

# HIS DARK MATERIALS

SEASON 2

EPISODE 1

WRITTEN BY | **Jack Thorne**



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0A OMITTED

0A

0B OMITTED

0B

0BA EXT. LW. SVALBARD MOUNTAIN - DAY 0

0BA

The anomaly stands proud in the skies.

We watch it for a moment. There's a stillness to the crisp cold air. The bizarre set in true tranquility.

And then a blare of noise as airships descend on all sides.

The Magisterium are here.

To do all they can to control this schism.

0BB OMITTED 0BB

0BC OMITTED 0BC

0BD EXT. CW. OASIS/CAVE - DAY 0 0BD

LYRA and PANTALAIMON, a PINE MARTEN, walk. She stops, takes off her coat. Sits down to rest. A wave of emotion hits her. PANTALAIMON nestles for comfort.

0BE EXT. CW. OASIS/CAVE - NIGHT 0 0BE

LYRA lies under a bit of shelter, her coat over her, huddling from a storm. PANTALAIMON, an ERMINE. She cries.

0BF EXT. CW. OASIS/CAVE - DAY 0A 0BF

The next day, LYRA walking, frustrated. PANTALAIMON, a PINE MARTEN.

LYRA  
Pan, are we walking in circles?

0BG EXT. CW. OASIS/CAVE - NIGHT 0A 0BG

LYRA at night, strains to hear something.(NB - this is the commotion of far-off Cittagazze from Episode X).

PANTALAIMON, a PINE MARTEN, keeping guard. LYRA can see the weird, glow of light behind fog.

OC EXT. CW. CITTÀGAZZE. BAY VIEW - DAY 1

OC

Next day. LYRA, brighter now, eating RED BERRIES, stops - looks around.

PANTALAIMON  
Lyra, look up...

She focuses in on the bewildering might of Cittàgazze..

LYRA  
But that's - the city in the sky.

LYRA, a moment of emotion. She pushes it down.

PANTALAIMON  
Lyra, if you're not ready for  
this...

LYRA  
I am.

She controls herself. She wipes a tear from her eye.

LYRA (CONT'D)  
We can't waste time. Roger - we  
need answers.

LYRA (CONT'D)  
Come on, Pan.

0CA EXT. CW. EDGE OF MAZE - DAY 1

0CA

LYRA walks.

0D EXT. CW. CITTÀGAZZE. STREETS - DAY 1

0D

WILL walks cautiously through the city.

He examines some strange markings on a door. Three bodies marked. His phone has no signal.

He touches them surreptitiously.

He picks up his phone, turns it on, and takes a picture of them.

He turns the phone off again, anxious to conserve battery. He turns and sees a cafe.

1	OMITTED - SCENE MOVED TO 12A	1
2	OMITTED - SCENE MOVED TO 12B	2
3	OMITTED - SCENE MOVED TO 12C	3
4	EXT. CW. CITTÀGAZZE. STREETS - DAY 1	4

LYRA climbs over a wall and enters the city, looking around herself. The tall buildings looming large over her. The high sun causing the most tremendous of shadows. She notices a Red Panda mural on the wall, she frowns at it.

This place makes her nervous. Not that she'll show it. PANTALAIMON, a pine marten, moves close to her but she shakes him off and he stalks behind her down the road.

PANTALAIMON  
Still no-one.

LYRA  
I know.

PANTALAIMON  
Where have they gone?

LYRA says nothing, calculating all the time.

PANTALAIMON (CONT'D)  
I don't like it.

LYRA  
I don't either.

5	INT. CW. CITTÀGAZZE. MARKET - DAY 1	5
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A small market that has recently been abandoned. LYRA looks around it, unsure what any of this means, but she keeps on walking through.

LYRA  
What happened here Pan?

PANTALAIMON  
Whatever it is, it wasn't good...

6 EXT. CW. CITTÀGAZZE. STREETS - DAY 1

6

WILL walks cautiously down one of the streets.

He keeps his back to the wall, primed for something, anything. LYRA is used to the unusual, he isn't, and so this is even more terrifying for him.

7 EXT. CW. CITTÀGAZZE. STREETS - DAY 1

7

LYRA walks down the streets, bewildered.

LYRA  
Hello. HELLO. Is anybody here?

But there's nothing.

PANTALAIMON  
Should we ask the alethiometer  
whether -

LYRA  
No. We're not asking that thing  
anything, not yet.

PANTALAIMON  
You don't trust it?

LYRA  
Without it, would Roger have died?  
No, we need to make our own way  
now, HELLO. HELLO.

PANTALAIMON  
Lyra, here -

LYRA looks where PANTALAIMON is looking - a huge crank attached to a wheel.

LYRA turns it and an air raid siren starts up. LYRA stops turning it.

She looks at PANTALAIMON. Who is shivering in fright.

LYRA  
I'm scared too.

8 EXT. CW. CITTÀGAZZE. STREETS - DAY 1

8

WILL looks left and right, looking for something, anything.

He looks at a wall, two bodies marked above a door. He takes his phone out and takes another picture.

Suddenly there's a ripple in the air in front of him - a breeze that came from nowhere. He steps back - what is that?

9 EXT. CW. CITTÀGAZZE. TOWN SQUARE - DAY 1

9

LYRA walks through the square.

And then she feels something hit her.

She frowns, shielding her eyes from the sun. It's a rock. Another comes down hard just behind her.

LYRA runs over to a building - where she thinks the rock is coming from - and looks up to it.

PANTALAIMON, a pine marten, jumps up onto one of the tables outside the building and a rock smashes down next to him, he looks at LYRA, she looks back and they sprint from the square, down some stairs and away....

10 EXT. CW. CITTÀGAZZE. STREETS - DAY 1

10

She nestles down beside a street corner.

Then she sees a cafe with its door open - the d'Angeli.

She runs across to it.

11 INT. CW. CITTÀGAZZE. WILL &amp; LYRA'S CAFE - DAY 1

11

Then LYRA runs inside.

12 INT. CW. CITTÀGAZZE. WILL &amp; LYRA'S CAFE - DAY 1

12

LYRA looks around the cafe, there's a bowl of bread on the counter. She hungrily grabs a roll and eats from it.

Then she hears something. She looks around herself, concerned.

She doesn't see WILL approaching, cautiously behind her. He thinks and then taps her on the shoulder.

LYRA turns and pounces. They tumble over each other, desperately fighting, jackals both, and then she gets him in a headlock.

LYRA

Whoever you are know that...

WILL

Ow. You're hurting me.

LYRA

Don't deny you've been throwing stones at me.

WILL

What? No. Why would I...?

They tumble over each other again. He tries to pin her. But she has the upper hand and pins him.

WILL (CONT'D)

I didn't mean to scare you, OK?

LYRA

You didn't scare me.

LYRA thinks, she smiles.

LYRA (CONT'D)

Sorry I scared you.

She thinks, and then she disentangles herself from him and stands up. He starts to stand, she lowers a hand to help him up, he doesn't need it. He nods at her.

LYRA (CONT'D)

You're a good fighter...

WILL

Will Parry.

LYRA

I'm Lyra Silvertongue.

WILL

Cool - name.

LYRA

My friend Iorek Byrnison gave it to me.

WILL

OK. Even cooler name.

LYRA

Well, he's a King, so - you know -  
he needs one.

WILL

You're friends with Kings?

LYRA

He's king of the bears of Svalbard.

WILL looks at her weirdly.

WILL

He's a bear?

LYRA nods. WILL is wary now.

WILL (CONT'D)

Is that where we are? Svalbard?

LYRA

I don't know where we are.

WILL

Of course you do - you... where did  
you come from?

LYRA

From my world. Where did you come  
from?

WILL

From your world?

LYRA

Yes, I crossed on a bridge that my  
father made. Where did you come  
from?

WILL

From - well, from my... I followed  
a cat through a hole in the air.

