --

-- Touches the sharp, jagged edges of the existing floor. How did this happen?

MO

That's mad.

He looks for his torch -- and as he reaches for it --

He sees it sink slowly into the earth.

On Mo -- more than a little freaked out now.

He pats the earth: seems to be solid -- what's going on? --

And then where the torch was, gives way under his hand --

Mo reaches his hand into the earth. It goes into the earth, softly -- Mo reaches down further --

(CONTINUED)

9 CONTINUED:

9

UNDER THE EARTH POV: From down, looking up, we see Mo's hand scrabbling about, reaching through a layer of earth, into air --

BACK TO THE SURFACE: No torch. Mo gives up, begins to pull his arm out.

When his arm is PULLED BACK IN. Yanked down.

Mo is flattened to the ground -- the breath pushed from him. Oh, so scared now, poor Mo. Wide-eyed, panicky -- he tries to pull his arm out -- manages a bit --

His arm is YANKED again. Pulls him against the ground.

And the rumbling is starting again now --

On Mo: looking around as the room shakes, terror! He yells a roar of strength -- and heaves --

And he PULLS his arm back -- and it's free! Got it back --

He starts to scramble up from his sprawled position on the floor -- the steam thickening around him --

He's all but on his feet when --

He's pulled back by his leg. Flat-to-the-floor again. And then pulled again. Terrified Mo looks back --

HIS LEGS ARE TRAPPED BELOW THE EARTH. Up to his knees.

MO (CONT'D)
(so scared)
Oh please, no --

YANK! Mo claws at the ground -- and he's suddenly being dragged back -- into the hole --

And Mo's hands disappear below ground -- Mo screams -- and his screams mix with the sting of

THE OPENING TITLES

CUT TO:

10 EXT. GRAVEYARD -- DAY

10

TIGHT SHOT: THE DOCTOR flinging open the TARDIS doors --

THE DOCTOR (O.S.)
Behold, Rio!

AMY and RORY over his shoulder.

AMY

Nuh-oh.

(CONTINUED)

10 CONTINUED:

10

FX: We see what they see -- a rundown graveyard, on a hill, in the shadow of a church. CWMTAFF. The drill project and the houses nearby.

In the graveyard, some patches of grass are a blue-green colour.

RORY

Not really getting the sunshine carnival vibe.

THE DOCTOR

No. Oh, feel that, though, what's that?

And he jumps up and down.

THE DOCTOR (CONT'D)

Just me?

(spins round)

Wait -- that's weird --

RORY

What's weird?

AMY

Doctor, stop trying to distract us -- we're in the wrong place.

As she's talking, the Doctor's still spinning round, taking in the whole graveyard. Then he bends, picks some grass.

THE DOCTOR

Blue grass. Patches of it all round the graveyard. So: Earth, 2020ish, ten years in your future, wrong continent for Rio I'll admit but it's not a massive overshoot --

AMY

Why are those people waving at us?

And she points. Rory follows her finger. Over on the hill, in the distance, two figures. Familiar figures.

THE DOCTOR

(peering)

Can't be.

He produces and peers through a pair of tiny binoculars --

THE DOCTOR (CONT'D)

It is! It's you two.

RORY

No, we're here. How can we be up there?!

(CONTINUED)

10 CONTINUED: (2)

10

THE DOCTOR

Ten years in your future -- come to
relive past glories, I'd guess. Humans,
you're so nostalgic.

AMY

We're still together in ten years?

RORY

No need to sound so surprised!

AMY

Hey, let's go and talk to them! We can
say hi to Future Us! How cool is that?

THE DOCTOR

No, best not, *really* best not. These
things get complicated very quickly and --
oh, look!

FX: His eye now caught by the drill tower.

THE DOCTOR (CONT'D)

Big Mining Thing. See! Way better than
Rio! Rio doesn't have a Big Mining
Thing.

AMY

We're not gonna have a look --

THE DOCTOR

(so excited)

Let's go and have a look!

And he's off, pelting up towards the drill project. Rory
and Amy look at each other. Big grins --

RORY

If he can't get us to Rio, how's he ever
gonna get us back home?

AMY

Did you not see, over there? It all
works out fine.

RORY

After all we've seen, we just drop back
in to our old lives -- the nurse and the
kissogram?

AMY

(unconvinced)

I guess.

(re the Doctor)

He's getting away.

(CONTINUED)

10 CONTINUED: (3)

10

RORY

Hang on --

(grabs her hand)

What you doing with that?

AMY

Engagement ring! Thought you'd like me
wearing it.

RORY

Amy! You could lose it! Cost a lot of
money, that! Give it here.

AMY

Spoilsport.

RORY

Go on. Catch you both up.

He heads back in to the TARDIS. She runs on ahead,
calling after the Doctor.

CUT TO:

11 INT. TARDIS -- DAY

11

RORY by the console. He puts Amy's ring into a ring box.
Places it on the console.

CUT TO:

11A INT. DISCOVERY DRILLING PROJECT - CONTROL ROOM -- DAY 11A

NASREEN and TONY in the midst of a wrecked control room --
in shock. The CCTV screens are all fizzing with snow,
like they've all cut out. Many alert lights flashing.

One panel has been ripped out, wires and cables hanging
out. They spark and fizz.

Nasreen's trying to dial on a touchscreen phone --

NASREEN CHAUDHRY

All the phone lines are out. We can't
even call the police.

TONY MACK

What the hell happened here? Who'd do
this?!

NASREEN CHAUDHRY

Mo. Where's Mo?

CUT TO:

12 MOVED TO SCENE 13A

12

13 EXT. CWMTAFF -- DAY

13

RORY exits the TARDIS --

AMBROSE

That was quick!

RORY

Was it?

AMBROSE, in front of the TARDIS, like she's expecting him! ELLIOT next to her.

ELLIOT

(re the TARDIS)
Bit retro. What is it, portable crime lab?

RORY

Oh. Um, sort of --

AMBROSE

Ambrose Northover. I was the one who called. I run the meals on wheels for the whole valley. This is my son, Elliot.

ELLIOT

Where's your uniform?

AMBROSE

Don't be cheeky, Elliot, he's plain clothes. CID, is it? It's great you came, yesterday they said probably not till next week. Anyway, it's over here.

And she and Elliot walk across the graveyard --

RORY

Er --

CUT TO:

13A INT. STOREROOM AREA -- DAY

13A

NASREEN is kneeling by the patch of earth in the middle of the floor which sucked Mo down. TONY comes in, agitated --

TONY MACK

No sign of Mo. Nobody's been in or out of the perimeter between last night and now.

(seeing the chaos &
patch of earth)

What's that?

(CONTINUED)

13A CONTINUED:

13A

NASREEN CHAUDHRY

I don't know. You get the drill up and running, I'm gonna take some readings --

And she starts rooting around for equipment, grabbing cables, monitors, starts wiring them up as --

TONY MACK

Nasreen! Mo is *missing*! I should get back to the house, see if the phone lines there are working.

(As Nasreen talks, she pushes a foot-long steel needle into the earth until it's submerged. Then flicks on a monitor screen: seismological readings. Nasreen cables that monitor to another: effortless, brilliant)

NASREEN CHAUDHRY

Of course, but please before you go, just five minutes, get the drill going, then go back to the house.

(off his look)

Mack, I know, but every second that drill is dormant, we get further behind. If we don't hit the next target, we lose our last source of cash. Set it going, then we can both phone the police and talk to Ambrose.

Tony stares at her -- makes a decision.

TONY MACK

Alright. I'll give it a go. Five minutes only.

NASREEN CHAUDHRY

Thank you.

CUT TO:

14

EXT. DISCOVERY DRILLING PROJECT - ENTRANCE -- DAY

14

THE DOCTOR and AMY head towards a locked entrance gate at the back of the compound. (FX: drill tower in b/g)

THE DOCTOR

Where's Rory?

AMY

Didn't like me wearing my engagement ring. Went to put it back.

THE DOCTOR

We should go back for him--

(CONTINUED)

14 CONTINUED:

14

AMY

No, he knows we're up here. He dawdles, he's always been a dawdler. And anyway -- I wanted to ask -- me and Rory on the hillside. Future us. That's good, right? That happens. We get a happy ever after.

THE DOCTOR

(cautious)

As things stand, in this time stream. Time's not fixed though, things might change --

AMY

What things?

THE DOCTOR

I don't know. Any things.

AMY

You like him, right? You think I'm doing the right thing? With the wedding.

THE DOCTOR

Amy, you're asking for marriage advice from a man who's won the Intra-Universal "Most Bewildering Bachelor" award. Five hundred and three times.

AMY

Yeah. See your point.

THE DOCTOR

(so kind)

But yes, I like him. A lot.

