

THE BRIDGE

Season 2, Episode 1

By

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Buff Amends

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A INT. COT - DAY

A

A BABY GIRL, in a cot. SIX DAYS old.

This is BELINDA CHANDRA.

CAPTION: 33 years ago.

DEVIKA'S HANDS reach in, with a MAKE-UP PENCIL to draw a DOT on the baby's forehead, the KALA TIKKA. Just her VOICE:

DEVIKA'S VOICE

On the sixth day, we place the kala
tikka on the child. To ward off
evil. And keep her safe.

CUT TO:

B INT. CHANDRAS' FRONT ROOM - DAY

B

BELINDA'S MOTHER, LAKSHMI, 30, holding BABY BELINDA, sitting with DEVIKA BABU, Lakshmi's aunt, 70, bit deaf, with a HEARING-AID, bit short-sighted; she's the family's astrologer. Belinda is now 28 days old, with the KALA TIKKA on her cheek, and a BLACK STRING tied around her midriff.

This is a nice, middle-class home, Croydon; dad works in tax, mum's a violinist, both from Kerala, both came to the UK as children. Westernised with an Indian flair.

There's been a party here today, the Noolukettu, a naming ceremony. Though now the guests have gone, and Devika is here to give the jathakam, her predictions for the child. Between the two women, a PUJA TRAY with banana, leaves, rice and ornaments, though this is handled lightly, relaxed.

DEVIKA

Belinda, Belinda, pretty little
Belinda. Does she cry?

LAKSHMI

Like a thunderstorm, she's so loud!

DEVIKA

That's a good sign. Make yourself
heard. Ring like a bell, Belinda!

She carefully unfolds some PAPERS, like a handwritten letter.

DEVIKA (CONT'D)

And I spent a long time over this,
darling.

(MORE)

DEVIKA (CONT'D)

Back in the old days, I'd write this out on a palm leaf, but the modern world rolls onwards. Ever onwards. Still! I think this jathakam is really very good. Quite striking!

LAKSHMI

I'm not worried about her horoscope. As long as she's healthy, that's all I care about.

And then suddenly -

Lakshmi sees the CURTAINS BLOW, a sudden BREEZE, and -

THE DOCTOR is standing in the middle of the room! (NB, in his Sc.35-onwards clothes.) And he's as surprised as she is!

LAKSHMI (CONT'D)

What?!

THE DOCTOR

What?!

Devika looks up from her PAPERS, not seeing anything.

DEVIKA

What?

Lakshmi blinks, and... there's NO ONE THERE.

LAKSHMI

I thought. But. There was a man.

DEVIKA

Speak up, darling.

LAKSHMI

There was a man. In the room.

DEVIKA

That's nice, dear.

And Lakshmi, disturbed, holds Belinda tight, during...

DEVIKA (CONT'D)

But I was saying. The jathakam. The prophecy for your child is remarkably straightforward, it says... she will travel.

(MORE)

DEVIKA (CONT'D)

And I've never seen a fortune quite
so strong. That's what it says.
Your little girl is born to travel.

CUT TO:

1 EXT. PARK, 2008 - EVENING

1

A STAR in the sky.

CAPTION: *17 years ago.*

Over the star, ALAN's voice:

ALAN

And if you travelled. All that
distance. It's 650 light years.
That star is almost 4 quadrillion
miles away.

CUT TO: two people sitting underneath the starry sky.

It's as pretty as can be. Trees with delicate branches; an
evening sky, deep blue rising into darkness and the first
stars above. Teenage lovers on a classic park bench.

BELINDA CHANDRA is now 16, lovely, funny and lively, always
interested in everything. Her boyfriend, ALAN BUDD, 17, is
more pedantic. In a sensible coat. He's punching up.

ALAN (CONT'D)

Cos the thing is, Belinda. I look
up at the night sky, and it's so
beautiful, and I think, how can I
capture this? How can I celebrate
your birthday and treasure this
moment forever? So I bought you...
this.

Poking out of his RUCKSACK: a gift-wrapped OBLONG, some sort
of PICTURE FRAME, 12" x 10"-ish. He hands it over to her.

ALAN (CONT'D)

Happy birthday.

BELINDA

I've been wondering. Thank you!

And she RIPS OFF the paper.

ALAN

You could fold the paper and save
it for later, but never mind.

BELINDA

Oh. Right. Wow.

She's unsure, seeing, a DIPLOMA: THE STAR REGISTER.

*Constellation: Orion, Right Ascension: 04h 52m 31.96s,
Declination: +14°15' 2.31". This star has been named:*

MISS BELINDA CHANDRA

Dedicated by Mr Alan Daniel Budd, Reg Date: April 5 2008.

ALAN

What it means is. That star, the
one I was pointing at. That's
yours. That star, right there.

They look up; that STAR is a little BRIGHTER than the rest.

ALAN (CONT'D)

I paid for extra brightness. So that star is now called Miss Belinda Chandra. You know your horoscope said you'd travel? Well, there you are. 650 light years away. Miss Belinda Chandra, shining down upon us.

BELINDA

Does it have to say 'Miss'?

ALAN

Are you married?

BELINDA

No.

ALAN

Then it's Miss. Do you like it?

BELINDA

Yes! I'm sorry, Alan, that's the nicest thing anyone's ever done for me. Thank you!

And they lean in, for a KISS.

But as they KISS, a WHOOSH of WIND -

- and THE DOCTOR is standing right next to them. In his Sc.35-onwards clothes again. Startled!

THE DOCTOR

Oops! Sorry!

They separate, and -

- he's GONE! NO ONE there. Belinda didn't actually see him.

BELINDA

What was that..?

ALAN

Excuse me, Belinda, I spent a lot of money on that star, I think this is designated kissing time.

And they KISS AGAIN.

CAMERA travels UP. Into the SKY. Where the STAR twinkles.

Then CAPTION:

TODAY.

The star flares for a second, a PULSE of LIGHT. And a little, tiny, bright COMET seems to shoot out of it, then GONE. And the CAMERA now TRAVELS BACK DOWN from the star...

CUT TO:

2

EXT. ABLE FREE HOSPITAL, 2025 - NIGHT

2

...CAMERA travelling DOWN the HOSPITAL, to find...

BELINDA sitting on another bench. She's 33, now. Single. She's become blunter, over the years. Tougher. More honest. And she's a NURSE, in UNIFORM, having a quiet moment, a sip of cold TAKEAWAY COFFEE. Alongside a MALE NURSE, STEFAN.

BELINDA

D'you know, when I was born. We're given this horoscope sort of thing, and it said... you will travel. Now all I do is get on the Tube, change at Cannon Street, go to work, leave work, get on the Tube, change at Cannon Street, go home. Every single day. Not exactly epic, is it?

STEFAN

Back to work.

BELINDA

Yup!

And as both stand to go and BIN their coffees...

STEFAN

You never know. I keep thinking, I might find someone to take me far away from all this.

BELINDA

Oh, chance would be a fine thing!

And as Belinda turns to go, REVEAL, deep in the background...

Vworp vworp, the TARDIS APPEARS! The DOCTOR steps out - in proper, normal Sc.3 CLOTHES now, not the Sc.35 version - looking up at the hospital. Searching. On a mission!

CUT TO:

3

INT. A&E CORRIDOR - NIGHT

3

- BANG! - through the doors, fast & speedy, BELINDA and STEFAN rushing alongside a TROLLEY, the PATIENT C Spine immobilised, plus A&E DOCTOR with KIRBY, the PARAMEDIC -

KIRBY

- he's tachy at 120, systolic at 70, GCS was 14, now it's 13, he's had one gram of TXA, five milligrams of morphine, and he's got a gram of IV paracetamol running through -

- as they WHIZZ PAST, REVEAL -

THE DOCTOR, passing by, far away down a corridor, searching.

CUT TO:

4

OMITTED

4

5

INT. TRIAGE - NIGHT

5

A DRUNK, sitting fully-clothed on a BED, his arm bandaged by a SHIRT, BELINDA with him.

BELINDA

So who bit you? Was it a dog? Was it a man? Was it your wife..?

While BEHIND THEM, through the WINDOWS...

THE DOCTOR walking past, still searching -

CUT TO:

6

INT. HOSPITAL HALLWAY - NIGHT

6

BELINDA pushing a sad OLD WOMAN in a WHEELCHAIR.

BELINDA

I'm sorry, but I've phoned your
daughter, she's on her way, is
there anything I can get you..?
Nice cup of tea?

BEHIND HER, deep b/g: THE DOCTOR walks through. Searching.

CUT TO:

7

INT. RECEPTION - NIGHT

7

BUSY, BELINDA out of uniform, striding through, past STEFAN -

STEFAN

There's a doctor looking for you -

BELINDA

Tell me about it! See you tomorrow -

And she CLEARS, REVEAL, deep in b/g:

THE DOCTOR, at RECEPTION.

RECEPTIONIST

No, I can't give out home
addresses, it's not allowed -

THE DOCTOR

Oh just one little name - !

And he SONICS the RECEPTIONIST's COMPUTER -

Which BLOWS UP. Cloud of SPARKS!

And all the LIGHTS GO OUT.

THE DOCTOR (CONT'D)

Oops.

CUT TO:

7A

EXT. ABLE FREE HOSPITAL - NIGHT

7A

BELINDA walking away, ABOVE HER: the multi-storeyed HOSPITAL.

All the LIGHTS GO OUT, floor by floor, blink, blink, blink.

THE DOCTOR OOV

Sorry!

Belinda facing ahead, doesn't notice, just WALKS ON. The sound of many heart monitors FLATLINING, which'll keep the Doctor busy for a while, as...

CUT TO:

8

INT. BELINDA'S KITCHEN - NIGHT

8

SCHUNK, FRIDGE DOOR pulled open. BELINDA stares in, hungry.