LYRA looks at him, she doesn't like this.

LYRA

No. That doesn't sound... How? A  
cat? That doesn't make sense.

WILL

None of this makes sense.

PANTALAIMON (O.S.)

He's right. It doesn't.

WILL wheels around, concerned.

WILL

Who's that? Who's here?

LYRA

Oh, that's just Pan.

WILL

Who's Pan?

PANTALAIMON emerges from behind LYRA, a pine marten.

PANTALAIMON

I prefer my full name, Pantalaimon.

WILL looks at him, amazed and horrified.

WILL

OK. That's a talking animal. This  
is definitely a dream. Or am I  
dead?

LYRA

That's not a talking animal, that's  
my daemon. Where's your daemon?

WILL

Where's my what?

LYRA frowns, she doesn't understand.

LYRA  
You don't have a daemon?

WILL  
I don't know what you're talking  
about. In my world demon means...  
the devil, something evil.

She looks at him a moment more.

LYRA  
No, that's impossible -

She thinks and then exits the cafe.

PANTALAIMON  
Lyra. Lyra.

PANTALAIMON chases after LYRA.

WILL stares after them both.

12A OMITTED - SPLIT & MOVED TO SCENE 14B/23B

12A

12AA EXT. CW. CITTÀGAZZE. HARBOUR. STEPS - DAY 1

12AA

PANTALAIMON and LYRA sit together on the harbour steps.

PANTALAIMON  
The first person we find and we run  
away from him.

LYRA  
He had no daemon Pan. It didn't  
make sense.

LYRA looks across at PANTALAIMON aggressively.

WILL (O.S.)  
Hi. Sorry - I, uh, didn't want to  
leave it - how we left it.

LYRA turns, surprised to see WILL standing there.

WILL (CONT'D)  
What do you call it? Your animal?

PANTALAIMON  
I'm a daemon.

WILL

In my world demons can mean evil  
spirits.

LYRA

Pan's not evil.

WILL

No.

The awkwardness is not going away.

WILL (CONT'D)

You're new here too, right?

LYRA

How do you know that?

WILL

How did you do it - get here?

Beat. LYRA thinks how to put this. She shrugs.

LYRA

I crossed on a bridge that my  
father made. You?

WILL

I followed a cat through a hole in  
the air.

LYRA half laughs, WILL smiles, pleased.

WILL (CONT'D)

I don't know what this place is. I  
don't know whether I'll be odd for  
not having a daemon or you'll be  
odd for having one. But maybe - we  
could look around together?

PANTALAIMON

That's a very good idea.

12AB INT. LW. MAGISTERIUM SUBMARINE. CABIN - DAY 1 12AB

MRS COULTER is sat studying photographs from the anomaly. She flicks through picture after picture.

The GOLDEN MONKEY slowly approaches, he climbs up on the chair behind her. He's apprehensive about what he sees.

He checks MRS COULTER's face. She flicks her hand to get him to pay attention elsewhere.

We close on her fascinated eyes.

12B OMITTED - MOVED TO SCENE 23C 12B

12C OMITTED - MOVED TO SCENE 23D 12C

13 OMITTED - INCORPORATED INTO SCENE 12 13

14 OMITTED - INCORPORATED INTO SCENE 12 14

14A OMITTED 14A

14B EXT. LW. MAGISTERIUM SUBMARINE - DAY 1 14B

We are deep in a sky pure grey, then we hear the unmistakable sound of a fierce storm. Thunder rumbles, rain pelts down.

We cut down and we're low over the ocean, a mighty expanse of black, in which we see a savage looking submarine.

15 INT. LW. MAGISTERIUM SUBMARINE. CORRIDOR - DAY 1 15

A Magisterium adjunct walks down a corridor, carrying a set of files.

He knocks on the door and then enters -

16 INT. LW. MAGISTERIUM SUBMARINE. STURROCK'S QUARTERS - DAY 1

- a meeting of the Magisterium. We pick out some faces, FATHER MACPHAIL, FATHER GARRET, FATHER GRAVES, CARDINAL STURROCK, FRA PAVEL and MRS COULTER. All the greats are here.

FATHER MACPHAIL  
Do we have a sense yet of  
everything that's visible?

The file is opened - we see CARDINAL STURROCK lay out picture after picture of the anomaly that ASRIEL has created.

FATHER GARRET  
We have all observatories trained  
upon the - schism, all are  
reporting back the same thing. One  
world.

CARDINAL STURROCK  
Not a moon?

FATHER GARRET  
It is orbiting distinctly from our  
planet - there are signs of life -

CARDINAL STURROCK  
And do they have a sense of how to -  
block up - this hole.

FATHER MACPHAIL  
Not as yet.

He jabs at his picture.

CARDINAL STURROCK  
A new world and Asriel simply  
exploded it into being -

FATHER MACPHAIL  
Presumably it was already there.

CARDINAL STURROCK  
Heresy!

There's a silence.

FATHER MACPHAIL

Cardinal, it is hardly heresy any more. It is visible in the sky above us. The bottle is open, we cannot simply re-cork it.

CARDINAL STURROCK

I will not be lectured by you on this issue -

FATHER GRAVES

Nor should you have to be.

FATHER MACPHAIL

With respect, I am simply trying to do what's best for the Magisterium -

The CARDINAL's hands are shaking as he pours himself a glass of wine, FATHER MACPHAIL looks on disdainfully.

CARDINAL STURROCK

What is best for the Magisterium is for this not to have happened in the first place. Do you deny your part in failing to prevent it?  
Struck on the head by a manservant.

FATHER MACPHAIL flashes a look at MRS COULTER, who looks at him a moment, showing her sympathy (but not her teeth).

FATHER MACPHAIL

That was unfortunate, but I simply ask -

CARDINAL STURROCK

YOU DO NOT ASK! I ASK! I AM THE CARDINAL! YOU ANSWER!

FATHER MACPHAIL

I simply ask that rather than focus on what was the past we focus on what is in the present - the fuse has been lit, the bomb has been exploded - the world is aware -

CARDINAL STURROCK

I want troops on the bottom of that mountain, ready to take Asriel into custody if he returns -

FATHER MACPHAIL

They're already there, we left them there to come to you and advise you on the best (course) -

CARDINAL STURROCK

- and I want the best scholarly minds focused on not letting him return by blocking that hole -

FATHER GRAVES

You have them.

FATHER MACPHAIL

We cannot deny what everyone has seen. We would lose whatever power we have left.

The CARDINAL smashes his wine glass against a wall.

FATHER MACPHAIL (CONT'D)

And that won't help matters.

CARDINAL STURROCK looks at FATHER MACPHAIL murderously. MRS COULTER walks over to the decanter and pours a new glass of wine.

FRA PAVEL

Perhaps I may help. There is a witch on board - caught as part of our round up of undesirables following this - incursion -

RUTA steps forward, her concern palpable.

FATHER GRAVES

We also have Asriel's manservant do we not? Have we drained him of information?

FRA PAVEL

- he seems to know little or nothing, but the witch - well - I believe she's weak and may be of use to us. May help us understand this - instability -

MRS COULTER

Good. Give me the honour of talking to her.

She gives the glass of wine to the CARDINAL.

MRS COULTER (CONT'D)  
That is if you men have finished  
talking...

FATHER MACPHAIL  
I don't think that would be -  
appropriate.

MRS COULTER  
Why not?

FATHER MACPHAIL  
Because we have yet to understand  
your precise role in all of this.

MRS COULTER  
My precise role?

CARDINAL STURROCK  
What did you and Asriel discuss on  
that mountain on that night -

MRS COULTER  
I didn't reach Asriel that night,  
you know that.

FRA PAVEL  
You think he sent her back to us to  
control us? Or to spy?

MRS COULTER  
I'll remind you, I was the one who  
had Asriel jailed.

CARDINAL STURROCK  
A jail that allowed him to continue  
his work...