AMY

Sorry, bit difficult to control your nerves when the night before your wedding goes on for months.

(pointed)

Especially when the cold's getting at your legs. Did I mention: dressed for Rio?

THE DOCTOR

(reading sign)

Restricted access: no unauthorised personnel. Mmmmm.

He sonics the gate -- it opens -- the Doctor grins --

AMY

That's breaking and entering.

(CONTINUED)

14 CONTINUED: (2)

14

THE DOCTOR

What did I break?! Sonicing and
entering, totally different --
(as they head in)
You're sure Rory'll catch us up?

CUT TO:

15 EXT. CWMTAFF - CHURCH & GRAVEYARD -- DAY

15

Round the corner from the TARDIS, still in the same
graveyard. RORY, AMBROSE and ELLIOT stare down at a
grave. It has been dug up. Nearby, three other open
graves.

AMBROSE

It's a family plot, see. My aunt Gladys
died six years ago.
Her husband, Alun, died a few weeks
back: he lived in the house two doors
down. Not many of us left up here now.

RORY

You lived here long?

AMBROSE

All my life. It's a family terrace: we
live next door to my Dad. He's in
charge of repurposing up at the old
mine. They're investigating alternative
energies: geothermal and all that.

ELLIOT

Mum, he doesn't care about that! He
wants to know about the dead bodies.

AMBROSE

Yes. Sorry. They always wanted to be
buried in the same plot, together. But
when we went to bury Uncle Alun --
Gladys wasn't there. Gone. Body,
coffin, everything.

RORY

What?

AMBROSE

But the mad thing is, on the surface,
the grave was untouched. No signs of
having been messed with.

RORY

Sorry, I don't understand --

AMBROSE

Nobody had touched that grave since my
aunt was buried.

(MORE)

(CONTINUED)

15 CONTINUED:

15

AMBROSE (CONT'D)

But when they dug it open, the body was gone. How's that possible?

RORY

Graverobbers that don't touch the grave.

ELLIOT

Could be rats. Big rats. Or flesh-eating worms.

RORY

You've been watching too much television.

ELLIOT

There's no such thing as too much television.

AMBROSE

It really shook us. So we dug down into a couple of the other family graves. Same thing. No bodies. But you'd never know they'd been touched. I mean, how long's it been going on? And how did they do it, without being seen?

RORY

Look, I'm not really the best person to be dealing with this --

AMBROSE

I feel like I've let them down. I know it's not big-time city crime. But anything you can do, it'd mean the world to me. I haven't slept since this all started.

On Rory -- conflicted -- then --

RORY

I suppose I could have a quick look.

AMBROSE

Thank you.

(looking down)

My uncle used to say: our marks on the Earth may be temporary, but our resting places are permanent. I just want to honour them both.

On all of them: looking down into the empty grave.

CUT TO:

15A INT. DISCOVERY DRILLING PROJECT - CONTROL ROOM -- DAY 15A

TONY slams cables back into place -- rewires -- then his hands fly across a touchscreen --

Taps at a green icon -- and the drill sound starts.

TONY MACK
(into intercom)
We're up and running again, Nasreen --

CUT TO:

16 INT. DISCOVERY DRILLING PROJECT -CORRIDOR -- CONTINUOUS 16

THE DOCTOR and AMY stroll down a corridor, the Doctor twirling the grass that Rory picked, in between his fingers.

THE DOCTOR
What about now, can you feel it now?

AMY
Honestly, I've got no idea what you're on about.

The Doctor looks up as he hears the drill sound start up--

THE DOCTOR
The ground doesn't feel like it should.

AMY
It's ten years in the future, maybe how this ground feels is how it always feels, now.

THE DOCTOR
Good thought! But no. It doesn't.
Hear that, drill in startup mode --
(sonic reading)
Afterwaves of a recent seismological shift -- and *blue* grass--

He EATS the grass he's been twirling in his hand -- winces, sticks his tongue out, pulls a bit of half-digested grass off it. Holds it up.

AMY
Oh, please! Have you always been this disgusting?

THE DOCTOR
No, that's recent. What's in --

He slams open a door --

CUT TO:

17 INT. STOREROOM AREA -- CONTINUOUS

17

THE DOCTOR and AMY burst in --

THE DOCTOR
-- Here! Hello!

NASREEN has a range of monitors and equipment wired up now. All ad-hoc and improvised -- NASREEN's putting the last set of cables into the back of one.

SCREEN: Half side of it is ever-changing numbers, as it adjusts. The other side is waves, graphic equalisers style monitors, and other cool graphics!

NASREEN CHAUDHRY
Who are you? What're you doing here?
(to Amy)
And what're you *wearing*?

AMY
I dressed for Rio!!

THE DOCTOR
(psychic paper)
Ministry of -- drills! Earth! And science! New Ministry, quite big, just merged, lot of responsibility on our shoulders, don't like to talk about it, what're you doing?

And now the Doctor's next to her, at the screen -- checking the seismological waves --

THE DOCTOR (CONT'D)
Where are you getting these readings from?

-- And as she replies, he's looking round the room, casing the joint, taking it all in --

NASREEN CHAUDHRY
Under the soil.

TONY MACK
(bursts back in)
Happy now?
(stops in his tracks)
Who are they?!

AMY
Amy, the Doctor, we're not staying, are we Doctor?!

THE DOCTOR
Why's there a patch of earth in the middle of your floor --

NASREEN CHAUDHRY
We don't know, it just appeared overnight --

(CONTINUED)

17 CONTINUED:

17

THE DOCTOR
(at the monitors)
Good, right, you all need to get out of
here *very fast* --

NASREEN CHAUDHRY

Why?

THE DOCTOR
What's your name?

NASREEN CHAUDHRY
Nasreen Chaudhry.

THE DOCTOR
Look at the screens, Nasreen. Look at
your readings. It's moving.

NASREEN CHAUDHRY
What is?

AMY
Doctor, this steam, is that a good
thing?

They all look. The steam is coming off the bare patch of
earth. Amy's circling it, warily --

THE DOCTOR
Shouldn't think so. It's shifting when
it shouldn't be shifting --

NASREEN CHAUDHRY
What shouldn't?

And the floor begins to rumble -- and the lights flicker.
They all look up and around. The rumble builds --

THE DOCTOR
The ground, the soil, the earth --
moving, but how? Why?

AMY
Earthquake?

THE DOCTOR
Doubt it. Cos it's only happening *under*
this room.

FX: **SMASH!** A sudden small hole in the floor the other
side of the room, like the floor exploding in, a pile of
earth shoots up as the floor explodes, scattering earth,
mud soil everywhere --

And the Doctor shoves them all out the way --

THE DOCTOR (CONT'D)
Get back.

FX: **SMASH!** Another hole appears -- more earth showering
the floor -- closer this time!

(CONTINUED)

17 CONTINUED: (2)

17

SCREEN: spikes in all the readings! Everything going off the scale! The Doctor staring at the readings --

And the rumbling's even bigger now, they're unsteady on their feet --

THE DOCTOR (CONT'D)

It knows we're here. It's attacking.
The ground's attacking us.

NASREEN CHAUDHRY

That's not possible!

And the rumble's deafening now -- all of them backing off --

THE DOCTOR

Under the circumstances, I suggest --
RUN!

FX: SMASH! SMASH! SMASH! HOLES APPEARING IN THE FLOOR!

He pulls Nasreen with him -- they dodge holes --

Tony takes a step and -- his foot goes through the floor -- he falls! Then pulled down, with a sudden yank, towards the floor -- the shock on his face --

NASREEN CHAUDHRY

Tony!

Tony looks behind -- his boots have disappeared beneath the earth!

THE DOCTOR

(holding her back)
Stay back! Amy, stay away from the earth!

And Amy LEAPS over the patch of earth -- lands the other side, on the floor -- arm out to Tony --

AMY

It's OK --

And her feet disappear from under her -- as the ground pulls her down -- she falls --

THE DOCTOR

Amy!

He runs over to her --

ANGLE ON AMY dazed, looks around -- she's on the floor --

She looks behind her -- she's up to her knees in earth.

(-- And the room is still rumbling -- Nasreen's by the door -- she runs over to Tony -- pulls him out with massive strength--)

The Doctor arrives --

(CONTINUED)

17 CONTINUED: (3)

17

AMY
Doctor, the ground's got my legs --

THE DOCTOR
Take my hand!

And as she reaches out to him --

The earth yanks her in --

She's pulled across the floor, further into the earth!
Failing to match hands with the Doctor!

The Doctor runs at her -- slides to the floor -- Amy's hands trying desperately to clasp on to the floor --

And the Doctor grabs her hand! Slam! Clasp! He's got her! Nasreen and Tony watch, wide-eyed from by the door.

Amy's eyes are wide with terror. She's breathing heavily.