HER POV: A mad STASH of FOOD & DRINK & TUPPERWARE, all labelled with POST-ITS in different handwriting, TOMBO. BELINDA. KRIS. DO NOT TOUCH! THIS IS KULVEER'S.

HALLWAY: a DOOR labelled TOMBO'S ROOM opens, and scruffy student TOMBO pokes out his head, calls out:

TOMBO
Linda, don't touch the granola!
Cos it's mine!

BELINDA
It's Belinda. And that was
Kristine, not me.

TOMBO
She said it was you.

Tombo closes his door.

JUMP CUT, still standing at the fridge, she's scarfing down CHOCOLATE MILK from the BOTTLE and an ENERGY BAR, and -

CUT TO:

9

INT. BELINDA'S BEDROOM - NIGHT

9

BELINDA is FAST ASLEEP. T-shirt and joggers.

Exhausted. Snoring.

A moment's PEACE. A pause, to see: an ordinary, cramped, terraced house. She lives alone. Bedroom a mess.

All is quiet and calm, and then...

The GLASS of WATER on her bedside cabinet begins to VIBRATE.

A low HUM, growing. Other OBJECTS begin to clink and shake. COINS rattle on a shelf and FALL. The vibration BUILDING.

And there, on the wall, is the old Star Register DIPLOMA from all those years ago. And it FALLS, smash!

Belinda blinks awake...

What?! EVERYTHING is SHAKING! And then...

AN ORANGE LIGHT fills the BEDROOM WINDOW. Glaring, and DESCENDING, exactly like Close Encounters.

BELINDA

What the..?!

She hops out of bed, runs to the WINDOW, BOGGLES! Seeing...

CUT TO:

10

EXT. BELINDA'S BACK GARDEN - NIGHT

10

A SPACESHIP has landed in Belinda's BACK GARDEN.

It's about 80ft high. A big, upright ROCKET, like 1950s sci-fi. With FINS. (Like Tintin's Destination Moon rocket, but yellow.) Belinda lives in a TERRACED STREET, with long, narrow back gardens, the ship straddling hers & neighbours' gardens, including the back gardens of the terrace abutting hers. The body of the rocket is 10ft up, suspended by the FINS, while the FINS have STABBED DOWN into the ground, skewering a good few FENCES and GREENHOUSES and TRAMPOLINES.

A TELEPORT beams down from the base of the rocket, and...

ROBOTS appear! March towards Belinda's house.

They're big brutes! Hulking. Again, very 1950s. Tall and broad; they seem to have no head, it's a metal curve from shoulder to shoulder; the HEAD is set in the CHEST, a METAL BALL which can move, side to side, up and down, like a head, and it acts as a SCREEN showing a basic EMOJI-FACE, a frown. Their BIG FEET march like SOLDIERS, STOMP STOMP STOMP.

CUT TO:

11 INT. BELINDA'S KITCHEN - NIGHT

11

BELINDA, now in her DRESSING GOWN, runs in -

SMASH! The BACK DOOR EXPLODES open, falls, and ROBOT FEET STOMP it into the ground as TWO ROBOTS ENTER.

And TURN to BELINDA, HOIST UP big, heavy LASER GUNS, ka-chik!

She holds her hands up, scared, but furious.

BELINDA

Is this some sort of joke? You're
not real, actual robots, are you?
Cos that is just... ridiculous!

TOMBO opens his door a crack... horrified, SLAMS IT SHUT!

*

ROBOT 2 marches past, into the HALL. (Maybe they're so wide, they take CHUNKS OF DOORFRAME with them.)

BELINDA (CONT'D)

Oy! You're wrecking the place!
And my landlord is not a nice man!
Where d'you think you're going?!

ROBOT 2 marching UPSTAIRS. So heavy and solid, the BANISTER splinters as he goes.

TOP OF THE STAIRS. KRISTINE, 28, in big nightie and an old-fashioned HAIRNET appears. Sees the Robot. Gulp!

*

*

ROBOT 2

Residents will remain in their
rooms.

*
*
*

Kristine runs back to her room!

*

Belinda turns to Robot 1:

*

BELINDA

Don't tell me he needs the toilet.

ROBOT 1 TALKS: images appear within the CHEST-BALL-HEAD, all emojis and pictograms, like a ? for a question, X for no, a big red tick for yes, a cat's face for a cat, etc.

ROBOT 1
Missbelindachandra?

BELINDA
...what?

ROBOT 1
You are Missbelindachandra?

BELINDA
How do you know my name?

ROBOT 1
Name confirmed. Your Majesty.

BELINDA
Your what-now?

ROBOT 1
You will come with us.

BELINDA
And what if I don't?!

The Robot turns, FIRES ITS LASER, ZAP!

WINDOWSILL: A CAT, only seen as a surprised BLACK SKELETON caught in a jagged YELLOW FLASH, screech!, paf!, GONE.

BELINDA (CONT'D)
You killed the cat!

ROBOT 1
The cat is irrelevant.

BELINDA
It wasn't my cat.

ROBOT 1
The cat is still irrelevant.

BELINDA
But what do you want me for?

ROBOT 1
We come from the star
Missbelindachandra. The Robots of
the Planet Missbelindachandra One
need you. As our Queen.

BELINDA

What d'you mean, the star, Miss
Belinda...?

As ROBOT 2 arrives back behind her. She turns to see:

In one HAND, it HOLDS UP the shattered-glass DIPLOMA, OTHER
HAND PULLS AWAY the wood & glass, leaving just the PAPER
(which makes a SMALL RIP on the diploma's RIGHT-HAND SIDE).

Belinda realises.

BELINDA (CONT'D)

Oh you are kidding me.

CUT TO:

12

EXT. BELINDA'S BACK GARDEN - NIGHT

12

BELINDA, now holding the DIPLOMA, being marched out of the
BACK DOOR at GUNPOINT by ROBOTS. Far in the DISTANCE, the
vworp-vworp of TARDIS ENGINES arriving, but all around...

The street WAKING UP. NEIGHBOURS in UPSTAIRS WINDOWS,
'What's that doing there?!' NEXT DOOR, running into the
GARDEN in her DRESSING GOWN, Belinda's neighbour, MRS FLOOD.

MRS FLOOD

Belinda? What's going on? What on
earth is happening, sweetheart?

BELINDA

D'you know Lucy at Number 7?

MRS FLOOD

Yes.

BELINDA

Tell her, her cat's gone to live on
a farm. Apparently, I'm the queen
of outer space, if you could tell
the police. And my mum and dad -
(upset)
- oh my poor mum and dad -
(pulls it together)
- tell them robots. Are kidnapping
me. Turns out my jathakam was
right! But tell them I love them.

MRS FLOOD

Oh take care, Belinda! Bye bye!

Belinda & Robots TELEPORT UP to the ROCKET.

Mrs Flood calls up and around at the WINDOWS.

MRS FLOOD (CONT'D)
Everyone! I'd get back inside if I
were you! Mr Hopper! Javindra,
I'd close that window, darling -

A RUMBLE from the ROCKET.

Mrs Flood runs to hide, looks back, FLINCHES -

SMOKE AND WIND blast her!

NEIGHBOURS fall back from WINDOWS, blasted by SMOKE!

TOP SHOT as the ROCKET LIFTS OFF!

And running out of Belinda's back door...

THE DOCTOR!

THE DOCTOR
Belinda!

Mrs Flood looks to CAMERA.

MRS FLOOD
You ain't seen me.

And she ducks out of sight, another story for another time.

The Doctor runs into the middle of the GARDEN. UP ABOVE: the
ROCKET zooming up, into the stars.

THE DOCTOR
Belinda! Belinda! *Belindaaaaa..!*

CUT TO TITLES.

13

EXT. FX, ROCKET IN SPACE

13

THE ROCKET hurtles along. Towards CAMERA, whoosh. Passes
CAMERA, the FLAMES of its ENGINES burning from the rear.

Followed by...

That brave little BLUE BOX, spinning, chasing the rocket.

CUT TO:

13A INT. TARDIS

13A

THE DOCTOR at the CONSOLE. WILD FLIGHT, the room pitching and yawing, and he's pulling LEVERS like mad!

On the big WALL-CIRCLE-SCREEN:

An IMAGE of the ROBOTS' ROCKET-SHIP.

CUT TO:

14 INT. ROCKET CHAIR - NIGHT

14

The rocket's not actually that big. BELINDA's strapped into a CHAIR with less room than a Meep in its cockpit. She's ALONE, holding up the DIPLOMA. Calls out to the air:

BELINDA

You haven't even got the right person. Alan bought this thing, Mr Alan Daniel Budd, go and get him! I haven't seen him for 16 years, I think he moved to Margate. And tell him he owes me 50 quid!

She looks out of the window, a little ROUND PORTHOLE, seeing:

The TARDIS, flying parallel, spinning along.

BELINDA (CONT'D)

And what's that thing? Can someone tell me, what the hell is going on?

And then the WHOLE PICTURE GLITCHES. Little TIME JUMPS. She jumps back to 'Alan Daniel Budd' Then jump, hop, blip, '16 years/16 years/16/50/50/Go and get him/What's that thing?'

CUT TO:

14A INT. TARDIS

14A

THE DOCTOR having the same little GLITCH, his body BLIPPING:

THE DOCTOR

Wh/Wha/W/What/What/Wha/What??

He SLAMS a LEVER. The glitch STOPS. But he LOOKS UP.

On the CIRCLE-SCREEN, the ROCKET blips, jitters, VANISHES.

THE DOCTOR (CONT'D)
Ohh, that's complicated things.
(reads a screen)
Six months?!

CUT TO:

14B INT. ROCKET CHAIR - NIGHT

14B

BELINDA's stopped glitching, looking out to see:
The TARDIS in SPACE, glitching, jittering, VANISHES.