The CARDINAL walks up to MRS COULTER.

MRS COULTER  
We are all under your command, Your  
Eminence. You have only to snap  
your fingers and you could have any  
of us torn apart. But if you  
searched every scrap of my flesh  
you'd discover only loyalty.  
Loyalty to the Magisterium in all  
things.

FATHER MACPHAIL  
Why do I doubt that?

MRS COULTER

Asriel needs stopping, this explosion requires investigation, not ignorance. There is one - possibly multiple worlds up there. These witches have always known more than they should, let me find out what.

FATHER MACPHAIL

I hardly see how you're the best qualified -

She looks around herself.

MRS COULTER

I look around this room and I see failure. Father MacPhail who failed even to emerge from Asriel's laboratory, Fra Pavel who could not read his alethiometer to see what was coming, and you Cardinal, who have led our Magisterium to the brink of destruction. But I am not immune from failure myself, I didn't manage to stop Asriel, I did not reach him in time, I vow now not to fail again.

She looks at the CARDINAL. Her face cold.

CARDINAL STURROCK

You believe you can find an answer?

MRS COULTER

I believe I'm more persuasive than most. Test me on what I discover, and if I discover nothing - then do your worst.

The CARDINAL thinks, he looks at FATHER MACPHAIL who is about to speak again, and stops him. The CARDINAL smiles.

CARDINAL STURROCK

You have my permission, Mrs Coulter.

16B EXT. CW. CITTÀGAZZE. WILL &amp; LYRA'S CAFE - DAY 1

16B

LYRA is hiding, watching the cafe. PANTALAIMON is watching her.

PANTALAIMON

The first person we find and you  
ran away from him.

LYRA

He had no daemon Pan. And he wasn't  
like the severed children from The  
Station. He doesn't make sense.

PANTALAIMON

Will is from a different world. We  
need friends.

LYRA

The last thing we need is another  
friend. We're - better off alone.

PANTALAIMON

So why are you still here, watching  
him?

LYRA looks at her daemon, she can't answer that question.

WILL comes out of the cafe. He lays down a plate - it has an  
Omelette on it.He looks out, he doesn't see her, and then she pokes her head  
out. She immediately ducks down again.

WILL

Are you hungry?

LYRA says nothing.

WILL (CONT'D)

I cooked an Omelette. Do you have  
Omelettes in your world?

LYRA

You're a kitchen boy then?

WILL

Sorry?

LYRA

In your world, you're a kitchen boy.

She approaches the table, she picks up the omelette in her hands. She's surprised at it's shape and it's sponginess.

LYRA (CONT'D)

What's in it?

WILL

Eggs. You don't have cutlery in  
your world either then?

LYRA takes a bite of the omelette.

LYRA

It's good. The Omalat.

WILL

Does - Pan need to eat too? Some  
cheese or -

LYRA

No. Pan's a daemon.

WILL frowns at her, he doesn't understand.

LYRA (CONT'D)

He's part of me. I need feeding, he  
doesn't.

There's a silence. LYRA decides to help.

LYRA (CONT'D)

Daemons are - um - I'm sorry, I've  
never had to explain a daemon  
before. He's me, and I'm him.

WILL looks at her.

WILL

How long have you been here?

LYRA

Not long. You...

WILL

Three days. You're the first person  
I've found, though I've heard  
screaming

(beat)

I was thinking... Maybe we're  
better off exploring together...

LYRA  
You're asking me to stay?

WILL  
No.

She walks into the cafe.

16C INT. CW. CITTÀGAZZE. WILL & LYRA'S CAFE - DAY 1

16C

She opens up the door to reveal a cupboard, the Omelette still in her hand. She opens the back door. She looks up.

WILL  
I meant we should travel together.  
I didn't mean you should move in.

She walks up the stairs.

LYRA  
Probably easier though isn't it?

WILL  
Every house here is deserted, you don't have to move into mine.

LYRA  
Yours? This house is yours now?

WILL  
You move at 100 miles an hour don't you? First you attack me, then you run away and now you're moving in.

LYRA  
100 miles an hour?

WILL  
Fast. That means fast.

LYRA nods.

LYRA  
I do move quickly, always have. But better off together you said. And I think you're probably right.

She gets up to the top bedroom, with the nice bed.

LYRA (CONT'D)  
I'll sleep here.

WILL  
That's where I was sleeping.

She looks back. He laughs. He quite likes this attitude of hers.

WILL (CONT'D)  
You have here. I'll find something  
to make a bed from downstairs.

16D EXT. CW. CITTÀGAZZE - DAY 1

16D

We establish on this strange grand city.

17 EXT. CW. CITTÀGAZZE. STREETS - DAY 1

17

WILL and LYRA walk through the empty city. We watch from above. They look small. The city looks eerie.

We see a ripple in the air around them. Above them. There's something seriously wrong here.

WILL  
What do you think these mean?

He points to the markings on the wall. Three bodies marked on the wall.

LYRA  
I don't know.

WILL  
Perhaps we're better off not knowing.

LYRA  
No, we need to understand, and when we understand, things will be better, you'll see.

WILL  
I wish I had your confidence.

LYRA

What other choice do we have?

WILL

Finding somewhere safe to be and  
working out how to -

LYRA

Get home?

WILL

No. How to - hide - I suppose.

LYRA looks at him.

LYRA

Hiding helps nothing. This city is  
like this for a reason and you need  
to help me...

WILL  
(dry)  
I'm your 'helper' now...

LYRA  
I need to understand what's  
happened here. And in all the  
worlds. I need to understand how  
you were able to cross here, how I  
was - and I think - it's about  
Dust.

WILL  
Dust?

She looks at him, PANTALAIMON looks too, both are surprised.

LYRA  
You don't even have Dust in your  
world?

WILL  
We have dust, I'm just guessing my  
dust, is not the same as your -  
Dust.

LYRA  
Well, my Dust is... It's  
complicated, some people think it's  
sin -

WILL  
Sin is dusty?!?

She looks at him irritated. He laughs. She half-smiles.

LYRA  
I think it's more complicated than  
that. Bad people think it's bad, so  
maybe - maybe it's - good. Either  
way, I need to know.

She looks at Will. As if assessing him.

LYRA (CONT'D)

You could be a clue too. Tell me,  
what's your world about - tell me  
where you - well, everything.

WILL

My world is - my world -

He stops himself, this is huge.

LYRA

(soft)

Who did you live with? What did you  
do?

WILL

I went to school and I lived with -

PANTALAIMON suddenly looks up. LYRA turns and looks to where  
he's looking.

And then suddenly she takes off running.

WILL (CONT'D)

What are you...doing....now.

He sees she's pursuing two GIRLS.

18 EXT. CW. CITTÀGAZZE. STREETS - DAY 1

18

LYRA races down one street and then another.

19 EXT. CW. CITTÀGAZZE. STREETS - DAY 1

19

LYRA turns and suddenly the GIRLS have gone.

She hears a clatter.

She turns and sees the GIRLS running through a house.

She follows them.

20 INT. CW. CITTÀGAZZE. BARBER SHOP - DAY 1

20

One of the GIRLS pushes through a barber shop.

Wildly looking left and right.

She runs through the salon, pulling down pieces left and  
right, including a shelving unit.

LYRA hurdles across them as she attempts to pursue her prey.

21 EXT. CW. CITTÀGAZZE. BACK LANES - DAY 1

21

The GIRLS are sprinting hard - though one, ANGELICA, is clearly faster than the other.

ANGELICA  
Faster Paola. Faster.

And then ANGELICA slows - she sees WILL ahead of them, ready and willing to catch them.

She looks left and right - the walls are too high.

And then LYRA tackles her to the ground where they land in a disgruntled mess.

LYRA looks up at WILL, impressed.

LYRA  
Good. That was - good.

WILL nods at her - he's entirely out of breath. LYRA turns back to her prisoners.