Her best hope is the Doctor's hand. And he's straining --

THE DOCTOR (CONT'D)
I've got you.

AMY
OK. Don't let go.

THE DOCTOR
Never.

AMY
(gabbling)
It's like quicksand, not that I've ever been in quicksand, until now maybe, but it feels like quicksand might, except more earth than sand, quick-earth, maybe -- Doctor, what is it, why's it doing this, can you get me out --

THE DOCTOR
Stay calm -- keep hold of my hand --
(yells to Nasreen)
Your drill -- shut it down! Go! Now!

Nasreen and Tony obey -- run!

CUT TO:

18 INT. DISCOVERY DRILLING PROJECT - CORRIDOR -- DAY

18

NASREEN and TONY pelting down the corridor!!

CUT TO:

19 INT. STOREROOM AREA -- CONTINUOUS DAY

19

-- The room still rumbling --

YANK! Amy yells as she's pulled again -- her fingers nearly slip out of the Doctor's --

THE DOCTOR sweating now, with the strain, adds another hand to AMY's -- steam rising up around him --

She's up to her waist -- it's slowly pulling her in --

AMY

Doctor -- it's pulling me down -- something's pulling me into the earth!!

THE DOCTOR

Stay calm, hold on, if they shut down the drill --

CUT TO:

20 INT. DISCOVERY DRILLING PROJECT - CONTROL ROOM -- DAY 20

The whole building is still rumbling --

TONY and NASREEN run in -- both of them up to the control bank -- flicking switches, powering down -- hands fly across the huge touchscreen monitor --

CUT TO:

21 INT. STOREROOM AREA -- CONTINUOUS DAY 21

On THE DOCTOR and AMY's hands --

AMY

I can't hold on --

THE DOCTOR

You can -- you really can --

AMY

What's pulling me? What's under the earth? I don't want to suffocate under there --

THE DOCTOR

Amy, concentrate -- don't you give up --

And he sees it in her eyes. She gives up --

AMY

Tell Rory --

And Amy screams as -- YANK! Amy's hand slips from the Doctor's -- she's pulled under the earth!

(CONTINUED)

21 CONTINUED:

21

THE DOCTOR

Amy!

Amy's gone! Just the earth, settling --

THE DOCTOR (CONT'D)

No - nononononononono --

He scrabbles at the earth -- nothing -- he sonics it --

Then he's back on his feet -- backing off, in horror --

And the drill sound subsides. And the rumbling stops.
And the steam dissipates.

There is silence. All is still.

Tony and Nasreen run in --

NASREEN CHAUDHRY

Where is she?

The Doctor standing there -- shocked.

THE DOCTOR

She's gone. The ground took her.

CUT TO:

22 EXT. CWMTAFF - CHURCH & GRAVEYARD -- DAY

22

RORY is standing inside the the empty, open grave.

Rory pats the walls of the grave -- pushes at them. No give. He jumps up and down. The ground's solid beneath.

ELLIOT

D'you want sugar?

Rory looks up. Elliot is standing over him.

RORY

Sorry?

ELLIOT

In your tea. Mum's asking.

RORY

No. Just white, thanks.

ELLIOT

There's only one explanation, far as I can see.

RORY

What's that, then?

(CONTINUED)

22 CONTINUED:

22

ELLIOT

The graves eat people. Devour them whole, leaving no trace.

Beat.

RORY

Mmm. I'm not sure about that.

ELLIOT

They didn't steal the body from above. They couldn't've got in from the sides. Only other thing is -- they get in from underneath.

RORY

Not very likely, though.

ELLIOT

When you've eliminated the impossible, whatever remains, however improbable, must be the truth.

RORY

Sorry?

ELLIOT

Sherlock Holmes. I've got the audiobook. The graves round here eat people.

And he heads off. Leaving Rory spooked, in the grave. And he slowly looks down -- at the earth beneath...

CUT TO:

23 INT. STOREROOM AREA -- CONTINUOUS DAY

23

THE DOCTOR, pacing, around the earthy patch, mind flying --

TONY MACK

Is that what happened to Mo? Are they dead?

THE DOCTOR

It's not quicksand -- she didn't just sink -- something pulled her in, it wanted her --

NASREEN CHAUDHRY

The ground wanted her?

THE DOCTOR

You said the ground was dormant, just a patch of earth, when you first saw it this morning. And the drill had been stopped.

(CONTINUED)

23 CONTINUED:

23

TONY MACK

That's right.

THE DOCTOR

But when you re-started the drill, the ground fought back.

And the Doctor dives down to the floor -- lies on his stomach, next to the patch of earth --

NASREEN CHAUDHRY

So what, the ground wants to stop us drilling?! Doctor, that's ridiculous

And the Doctor's sonic'ing the patch of earth --

THE DOCTOR

I'm not saying that, and it's not ridiculous, I just don't think it's right --

And as he sonics the earth --

IT MOVES! The patch of earth shifts, moves (NB: simple, prac, nothing complex/CG). The Doctor's eyes light up.

THE DOCTOR (CONT'D)

Oh! Of course! Bio-programming!

NASREEN CHAUDHRY

What?!

THE DOCTOR

Bio-programming! Oh that's clever. You use bio-signals to resonate the internal molecular structure of natural objects! Mainly used in engineering and construction, mostly jungle planets, but that's way in the future, and not here. What's it doing here?

NASREEN CHAUDHRY

Sorry, did you say jungle planets?

TONY MACK

You're not making any sense, man!

THE DOCTOR

Scuse me, I'm making perfect sense, you're just not keeping up: the earth, the ground beneath our feet was bio-programmed to attack.

NASREEN CHAUDHRY

Even if that were possible, which it's not -- why?

(CONTINUED)

23 CONTINUED: (2)

23

THE DOCTOR

Stop you drilling! OK so we find
whatever's doing the bio-programming, we
find Amy -- we can get her back -- ssh
ssh ssh! Have I gone mad?! I've gone
mad!

He stops dead in his tracks. Listening.

NASREEN CHAUDHRY

Doctor --

THE DOCTOR

Ssh ssh shh! Silence! Absolute
silence!
(they're silent)
You stopped the drill, right?

NASREEN CHAUDHRY

Yes!

THE DOCTOR

And you've only got one drill?

NASREEN CHAUDHRY

Yes!

THE DOCTOR

You're *sure* about that?

TONY MACK

Yes!

And the Doctor's got his ears to the floor now --

THE DOCTOR

So, if you shut the drill down --

He looks up at her -- so ominous -- so worried --

THE DOCTOR (CONT'D)

Why can I still hear drilling?

Nasreen and Tony listen. The sound of machinery under
the ground. And nearby, the seismological readings on
the screens are flickering ominously again.

The fear on the Doctor's face. As he listens to the
floor.

THE DOCTOR (CONT'D)

It's under the ground.

TONY MACK

That's not possible --

(CONTINUED)

23 CONTINUED: (3)

23

And the Doctor jumps up -- races over to the screens Tony set up earlier, flicking the screen on, sonic'ing it --

NASREEN CHAUDHRY

What are you doing?

THE DOCTOR

Hacking into your records. Probe reports, samples, sensors, good, just unite the data, make it all one big conversation -- let's have a look --

ON SCREEN: Graphic of a cross section of the Earth. A building on the surface. A green dot inside it.

THE DOCTOR (CONT'D)

So. We are here. This is your drill hole.

On screen, a green line burrows down.

THE DOCTOR (CONT'D)

Twenty one point zero zero nine kilometres. Well done!

NASREEN CHAUDHRY

Thanks. It's taken a long time --

As the Doctor's fingers dance across the screen --

THE DOCTOR

Course I was always told, never go digging unless you know what you're going to find. Ignored it all my life, mind, but the point still stands. Why here though? Why'd you drill on this site?

NASREEN COOPER

We found patches of grass dotted round this area, which contained trace minerals unseen in this country for nearly 20 million years.

THE DOCTOR

The blue grass, the wrong grass -- oh Nasreen, those trace minerals weren't marking the spot, saying dig here. They were a warning: Stay Away.

TONY MACK

What're you *doing*?

THE DOCTOR

Taking the side data, from your probes and sensors.

(MORE)

(CONTINUED)

23 CONTINUED: (4)

23

THE DOCTOR (CONT'D)

Seismic anomalies, things that don't make sense. Data you've pushed to one side. Things you've ignored. Things you really shouldn't have ignored.

(So ominous now)

Cos while you've been drilling down -- *somebody else has been drilling up.*

ON SCREEN: the data coalesces to form a picture -- a graphic of catacombs beneath the earth.

THE DOCTOR (CONT'D)

Oh, beautiful. Network of tunnels all the way down.

TONY MACK

No, we surveyed the area --

THE DOCTOR

You only saw what you went looking for.