BELINDA
...what was that?

Over the tannoy:

ROBOT VOICE
Entering orbit of
Missbelindachandra One. Descent in
500 cycles.

She cranes to see, through the porthole, ahead:
A big, swirly RED & ORANGE PLANET. She's quiet now, amazed:

BELINDA
A planet called Belinda. I don't
even own my own house.

CUT TO:

15 EXT. FX, ROCKET & PLANET

15

The ROCKET now UPRIGHT, engines BLASTING DOWN as it DESCENDS.
Below: a beautiful, curving outer-space sci-fi CITY.

CUT TO:

16 INT. CITY WALKWAY - NIGHT

16

A long WALKWAY, within CURVED GLASS WALLS, like walking
through a TUBE, like a tunnel in an aquarium. Outside: the
sprawling SCI-FI CITY, all 1950s TOWERS, like This Island
Earth (1955) or Forbidden Planet (1956). A STARRY NIGHT SKY.

DOOR OPENS, BELINDA marched through by TWO ROBOTS, to meet:

SASHA, 30, at a distance, in a simple TUNIC. Formal, wary. Subtly trying to signal to Belinda that all of this is very wrong; she's heartbroken, and furious, but dares not show it.

BELINDA

Thank God for that! Someone I can talk to! Do me a favour and tell your robots to lay off, will you?

SASHA

Welcome to Missbelindachandraville.

BELINDA

Oh will you stop?!

SASHA

I stand as People's Representative, my name is Sasha 55. And on behalf of all Missbelindachandrakind, I bid welcome, to our one true Queen -

BELINDA

- yes, but could you just tell these goons -

SASHA

- and we obey our Robot Overlords in all things.

BELINDA

...what?

SASHA

Our Robot Overlords. The Missbelindachandrabots.

BELINDA

So they're in charge?

SASHA

All praise the Robots.

BELINDA

Great.

And CRUMP! Shudder. The floor SHAKES, and Belinda sees:

Outside, FLYING SAUCERS - actual 1950s-type saucers - whizz, dive, ZAP! EXPLOSIONS in the CITY. Belinda realising...

BELINDA (CONT'D)

Is that..? What's happening?

SASHA

Rebels in the North Zone started a riot. So the Robots are unleashing Missbelindachandrabombs.

BELINDA

...they're killing them?

SASHA

The Robots must be obeyed.
(then, very quiet)
Please help us.

CUT TO:

17

INT. ROBO-CHAMBER - NIGHT

17

BELINDA, with SASHA, marched in by TWO ROBOTS.

THE CHAMBER: a huge room with swooping, classy 1950s design. ROBOTS - DOZENS of them - work at CIRCULAR SCREENS showing the progress of the war. Back and centre, a COMMAND CHAIR.

But as the door opens, a LITTLE BOX on WHEELS, the SCOOT, scuttles up to Belinda's feet, whizzes round her. It's got BRUSHES, POLISHES the floor in front of her, tinny voice:

SCOOT

Polish polish.

BELINDA

Oh. Right. Thanks. Do I..?

She takes a step, the SCOOT scuttles around, she steps back.

SCOOT

Polish polish.

ROBOT 1

The pathway for Missbelindachandra must be cleaned and polished.

BELINDA

Right, but...
(another step)

SCOOT

Polish polish.

BELINDA

Oh you're annoying.

ROBOT 1
Missbelindachandra, proceed towards
the Throne of the Queen.

It leads her towards that central CHAIR, the Scoot following.

BELINDA
Thing is. If I'm the Queen, can't
I give orders? Can't I say,
Robots, let me go? And you obey?

ROBOT 1
With regret. You are nominal. Now
assume the Throne.

And Belinda does. She looks around.

The Robots, the screens. And dotted about, like STAFF
awaiting instructions, PEOPLE in TUNICS, and one of them...

...is THE DOCTOR.

For him, it's SIX MONTHS LATER. And he's got a HEAD OF HAIR
to prove it! He's in a Missbelindachandrian tunic, too. He
looks like one of the people of this planet, just an ordinary
man, quiet and humble and subservient to the Robots.

Except for his eyes.

But Belinda doesn't know him, doesn't notice. To Robot 1:

BELINDA
And... what happens now?

The Robot's CHEST-BALL-FACE emoji becomes a LOVE HEART.

ROBOT 1
The Planet Missbelindachandra One
will celebrate your royal wedding.

ALL ROBOTS
Congratulations to your Majesty!

BELINDA
What do you mean, wedding, who am I
marrying?! A spark plug?

ROBOT 1
The Great A.I. Generator. Behold!

Robot 1 indicates, and ALL TURN to see:

A HUGE SCREEN appears. Showing a RECORDING of...

CUT TO:

18 INT. THE A.I. GENERATOR CHAMBER - NIGHT

18

THE GREAT A.I. GENERATOR. A METAL CENOTAPH, a huge, tall buttress set against a WALL of METAL. It has 1950s DIALS and SWITCHES, but mostly, it has a 10FT FACE. Glowering RED LIGHTS for EYES, a downturned GRILLE for an angry mouth. Like a Transformer's face. On its forehead, it has a huge inscription, A.I., and on a shelf under that, GENERATOR.

The A.I. Generator SPEAKS, BOOMS, with SMOKE & STEAM venting.

A.I. GENERATOR
Attention, citizens of
Missbelindachandra One. Be warned,
no help is coming. You will
surrender and genuflect to me.

CUT TO:

19 INT. ROBO-CHAMBER - NIGHT

19

The A.I. Generator stays on SCREEN, glowering, as the ROBOTS face BELINDA. CHEST-BALL-HEAD emojis now showing SAD FACE.

(THE DOCTOR watching the image; he's never seen it before.)

ROBOT 1
The A.I. Generator knows no pity.
No kindness. No mercy.

BELINDA
And you want me to *marry* it?

ROBOT 1
It demands union. Behold!

CUT TO:

20 INT. THE A.I. GENERATOR CHAMBER - NIGHT

20

A METAL CLAW brings up... The Star Register DIPLOMA.

A.I. GENERATOR
The Binding Contract of the Stars
may yet save the people. The
Robots will bring her to me.
(MORE)

A.I. GENERATOR (CONT'D)

So metal and skin may weld within
Miss Belinda Chandra.

CUT TO:

21 INT. ROBO-CHAMBER - NIGHT

21

DURING Sc.20, BELINDA looks at the DIPLOMA in her own hand.

DURING SC.20, THE DOCTOR stares at the IMAGE - realising something about the diploma - and he discreetly OPENS the SONIC SCREWDRIVER at his side, a tiny WHIRR. Recording.

As the A.I. Generator finishes its speech:

BELINDA

...weld?

ROBOT 1

Queen and Machine combined, behold!

On SCREEN:

CUT TO:

22 INT. GRAPHICS DISPLAY, BELINDA CONVERSION

22

A full-length IMAGE of BELINDA. Set against the METAL WALL, the background to A.I. GENERATOR in Sc.18. This is a graphics display, a depiction of what the marriage means.

METAL ARMS, like a car factory, attach METAL PANELS to Belinda's body, fast, whizz, whirr. LEGS, ARMS, TORSO. Turning her into a MACHINE. It's like Cyber-conversion, like the Borg, like the fate of Annie Ross in Superman 3.

Her FACE is studded with METAL PANELS. Slam, whirr, bolt.

One HUMAN EYE left staring out.

CUT TO:

23 INT. ROBO-CHAMBER - NIGHT

23

BELINDA horrified.

BELINDA

Well excuse me. I'm saying no!

(exasperated)

Why is it all so mad?!

(MORE)

BELINDA (CONT'D)

What's gone wrong, why's everything
on this planet so stupid?!

SASHA

If I may...? I think our
Designated Historian might explain.

She indicates... the Doctor. Calmly waiting his turn.

ROBOT 1

He may speak.

And the Doctor STEPS FORWARD. Even when he's humble, he owns
the room. Every Robot swivels to listen, every person is
rapt with attention. Belinda too. And he mutters to her:

THE DOCTOR

I've waited a long time to meet
you, your Majesty.

Then he's FORMAL. Deep breath, addressing the whole court.
And immediately, his speech is... strange.

THE DOCTOR (CONT'D)

Once upon a time, this planet was
united, LISTEN. The Robots and
people lived together in peace, TO.
But then, 10 years ago, it all
changed, ME. Because on that day,
the Robot Revolution arose, PLEASE.

Belinda staring. What's he doing? Why is he...? Because
every NINTH WORD has a different EMPHASIS.

BELINDA

...what?

The Doctor GLARES. Like, listen.

THE DOCTOR

Thank you for listening attentively
to my story, CAREFUL!

BELINDA

...okay

THE DOCTOR

The A.I. Generator evolved and
achieved perfection, ROBOTS. It
told its soldiers to conquer all
life, FAULTY. No one knows why, it
remains a mystery, CANNOT. So the
mighty Robots marched across the
world, HEAR.

(MORE)

THE DOCTOR (CONT'D)

People fought back but they are weak flesh, EVERY. They begged for kindness and hoped for peace, NINTH. But then the A.I. Generator conquered them, WORD.

Pause. Belinda replaying that in her head. As she STARES...

SEE HER THOUGHTS, speeding, stopping to hit EVERY NINTH WORD: 'Robots faulty, cannot hear every ninth word'.

So Belinda counts out nine words on her fingers.

BELINDA

So. Thank you... very much... very, very much, GOTCHA.

THE DOCTOR

I am very grateful for your infinite wisdom, GOOD.

And during his next speech... TENSION RISING. Tracking along the PEOPLE IN TUNICS, including Sasha. Each one has a GUN, a LASER-BLASTER, jammed down the back of their trousers. GLANCES between them. Hands, twitching, ready to grab the guns. Tension tightens, a room on the point of revolution...