LYRA (CONT'D)  
Who are you and why were you running from us??

ANGELICA  
Who are you and why were you chasing us?

WILL  
Because you're the only other people we've seen here.

LYRA  
Are you from here? What is this place?

ANGELICA smiles.

ANGELICA  
You don't know where you are?

22 EXT. CW. CITTÀGAZZE. BAKERY - DAY 1

22

ANGELICA emerges from a bakery carrying some bread. WILL looks into the building. Note, PANTALAIMON stays away from this, watching from above, a bird.

ANGELICA

It's the stuff from the back, don't worry, we're good at snuffling the safe stuff aren't we Paola?

The children just stare at the food.

ANGELICA (CONT'D)

Got to snuffle the good stuff otherwise your stomach knots, then you're laid out for days.

She looks at them.

ANGELICA (CONT'D)

So you're not from Ci'gazze?

WILL

No.

ANGELICA

You're from Sant'Elia then?

LYRA

What's happening here?

WILL

Where are the grown-ups?

ANGELICA

You not seen 'em? You'll see 'em. The clever ones have run. Well, even the stupid ones have run now. Spectres were round here before, but now - they're everywhere - not that I can see them obviously.

WILL

What are Spectres?

ANGELICA

You don't know what Spectres are?

PAOLA whispers in ANGELICA's ear.

ANGELICA (CONT'D)

Paola's a bit shy - she wants to know which city you come from...

LYRA

A long way away. They're not good - I'm guessing - these Spectres?

ANGELICA

You're safe yet. For a bit. You're not a woman yet. He's close though. To the change.

WILL

What change?

ANGELICA

Change when you're in danger. When you're a man.

WILL looks at ANGELICA.

PAOLA

He looks like Tullio did.

LYRA

Who's Tullio?

ANGELICA

No-one.

ANGELICA shoots PAOLA a warning look and then breaks open the bread, she speaks as she eats.

ANGELICA (CONT'D)

We got to be careful that's all. Of everything. Was me throwing stones at you earlier - I was trying to scare away the rat you had near you. Sorry it frightened you.

LYRA shoots a look up to PANTALAIMON.

LYRA

I understand.

WILL

I don't. If Spectres are everywhere - why can't I see them?

ANGELICA

Not til we grow up can we see Spectres and when you can see them, you don't want to.

WILL

What do they do?

PAOLA

Take your insides out. You're still alive, but everything that makes you a human - that's gone.

## ANGELICA

Her and my parents - it happened to them - Spectres attack - so we left - we came back down. And we're happy aren't we Paola? Cause we can run around the city now. Do what we like.

ANGELICA looks up at them all, with a face of such pure misery that we know what she's saying isn't true.

ANGELICA (CONT'D)

We're going to go scavenge a house over at the square if you want to come. Someone said they saw good meat there.

PAOLA

We like meat.

WILL

We can't.

LYRA looks at WILL surprised.

WILL (CONT'D)

We've got something else to do.  
Sorry. We'll see you again.

ANGELICA looks at them both a second more, and then shrugs and exits. PAOLA hesitates and then follows her friend. WILL gets his wallet out.

LYRA

What are you doing?

WILL

Paying for the food we ate.

LYRA

Paying who?

LYRA grins at him as he lays money down on the table.

LYRA (CONT'D)

If you start behaving like a grown-up, the Spectres'll get you.

WILL

Eating without paying for it, is stealing.

LYRA smiles at him, she's slowly working him out.

LYRA

Why did you do that? Why didn't we go to the house with them?

WILL

She's a bully. I don't trust her.

LYRA

How do you know she's a bully?

WILL  
I know bullies.

There's a pause. LYRA knows this river runs deep.

WILL (CONT'D)  
They didn't have daemons either -  
did you notice? You're going to  
need to hide Pan from now on.

LYRA  
She threw stones at him.

WILL  
He can change shape, right? First  
an animal, then a bird -

He indicates PANTALAIMON above them.

LYRA  
You're learning fast.

WILL  
Make him something they can't see.

LYRA nods.

WILL (CONT'D)  
Come on. Let's go home.

He catches himself. The 'home' word is huge for them both.  
And then he leaves the bakery, LYRA frowns and fills her  
pockets with bread and follows WILL.

22aA EXT. CW. CITTAGAZZE. STREETS - DAY 1

22aA

LYRA and PANTALAIMON walk through the streets on their own.

PANTALAIMON  
No-one here has got daemons, have  
you noticed?

LYRA  
So we're the odd ones out?

PANTALAIMON  
So he's not as - different - as we  
first thought. And better yet, he's  
from another world, just like us.

LYRA looks her daemon, vulnerable now.

LYRA

Pan... after all we've been  
through...

PANTALAIMON

I know.

LYRA

I don't want to trust anyone ever  
again. Am I wrong?

PANTALAIMON

You don't need to trust him. Just  
trust he wants the same things you  
do. He could be useful to us.

22A INT. LW. MAGISTERIUM SUBMARINE. CORRIDOR - DAY 1

22A

We travel down a corridor, past an ominous looking GUARD...

23 INT. LW. MAGISTERIUM SUBMARINE. INTERROGATION ROOM - DAY 1

We look through a door, MRS COULTER sits opposite the dreadful figure of a witch - KATJA SIRKKA - who is weak, drained of energy, bruised, hurt and tied to a beam in the middle of the room. She is sweating as she strains to get herself away. We travel inside.

MRS COULTER sits in silence for a moment, watching KATJA carefully, as if trying to understand her.

MRS COULTER

You may not believe this but I'm  
trying to help you.

KATJA SIRKKA says nothing.

MRS COULTER (CONT'D)

Not out of any generosity of  
spirit. But rather out of a  
pragmatism. Which is an underrated  
quality. It helps me to get  
information out of you, and it  
helps you to give me that  
information. Help me, help you.

KATJA SIRKKA

I can tell you nothing.

MRS COULTER

You are trapped, you have little or  
none of your powers left, we've  
done too much damage for that, all  
you have is the information you  
carry, share that information and  
we can become productive,  
productive people are generally  
well treated.

KATJA spits in MRS COULTER's face. MRS COULTER looks at her,  
surprised and then bends down, monkey like and examines  
KATJA, she settles on the cloud-pine.

MRS COULTER (CONT'D)

A witch's cloud-pine, is it true  
that within it is your ability to  
fly - your ability to use magic?

KATJA SIRKKA

What is within me is vaster than  
anything you can imagine.

So MRS COULTER pulls out a piece of the cloud-pine.

The witch screams.

MRS COULTER

Oh, it's just like a twig isn't it?

23A OMITTED - SCENE INCORPORATED IN 16C

23A

23B EXT. LW. SKY - DAY 1

23B

LIGHTNING illuminates the face of RUTA SKADI flying at speed through it all. Wind and rain attack her face as she struggles to see ahead.

KATJA SIRKKA (O.S.)  
Please. Please. Stop this.

RUTA stops, hangs for a moment, and then changes direction.

SUDDENLY a lightning bolt strikes in the witch's path causing her to bank hard to the left and into thick storm cloud, which consumes everything.

We watch RUTA in the cloud carefully, fighting with everything she has to keep control, she's fierce, she's rather brilliant, and then she disappears into the fog....

We pull back, in silence, waiting for something, anything...

And then she emerges, resplendent into the night, heading out over the OCEAN.

And then suddenly below her is a large Magisterium SUBMARINE laid out below.

RUTA looks down - the might of it disturbs even her. Though it doesn't stop her. She flies down toward it.

23C INT/EXT. LW. MAGISTERIUM SUBMARINE. DECK/CONTROL ROOM -  
DAY 1

RUTA opens a hatch and climbs through it.

She pulls herself inside and hides athletically in the corner, she sees a SAILOR notice the hatch with a shiver. He passes straight by her, closes the hatch, and then goes on his way.

RUTA then carefully enters through a door into the main submarine.

