

# **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!

(CONTINUED)

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. Mmmm.

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 - nonononononono --

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 X 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.  
Horried 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  
THRU  
36

34  
THRU  
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!

(CONTINUED)

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	<u>OMITTED</u>	39
AND		AND
40		40
41	<u>INT. CLAUSTROPHOBIC SPACE -- DAY</u>	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 "Sssshh!"

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 OMITTED

43

AND

AND

44

44

45 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 though 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.