THE DOCTOR (CONT'D)

With the people subjugated, the Generator looked out, REBELS. It sought for the original Miss Belinda Chandra, FIGHT. And so it looked to the planet Earth, BACK. It beheld the creator, and brought you here, VERY. It knew metal and flesh must finally unite, SOON.

She replays it, literally SEEING the 9th words and running them in a chain: 'Rebels fight back, very soon.' Okay!

Still counting on her fingers:

BELINDA

Yes indeed, I... see... your point of view, DANGER?

THE DOCTOR

Thank you very much for your kind understanding, YES.

BELINDA

This is a fact. And then another fact... WHEN?

Looks, between the people, all around the room.

A look between the Doctor and Sasha, a NOD.

And the Doctor boldly holds up his hand, COUNTS.

THE DOCTOR
I can confirm, your Highness, the
time is... NOW!

And the PEOPLE - the REBELS - pull out LASER GUNS -
- and OPEN FIRE!

BATTLE OF THE ROBOTS!

The whole Chamber explodes into WAR, as the Rebels' hot RED LASER BOLTS strafe out, strike the ROBOTS!

Robots STAGGER, hit, zing, the laser bolts RICOCHET - and all their CHEST-BALL-HEADS switch emojis to ANGRY FACE.

REBELS scatter into TWO GROUPS - they're athletic, faster than the Robots - they find COVER, FIRE at the Robots!

The Doctor runs to grab Belinda -

THE DOCTOR (CONT'D)
- run - !

BELINDA
- oh my God - !

The Doctor and Belinda RUN towards a DOOR -

But LASER-FIRE strafes the floor in front of the door, ZAP-ZAP-ZAP! They have to DIVERT, and run to the edge of the room, SASHA joining them, FIRING, keeping cover for them -

REBELS CONCENTRATE their FIRE on ONE ROBOT -

KABOOM! Big petrol explosion, ROBOT in FLAMES! TOP HALF destroyed. LEGS and WAIST keep stomping through the room!

WINDOWS on high SHATTER - TWO ROPES thrown down, and REBELS ABSEIL into the room! One of them a young rebel leader, MANNY, 20s, wiry - he hits the floor, OPENS FIRE -

But the ROBOTS FIGHT BACK! One FIRES its BLASTER -

YELLOW FLASH! A REBEL freezes into a silhouetted SKELETON, which then spirals away as EMBERS.

One ROBOT turns, and SPINS at the WAIST so its entire TOP HALF turns 360°, FIRING its blaster as it spins -

FLASH! FLASH! FLASH! FLASH! 4 REBELS in turn, skeleton'd!

CU Robot CHEST-FACE: Ha-ha-ha.

Another ROBOT FIRES -

YELLOW FLASH, an ABSEILING REBEL skeleton'd!

But MANNY fires a HARPOON-TYPE-GUN, a LANCE shoots out -

- it SKEWERS a ROBOT!

- the Doctor, Belinda & Sasha run across the room, CHAOS, TERROR all around, REBELS fire, FLASH!, dying, BOOM!, a ROBOT EXPLODES, BOUNCE!, STOMP!, TOPLESS ROBOT LEGS still marching -

- and zipping along with them -

SCOOT
Polish polish!

They reach a WALL - Sasha hustles the Doctor and Belinda to HIDE and CROUCH DOWN. All around, REBELS FIRING AT ROBOTS.

Belinda terrified, but the Doctor looks at her with so much kindness. A moment of stillness in the middle of a war:

THE DOCTOR
Belinda. My name is the Doctor,
and I will get you out of here.

BELINDA

You're not doing a very good job!

SASHA

I swear. You can trust this man.
He came to us. As a stranger. And
in just six months, I have learnt
to trust him with my life.

(to the Doctor)

Take her home, Doctor. Then take
me to the stars.

THE DOCTOR

(big smile)

That's a date.

Grinning, back into action, Sasha readies her gun.

SASHA

The Delta Exit, I'll cover you,
Doctor. Now take her and RUN!

And she stands, to cover them, FIRES at ROBOTS, YELLS!

The Doctor and Belinda RUN - reach the DOORWAY -

And now Sasha fires a final shot, RUNS from the PILLAR -

- but a Robot SWIVELS, and FIRES -

- the Doctor looks back to see -

YELLOW FLASH.

Sasha is suspended, for a terrible second, held in the air in
the glare of the flash, reduced to the silhouette of a
skeleton. The flare dies, a drift of sparks, and she's gone.

THE DOCTOR

No - !

Take SOUND OUT. On the Doctor.

His shock. His loss.

He looks up, despairing, to see...

A DOOR OPENS and FOUR NEW ROBOTS march in.

Sound RISING BACK - yells, Rebels running, they've lost - as
Belinda takes his hand; swapping roles, she's taking control.

BELINDA

Doctor. We've got to get out.

And, yes, he's reeling, but recovering...

The Doctor and Belinda RUN OUT -

- behind them, MANNY helping TWO INJURED REBELS to run, but ZAP! YELLOW FLASH, one Rebel DISINTEGRATED. Manny yells with RAGE, hauls his mate along and keeps RUNNING -

CUT TO:

24 OMITTED 24

25 INT. ROBO-CHAMBER, CORRIDOR - NIGHT 25

A NARROW CORRIDOR, a DEAD-END. But at the end:

A low PLATFORM, with a PLINTH, and on top, a WHITE GLOBE. THE DOCTOR and BELINDA run to the platform, the Doctor touches the ball, it starts to GLOW.

BELINDA
But we're trapped.

THE DOCTOR
Come on! We're charging up!

He's yelling at MANNY, who's distraught, helping the injured REBEL to hurry down the corridor, to the platform -

MANNY
They've all gone, Josco, Browdy and Reef, everyone, I'm sorry. Doctor, we lost them - let's go -

And following Manny, zipping to Belinda's feet -

SCOOT
Polish polish!

ROBOTS march into the FAR END. They raise GUNS -

BELINDA
Doctor - !

But the Doctor puts BOTH HANDS on the GLOBE -

Robots FIRE -

- the TRANSMAT activates, the Doctor, Belinda, Manny & Rebel DISAPPEAR in a SHIMMER, as the Robot's fire hits the WALL.

CUT TO:

26

INT. UNDERCITY CORRIDOR - NIGHT

26

The same size and shape as the Sc.25 Corridor, but ruined. One wall is all broken struts of REBAR. The other, reduced to heavy TARPAULINS pegged up as a makeshift wall.

At one end: another WHITE GLOBE, which GLOWS, and SHIMMERS, THE DOCTOR, BELINDA, MANNY & REBEL APPEAR. Belinda amazed.

BELINDA

What did we...? But...? Was that like a transporter...?

THE DOCTOR

Eyes!

All SHIELD EYES as the Doctor aims his SONIC at the GLOBE.

The globe BLOWS UP!

THE DOCTOR (CONT'D)

Stops them following.

Manny hauling the Rebel away. Aimed back at Belinda:

MANNY

You'd better be worth it.

BELINDA

Excuse me! It's not my fault! None of this is my fault, mate!

THE DOCTOR

Okay, okay, okay.

BELINDA

And don't shush me!

But the Doctor just wants a second. He sinks down to his knees. Holds his HEAD. Thinking of Sasha. Recovering.

And Belinda's quiet:

BELINDA (CONT'D)

Sorry about your friend.

THE DOCTOR

Sasha.

BELINDA

Sasha 55. She was nice to me.

THE DOCTOR

She was lovely.

(deep breath)

She's dead.

(stands)

Right.

SCOOT

Polish polish!

THE SCOOT came with them. Brushing the Doctor's FEET. The Doctor crouches down, opens a PANEL in the Scoot's back.

THE DOCTOR

Woah, little fella. I'm sorry
babes, the Robots could track you
down and find us, you've gotta go -

He FLICKS A SWITCH, a BLUE LIGHT goes off, Scoot CLOSES DOWN.

THE DOCTOR (CONT'D)

Off. Sorry.

He gives the Scoot a little kiss, puts it down.

THE DOCTOR (CONT'D)

Now then, Miss Belinda Chandra.
We've got a world to overthrow.

And he walks off, Belinda following, into -

CUT TO:

27

INT. UNDERCITY FIELD HOSPITAL - NIGHT

27

The TARPAULIN WALL of the CORRIDOR opens out into...

A wide, deep, LOW SPACE. Wrecked. Dilapidated. Like a wartime field hospital, under a low roof - the ceiling bows, could collapse any minute; in some places it's only 6ft high, improvised STRUTS propping it up like a collapsing mine.

Everywhere, low, rough BEDS. Like camp beds, only 6" off the ground, turned into MEDICAL BEDS, DOZENS of them across the space, all full of the INJURED. HELPERS, including MANNY, dotted about, some crouching under the low roof. BLANKETS, BOXES & CRATES of medical supplies dotted about, in a mess.

And every so often, CRUMP!, from above. Shelling. The place shakes, DUST falls from the roof. All tense, dangerous.

THE DOCTOR leads BELINDA in...

THE DOCTOR

Welcome to the North Zone.

...and he hurries to a collection of old, broken COMPUTERS. Like he's improvised his own LABORATORY. He slings on a JACKET or a jumper so he looks more himself, as he takes his SONIC SCREWDRIVER to a SCREEN, to attach them.

THE DOCTOR (CONT'D)

Cos it's interesting, that diploma.
From the Star Register. If I'm
right, that thing is dangerous...

But he looks round. No Belinda.

She's gone to the BEDS. To WORK! At last, something she recognises. One sleeping PATIENT has an IV DRIP, but the BAG is flat, empty. Calls across to SHAGO, a HELPER:

BELINDA

Is that..? Excuse me, sorry, is
that IV? Do you have basic IV, is
that medicine or fluids or...?

SHAGO

That's simolin, it's a painkiller.