23D INT. LW. MAGISTERIUM SUBMARINE. CORRIDOR - DAY 1

23D

We open on the floor of the sub. RUTA making her stealthy way through it.

PUTA sees a SOLDIER approach. She looks around for hiding places. There are none. She closes her eyes and bamps past him. The lights shimmer, we are dealing with someone very powerful here.

The man's DOG DAEMON follows behind him. Looking up at the flickering lights curiously as he does.

23E INT. LW. MAGISTERIUM SUBMARINE. INTERROGATION ROOM - DAY 1

KATJA is weak, trembling, her arms are destroyed.

MRS COULTER sits back, her irritation clear.

MRS COULTER

I will ask you again: Are the  
witches moving between the worlds?  
What did you tell Lord Asriel of  
what he'd find? I know he has had a  
witch lover, he boasted to me of  
it.

KATJA says nothing, so MRS COULTER leans forward once more to take her cloud pine.

KATJA SIRKKA

Please, please, no more, no more.

MRS COULTER

Then tell me what you know. Tell me  
where Asriel is - tell me -

KATJA SIRKKA

(desperate anger)

Asriel is not even your concern.

MRS COULTER looks up curious now.

MRS COULTER

Who is my concern?

MRS COULTER looks at her - calculating, she knows who her concern is.

MRS COULTER (CONT'D)

Lyra? What do you know of Lyra?

MRS COULTER's expression changes entirely. The GOLDEN MONKEY moves quickly to KATJA.

KATJA says nothing. MRS COULTER pulls out another piece of cloud pine. KATJA screams in pain.

KATJA SIRKKA

The child who was prophesied... The witches knew who she was before you did... We found out her name.

MRS COULTER

What name?

KATJA smiles up at MRS COULTER.

KATJA SIRKKA

You have not been a good mother to her. All she needed, and you weren't there.

KATJA looks up, she senses something, she knows another witch is close. THE GOLDEN MONKEY looks around as if bewildered.

MRS COULTER

We know her name. What name do you mean?

KATJA SIRKKA whispers quietly.

KATJA SIRKKA

This will fail. All you're doing will fail. She is the one who came before, and you have hated and feared her ever since. Well, now she has come again. She is the worst of your past and she is your ultimate future. Do you understand that?

She grabs KATJA's arm again. KATJA reacts in pure pain.

23F INT. LW. MAGISTERIUM SUBMARINE. CORRIDOR - DAY 1

23F

The GUARD stands listening to it all, and then RUTA suddenly bamphs in front of him, he goes for his gun, but she is faster than he is...

23G INT. LW. MAGISTERIUM SUBMARINE. INTERROGATION ROOM - DAY 1

MRS COULTER  
What prophecy? What name?

KATJA shouts out.

KATJA SIRKKA  
I am ready, save me from this.

MRS COULTER  
No-one will save you from this.  
TELL ME WHO SHE IS.

She pulls out more cloud pine as KATJA screams out wretchedly. And then she sees RUTA standing in the doorway.

KATJA SIRKKA  
I have lived for 300 years, I should live for 300 more, and you have destroyed me, as you've destroyed so much, pray to whoever you pray to that you haven't destroyed her.

The lights go dark.

KATJA SIRKKA (CONT'D)  
Yambe-Akka! Come to me!

RUTA SKADI smiles, and comes forward, and in one move of pure elegance kisses the witch's face as she slides a dagger gently into her heart.

KATJA SIRKKA (CONT'D)  
Thank you.

The GOLDEN MONKEY leaps up, but RUTA SKADI is already gone.

MRS COULTER  
STOP HER.

RUTA SKADI smashes past MRS COULTER and then is out of the door.

24 INT. LW. MAGISTERIUM SUBMARINE. CORRIDOR - DAY 1 24

The lights still out, an alarm blasts loudly as RUTA moves quickly through the ship, she slams an assailant against a wall, and then breaks another's neck.

RUTA's moves through the ship are illuminated only by muzzle flashes.

The CARDINAL comes fast towards her, he lunges at her, full of fury.

CARDINAL STURROCK

Damn witch.

She throws a dagger hard at him, he falls desperately to the floor.

RUTA SKADI takes on two men who approach and then runs hard up.

25 INT. LW. MAGISTERIUM SUBMARINE. CONTROL ROOM - DAY 1 25

RUTA SKADI runs across the control room, pursued by ten men, but they can't get to her, she flies up and through the hatch hard into the fog.

25A EXT. CW. CITTÀGAZZE - EVE 1 25A

We establish on the square that Will and Lyra's cafe sits on.

26 OMITTED 26

27 INT. CW. CITTÀGAZZE. WILL & LYRA'S CAFE. BATHROOM - EVE 1

WILL walks into the bathroom. He walks over to the shower. He tries to turn it on. But the levers and taps don't make sense.

He tries this - he tries that - he tries the other - nothing seems to budge. Nothing turns on.

He thumps the wall, angrily and then calms himself down.

He looks back at the shower, determined.

28 INT. CW. CITTÀGAZZE. WILL & LYRA'S CAFE. LYRA'S ROOM - EVE 1

LYRA is sitting on her bed staring at the alethiometer.

PANTALAIMON

What would you ask it? If you could  
ask it anything?

LYRA

I'd ask it where she was. My mother  
- or my father. Or where I am. Or  
whether Roger - or what on earth to  
do now.

PANTALAIMON

So ask it... Lyra, you can read it  
for a reason.

LYRA is reluctant. WILL bursts in.

WILL

I've got the shower fixed.

LYRA covers up the alethiometer and just stares at him.

WILL (CONT'D)

You have showers in your world  
right? Washing? You wash?

LYRA

At a sink. Or in a bath.

WILL

Well, showers are like baths but  
standing up.

LYRA

Well, I don't need a stand-up bath.

WILL looks at her. She realises she may.

LYRA (CONT'D)

Do I?

WILL

I'm going in now. Here's some soap and a towel in case you change your mind.

He puts down a towel and some soap.

He exits, LYRA looks at PANTALAIMON.

LYRA

Do I need a wash?

PANTALAIMON

You probably don't need to ask the alethiometer that.

LYRA

I'm fine as I am.

28A OMITTED

28A

28B EXT. LW. SEA - DAY 2

28B

We establish on the Magisterium Submarine. Now submerged.

29 OMITTED

29

30 OMITTED - MOVED TO 34A

30

31 OMITTED - MOVED TO 34B

31

32 OMITTED - MOVED TO 34C

32

33 OMITTED - MOVED TO 34D

33

33A INT. LW. MAGISTERIUM SUBMARINE. CORRIDOR - DAY 2 33A

MRS COULTER stands in the corridor on her own. She is finding something within herself, answering a question. The GOLDEN MONKEY looks up at her inquisitively, she quietens him with a glare. Then enters a room.

34 INT. LW. MAGISTERIUM SUBMARINE. STURROCK'S QUARTERS - DAY 2

CARDINAL STURROCK is lying - desperately ill.

FATHER MACPHAIL is looking at him as MRS COULTER enters.

MRS COULTER  
He's no better?

FATHER MACPHAIL  
No. I need to send out, summon our  
best doctors.

MRS COULTER  
Or - you couldn't.

FATHER MACPHAIL looks at her. She talks more quietly. Anxious  
that STURROCK not overhear.

MRS COULTER (CONT'D)  
Or you could allow the Authority to  
decide.

FATHER MACPHAIL  
You're proposing murder?

MRS COULTER  
If he lives, it's clear that the  
Authority wants him to lead, if he  
dies, a choice has been made. And  
new leadership is needed.

He looks at her, surprised and shocked.

FATHER MACPHAIL  
Me?

MRS COULTER  
The Magisterium needs strong leadership,  
not a bloated man who never knew how to  
turn down a glass of wine.

FATHER MACPHAIL  
But - you've never liked me.