And suddenly at the bottom of the graphic: three red dots. But centre of the dots glow green while the outside perimeters glow red. Nasreen spots them.

NASREEN CHAUDHRY

What are they?

THE DOCTOR

Heat signals. Wait, dual readings, hot and cold, doesn't make sense --

And as they watch, the three dots start to rise, working their way up through the tunnels.

THE DOCTOR (CONT'D)

And now they're moving. Fast. How many people live nearby?

TONY MACK

Just my daughter and her family. All our other staff travel in.

THE DOCTOR

Grab this equipment and follow me.

NASREEN CHAUDHRY

What're we doing?!

THE DOCTOR

That noise isn't a drill. It's not a drill at all! It's *transport*. OK, thirty kilometres down, rate of speed looks about a hundred and fifty kilometres an hour, be here in ooh,

(MORE)

(CONTINUED)

23 CONTINUED: (5)

23

THE DOCTOR (CONT'D)
quite soon, twelve minutes. Whatever
bio-programmed the earth -- is on its
way up, now.

As they spring into action, we hold on the red dots
moving up through the tunnels, towards the surface --

CUT TO:

24 INT. CAVE-LIKE CHAMBER -- DAY

24

Dark, anonymous space. All this from an unseen creature's
POV:

Earth and rock. Lying on the ground, on a bed of earth
is -- AMY. Her face dirty, her clothes dusted with
earth.

She's unconscious. Alien script flickers across the POV --

The creature all-but X-rays her: showing a pulse, a
heartbeat, and breath coming from her mouth.

The machine beeps positively. She's alive. On Amy.

CUT TO:

25 EXT. CWMTAFF -- DAY

25

THE DOCTOR runs from the house end of the village,
weighed down with equipment. NASREEN running to keep up
with him, pushing a wheelbarrow of equipment! TONY with
his arms full, cables coiled round his neck!

TONY MACK
How can something be coming up? There's
only the earth's crust down there!

THE DOCTOR
You saw the readings!

NASREEN CHAUDHRY
Who are you anyway?! How can you know
all this?

FX: The tiniest flash of light -- like some sort of
lightning. But it's red-hued.

NASREEN CHAUDHRY (CONT'D)
Did you see that?

FX: A zigzag streak of red light, zips across the sky.

THE DOCTOR
No, no, no--

(CONTINUED)

25 CONTINUED:

25

He picks up a stone -- and PULLS OUT A CATAPULT from his pocket and CATAPULTS THE STONE -- high and long!

FX: The stone HITS something unseen -- evaporates in a WASH OF RED LIGHTNING spreading through the air, fizzing momentarily and disappearing.

The stone drops down to the ground, frazzled and smoking.

NASREEN CHAUDHRY

What's going on?

The Doctor sonics the sky. And we go HIGH and WIDE, looking down on the village --

FX: The sky is filled with red lightning bolts, fizzing, to create a HUGE, HIGH DOMED ELECTRO-MAGNETIC shield, around the houses, graveyard and drill project.

TONY MACK

I don't believe this.

And as they're looking up, the other villagers gather. AMBROSE, ELLIOT -- all looking up. RORY comes running up --

RORY

Doctor! Something weird's going on here, the graves are eating people.

THE DOCTOR

Not now, Rory!

(sonics up & around)

Energy barricade. Invisible to the naked eye. We can't get out -- and no-one from the outside world can get in.

RORY

What?! OK, what about the TARDIS?

NASREEN CHAUDHRY

The what?!

THE DOCTOR

No, those energy patterns would play havoc with the circuits. With a bit of time, maybe, but we've only got nine and a half minutes.

FX: The Doctor stops sonic-ing, the barricade returns to being invisible. And the cold horror dawns on Nasreen --

RORY

Nine and a half minutes till what?!

NASREEN CHAUDHRY

We're trapped. And something's burrowing to the surface.

(CONTINUED)

25 CONTINUED: (2)

25

RORY
(stops; looks round)
Where's Amy?

And Tony and Nasreen can't meet Rory's eyes --

THE DOCTOR
(to Tony and Nasreen)
Get everyone inside the church!

Tony and Nasreen nod, head off -- and the Doctor's mode changes -- so serious, so sombre --

THE DOCTOR (CONT'D)
Rory, I'll get her back --

RORY
What d'you mean, get her back? Where's she gone?

THE DOCTOR
She was taken -- into the earth --

RORY
How?! Why didn't you stop it?!

THE DOCTOR
I tried. I promise, I tried.

RORY
(so angry)
You should've tried harder! Or is that what happens round you? How many people have you lost, Doctor?

THE DOCTOR
(shocked by that)
That's not fair --

RORY
It's not safe being with you! We'll be lucky to make it out alive.

THE DOCTOR
I'll find Amy. I'll keep all of you safe. I promise.
(and Rory's initial anger is subsiding)
Come on. Please. I need you alongside me.

And they head towards the church --

CUT TO:

25A EXT. CHURCH -- CONTINUOUS DAY

25A

Outside the church, AMBROSE and ELLIOT find TONY and NASREEN -- Tony's trying to push the big wooden church door open -- it's stubborn --

AMBROSE

Where's Mo? Is he with you?

Tony and Nasreen don't know what to say --

TONY MACK

(pushing against the
stuck door)

This flippin' door! Always sticking!
(to Ambrose)

I thought you were having it fixed!

AMBROSE

Dad, where is he?!

ELLIOT

Something's happened to him, hasn't it?

NASREEN CHAUDHRY

(so gentle)

Come inside, the Doctor's going to
explain.

And with a heave, the church door opens --

CUT TO:

26 INT. CHURCH -- DAY

26

A minute or two later. Pokey, dilapidated church. It is not loved very much. Used as a storeroom, more than a place of worship now. Old furniture piled up, storage boxes etc.

Silence. RORY, AMBROSE, NASREEN, TONY & ELLIOT look up at THE DOCTOR, who is centre stage. They're stunned --

AMBROSE

So -- we can't get out, we can't contact anyone, and nobody can get in to help us. And *something*, the something that took my husband, is coming up through the earth.

THE DOCTOR

Yes. If we move quickly enough, we can be ready --

AMBROSE

No, stop. This has gone far enough.
(MORE)

(CONTINUED)

26 CONTINUED:

26

AMBROSE (CONT'D)

What is it, rag week? Come to the
valleys and tease the yokels?

TONY MACK

He's telling the truth.

AMBROSE

Come on. It's not the first time we've
had no mobile or phone signals.
Reception's always rubbish.

NASREEN CHAUDHRY

Ambrose, we saw the Doctor's friend get
taken -- you saw the lightning in the
sky. I've seen the impossible today,
and the only person who's made any sense
of it for me, is the Doctor.

AMBROSE

(looks at the Doctor)
Him?!

THE DOCTOR

Me.

ELLIOT

(piping up)
Can you get my Dad back?

And they all look to Elliot. Even Ambrose. A long, hard
look between The Doctor and Elliot.

THE DOCTOR

Yes. But you have to trust me and do
exactly as I say from this second
onwards. Because we're running out of
time.

Take in everyone -- something in the Doctor's voice is so
serious, so passionate, you can't not believe him. And
the Doctor is looking at Ambrose, cos he knows she's the
key -- and then --

AMBROSE

So tell us what to do.

THE DOCTOR

Thank you. We have eight minutes to set
up a line of defence. Bring me every
phone, every camera, every piece of
recording or transmitting equipment you
can find.

CUT TO:

27

I/E CWMTAFF: MONTAGE, VARIOUS LOCATIONS -- DAY

27

MONTAGE: The constructing of the ad-hoc security system.

IMAGE: Piles of old cameras, video cameras, phones, tape recorders, iPods, being thrown into a wheelbarrow, outside the terrace of houses, stuff piling up in the wheelbarrow.

JUMP CUT: THE DOCTOR, NASREEN and TONY rig up the machines from the drill project. Graphics on their screens -- the red dots are heading for the surface.

THE DOCTOR
Six minutes forty.

Tony's magic hands flick across a screen -- and there's now a COUNTER. Ticking downwards.

IMAGE: AMBROSE and RORY placing the ad-hoc cameras and surveillance items everywhere in the village. As they do, we hear --

THE DOCTOR (V.O.) (CONT'D)
Put 'em up all round the village, turn them on. I want every corner covered.
Hurry!

IMAGE: The counter ticks down: 5:57, 5:53... The Doctor eyes it nervously.

In the church, the Doctor with Elliot --

THE DOCTOR (CONT'D)
I need a map of the village, marking where the cameras are going.

ELLIOT
I can't do the words. I'm dyslexic.

THE DOCTOR
(big grin)
That's alright, I can't make a decent meringue.
(so serious)
Draw like your life depends on it, Elliot.