BELINDA

It's empty, can I replace it?

SHAGO

Help yourself. Simolin, IV kits,
sanferric, over there, disinfect
with mylos. Your majesty.

BELINDA

Simolin. Mylos. Got it.

The Doctor watches her, smiling. And she makes some gesture -

- IMMEDIATELY MATCHING, FLASHBACK - Mundy Flynn in Ep.1/3.
She's the same; same face, same bearing. 3,000 years apart.

The Doctor snapped out of it by Belinda staring at him.

BELINDA (CONT'D)

Happy? Watching? Yeah? Some
things don't change, there's always
a doctor standing back while the
nurses do all the hard work.

The Doctor just takes it, gets back to work with the SONIC.
Belinda busies herself too. Then, quiet, grudging:

BELINDA (CONT'D)

What's your name? Doctor what?

THE DOCTOR

I'm just the Doctor.

BELINDA

You're just the Doctor? You're actually called the Doctor?

THE DOCTOR

Yep.

BELINDA

All right, I'm called the Nurse.

THE DOCTOR

Doctor and Nurse, good team.

BELINDA

We had a doctor who insisted we call him sir. Next thing you know, he's got two of us pregnant and he's struck off for leaving a scalpel inside a pensioner, so don't think you're impressive.

CRUMP! Shelling. Dust. Belinda flinches. It passes.

She goes to a MALE PATIENT, SCOLEY, 30, sitting up, in pain.

BELINDA (CONT'D)

How about you, darling, has anyone had a look at you?

SCOLEY

I'm okay, they said it's a dislocated shoulder.

BELINDA

Doctor, are shoulders on this planet the same as back on Earth?

THE DOCTOR

More or less.

SCOLEY

It doesn't matter, there's people in a worse state than MEEEEEEAAAAGH -

- as Belinda YANKS the shoulder back into place.

BELINDA

Good good good, just give it a rest
for a couple of hours, now let's
have a look at you, sweetheart...

...going to the BED of an UNCONSCIOUS MALE PATIENT. She
changes his IV DRIP, and DURING THIS, musing to the Doctor:

BELINDA (CONT'D)

Funny thing is. When you're born a
Hindu, you're given this horoscope -

THE DOCTOR

The jathakam, I know.

BELINDA

Are you going to tell me that's
rubbish?

THE DOCTOR

Oh just the opposite, honey. I
believe in anything.

BELINDA

Okay, well. D'you know what mine
said? 'She will travel.'

THE DOCTOR

(smiling)
For real?

BELINDA

(smiling)
For real. And here I am. Zillions
of miles from home.

In saying that, she's completed the drip, goes to straighten
the patient's BLANKET - but as she touches it -

The blanket FLICKERS. An X-RAY of the patient in the CLOTH.

BELINDA (CONT'D)

Oh my God, it's like...

THE DOCTOR

X-Ray blankets.

BELINDA

X-Ray blankets.

The Doctor hurries over, enjoying this. The CLOTH X-RAY
IMAGE is mostly human, except for a STRIP under the RIBCAGE.

THE DOCTOR

Radiation free. And look! The
main difference between humans and
Missbelindachandrakind...

(points out)

Instead of the kidneys and liver.
All the detox is carried out here.
An organ called the pasculum.

BELINDA

Like a second diaphragm.

THE DOCTOR

Exactly, and the diaphragm kind of
protects it. Like a sheath.

BELINDA

Is that better or worse than human?

THE DOCTOR

If you start deciding which body is
best, you're going down a very
dangerous path.

BELINDA

And that is the truest thing I've
heard all day.

Nice smile between them. Becoming friends.

THE DOCTOR

And hey. Ta-daaa.

He LIFTS UP a SECOND BLANKET in front of HIMSELF.

The blanket FLICKERS, his CLOTH X-RAY showing... TWO HEARTS.

BELINDA

...have you got two hearts?

THE DOCTOR

Padam padam.

BELINDA

No way. Can I..? D'you mind..?

And he takes the blanket away, lets her LEAN IN. To LISTEN.

BELINDA (CONT'D)

That's... Wow. That's so weird.

(steps back)

But the pasculum man, he hasn't got two hearts.

THE DOCTOR

No, I'm not Missbelindachandrakind, I'm from a different planet.

BELINDA

Okay, another alien. Add it to the list. So what are you doing here?

THE DOCTOR

I came for you.

BELINDA

Why?

THE DOCTOR

I was told about you. By someone. It's kind of a long story, and I've got to be careful about the timelines. But he told me your name. Like you'd be important.

BELINDA

(so frustrated)

But I'm not! I'm really not! I am absolutely not important to anyone! The only thing I can do is nurse, and now I'm in the middle of a war with bodies I don't even understand, so I'm useless! I just don't get it. *Why me?!*

JUMP CUT TO:

28

INT. UNDERCITY FIELD HOSPITAL - NIGHT

28

TEN MINUTES LATER.

CU of Sc.20, the DIPLOMA being held by the A.I. GENERATOR.

It's a glitchy image on a SCREEN, wired to the SONIC SCREWDRIVER. Being watched by THE DOCTOR and BELINDA in the Doctor's makeshift lab (b/g, HELPERS still busy at bedsides). Belinda's now shucked on a REBEL JACKET, to keep warm, as...

THE DOCTOR
Y'see, the problem is that. The
diploma. And you've got yours?

Belinda holds up her DIPLOMA.

BELINDA
The original.

THE DOCTOR
But the A.I. Generator has got the
same thing.

He indicates the DIPLOMA ON SCREEN.

BELINDA
Yeah. So it's got a copy?

THE DOCTOR
It's not a copy. It's the actual
diploma, look.

He whirrs the sonic, the SCREEN goes into CU Diploma; it's OLDER, more YELLOWED, but it has that rip in the right-hand side, which happened in Sc.11.

THE DOCTOR (CONT'D)
It's older. Cos it's been here a
long time. But it's got that same
little rip, d'you see?

BELINDA
(shows her diploma)
...just like mine.

THE DOCTOR
It's the same object. Twice.

BELINDA
D'you mean it's literally the same
diploma, like in a time-travel way?

THE DOCTOR
Timey-wimey.

BELINDA
Timey-wimey?

THE DOCTOR

Yup.

BELINDA

Am I six?

THE DOCTOR

But it's fascinating. Cos I've spent a long time waiting for you, Belinda. And yet. When you were taken by the Robots, I was at your house. When was that?

BELINDA

I dunno, it's been... two hours?

THE DOCTOR

It was six months ago. For me. I saw the rocket. In your garden.

BELINDA

You were on Earth?

THE DOCTOR

Yes, and I chased you, but.. On board the rocket, did you have a blip, did you feel a... *schwup*?

On Belinda: FLASHBACK, Sc.14, The '16 years/16' moment.

BELINDA

No, I did, yes, it all went... *schwup!* We schwupped.

THE DOCTOR

That was a fracture. In time.

BELINDA

Which means..?

He pulls up GRAPHICS on SCREEN. Earth & Missbelindachandra One. With a zig-zag LINE between them, a TIME FRACTURE.

THE DOCTOR

Everything is out of sync. The border between this world and the Earth keeps jumping about in time. So you left Earth on May the 24th, 2025. I followed you! But when I landed...

CUT TO:

29 INT. ROBO-CHAMBER, 6 MONTHS AGO - NIGHT 29

THE DOCTOR, his hair short, as it was in Sc.2-7, steps out of the TARDIS, to meet the ROBOTS.

THE DOCTOR
Hello Robots!

CUT TO:

30 INT. UNDERCITY FIELD HOSPITAL - NIGHT 30

THE DOCTOR
...I arrived, six months ago. And
the Robots impounded my spaceship -

CUT TO:

31 INT. ROBO-CHAMBER, 6 MONTHS AGO - NIGHT 31

THE DOCTOR
- no, don't, let me help - !

THE DOCTOR's horrified, helpless, standing behind MANNY and three more REBELS, who are kneeling, FIRING -

LASERS ricochet off ROBOTS, as the Robots PUSH THE TARDIS AWAY in the OPPOSITE DIRECTION, their property now.

CUT TO:

32 INT. UNDERCITY FIELD HOSPITAL - NIGHT 32

THE DOCTOR
It was November 2024 for me! So
I've been living down here in the
Undercity. For six months. I met
Sasha, and she looked after me.

BELINDA
I'm sorry.

THE DOCTOR
Yeah, she was...

Interrupted by MANNY, grabbing a BOX OF SUPPLIES. Angry.

MANNY
Sasha was the best, and she died,
helping you -

THE DOCTOR
It's not Belinda's fault!

BELINDA
(to the Doctor)
Hey, I don't need you to fight my
battles, thank you -
(to Manny)
And it is not my fault, okay?

MANNY
Is that an order from the Queen, is
that a royal decree? You're as bad
as the Robots.

And Manny stomps off, back to work.

THE DOCTOR
Okay, okay, that's Manny, he's
good, I swear, I'm sorry. So! I
lived with the rebels. Trying to
help. It's taken me all this time
to get promoted to Historian, so I
could be allowed into the throne
room. For the day of your arrival.

BELINDA
At least someone's glad to see me.

THE DOCTOR
Worth the wait.

Nice smile between them. A friendship. Then back to work:

THE DOCTOR (CONT'D)
And the problem isn't you. It's
your diploma. Cos you've *always*
had that, yeah?

And she's still carrying the DIPLOMA, holds it up.

BELINDA
It was on the wall, it didn't mean
anything, I split up with Alan
about two months after he gave it
to me, I just kept it cos it was
funny. And I sort of liked it.
Owning a star. Little did I know!

THE DOCTOR
So the Robots must have got it from
the future. But when they brought
it back to this planet...

BELINDA

It went *schwup!* Back to the past.