MRS COULTER  
I've never felt liking someone was  
particularly important. I can learn  
to respect you.

He processes this.

FATHER MACPHAIL

And can I trust you? After what -  
happened -

MRS COULTER

I explained what happened.

A beat. FATHER MACPHAIL looks at her distrustfully.

MRS COULTER (CONT'D)

But this is not about trust. This  
is about faith. You heard the man,  
he'd seal the world, he'd try to  
persuade the public this never  
happened. You and I both know the  
Magisterium can't survive that. It  
needs you.

FATHER MACPHAIL

And in return for this counsel? For  
this support?

MRS COULTER

It's been three days since Asriel  
did what he did. Chaos reigns. I  
give this counsel because I believe  
it the right course. And yes, with  
you in place - I can pursue - other  
interests.

FATHER MACPHAIL

What interests?

MRS COULTER looks at him, we can see the truth in her eyes.

MRS COULTER

That is not your concern.

FATHER MACPHAIL

The witch? What did she tell you?

MRS COULTER

She didn't have a chance to tell me  
anything, she was assassinated - as  
was the Cardinal - by one of her  
own.

FATHER MACPHAIL hesitates.

MRS COULTER (CONT'D)  
A Cardinal, killed at the hands of  
a witch, it's almost perfect.

FATHER MACPHAIL looks at her with dark eyes.

MRS COULTER (CONT'D)  
I will even do it for you. I will  
tell everyone on the ship that the  
Cardinal has specifically requested  
to be left alone in prayer and I  
will personally tend to his wounds.  
I will make it my sin. As a first  
act of service.

FATHER MACPHAIL looks back at the Cardinal.

FATHER MACPHAIL  
Let the Authority decide?

MRS COULTER

I have faith in you. And Him of course.

FATHER MACPHAIL thinks and then nods. MRS COULTER reaches out a hand, he thinks and then shakes it.

34aA INT. CW. CITTÀGAZZE. WILL & LYRA'S CAFE. LYRA'S ROOM - DAY 2

LYRA lies in bed, looking at the ceiling. Thinking of everything that happened before she crossed into this world, she finally allows a moment for her emotions to surface.

She turns her head to PANTALAIMON, an ermine. Almost nose to nose, they look at each other. Nothing is said, nothing needs to be said.

34A INT. CW. CITTÀGAZZE. WILL & LYRA'S CAFE. KITCHEN - DAY 2

LYRA, who still hasn't washed, looks in the cold cupboard again. She pulls out some eggs.

LYRA

I'm making breakfast.

PANTALAIMON

That might not be a good idea.

LYRA

How hard can it be?

PANTALAIMON

I watched Roger in the kitchen, it wasn't as easy -

That name sits heavy between them.

LYRA

Well, I'm not trying to cook like Roger, I'm just trying to cook one of Will's egg - things.

She turns on the gas cooker, this takes her a couple of attempts, she's unfamiliar with this kitchen. She grabs a heavy frying pan from the cupboard and puts it on the heat but doesn't put oil inside.

WILL opens a hatch above them, he looks down and smiles at her efforts.

She gets eggs and splatters them into the pan, half the shell goes in with the white and yolk.

LYRA (CONT'D)  
You see? It is easy.

The omelette begins to fry. It looks a mess.

34B OMITTED

34B

34C OMITTED

34C

34D EXT. CW. CITTÀGAZZE. WILL & LYRA'S CAFE - DAY 2

34D

WILL sits uneasily at one of the outside tables of the cafe. LYRA comes out with two plates of smashed eggs. She gives him one, she takes the other.

WILL  
Thank you.

LYRA  
Don't thank me. You told me how to  
do it.

PANTALIAMON sniffs the plate in disgust and slinks off.

WILL  
You seem to have added your own -  
twists - to it.

He begins picking at the eggs, trying to remove the shell from them. She takes a large bite and then chews uncomfortably.

LYRA

I think we're here for a reason.

(beat)

Everything that has happened to me  
has led me here.

WILL

Everything has led you here? But  
this place doesn't even make sense.

LYRA

It will. It has to.

WILL

I just need time to - think.

LYRA

(interrupting)

Fine - while you're thinking I'll  
decide. We need an experimental  
theologian...

WILL

And an experimental theologian  
is....

LYRA

It's, um, people that study  
elementary particles, and fundamental  
forces. Anbaromagnetism, stuff like  
that. Atomcraft.

WILL  
What-magnetism.

LYRA  
Anbaro - those lights - they're  
anbaric.

She indicates street lights.

WILL  
Oh, we call them electric.

LYRA  
Well, that's ridiculous. Electrum  
is a stone, a jewel, made out of  
gum from trees. They're brilliant  
actually, they get insects trapped  
in them sometimes.

WILL  
Oh. You mean amber.

LYRA  
Anbar.

They look at each other. They grin.

LYRA (CONT'D)  
So your world is like my world, but  
with the words mixed up.

WILL  
Or your world is like my world but  
with the words mixed up. What do  
you want with an experimental  
theologian?

LYRA  
I need to look for someone who'll  
talk properly about dust.

WILL  
Look where? Here? Lyra - all the  
adults have gone.

LYRA

The fact that they've run doesn't mean we won't find them. There'll be someone and they will give us answers to everything. Why? Because I deserve an answer -

WILL

An answer to what?

LYRA looks at WILL, unsure if she's prepared to let her soul out.

LYRA

- to what I've lost.

There's a silence. LYRA is emotional but determined to hide it.

LYRA (CONT'D)

This Omalat isn't as good as the one you made, is it?

She puts it down on the table.

WILL

What have you lost?

LYRA

Can you help me? Please?

WILL looks at her, he sees her sincerity, he sees her pain. He recognises it. He nods.

WILL

Of course I'll help.

35 EXT. CW. CITTÀGARZE. STREETS - DAY 2

35

LYRA walks determinedly down a street, WILL just behind her, they turn a corner, to reveal the TORRE DEGLI ANGELI.

They stand a moment looking up at it.

LYRA

As good a place to start as any.

WILL takes out his phone and takes a picture, LYRA doesn't see him do so.

He looks at her, as if unsure whether to explain to her about his phone, but shakes his head, he won't.

LYRA (CONT'D)

If there's one thing I know about clever people it's that they like to build big buildings for their big brains, true of Oxford -

WILL double takes.

WILL

You have an Oxford?

LYRA

You have an Oxford? That's where I come from.

WILL

Me too.

They look at each other, surprised.

WILL (CONT'D)

We're both speaking English I suppose. Stands to reason there might be - stands to reason other things may be the same.

LYRA

Which college did you live at?

WILL

You lived in a college? I lived just off the Rose Hill Estate.

LYRA

Sounds fancy.

WILL

It's not.

LYRA

Well, that's for another time, my point is, if we're going to find an experimental theologian anywhere, it's there -

WILL

Lyra...

LYRA

What?

WILL

An adult.

LYRA

Really? Where? We can ask them to -

WILL indicates, his face sour, LYRA swivels to see...

It's the man we saw in the pre-titles. He is standing at a fountain. Filling up a jug that is overflowing with water. He turns his face, and it too is entirely blank.

LYRA (CONT'D)

Oh.

LYRA leans in and helps the man, pulling him away from the fountain. She does so instinctively and shows him the jug. WILL watches, impressed by her humanity.

LYRA (CONT'D)

Go on. You're fine.

The man looks at her a beat, and then walks on.

WILL

This is what a victim looks like then. She wasn't lying, there's nothing human left.

LYRA

Don't worry, these Spectres can't attack us -

WILL

Until we're old enough, and she said I was close.

There's a sound of a horrible screeching and shouting. LYRA looks up and starts running.

LYRA

What's that?

WILL

You think it's a Spectre attack?

LYRA

Whatever it is, we need to see it.

36 EXT. CW. CITTÀGARZE. STREETS - DAY 2

36

WILL and LYRA run through the streets. Tracking the hideous noise, which is only getting louder.