IMAGE: ELLIOT drawing a brilliant map of the village, with all the new surveillance equipment marked on.

JUMP CUT: The Doctor, outside the church with RORY and AMBROSE --

THE DOCTOR (CONT'D)
Every burglar alarm, every movement sensor, every security light --

(CONTINUED)

27 CONTINUED:

27

JUMP CUT: Rory and Ambrose, refocusing lights, switching on movement sensors -- the Doctor, running round, sonic'ing them --

Back in the church, The Doctor and Tony have another screen set up. Divided into quadrants, with a topographical view --

TONY MACK

Works in quadrants, every movement sensor and triplight we've got. If anything moves, we'll know.

THE DOCTOR

Good lad!

He eyes the countdown -- 4:22 -- the red dots getting nearer the surface --

CUT TO

28 MOVED TO SCENE 29A

28

29 EXT. CWMTAFF/AMBROSE'S VAN -- DAY

29

THE DOCTOR running past Ambrose's parked Meals on Wheels van -- he skids to a halt -- clocking the livery on the side -- peers in the window -- sonics the passenger door -- as it opens we notice a fire extinguisher in the footwell

AMBROSE

Oy! What're you doing?!

THE DOCTOR

Resources! Every little helps! Meals on wheels, what've you got here, warmer in the front, refrigerated in the back --

The Doctor spins round -- there's Ambrose. And the Doctor's face drops as he sees what she's carrying. A pile of weapons: cricket bats, golf clubs, tennis rackets, baseball bats, walking stick. On top is an old rusty shotgun and a stun gun.

AMBROSE

I'd've given you the key if you'd asked. Bit chilly for a hideout, mind.

THE DOCTOR

What're those?

AMBROSE

Like you say, every little helps. Uncle Alun kept a stash of this stuff, always worried about being robbed.

(CONTINUED)

29 CONTINUED:

29

THE DOCTOR

No! No weapons.

AMBROSE

You said we're supposed to be defending ourselves.

THE DOCTOR

The minute you pick up a gun, you've lost the argument.

AMBROSE

I could shoot you now, I'd win the argument pretty well.

Ooh. The Doctor doesn't like that.

THE DOCTOR

We leave the war games to silly little boys. It's not the way I do things.

AMBROSE

And what if your way doesn't work?

THE DOCTOR

Ambrose, you're better than this. I'm asking nicely.

(so firm)

Put them away.

He walks away. Ambrose watches him go. And then she pockets the stun gun quietly. Nobody else sees.

CUT TO:

29A INT. CHURCH -- DAY

29A

THE DOCTOR working -- ELLIOT hands him the map.

THE DOCTOR

Look at that! Perfect! Dyslexia never stopped Da Vinci or Einstein and it's not stopping you.

Elliot beams.

ELLIOT

I don't understand what you're gonna do.

THE DOCTOR

Two phase plan. First, the sensors and cameras will let us know when something arrives. Second, if something does arrive, I use this

(MORE)

(CONTINUED)

29A CONTINUED:

29A

THE DOCTOR (CONT'D)

(sonic screwdriver)

To send a sonic pulse through that network of devices, a pulse which would temporarily incapacitate most things in the universe.

ELLIOT

Knock 'em out. Cool.

And the Doctor works -- keeping an eye --

THE DOCTOR

Lovely place to grow up, round here.

ELLIOT

Suppose. I wanna live in a city one day. Soon as I'm old enough, I'll be off.

THE DOCTOR

I was the same, where I grew up.

ELLIOT

Did you get away?

THE DOCTOR

Yeah.

ELLIOT

D'you ever miss it?

THE DOCTOR

(Beat; heartfelt)

So much.

Even Elliot knows to move the conversation on.

ELLIOT

Is it monsters, coming?

(off the Doctor's
silence)

Have you met monsters before?

THE DOCTOR

Yeah.

ELLIOT

I thought you'd say monsters don't exist. You scared of them?

THE DOCTOR

No! They're scared of me.

ELLIOT

Will you really get my Dad back?

(CONTINUED)

29A CONTINUED: (2)

29A

And the Doctor looks at him so seriously now.

THE DOCTOR

No question.

On Elliot -- so reassured. And the Doctor smiles a smile he's not quite confident in. Elliot looks at the kit -- that reminds him.

ELLIOT

I left my headphones at home.

But the Doctor's working --

CUT TO:

30 EXT. CWMTAFF -- DAY

30

RORY's fixing mobile phones (for their cameras) to gutterings as THE DOCTOR arrives by him --

THE DOCTOR

How're you doing?

RORY

It's getting darker.

They look up. FX: The sky *IS* darkening. All across the sides and ceiling of the domed barricade. Like windows becoming tinted --

THE DOCTOR

Shutting out light from within the barricade. Trying to isolate us in the dark. Which means --

Now the ground has started to rumble. The low rumbling increases. More like an earthquake this time. (And intercut -- the countdown clock hitting zero --)

THE DOCTOR (CONT'D)

It's here --

CUT TO:

31 INT. CHURCH -- NIGHT

31

Everything starting to shake and rumble in here, too.

NASREEN and TONY MACK looking at the screens -- the countdown ticking down to zero. The red dots are at the surface. Tony and Nasreen look at each other. So scared, now.

Nasreen grabs Tony's hand. Clasps it. He looks at her. She smiles. And he KISSES her! And she kisses him back, though she'd never admit it.

(CONTINUED)

31 CONTINUED:

31

NASREEN CHAUDHRY

Tony!

TONY MACK

Like you didn't know.

And Nasreen's momentarily lost for words as -- the rumbling gets louder -- they both look at the screen. So worried.

CUT TO:

32 EXT. CWMTAFF -- NIGHT

32

The noise growing even louder out here. THE DOCTOR, running to the church -- AMBROSE and RORY run in from the other direction --

AMBROSE

Why is it night?!

THE DOCTOR

It's not! Get in the church!

The NOISE CONTINUES TO GROW. Becoming deafening. The place is shuddering.

AMBROSE, THE DOCTOR and RORY by the door -- but it's sticking!

AMBROSE

I can't open it! It keeps sticking!
The wood's warped --

The Doctor tries it -- no joy --

THE DOCTOR

(to Rory)
Any time you want to help!

RORY

Can't you sonic it!

THE DOCTOR

It doesn't do wood!

RORY

That's rubbish!

THE DOCTOR

Oy! Don't diss the sonic!

And it heaves open! They all but fall in --

(CONTINUED)

32 CONTINUED:

32

THE DOCTOR (CONT'D)

In!

CUT TO:

33 INT. CHURCH -- CONTINUOUS DAY

33

THE DOCTOR heaves the door shut behind them, but it takes some effort. Bolts it! Everyone's here: AMBROSE, NASREEN, TONY, THE DOCTOR & RORY --

The noise is deafening -- the whole room shaking --

The Doctor runs over to Tony and Nasreen, pushes them out of the way. Starts fiddling with the machinery --

THE DOCTOR

(yells above the noise)

See if we can get a fix on them --

Everything is shaking in the church. Tea cups rattling. Chairs moving on their own. Pictures falling off the wall.

And now the noise has increased so much -- the shaking feels like it's going to turn the world upside down --

ON MONITOR SCREEN: the three red dots are flashing at the surface.

Take in everyone's terror at the impending arrival -- the fear in the room -- the sheer oppression of this noise --

The drilling, the shaking reaches a crescendo --

PRAC FX: And the machines explode! Fizz and pop, under the strain!

The lights go out! On The Doctor's horror at all this!

And -- stop. The world comes to rest. Deafening silence.

Everyone in the church looks at each other. The Doctor grabs the machines --

THE DOCTOR (CONT'D)

They're all dead.

TONY MACK

(trying the light
switch)

No power.

THE DOCTOR

It's deliberate.

(CONTINUED)

33 CONTINUED:

33

RORY
What do we do now?

THE DOCTOR puts his hands through his hair in frustration --
thinking, thinking --

THE DOCTOR
Nothing. We've got nothing!

RORY sees this, exchange glances --

RORY
(taking the lead)
Everyone OK? Anybody hurt? Nasreen?
Tony? Ambrose?

NASREEN CHAUDHRY
I'm fine.

TONY MACK
All good.

AMBROSE
Me too.

BANG. From under the ground, a tremor. **BANG.** And
everyone in the church is terrified.

RORY
Doctor, what's that?

BANG. On The Doctor.

THE DOCTOR
It's coming through the final layer of
earth.

NASREEN CHAUDHRY
What is?!

Beat. Silence.

TONY MACK
It's stopped. The banging's stopped.

AMBROSE
Where's Elliot?

And very slowly, the atmosphere freezes. They all look
round. No Elliot.