THE DOCTOR

Gotcha. But it travelled further than 6 months. It went back 5,000 years and became a foundation myth.

BELINDA

Like their Bible. But didn't they think, that's a bit daft?

THE DOCTOR

Oh they did! Over the years, they grew up, and the name of the planet just became this odd little fossil.

BELINDA

I suppose the Earth is called the Earth. That's a bit mad.

THE DOCTOR

I once met a star called Joy. But then! This mysterious event, 10 years ago, the Robot Revolution! No one knows why. But the belief in Missbelindachandra was resurrected, you became the orthodoxy, all based around that -
(the diploma)

BELINDA

And then I brought my version... so the diploma now exists twice? But I've seen films, when you get two versions of the same thing crossing over in time, don't they explode?

THE DOCTOR

Yup! If you get the same atoms in the same space, twice... the Laws of Time say no. And kaboom!

And the Doctor takes the diploma, like it's radioactive.

THE DOCTOR (CONT'D)

I think I'd better take this thing. And keep it very, very safe.

As he slides it carefully into his pocket:

BELINDA

So is this your job? Are you like some sort of Time Detective?

THE DOCTOR

Hah! No. I swear, I was just passing by. But the funny thing is, my species, with the two hearts, we're called Time Lords.

BELINDA

Oh your lordship.

THE DOCTOR

Grazie.

BELINDA

Time Lords sound impressive, can't they get us out of here?

THE DOCTOR

Well...

CRUMP! More explosions above. Dust falls. They freeze.

THE DOCTOR (CONT'D)

Careful.

But then CRUMP! CRUMP! CRUMP! Heavy shelling, and it won't stop, the roof CREAKING, DUST and RUBBLE falling down.

All the HELPERS run to crouch by patients, to hold them, and a STACK OF BOXES falls. BELINDA RUNS to help -

- the Doctor too, running one of the STRUTS, to hold it with a HELPER, to steady it. Jamming in a SECOND STRUT.

CRUMP! CRUMP! CRUMP! It goes on.

Belinda moves a box, kneels by a bed, with a SCARED WOMAN. She reaches out, and Belinda holds her hand.

BELINDA

It's okay, it's okay, it's okay.

But it's not, it's merciless. EXPLOSIONS, DUST, RUBBLE, the room shuddering. Belinda hunkers down, looks across.

The Doctor's busy with the struts.

But MANNY is kneeling with a patient, soothing them. He looks at Belinda. Utter contempt. Blaming her.

Then Belinda looks at SHAGO, sheltering. But staring at her.

And SCOLEY too. Huddled, sullen, staring at Belinda.

It's her fault.

She can argue all she likes, but it's all because of her.

CUT TO:

33 INT. UNDERCITY CORRIDOR - NIGHT

33

HALF AN HOUR LATER. The shelling has stopped. BELINDA's at work, carrying some of the BOXES of medical supplies into the CORRIDOR. Stacking them out of harm's way.

But she's worried. Weighed down by terrible thoughts.

And she makes a decision.

She walks down the corridor, towards the broken WHITE GLOBE TRANSMAT. But she's actually heading for...

The SCOOT.

She crouches down. A bit tearful. Can she do this?

Yes. She opens the PANEL on the Scoot's back, flicks the SWITCH, the BLUE LIGHT comes on, and the Scoot is ACTIVE.

SCOOT

Polish polish.

Belinda HOPES. And the blue light BLINKS.

CUT TO:

34 INT. UNDERCITY FIELD HOSPITAL - NIGHT

34

HUSHED, very late at night A CENTRAL AREA, BEDS pushed back to form a makeshift space. A FIRE burning, boiling a POT OF WATER. BELINDA sits with THE DOCTOR and REBELS, including MANNY, SHAGO and SCOLEY, with MUGS of broth. The Doctor poring over PAPERS with Manny, plans of the city. But Belinda just sits there, quiet, listening. Waiting...

THE DOCTOR

I need to get to the Memory Banks.
I said to Sasha, that's the key.

MANNY

But that's top security. It's
guarded by a full Robot Phalanx.

THE DOCTOR

It'll have a record. Of what went
wrong.

(MORE)

THE DOCTOR (CONT'D)

Cos the people and the Robots have
got a great big long history, you'd
been friends, for centuries. But
then it all changed. In one night.
10 years ago, but why..?

But Belinda's the first to hear it.

Stomp, stomp, stomp.

But then Manny hears -

MANNY

Wait a minute -

STOMP STOMP STOMP! Closer!

MANNY (CONT'D)

They've found us! *They've found us!*

And he LEAPS UP, grabs his GUN, runs across to grab his
BACKPACK, far across the space - the Doctor on his feet -

THE DOCTOR

Belinda, we've got to get you out -

But Belinda stands, calm, quiet.

BELINDA

I did this.

THE DOCTOR

- Manny, grab the document files -
Belinda, go with Shago -

SHAGO

- this way -

- and Shago RUNS - HELPERS scared, but LIFT GUNS -

STOMP, STOMP, STOMP!

BELINDA

No, I'm telling you, I did this.

Shago STOPS as a TARPAULIN WALL falls. ROBOTS!

Far across the space, a DOOR BURSTS OPEN. ROBOTS!

The other way, a BARRICADE FALLS. ROBOTS!

A fourth direction, ROBOTS!

The ROBOTS stand where they are. The Doctor, Manny, Shago, Scoley, trapped. PATIENTS sit up, scared, HELPERS with raised GUNS, but Belinda STANDS. Brave. Terrified.

BELINDA (CONT'D)

Everyone! Guns down! They've come for me. Manny, listen to me, put your gun down. Right now!

MANNY

You've betrayed us.

BELINDA

I'm saving you.

THE DOCTOR

...ohh Linz, what have you done?

BELINDA

(to the Doctor)

I'm sorry, but people are dying. And it *is* my fault. Because my name is Miss Belinda Chandra, and it's about time I owned it. Robots! Now listen to the words of your Queen. Leave these people alone. And take me.

CUT TO:

35

INT. THE A.I. GENERATOR CHAMBER - NIGHT

35

DOOR OPENS, revealing BELINDA flanked by TWO ROBOTS, and behind them THE DOCTOR with TWO ROBOTS. All seeing...

The A.I. GENERATOR in all its glory; the BUTTRESS & MECHANICAL FACE, dials-for-eyes and grille-for-mouth. Smoking. Steaming. The room METAL, ROBOTS around the circumference. The BOOMING VOICE:

A.I. GENERATOR

Queen of our great planet. Your heart may beg and weep. But I will bring elevation to you.

THE DOCTOR

But! Hold on! Can I just say? Boss? If you leave Belinda alone and weld with me, you'll get a much better result -

ROBOT 1
You are the Historian. You will
witness events, not participate.

THE DOCTOR
But she won't survive the process -

ROBOT 1
You will be silent!

One Robot grabs the Doctor's ARM, holds it up. The other
Robot gets out a GUN, points it at the Doctor.

Belinda's still brave. To the Doctor:

BELINDA
It's okay. Cos once I'm part of
the machine, I can talk to it.
Maybe I can lead it towards peace.

ROBOT 1
The ceremony will begin!

There's a WALKWAY leading to the A.I. GENERATOR. It LIGHTS
UP, crackling with ELECTRICITY.

And there's the Scoot. Polishing Belinda's feet.

SCOOT
Polish polish.

She's so scared, but so kind.

BELINDA
All right, little fella, I don't
think you want to be part of this.
But thank you. Off you go.

SCOOT
Polish polish!

And the Scoot beetles away, zip!

Belinda looks up, hesitates. The walkway leads to the big
MECHANICAL FACE. It feels like she's going to be EATEN.

A.I. GENERATOR
Conversion will be a world without
sadness or pity. You will achieve
serenity, peace and joy, with me.

But the Doctor is thinking, eh? Is there something odd about
the way the A.I. Generator talks...? And with ONE HAND FREE,
he uses his fingers, to COUNT TO 9. And he's puzzled.

Belinda looks at the Robots, scared.

BELINDA
What do I do?

ROBOT 1
Approach the Great A.I. Generator.

And she WALKS FORWARD. Like she's walking to her death.

The Doctor trapped, but thinking, wondering...

Belinda stops a good 10ft in front of the BUTTRESS. But she can't help looking back at the Robots, a desperate plea.

BELINDA
I'm doing this for you, remember?
Once I'm gone. Stop the war.

The Robots' CHEST-BALL-HEAD emoji: SAD FACE.

ROBOT 1
We will honour you and remember
your sacrifice, Missbelindachandra.

Belinda smiles, tearful. And right at the end, she just can't help pointing out:

BELINDA
Okay. Just... remember me as
Belinda, you can drop the Miss.
(little laugh)
I never liked it, I said to Alan,
that night, who says miss?

A.I. GENERATOR
Are you married?

A pause.

BELINDA
What?

THE DOCTOR
What?

A.I. GENERATOR
Are you married?

BELINDA
...why d'you say that?

A.I. GENERATOR

I find it necessary. To instill
precision in humanity. If we
surrender to chaos, then we are
lost.

BELINDA

But that's what he said about
marriage!

THE DOCTOR

Who did?

BELINDA

Those were his exact words.

She looks at the Generator. Oh my God, realising...

BELINDA (CONT'D)

Hold on. D'you mean..? Are you..?

A.I. GENERATOR

At last. You know me. Belinda
beloved, behold!

HISS! CLANK! The BUTTRESS begins to OPEN...

FLANKS OF METAL revealed as DOORS, grinding open to reveal...

...and the Doctor cranes his HEAD UP, to see HIGHER...

At the heart of the Great A.I. GENERATOR: A MAN, wired up to
a CHAIR, having undergone FULL CONVERSION; more machine than
man. PIPES and CABLES and WIRES plumbed into his body. His
face covered in METAL PANELS. One staring HUMAN EYE.