They turn a corner to see:

Eight or nine children are facing inwards in a semicircle at the base of a tower. They're shouting - yelling full voice - and throwing stones at whatever they have trapped against the wall. They're petrified of it.

The high wailing comes from inside. LYRA pulls a boy aside. WILL just behind her.

LYRA  
What are you doing?

And then they see what they're doing and are horrified.

WILL charges into the centre of the circle and picks up a small trembling tabby cat.

It's the HORNBEAM CAT that led him through to this world.

WILL  
What would you hurt this cat for?

ANGELICA steps forward, of course she's here. She looks hurt to be accused like this.

ANGELICA  
It's not safe, a beast like that.

WILL  
It's just a pet cat!

ANGELICA  
You aren't from here. You aren't from Cittàgazze.

WILL  
I know this is a defenceless animal. Now get out of my way.

ANGELICA thinks and then steps closer to him.

ANGELICA  
Maybe I don't want to get out of the way.

WILL  
Then I'll have to make you get out of the way.

There's a roar behind them. ANGELICA turns and sees LYRA standing beside a leopard, PANTALAIMON. LYRA speaks out of the side of her mouth to him.

LYRA  
Good job at staying hidden.

PANTALAIMON roars again. LYRA looks up.

LYRA (CONT'D)  
Angelica, wasn't it? Go home  
Angelica.

ANGELICA looks at her a moment, and then at PANTALAIMON.

ANGELICA  
There's something wrong with you  
all.

WILL looks at LYRA and then at PANTALAIMON. The three half smile at each other.

37 EXT. LW. LAKE ENARA. SKY - DUSK 2

37

LEE SCORESBY is cutting through a dense cloud in his balloon. It envelops us.

LEE shakes a compass aggressively.

LEE SCORESBY  
Compass doesn't work again.

HESTER  
Compass has got fritzed by the  
storm. Lee, you're being strange.

LEE SCORESBY  
I'm not being strange.

HESTER  
Just because she invited us doesn't  
mean we have to go.

LEE SCORESBY  
The first human ever to be invited  
to the witch council and you  
suggest we just don't show?

HESTER  
Maybe their fight is not ours.

LEE SCORESBY  
We're not here to talk about the  
fight, we're here to talk about  
Lyra, and we will - oh.

They emerge from the cloud and we pull wide to see the might  
and beauty of LAKE ENARA.

LEE SCORESBY (CONT'D)  
Well, isn't that...? That's quite  
something -

Lake Enara is startling and beautiful, with hulking great  
rocks on all sides.

It's evening and in the gentle dusk light it looks  
magnificent. Though I rather suspect it'd look magnificent in  
any light.

This is a paradise of magic, and utterly remarkable.

38	OMITTED	38
39	OMITTED	39
40	EXT. CW. CITTÀGAZZE. FOUNTAIN - EVE 2	40

WILL and LYRA approach a fountain, WILL has the HORNBEAM CAT  
in his hands.

LYRA  
You sure this is the one you saw,  
the one who led you here?

WILL  
Yes. And I think it saved me.

LYRA  
Saved you from what? What happened  
to you?

WILL thinks how to put this.

WILL  
You're here looking for something,  
I'm here running away from  
something.

LYRA looks at WILL gently.

WILL (CONT'D)  
She probably couldn't find her way  
back -

LYRA  
They were just crazy. They would  
have killed her. I've never seen  
children like that.

WILL  
I have.

Beat, she looks at him.

WILL (CONT'D)  
Whatever happened to you, I'm sorry  
it happened.

LYRA  
I think bad things have probably  
happened to you too.

WILL thinks and then smiles.

WILL  
I am pleased I met you first - not  
Angelica or her friend - I think  
you're a terrible cook - but  
probably an OK person.

LYRA  
Whereas I think you're an OK cook  
and a terrible person.

WILL carefully washes the HORNBEAM CAT using a piece of his  
shirt dipped in the fountain. The HORNBEAM CAT protests.

WILL  
No. No. I'm just making sure you're  
-

The HORNBEAM CAT jumps away and then runs. He makes to run  
after it.

But the cat is too fast. WILL turns, hopelessly. LYRA smiles  
at him reassuringly.

LYRA  
We'll see it again.

41 EXT. CW. CITTÀGAZZE. HARBOUR. STEPS - EVE 2

41

WILL and LYRA sit on opposite sides of the harbour steps.

WILL  
It's beautiful isn't it? It just  
feels wrong that terrible things  
have happened here.

LYRA  
Terrible things happen everywhere.

LYRA sits in the silence. Then she walks over to WILL's side  
of the steps, sits by him. Indicates the lights above.

LYRA (CONT'D)  
The people have gone but at least  
the anbaric is still working.

WILL  
Anbar-what?

LYRA  
Those lights - they're anbaric.

WILL  
Oh, we call them electric.

LYRA looks at him, askance.

LYRA  
Electrum is a jewel, made out of  
gum from trees.

WILL  
Oh. You mean amber.

They look at each other. LYRA half-smiles.

LYRA  
So your world is like my world, but  
with the words mixed up.

WILL  
Or your world is like my world but  
with the words mixed up.

A beat, Lyra thinks.

LYRA  
Will, is there an Oxford in your  
world?

WILL  
I live in Oxford.

LYRA  
That's it - there must be a scholar  
there I can talk to about Dust.

WILL  
There's a university, Lyra. But -

LYRA  
Show me the window, let me go  
through. I need to find answers.

WILL  
Answers to what?

There's silence. LYRA is emotional but determined to hide it.

LYRA

Please. I wouldn't ask if it wasn't  
important.

Will thinks and then nods.

WILL

Tomorrow, first thing, I'll show you.

She looks at WILL carefully.

LYRA

You have got a daemon inside you -  
you may not be able to see it - but  
it's there.

WILL

Can you see it?

LYRA shakes her head.

LYRA

Not yet.

42 EXT. LW. LAKE ENARA. HENGE - EVE 2

42

The witches' council is in session, LEE watches in awe.

SERAFINA

You know why we have come together: we must decide what to do about these new events. The universe is broken wide and Lord Asriel has opened the way from this world to another. Should we concern ourselves with it? Or live our lives as we have done until now, looking after our own affairs? Also, there is the prophecy - which we believe has been answered by the child Lyra Silvertongue. She is the child we have always expected and now she has vanished.

HESTER

The child they always expected?

LEE SCORESBY

Hush Hester.

SERAFINA

Tonight I have brought a guest with me - Lee Scoresby - I wish him to tell us what he knows and -

Suddenly there is consternation, RUTA SKADI flies hard through the air and lands beside SERAFINA.

SERAFINA (CONT'D)

Queen Ruta Skadi?

RUTA SKADI

I apologise for my lateness, Queen Serafina Pekkala. I came as fast as I could - may I speak?

SERAFINA

Of course.

She turns to the gathered.

RUTA SKADI

Hours ago these hands killed a witch.

There is more consternation.

RUTA SKADI (CONT'D)

They did so to free her from great torture. You've all felt it, the way those animals in the Magisterium have cracked down upon the world since the opening - towns tightly controlled by armies. Well now they are taking and hurting witches - so the time has come to act - my clan of Lake Lubana is now at war and I am here to beg you Serafina Pekkala and all the sisters here to join us - to pledge allegiance to Lord Asriel's fight.

SERAFINA

Lord Asriel has done great damage - you can't truly mean -

RUTA SKADI

I believe we have no choice.

LENA approaches behind RUTA SKADI, every inch a Lubanan witch.

SERAFINA

The prophecy states -

LENA

Is this prophecy the only one?

SERAFINA

The only one of importance -

RUTA SKADI

The Magisterium have always excluded witches from their fight, but when we intervened at Bolvangar - a choice I did not make - they made us our enemy.

SERAFINA

That was my choice, and I did it for Lyra.