AMBROSE (CONT'D)
Has anyone seen Elliot?

Beat.

(CONTINUED)

33 CONTINUED: (2)

33

AMBROSE (CONT'D)

Did he come in? Was he in when the door was shut? Who counted him back in? Who saw him last?

They all look around. And we close in on one man. Horrified at himself. Stunned, even.

THE DOCTOR

I was.

AMBROSE

Where is he?

Beat. The Doctor so ashamed.

THE DOCTOR

He said he was going to get headphones.

AMBROSE

You let him go? With the whole world shaking and rumbling? He was out there? On his own?

On the Doctor.

CUT TO:

34 OMITTED

34

THRU

THRU

36

36

37 EXT. CWMTAFF - GRAVEYARD -- NIGHT

37

CLOSE IN ON: ELLIOT wakes up. Eyes flicker open.

ELLIOT's POV: the world is sideways. Gravestones sloping the wrong way. We realise he's lying on the ground.

Elliot blinks. As he does -- a FIGURE FLASHES BY IN THE DARK. A lithe humanoid figure, moving fast -- terrific speed -- among the graves.

Elliot sits up -- panicky, well, terrified -- looks around. He has his headphones (good headphones, audiophile headphones) around his neck.

And there's the sound of gentle hissing.

Elliot looks around the empty graveyard. Steam rising gently up from behind a headstone. The hissing sound.

Elliot turns -- steam coming from behind another headstone the other side of the graveyard --

A DARTING SHAPE FLICKERS THROUGH THE DARK AGAIN -- this time Elliot sees it. He scrambles to his feet.

(CONTINUED)

37 CONTINUED:

37

Starts to walk, then run, towards the church.

And a shape in the dark begins to follow -- flashes past the camera --

CUT TO:

37A EXT. CHURCH -- CONTINUOUS NIGHT

37A

ELLIOT running up to the church front door -- pulls it --

But it's stuck! And something flashes past the side of the church --

Elliot bangs on the door!! So hard!

ELLIOT

Mum! Grandpa Tony! Let me in!!

CUT TO:

37B INT. CHURCH -- CONTINUOUS NIGHT

37B

Inside the church, the banging on the door -- AMBROSE is already running to the door --

AMBROSE

Elliot!

ELLIOT (O.S.)

I can't get in!

Ambrose is at the door -- trying to pull it open! She can't! She screams back at the others --

AMBROSE

Help me! He's out there! Push, Elliot!

CUT TO:

37C EXT. CHURCH -- CONTINUOUS NIGHT

37C

ELLIOT pushing! No joy!

CUT TO:

37D INT. CHURCH -- CONTINUOUS NIGHT

37D

TONY and RORY pulling at the door -- it shifts half an inch! They're yelling with the effort of it!

ELLIOT

Mum! There's something out here!

37D CONTINUED:

37D

AMBROSE

Hurry up!

CUT TO:

37E EXT. CHURCH -- CONTINUOUS NIGHT

37E

ELLIOT pushing, yelling -- he turns --

And an intense GREEN LIGHT is shone in his eyes! And we see Elliot from a MASK POV: Alien script whizzes across the screen, as Elliot is profiled, evaluated -- lines whizz in and out of the graphics, surrounding the shape of his face --

ELLIOT

Mum!

CUT TO:

37F INT. CHURCH -- CONTINUOUS NIGHT

37F

And they finally get some give on the door -- and it CREAKS OPEN slowly, painfully! Heavy and stiff! They open the door on the night --

CUT TO:

37G EXT. CHURCH -- CONTINUOUS NIGHT

37G

-- To find nothing. THE DOCTOR, RORY, NASREEN, TONY, AMBROSE look around and ahead --

AMBROSE

Where is he? He was here. He was here!

THE DOCTOR

Ambrose, don't go running off --

AMBROSE

(ignoring the Doctor;
yelling)

Elliot!

And she runs off -- into the graveyard -- everyone looks to the Doctor -- on the Doctor: his plans falling apart.

CUT TO:

37H EXT. GRAVEYARD -- NIGHT

37H

AMBROSE running through the graveyard -- looking back and forth -- all around -- so desperate -- no fear --

AMBROSE

Elliot? Elliot! It's Mum!

(CONTINUED)

37H CONTINUED:

37H

She's near to the open grave now. And she sees by the side: a glowing red LED -- from Elliot's headphones!

She runs towards them -- they're next to the open grave. There's steam coming out of the bottom of the grave.

Ambrose kneels down, grabs the headphones. It's clear what's happened. She lets out a wail of pain.

Then: she's shoved to the ground -- an intense GREEN LIGHT is shone in her eyes! MASK POV: Alien script whizzes across the screen, as Ambrose's face is profiled --

AMBROSE (CONT'D)

Get off me!

She struggles -- trying to get a view of her attacker -- but the hold is too firm and the light is too strong --

But suddenly there's a roar of anger -- and TONY is PULLING THE CREATURE OFF HIS DAUGHTER --

-- And throws it against the tree --

It's all so fast, we barely get glimpses -- the creature's stunned for a second, in the darkness -

Tony SHINES HIS LIGHT for a second on the creature's face -- a terrifying skeletal mask over the face --

Tony's taken aback, shocked -- in that moment --

FX: The CREATURE'S FORKED TONGUE LASHES OUT THROUGH THE MOUTH OF THE MASK LIKE A WHIP --

Fast, deadly, terrifying -- it cracks Tony on the neck. Tony screams, staggers back -- and the creature moves -- lightning fast -- is gone --

AMBROSE (CONT'D)

Dad!

She goes to her Dad -- looking around for the now-disappeared creature -- as THE DOCTOR and RORY run up --

THE DOCTOR

What happened?

AMBROSE

My Dad's hurt --

THE DOCTOR

Get him into the church now!

AMBROSE

Elliot's gone. They've killed him, haven't they?

(CONTINUED)

37H CONTINUED: (2)

37H

THE DOCTOR

I don't think so. They've taken three people now, when they could've just killed them up here. There's still hope, Ambrose. There's always hope.

AMBROSE

Then why've they taken him?

THE DOCTOR

I don't know -- I'll find Elliot, I promise. But first I've gotta stop this attack. Please, get inside the church.

The Doctor and Rory watch Ambrose and Tony head for the church. Rory turns to the Doctor.

RORY

So, what now?

CUT TO:

38 EXT. CWMTAFF -- NIGHT

38

Few minutes later. The scrubland in front of the houses. Everything silent.

THE DOCTOR walks slowly, carefully along.

Corner of the screen, a figure flashes by in silhouette.

The Doctor spins -- nothing there. He keeps walking -- putting on a pair of seemingly innocuous sunglasses.

THE DOCTOR'S INFRA-RED POV: That green night-vision stylee. The Doctor looks down at his own hand, giving off a heat signal pattern in red. Warmth.

As he does so, a FIGURE FLASHES BY. The Doctor looks -- sees it flash off into the distance. In infra-red -- the figure remains green.

Close in on the Doctor -- and this is a big moment -- as he realises -- he takes off his infra-red glasses.

THE DOCTOR

Cold blood. I know who they are.

The Doctor comes to stand by Ambrose's van. Leans against the passenger side door. The window is open. He drums his fingers on the outside of the van, loudly.

Looks out into the night. Noises nearby, movement nearby. And the Doctor sees it first in the wing mirror -- a shape --

(CONTINUED)

38 CONTINUED:

38

HE'S ATTACKED FROM OUT OF THE DARK -- by a lithe
REPTILIAN CREATURE (humanoid in shape) -- in a warrior's
mask --

The Doctor grabs a fire extinguisher, through the open
window, on the passenger seat --

SPRAYS the creature -- who howls and screeches, stumbles
around -- drops its weapon --

The Doctor bangs on the back doors of the van -- RORY
jumps out -- they grab the creature --

-- And throw it into the back of the van --

As the doors open, cold air pours out. The doors are
slammed. The van rocks -- screams from within --

RORY

We got it!

THE DOCTOR

(grinning)

Defending the planet with meals on
wheels!

And now the sound from beneath the earth is starting
again -- but this time different -- not so loud, more
focused --

RORY

What's that?

THE DOCTOR

Sounds like they're leaving.

RORY

Without this one?

And as the machinery becomes loud once more --

FX: The barricade begins to let light in again. Daytime
has been restored, gently, but incredibly quickly.

INTERCUT: the power comes back on in the church.

RORY (CONT'D)

We must've scared 'em off!

THE DOCTOR

I don't think so. Now both sides have
hostages.

And the screaming and banging from the inside of the van
is unholy.

CUT TO:

39 OMITTED
AND
40

41 INT. CLAUSTROPHOBIC SPACE -- DAY

39
AND
40

41

Tight in on AMY -- as she wakes. Blinks open her eyes -- the world swims into focus.