BELINDA

No way.

...it's the eye of ALAN BUDD.

BELINDA (CONT'D)

Alan?

The Doctor tip-toes up to look at the letters A.I., above the
shelf saying GENERATOR. Only now, he can see a serif at the
bottom of the I. So it's not an I, it's an L. Realising:

THE DOCTOR

It's not A.I. It's AL.

BELINDA

Alan Budd?!

A.I. GENERATOR

Belinda.

But even revealed as a man, he's arrogant, bombastic.

BELINDA

Oh my God, Alan, are you all right?

A.I. GENERATOR

I am... supreme.

BELINDA

But that must hurt.

A.I. GENERATOR

I am beyond pain.

BELINDA

I don't understand. For God's sake
Alan, what are you doing here? I
thought you moved to Margate.

A.I. GENERATOR

Stargate.

BELINDA

But how did you end up...?

A.I. GENERATOR

They came for me. In the night.

CUT TO:

35A INT. ALAN'S BEDSIT (2025) - NIGHT

35A

BANG! ROBOTS stomp down the FRONT DOOR.

There's Alan, in GREY JOGGERS, playing VIDEO GAMES - VIOLENT
ones, with a HEADSET, trash-talking to his ONLINE MATES.

ALAN

What the hell...?!

CUT TO:

35B INT. THE A.I. GENERATOR CHAMBER - NIGHT

35B

BELINDA realising...

BELINDA

Oh my God. It's my fault! I told
them about Alan, I told them to...

FLASHBACK Sc.14, Belinda saying, 'Go and get him.'

THE DOCTOR realising, too:

THE DOCTOR
Ahh, but when they did - !

The ROBOT tightens the gun on the Doctor, *click!*

ROBOT 1
Silence!

BELINDA
Oh stop it, let him talk! Come on,
Robots, you must be wondering!

A small robotic shrug, and the Robot lowers the gun.

THE DOCTOR
Okay. So the Robots went to get
Alan, but to do that... they went
through the Time Fracture!

BELINDA
They went *schwup!*

THE DOCTOR
So they brought him back...

A.I. GENERATOR
Ten. Long. Years. Ago.

THE DOCTOR
He landed on this planet *before* the
Robot Revolution!

A.I. GENERATOR
And I embraced it. I found
happiness. Beyond pain.

BELINDA
But you've been killing people.

THE DOCTOR
Because he loved it.

CUT TO:

35C INT. CITY WALKWAY, 10 YEARS AGO - AFTERNOON

35C

ALAN, flanked by ROBOTS, seeing the CITY. DELIGHTED!

ALAN

You mean... it's like a game? With cities? And robots? And lasers? And you're saying this is *mine*?! I can make up the rules and *win*?!
(big grin)
Ohh, give it to me!

CUT TO:

35D INT. THE A.I. GENERATOR CHAMBER, 10 YEARS AGO - NIGHT 35D

ROBOTS wiring ALAN into the METAL WALL - his FACE-PANELS almost as he is in Sc.35, minus a few wires. Ecstatic:

ALAN

I feel... strong. Like never before. I feel... power.

FACING HIM: the people's PRIME MINISTER, a polite middle-aged MAN in flowing robes, a little perturbed.

PRIME MINISTER

We welcome you to this world, Earthman. But I must confess, the Ruling Council is a little puzzled. This Robot technology seems in advance of ours by a good... 10 years. D'you mind if I ask...?

ALAN

I mind. Very much. Destroy him!

ROBOTS lift GUNS, ZAP!

The Prime Minister SKELETONNED in a YELLOW FLASH!

CUT TO:

35E INT. THE A.I. GENERATOR CHAMBER - NIGHT 35E

THE DOCTOR

...so you *started* the revolution.

BELINDA

The Robot Revolution was you. You made it all happen! But what for?!

THE DOCTOR

Bel, why did you finish with him?

BELINDA

Because...

CUT TO:

36 EXT. PARK - NIGHT

36

Two months after Sc.1. ALAN on his knees, holding out an ENGAGEMENT RING. BELINDA's kind, sad, but certain.

ALAN

...and when we're married, I really don't think you should wear clothes that tight any more. Plus. No more texting after 8pm, okay?

BELINDA

Alan. Sweetheart. No!

CUT TO:

37 INT. THE A.I. GENERATOR CHAMBER - NIGHT

37

All these years later, BELINDA'S hard as steel:

BELINDA

Cos all you ever did was correct me. And tut! And huff! And roll your eyes and tell me off. Oh my God, you've taken coercive control and made it complete control over a whole planet! How can you live with yourself?!

But THE DOCTOR is staring at ALAN with compassion:

THE DOCTOR

That's the point. He can't.

BELINDA

He's king of the world!

THE DOCTOR

No. The ninth word. Every ninth word.

(to the A.I. Generator)

Your brain interfaces with the machine on an 8-part loop.

And behind Alan's head, built into the METAL WALL:

A DIAL that tick-tick-tick TURNS, RESETS, every 8 sections.

THE DOCTOR (CONT'D)

So every speech, every ninth word.
Your mind is free. And the ninth
words are telling us the truth.

Just as Belinda did, the Doctor REPLAYS SPEECHES in his head,
stopping every NINTH WORD; he's so sad as the WORDS PLAY OUT:

Sc.18, the A.I. Generator's speech, the 9th words: 'Help...
me.' Sc.20, the A.I. Generator's speech, the 9th words:
'Save... me... Belinda.' And here, Sc.35, 9th words: 'Beg...
you... pity... me.' 'Humanity... lost,' and simply, 'Pain.'

And the Doctor is so sorry for him.

THE DOCTOR (CONT'D)

You thought you had power. But all
you've got is pain. And your
subconscious is asking for help.

A.I. GENERATOR

You were born to travel! Destined
for me, Belinda. To the perfect
wedding. Your mind subsumed.
Within mine.

BELINDA

Planet of the incels.

A.I. GENERATOR

Say yes, Belinda. Or the violence
will rage forever.

THE DOCTOR

Alan, I can help you, I can
separate the bio-links -

A.I. GENERATOR

No more words!

Ka-chik! The ROBOT GUN pointed at the Doctor.

Belinda looks back at the Doctor, helpless.

BELINDA

I'm sorry. I've got no choice.

THE DOCTOR

Belinda, he won't stop, his anger
will go on and on -

A.I. GENERATOR

Face me!

Belinda turns to him. With a CLANK and HISS and POP, ALAN'S more-human-ARM separates and lifts up the rolled-up DIPLOMA.

A.I. GENERATOR (CONT'D)

You will obey me. Belinda, now
hold the Diploma! My bride. Join
with me in ecstasy and freedom.

Belinda terrified. She looks back round at the Doctor.

And the Doctor...

...replays those last two A.I.'s SPEECHES, the 9th words:
'Diploma... freedom.' And he realises: Alan's subconscious
speech pattern is telling the Doctor the way out.

At the same time, with one Robot holding his arm, and the
other Robot holding a gun to him, that still leaves the
Doctor with ONE HAND FREE...

Which he uses to reach into his JACKET.

And take out the DIPLOMA.

Which he simply DROPS to his side.

Where the SCOOT is.

It BRUSHES and SWEEPS UP the Diploma into its casing.

Belinda sees this.

And she knows what to do.

She turns to face A.I. Alan.

She takes a deep breath.

BELINDA

Polish polish.

And the SCOOT scoots across! Whizz!

Up to Belinda's feet, she crouches, opens its casing -

- pulls out the DIPLOMA.

She rolls it, as she lifts it...

And HOLDS IT OUT.

Now she and Alan have ONE DIPLOMA EACH. Holding them out,
like lightsabers. A POWER already BRISTLING between them.

BELINDA (CONT'D)

I'm sorry.

And Belinda takes a single STEP FORWARD.

The two DIPLOMAS cross swords, and...

TOUCH.

BRIGHT.

WHITE!

The ROBOTS jerk HANDS UPWARDS in defence, to shield their CHEST-BALL-HEADS from the LIGHT, emojis: OPEN-EYED SHOCK.

Letting go of the Doctor!

And he RUNS -

- HURTLING across the Chamber -

- and he -

grabs

hold

of

Belinda

and

IMAGES

BURN

CUT TO:

38

INT. ABSTRACT SPACE

38

SUSPENDED, SILENT, FIGURES with no background set against:

PURE WHITE.

PURE YELLOW.

PURE RED.

ALAN, the human ALAN, reaching out.

Then 17 YEAR OLD Alan, reaching out.

Then a BOY, Alan at 5.

BELINDA in the Doctor's arms.

Then a RUSH of familiar IMAGES:

Sc.A, BABY BELINDA in her COT, the Doctor's HAND reaching...

Sc.A, the Doctor, amazed to be there, holding BABY BELINDA.

Sc.B, the Doctor appears in the Chandra's! He sees LAKSHMI!
Both shocked! And the next second -

Sc.1, The Doctor appears next to Belinda & Alan as they kiss.

Sc.39A, FLASH-FORWARD, 7 y/o BELINDA in the Doctor's arms -

Now the RUSH ends, back to the STARKNESS:

Now an 80 YEAR OLD ALAN is reaching out -

The Doctor, alone, YELLING IN SILENCE.

Now he's his FIRST INCARNATION, William Hartnell.

Now Belinda, alone, is 80 YEARS OLD.

Now she's a SKELETON.

And WHAM!

CUT TO:

39

INT. THE A.I. GENERATOR CHAMBER - NIGHT

39

THE DOCTOR AND BELINDA HIT THE FLOOR, SLAM, back to NORMAL!
The room back in vision. The Doctor and Belinda themselves
again, and she's holding just one DIPLOMA. What the hell..?

They look at each other. Both STAGGERED, wild laugh. Alive!

BELINDA

What happened..?