RUTA SKADI

And Bolvangar was only one evil, there have been many others before. Cutting children's daemons so they shan't feel, trying to obliterate every good feeling.

SERAFINA

I have never claimed they were good people, I have never attempted to side with them -

RUTA SKADI

The Magisterium has tried to suppress and control every natural impulse, and when it can't control them it cuts them out.

SERAFINA

We are stronger than they are, we do not fight their battles.

RUTA SKADI

THEY ARE KILLING WITCHES. They have made us their battle.

There's a silence, this is powerful.

RUTA SKADI (CONT'D)

Lord Asriel is the key to this, he hates the Magisterium as much and all it does. My clan of Lake Lubana are at war.

SERAFINA looks around, thoroughly compromised. LEE looks at his friend and steps in.

LEE SCORESBY

War is certainly one option, but war is ugly - perhaps instead we might check through every other option first - and whether we're doing all we can to protect Lyra -

RUTA SKADI  
That man doesn't belong here.

SERAFINA  
He is here at my reckoning as are  
you -

RUTA SKADI  
I am a queen, he is a - what even  
are you?

LEE SCORESBY  
An aeronaut.

LENA  
A man with fake wings.

RUTA SKADI  
Sisters, will you pick up your  
arms? Will you fight with me?

There's a response amongst the witches.

SERAFINA  
He is a friend of Lyra's, and he  
will be allowed to speak.

LEE SCORESBY  
I didn't mean to cause any trouble.

SERAFINA  
You are not, this is my kingdom, my  
lake, Queen Skadi will respect  
that.

There is a face off between SERAFINA and RUTA. RUTA withdraws  
with a nod of her head.

SERAFINA (CONT'D)  
Speak, Lee.

He looks around at the assembled witches. He clears his  
throat.

LEE SCORESBY  
I can't speak on your account of  
course - you have powers in you I  
don't - but I can speak perhaps  
about what I've thought to do -

SERAFINA  
I'd like to hear that.

LEE SCORESBY

Since I - lost - Lyra, I've been concerning myself with a man called Stanislaus Grumman ma'am. An old hunter from Tungusk told me Grumman knew the whereabouts of some kind of object that gives magical protection and knowing Lyra and knowing the trouble she was in - I thought - maybe I could find the object for her and take it to her and it may protect her a little -

SERAFINA

This protection will be of use to her wherever she is.

LEE SCORESBY

You think so?

SERAFINA

And you will find it.

She pulls some cloud-pine from her arm. This hurts her. She gives it to him.

SERAFINA (CONT'D)

Take this with you, and whenever you need my help, hold it in your hand and call to me. I shall hear you wherever you are.

LEE SCORESBY

Thank you Ma'am.

SERAFINA

And we shall call up a wind to help you to - where do you wish to go?

LEE SCORESBY

We'll start at where I've heard word he was last based, the Jerenka Port.

SERAFINA

Good.

She looks at RUTA.

SERAFINA (CONT'D)  
I open the floor. A great choice  
awaits us. One that concerns the  
future and the past. Who so ever  
wants to speak, shall, and we shall  
listen and make decisions for what  
is best for us all.

43 OMITTED

43

44 EXT. LW. LAKE ENARA. HENGE - NIGHT 2

44

SERAFINA stands watching the sky.

RUTA SKADI approaches behind her. SERAFINA watches her do so.

SERAFINA  
You think I brought their war on  
us?

RUTA says nothing.

SERAFINA (CONT'D)  
I took part in the battle of  
Bolvangar because the child was in  
danger. I am led only by the  
prophecy.

RUTA SKADI  
Maybe that's your mistake.

SERAFINA looks at her.

SERAFINA  
The immortal whispers spoke of a  
child who has a great destiny that  
can only be fulfilled elsewhere -  
not in this world, but far beyond.  
Without this child, we shall all  
die. But she must fulfil this  
destiny in ignorance of what she is  
doing, because only in her  
ignorance can we be saved. You know  
these words.

RUTA SKADI  
I do. But they are fated. We cannot  
help her. We can help Asriel.

SERAFINA  
You're contradicting yourself, even  
now, I already helped her at  
Bolvangar.

RUTA SKADI  
She may have escaped that without  
you.

SERAFINA

You seem frightened - why? You'd rather trust him than trust our ancient word?

RUTA says nothing.

SERAFINA (CONT'D)

We are all subject to the fates.  
But we must act as if we are not,  
or die of despair.

RUTA SKADI

The witch - I killed - she almost revealed Lyra's true name -

SERAFINA

And you didn't think to tell us that?

She looks at her sister, disappointed.

SERAFINA (CONT'D)

Because it didn't suit your cause to do so. Shame on you Ruta Skadi.

RUTA SKADI turns to her with tears in her eyes.

RUTA SKADI

I watched her - the Coulter woman - pull Cloud Pine out of the witch - I watched her enjoy the pain she was causing. You are telling me that we shouldn't fight that?

SERAFINA

No, I'm telling you this is not the way to fight it. The Magisterium believe in their own cause and are blind to everything else. Lord Asriel is the same.

RUTA SKADI

Maybe that's the only way to fight them, maybe you need those sure feet.

SERAFINA

We have both lived too long to believe that.

RUTA SKADI looks at SERAFINA.

RUTA SKADI  
Your beliefs have brought a war,  
mine might resolve it.

45 OMITTED - SCENE MOVED TO 46A

45

46 INT. CW. CITTÀGAZZE. WILL &amp; LYRA'S CAFE. BATHROOM - NIGHT 2

LYRA stares at all the nobs on the shower. She turns one on - it shoots out cold water at her, she shrieks in fright - and then turns everything as far as she can turn it - and bizarrely it sort of works - warm water cascades on to her.

46A INT. CW. CITTÀGAZZE. WILL &amp; LYRA'S CAFE. BALCONY - NIGHT 2

WILL sits on the balcony. He looks out at the city all around him. Finally allowing a moment to process his emotions.

He thinks and then he retreats inside, he returns with a green folder under his arm. He places it carefully down beside him.

47 OMITTED

47

48 OMITTED

48

49 INT. CW. CITTÀGAZZE. WILL &amp; LYRA'S CAFE. LYRA'S ROOM - NIGHT 2

LYRA looks around, she frowns, she sits. She takes out the gleaming alethiometer from under her mattress.

She looks at it for a long time. PANTALAIMON watches her carefully, an ermine.

LYRA says nothing.

PANTALAIMON

(speaking softly)

It didn't choose our path Lyra. It  
helped us find Billy, it told us  
the truth when we needed it -

LYRA

Exactly, it told us about Billy, it  
didn't tell us what my father  
planned to do with Roger -

PANTALAIMON

You think it lies to us?

LYRA

No. But it doesn't tell us  
everything.

PANTALAIMON

So what do you want to ask it?

LYRA

He says he trusts me, I want to  
know whether I can trust him.

She looks at PANTALAIMON, her face full of conflict.

She arranges the alethiometer needles to the Bird, Bull, and Griffin. The dials begin to turn. It overtakes her, sending her almost into a trance, PANTALAIMON watches - scared - and then she comes out of it, breathing deeply.

PANTALAIMON

What does it say?

She looks at it, confused for a moment, but the symbols are clear, the alpha and omega, the baby and the hourglass.

LYRA

He's - he's a - murderer.

PANTALAIMON

He's a murderer? We should leave.  
Lyra -

She smiles.

LYRA

No, he's a good one. Just like  
Iorek. We can trust him Pan, we can.

There's a silence.

LYRA (CONT'D)

He's going to help us. And we're  
going to help him. You'll see.

50 INT. CW. CITTÀGARZE. WILL & LYRA'S CAFE. WILL'S ROOM - 50  
NIGHT 2

WILL looks up at the hatch. He thinks for a long time. Then  
he removes the green folder from his bed.

He looks at it, and then he opens it.

**END OF EPISODE**