She's lying down. All she can see is a clear opaque screen above her -- maybe a foot above her head.

She touches it -- no give, it's sealed in -- then realises -- touches the sides of where she's lying -- black stony material -- again, about a foot gap between her and the side.

She pushes at the sides, the top, a bit more frantic -- it's like being in a coffin. She bangs on the opaque top screen --

AMY
Let me out! Can anyone hear me?! I'm
alive in here!
(really angry now)
Let me out!!

She tries to calm herself. Try not to panic, Amy.

And then -- a figure appears on the other side of the screen. But because of the opacity, she can't see clearly, and neither can we. Humanoid? Reptilian?

AMY (CONT'D)
I know you're out there! My name's Amy
Pond and you'd better get me the hell
out of here or so help me I am gonna
kick your backside!
(Beat)
Um, please?

The creature leans in -- a distorted view of the face. And Amy thinks she sees it put a finger to its lips. And go "Ssshhh!"

AMY (CONT'D)
Did you just shush me?! DID YOU JUST
SHUSH ME!

She bangs again in frustration -- but then notices. Gas is coming through the sides of the "coffin".

AMY (CONT'D)
No no no, don't do that. No gas! No
gas!

She's fighting, going a bit crazy as the gas gets stronger -- real proper jets now --

(CONTINUED)

41 CONTINUED:

41

And Amy's looking up at the blurred humanoid figure, as she falls into unconsciousness -- the figure goes even more blurry and fades to black.

CUT TO:

42 INT. CHURCH - CRYPT -- DAY

42

The crypt of the church -- high, narrow windows that let slits of light in. Again, a bit unloved, a bit of a storage space, general disorganisation.

At the back of the cellar, the REPTILIAN CREATURE is chained to the wall. At the moment, it's in shadow.

A door opens -- THE DOCTOR enters, with RORY.

RORY

Are you sure? By yourself?

THE DOCTOR

Very sure. Go on.

RORY

But the sting --

THE DOCTOR

Homo reptilia. Venom glands take at least 24 hours to recharge.

(looks over to the creature; talks to it)

Am I right?

Nothing back.

THE DOCTOR (CONT'D)

I know what I'm doing. I'll be fine.

Rory reluctantly heads back up. The Doctor walks further into the crypt, and closer to the creature.

We're with the Doctor's POV as he gets closer and the creature leans forward into the light. Revealing:

That warrior mask again. Terrifying.

THE DOCTOR (CONT'D)

I'm the Doctor. I've come to talk.

No response.

THE DOCTOR (CONT'D)

I'm going to remove your mask. I'm not going to harm you.

And the Doctor leans forward -- and gently, so gently --

He removes the mask, to reveal our first glimpse of --

ALAYA: Homo reptilia, warrior class, female. A new type of SILURIAN, different tribe.

(CONTINUED)

42 CONTINUED:

42

Sleek, lithe, sculptured creature. A skin of green scales, but a face of almost human physiognomy. A creature of precision, beauty and absolute deadliness. (NB: No third eye). She wears body armour, fitted tight to the skin. And her voice, when she speaks, is not electronic, whispered, or treated. But neo-human, expressive, emotive.

And the Doctor marvels at this creature --

THE DOCTOR (CONT'D)

Oh... you are beautiful. Remnant of a bygone age on planet Earth. And by the way, lovely mode of travel! Geothermal currents, projecting you up through a network of tunnels: gorgeous! Mind if I sit?

(he does; she watches
beadily)

Now. Your people have a friend of mine.
I want her back.

Alaya says nothing.

THE DOCTOR (CONT'D)

Why did you come to the surface?

Alaya looks the Doctor in the eye.

THE DOCTOR (CONT'D)

What do you want?

Nothing.

THE DOCTOR (CONT'D)

Oh, I do hate a monologue. Give us a bit back. How many are you?

And Alaya *smiles*. Like a cat smiles at a mouse. So simple.

ALAYA

I'm the last of my species.

The Doctor looks at Alaya.

THE DOCTOR

Really. No. "Last of the species": the Klempari Defence. As an interrogation defence it's a bit old hat I'm afraid.

ALAYA

I'm the last of my species.

THE DOCTOR

No. You're really not.
(MORE)

(CONTINUED)

42 CONTINUED: (2)

42

THE DOCTOR (CONT'D)

Because I'm the last of my species and I know how it sits in a heart. So don't insult me.

Alaya shifts uneasily -- another giveaway --

THE DOCTOR (CONT'D)

Let's start again. Tell me your name.

ALAYA

Alaya.

THE DOCTOR

How long has your tribe been sleeping under the earth, Alaya?

(off Alaya's look)

It's not difficult to work out. You're 300 million years out of your comfort zone. Question is, what woke you now?

ALAYA

We were attacked.

THE DOCTOR

Really? I wouldn't've thought -- Oh, unless -- the drill.

ALAYA

Our sensors detected a threat to our life support systems. The warrior class was activated to prevent the assault.

THE DOCTOR

So, the drill set off your alarm! Phase 1, you use bioprogrammed earth to pick off people within the drill's proximity. Clearing the way for a targeted attack and shutdown. When that fails, phase 2, the warrior class come to the surface to teach humanity a bigger lesson.

ALAYA

And soon we'll wipe the vermin from the surface and reclaim our planet.

THE DOCTOR

Do we have to say vermin? They're really very nice.

ALAYA

Primitive apes.

THE DOCTOR

Extraordinary species. You attack them, they'll fight back. But!

(MORE)

(CONTINUED)

42 CONTINUED: (3)

42

THE DOCTOR (CONT'D)

There's a peace to be brokered here. I can help you with that.

ALAYA

This land is ours. We lived here long before the apes.

THE DOCTOR

Doesn't give you automatic rights now, I'm afraid. Humans won't give up the planet.

ALAYA

So we destroy them.

THE DOCTOR

You underestimate them.

ALAYA

You underestimate us.

THE DOCTOR

One tribe of homo reptilia, against six billion humans. Got your work cut out.

ALAYA

We didn't initiate the combat. But we can still win.

THE DOCTOR

Here's what I don't understand. Why are you taking the humans? Why not just kill them? And why are you stealing dead bodies?

ALAYA

Why should I tell you? Work it out, ape. Before you die.

THE DOCTOR

I'm not an ape. More of a best friend to them.

And Alaya just smiles.

THE DOCTOR (CONT'D)

Tell me where my friend is. Give us back the people who were taken.

ALAYA

No.

THE DOCTOR

I'm not gonna let you provoke a war, Alaya. There'll be no battle here today.

(CONTINUED)

42 CONTINUED: (4)

42

ALAYA

The fire of war is already lit. A massacre is due.

THE DOCTOR

Not while I'm here.

ALAYA

I'll gladly die for my cause. What will you sacrifice for yours?

On the Doctor.

CUT TO:

43 OMITTED43
AND
4445 INT. CHURCH -- MORNING

45

Sunlight is filtering in to the church. The place a picture of chaos and roughness. All are gathered again: RORY, AMBROSE, TONY, NASREEN and THE DOCTOR.

RORY

You're gonna what?!

THE DOCTOR

I'm going down below the surface, to find the rest of the tribe. To talk to them.

AMBROSE

You're gonna negotiate with these aliens?

THE DOCTOR

They're not aliens! They're ... Earth-liens! Once known as the Silurian race, or homo reptilia. Not monsters, not evil -- well, only as evil as you are -- just the previous owners of the planet. From their point of view, you're the invaders - your drill was threatening their settlement.

(Beat)

Now, the creature in the crypt. Her name's Alaya. She's one of their warriors and she's my best bargaining chip. I need her to remain alive. If she lives, so do Elliot and Mo and Amy. Because I will find them.

And now he's so stern, so passionate --

(CONTINUED)

45 CONTINUED:

45

THE DOCTOR (CONT'D)

While I'm gone, you four people, in this church, in this corner of planet Earth, you have to be the best of humanity.

TONY MACK

What if they come back?! Shouldn't we be examining that creature, dissecting it, finding its weak points --

THE DOCTOR

No dissecting! No examining! We return their hostage, they return ours. Nobody gets harmed. We can land this, together. If you're the best you can be.

And scan across all the faces in the room: NASREEN, TONY, AMBROSE, RORY --

THE DOCTOR (CONT'D)

You are decent, brilliant people. Nobody dies today. Understand?

On the faces of the villagers. Few of them meet his eye. Take them one at a time, all silent, all looking at the Doctor. Can they be trusted?

CUT TO:

46 EXT. CHURCH -- DAY

46

THE DOCTOR with RORY and AMBROSE on his way out --

RORY

Promise me you won't come back without her. I love her, Doctor. I wouldn't want to live without her.

THE DOCTOR

Neither would I.
(to Ambrose)
I'm looking to you to keep them all in line. The planet depends on your family. Understand?

AMBROSE

(nods)

Tell these creatures who we are, Doctor. Tell them we're good people, that we love our family more than anything, and that if they let us be, we won't do these creatures any harm.

THE DOCTOR

I will. And I'll bring your family home. I promise.

(CONTINUED)

46 CONTINUED:

46

AMBROSE
You'd better.

Oh, the Doctor didn't expect that -- but he has to run --

CUT TO:

47 EXT. GRAVEYARD -- DAY

47

THE DOCTOR runs over to the TARDIS -- opens the door --

And NASREEN running a few steps behind him -- tries to barge past!!

THE DOCTOR
No, sorry, no -- what're you doing?

NASREEN CHAUDHRY
Coming with you, of course! What is it, some kind of transport pod?

THE DOCTOR
Yes -- sort of -- but you're not!
Coming with me!

TONY MACK
(joining them)
He's right, you're not.

NASREEN CHAUDHRY
I've spent all my life excavating layers of this planet.
And now you expect me to stand back while you head down into it? I don't think so!

THE DOCTOR
I don't have time to argue!

TONY MACK
Then take my advice -- give in. It's quicker.

THE DOCTOR
(takes that on board!
To Nasreen)
It'll be dangerous.

NASREEN CHAUDHRY
So's crossing the road.

THE DOCTOR
No. This is *really* dangerous.

NASREEN CHAUDHRY
I thought we were in a rush!

(CONTINUED)

47 CONTINUED:

47

THE DOCTOR
Oh, for goodness' sake, alright then!
Come on!

He heads inside -- Tony holds Nasreen back --

TONY MACK
Come back safe.

NASREEN CHAUDHRY
Of course.

And she heads in --

CUT TO:

48 INT. TARDIS -- CONTINUOUS DAY

48

We're with NASREEN as she walks in -- THE DOCTOR already at the controls -- and NASREEN looks stunned --

THE DOCTOR
Don't touch *anything*!

NASREEN CHAUDHRY
(not listening;
looking around;
boggling)
No way!! That's not -- this is --
(grasps for word; huge
grin)
Fantastic!

And the Doctor looks at her -- grins -- as she runs up to the console beside him --

NASREEN CHAUDHRY (CONT'D)
But what does it *do*?

THE DOCTOR
Everything!
(pressing buttons)
I'm hoping if we're going *down*, that barricade won't interfere--

And the TARDIS LURCHES to one side! They both cling to the console! Shakes!!

THE DOCTOR (CONT'D)
Did you touch something?!

The TARDIS lurches again to the other side -- and now it's shaking -- they're clinging on -- and it's juddering --

NASREEN CHAUDHRY
No! Isn't this what it does?!

(CONTINUED)

48 CONTINUED:

48

THE DOCTOR

(frantic)

I'm not doing anything! We've been
hijacked! I can't stop it!

He contorts himself, hanging onto the console to press
the screen open button --

And on the big screen -- huge sense of speed -- MUD and
EARTH and ROCK flashing by --

THE DOCTOR (CONT'D)

They must've sensed the electro-magnetic
field! They're pulling the TARDIS down
into the earth!

CUT TO:

48A INT. CRYPT/CORRIDOR -- DAY

48A

TONY MACK sneaks down. Checks there's no-one about.
Pulls his jacket off -- seems to be causing him some
pain.

He's got a T-shirt on underneath. There is a large
bandage over his neck, running down on to his shoulder.

Tony stands in front of a mirror. He slowly removes the
bandage. It's painful, he winces. And we're on his face
as he sees first -- and a chill is clearly reverberating
through his soul as he sees --

What we now see. On his neck, his VEINS HAVE TURNED
GREEN. They look agonisingly painful, bulging.

On Tony's pain and terror. What's happening to him?

CUT TO:

48B INT. TARDIS -- CONTINUOUS DAY

48B

THE DOCTOR and NASREEN cling on for dear life! Huge
sense of speed! So bumpy! So scary! Where are they
going --

NASREEN CHAUDHRY

(top of her voice)

Oh -- my -- God!

She's half-hating, half-loving it. And the Doctor can't
help but grin back at her when --

SMASH! The TARDIS comes to a halt with a MASSIVE THUD!

Both occupants are thrown about -- and then everything is
still. Silent. Both gasping for breath. Hold that for
a second.

(CONTINUED)

48B CONTINUED:

48B

Then Nasreen has the sixty four thousand dollar question.

NASREEN CHAUDHRY (CONT'D)
Where are we?

CUT TO:

49 OMITTED

49

THRU

THRU

52

52

53 INT. CAVE-LIKE CHAMBER -- CONTINUOUS DAY

53

THE DOCTOR exits the TARDIS into a dark, dimly lit small cave-like chamber. NASREEN follows. The TARDIS is covered in earth and mud. The Doctor looks up.

THE DOCTOR

Looks like we fell through the bottom of their tunnel system. Don't suppose it was designed for handling something like this.

Ahead, there is an archway through -- orange light flickers and trips off the cave walls.

NASREEN CHAUDHRY

How far down are we?

THE DOCTOR

A lot more than twenty one kilometres.

NASREEN CHAUDHRY

So why aren't we burning alive?

THE DOCTOR

Don't know. Interesting, isn't it?

NASREEN CHAUDHRY

It's like this is every day to you!

THE DOCTOR

Not every day. Every other day.

And he grins at her.

CUT TO:

54 MOVED TO SCENE 48A

54

55 INT. SILURIAN LABORATORY - ALCOVE -- DAY

55

AMY starts awake -- she's upright in a medi-bay alcove of a laboratory. Strapped in -- struggles to move but can't.

MO

Don't struggle. Close your eyes and don't struggle.

*

(CONTINUED)

55 CONTINUED:

55

She looks around: next to her in a similar alcove is MO!

AMY

What? Where am I? Why can't I move my body?

(she moves her mouth around)

I feel like I've been drugged.

MO

Decontamination, they call it. They did it to me. While I was conscious.

AMY

OK, you're freaking me out now -- did what? Who did?

MO

Dissected me. While I watched.

He shows Amy his torso -- scarred with scalpel marks.

AMY

No.

MO

He's coming -- I'm sorry.

(so anguished)

I wish I could help you.

Amy can just turn her head enough to see -- out of the shadows comes a SILURIAN SCIENTIST, MALOHKEH.

He holds up a laser scalpel -- and turns to look at Amy.

On a terrified Amy Pond.

CUT TO:

56 INT. CHURCH - CRYPT -- DAY

56

RORY, TONY MACK and AMBROSE stand at the other end of the cellar from ALAYA. She smiles, she likes this game.

ALAYA

You had to come and see me. Your poor vermin minds can't understand, can they?

RORY

We're going to keep you safe.

AMBROSE

Your tribe are gonna give us back our people, in exchange for you.

ALAYA

No. Shall I tell you what's really going to happen, apes?

(MORE)

(CONTINUED)

56 CONTINUED:

56

ALAYA (CONT'D)

(Beat)

One of you will kill me. My death shall
ignite a war. And every stinking ape
shall be wiped from the surface of my
beloved planet.

TONY MACK

We won't let that happen.

ALAYA

I know apes better than you know
yourselves. I know which one of you will
kill me. Do you?

Take in Rory, Ambrose and Tony's shock.

CUT TO:

57 INT. CAVE-LIKE CHAMBER -- DAY

57

We're in front of THE DOCTOR and NASREEN as they walk.
Nasreen is slightly ahead of the Doctor --

THE DOCTOR

Looking for a small tribal settlement.
Probably housing around a dozen homo
reptilia. Maybe less.

And Nasreen has reached a ledge, with the rock built up
to waist height, acting as a barrier. She looks over.
We don't yet see what she sees. Her face is lit with
orange light.

NASREEN CHAUDHRY

One small tribe.

THE DOCTOR

Yeah.

NASREEN CHAUDHRY

Maybe a dozen.

THE DOCTOR

Yeah.

And he arrives with her -- looks out -- stunned --

THE DOCTOR (CONT'D)

Oh.

And we move round to their POV -- as they lean over the
ledge and look out --

The ledge overlooks a MASSIVE valley. And in that
valley:

(CONTINUED)

57 CONTINUED:

57

FX: A GORGEOUS BURNT-ORANGE CITY. Buildings, roads, tower blocks, Gaudi-like cathedrals. A glittering, extraordinary society: technologically advanced, idyllic. Built into the centre of planet Earth. It is beautiful.

THE DOCTOR (CONT'D)

Maybe more than a dozen. Maybe more like... an entire civilisation.

On The City of the Silurians.

EPISODE ENDS.