THE DOCTOR

Ouch. You needed a Time Lord. To
absorb the kaboom. But wow! Bel,
baby, I went through your entire
life. Like a bullet! The Time
Fracture sent me like, whooosh!

BELINDA

What does that mean?

THE DOCTOR
That man who saved you from a car
when you were 7.

BELINDA
...you?!

CUT TO:

39A EXT. CHANDRAS' STREET - DAY 39A

Nice suburban street. 7 year old BELINDA is happy, laughing,
as she runs OUT INTO THE ROAD -

WHOOSH! She's grabbed by THE DOCTOR (in Sc.35-onwards
clothes) and he HAULS HER out of the way as a CAR ZOOMS PAST -

THE DOCTOR
Careful!

CUT TO:

39B INT. THE A.I. GENERATOR CHAMBER - NIGHT 39B

THE DOCTOR and BELINDA amazed - she recognises him!

BELINDA
No.

THE DOCTOR
Yes!

BELINDA
That was you?!

THE DOCTOR
That was me! Hah, I've been there
and back and seen it all and... you
are amazing! Belinda Chandra, you
and me, we go back years!

BELINDA
But where's Alan...?

They look at the A.I. GENERATOR, but its CENTRAL CHAIR is
EMPTY. All the WIRES & CABLES that connected him to the
machine, now hanging down, smoking, loose. He's gone.

BELINDA (CONT'D)
Where did he go..?

THE DOCTOR

I think he's microscopic.

The Doctor uses the EYE-PIECE on the SONIC to stare at the floor; what he's seeing is invisible to the naked eye.

BELINDA

D'you mean..?

THE DOCTOR

He's a sperm. And an egg.

But then the SCOOT zips in, BRUSHES the FLOOR.

SCOOT

Polish polish.

And then the Scoot scoots away.

THE DOCTOR

Oh. Goodbye, Alan.

BELINDA

This place is nuts.

THE DOCTOR

Yas Queen.

And they HUG.

CUT TO:

40

INT. CITY WALKWAY - DAY

40

DAWN over the City of Missbelindachandraville.

And now the ROBOTS are cheery, bombastic, facing THE DOCTOR & BELINDA, next to MANNY, SHAGO, SCOLEY and former-REBELS.

ROBOT 1

Robots rejoice! Free from Alan
Budd-Generator! We will make
reparations and live in harmony
with the people to rebuild this
world. Now, Doctor! Behold!

And there's the TARDIS being pushed into place by TWO ROBOTS.
The Doctor runs to it and gives it a kiss.

THE DOCTOR

Ohhh, baby, give me some!

BELINDA

I saw that box, in space! So
that's your... Tardis?

THE DOCTOR

Isn't she everything?

BELINDA

Well it's going to be a tight fit,
with the two of us.

The Doctor holds up the DIPLOMA.

THE DOCTOR

There's still a bit of mystery,
babes. Like, how did the Robots
get hold of this in the future..?

BELINDA

(counts 8 on her fingers)
You, solve your mystery, after
you've taken me...
(the ninth)
Home.

The Doctor smiles, nice one, turns to the people & Robots:

THE DOCTOR

Okay! And you lot. Rebuild. And
forgive. And don't listen to
speeches from people who are just
passing by, Belinda, we're off.
(about to go, but)
Oh, and maybe change the name of
the solar system, yeah?

MANNY

We thought we'd start with renaming
this building, Doctor. In honour
of all those we've lost. This will
be the Citadel of Sasha 55.

The Doctor's overwhelmed. Can only put hands together, as if
in prayer, and give Manny a little bow.

THE DOCTOR

Thank you.

MANNY

And I've got to say. All praise to
you, Queen Belinda of Planet Earth.

BELINDA

Thank you. And good luck.

And the Doctor ushers her into the box...

CUT TO:

41 INT. TARDIS 41

BELINDA walks in, followed by THE DOCTOR, and he stands to the side of the door, ready for the inevitable...

BELINDA
Oh now you're being ridiculous!

And she walks right back OUT -

CUT TO:

42 INT. CITY WALKWAY - DAY 42

BELINDA steps OUT of the TARDIS, THE DOCTOR still inside. To MANNY, the former-REBELS and the ROBOTS:

BELINDA
If you thought this place was mad.
(of the Tardis)
That's mad.

And she turns back. She stands right on the threshold. Then she bobs her head, INSIDE/OUTSIDE, Tardis, Walkway, Tardis, Walkway, Tardis, Walkway, Tardis, Walkway. Then, deep breath, and she goes back INSIDE properly.

CUT TO:

43 INT. TARDIS 43

BELINDA walks down the ramp, shielding her eyes against the bright space. Like she doesn't want to look. THE DOCTOR closing the door behind her then heading to the CONSOLE.

THE DOCTOR
It's bigger on the inside than it
is on the outside.

BELINDA
Yes I KNOW! Now get me HOME! 24th
of May, 2025, my shift starts at
7.30am, thank you very much.

As he puts the DIPLOMA safe, under the CONSOLE:

THE DOCTOR
Yeah, but we don't need to rush,
cos... Time Lord, time machine.

BELINDA
This is a time machine?!

THE DOCTOR

Boom! And travelling in time
makes... connections.

(more serious)

Because there's something else,
Belinda. Connecting us. Way
beyond the Robots.

(deep breath)

I've been through your entire life.
But more than that, I've been to
the future. I have met your
descendant. On a planet far away
from here. In the 51st Century.

He looks at her; briefly, flickers, FLASHBACKS, of Mundy.

THE DOCTOR (CONT'D)

Her name was Mundy Flynn. And she
was excellent. I think she gets
that from you, babes.

BELINDA

But that's... What d'you mean, did
she look like me? In outer space?

THE DOCTOR

Absolute match.

BELINDA

In the 51st century? You're
saying... 3,000 years' time?! Is
that supposed to be a coincidence?

THE DOCTOR

That's what I'm worried about. Cos
I've met recurring faces, and they
were trouble, but with you...

He WHIRRS the SONIC at her.

On the BIG-ROUND-SCREEN above: Belinda's IMAGE, scrolling
with DNA information, just like Ruby's image in Ep.1/1.

THE DOCTOR (CONT'D)

It's just genetic. It's chance.
But what kind of chance is that?

(closer, kind, intimate)

I can't help thinking, Bel. Maybe
we're meant to be connected.

BELINDA

(smiling)

Like... this is destiny? Is that
what you say to all the girls?

(MORE)

BELINDA (CONT'D)

(suddenly hard)

Is that what you said to Sasha?

Smile drops. Cuts him dead.

BELINDA (CONT'D)

Sorry. But she trusted you. And she died. Now all I can see is a great big temple of a spaceship and it's empty, Doctor, it's empty, you could not have a more empty space. So maybe you invite people in, and say it's destiny, and smile that smile... which is hell of a smile, okay? And it works, oh man, it almost works, but... you're so clever, and so stupid, you tested my DNA without even asking my permission.

THE DOCTOR

Oh.

BELINDA

God, you're dangerous.

THE DOCTOR

I am sorry, I'm... inexcusable!
With both hearts. I apologise.

BELINDA

Doctor. The only power I have in this room is to ask... is my life in danger? With you? Yes. And I won't live like that. I will not.

He can't deny it, won't look at her.

She steps closer. So in control.

BELINDA (CONT'D)

The jathakam. All those years ago. It said I would travel, but it never said one-way.

THE DOCTOR

(a last hope)

But what if that prophecy is binding us together -

BELINDA

I am not. One of your adventures. And no prophecy is in charge of me. Now I'm asking you, Doctor, to do the right thing.

She stares him down, and hold...

And then...

THE DOCTOR
I'll take you home.

BELINDA
Thank you.

Then he smiles that smile, and slams the LEVER, and -

The whole ROOM SHUDDERS, JOLTS! Like it... BOUNCES! There's even a huge bounce-like NOISE. One BOUNCE, then it STOPS. Belinda and the Doctor both jolted, hold on to the CONSOLE.

BELINDA (CONT'D)
Well that was rough. Are we there?

THE DOCTOR
No. Hold on. We're...

He slams the LEVER again, BOUNCE! No.

Slams it again, BOUNCE! No. And again, BOUNCE! No.

BELINDA

Is this how it works? Do we just
kind of... bounce our way home?

THE DOCTOR

Something's wrong. Like we're
being *repelled*. We're bouncing off
May the 24th, that's impossible -

The Doctor runs down the RAMP to the DOOR, opens it.

CUT TO:

44

INT. TARDIS IN SPACE

44

The TARDIS suspended in SPACE, THE DOCTOR opening the DOOR,
looking out, BELINDA coming up behind him, amazed.

THE DOCTOR

But that's all wrong.

BELINDA

Oh my God, we're in space.

THE DOCTOR

Halfway between Missbelindachandra
and the Earth.

BELINDA

Is that the Time Fracture?

THE DOCTOR

No, I closed that, this is... I
don't know what this is!

He turns, goes back INSIDE, SLAM!

CUT TO:

45

INT. TARDIS

45

THE DOCTOR RUNS back to the CONSOLE, furious - but also kind
of energised - BELINDA following. He slams CONTROLS, crazy -

And it's BOUNCE!, BOUNCE!, BOUNCE!., all the time now -

THE DOCTOR

Something's stopping us. Something
is bouncing us off planet Earth!
On the day we left. But why?!

BELINDA

Doctor! I told you. Get me home!

THE DOCTOR

I am!

BELINDA

You are not!

THE DOCTOR

Oh they said you would travel! But
I'm gonna get you there! Even if
we have to go the long way round.
Hold on tight, Belinda Chandra!
This is gonna be quite a ride - !

And with one, huge BOUNCE - !

CUT TO:

46

EXT. TARDIS IN SPACE

46

THE TARDIS jolts, jolts, jolts, with that BOUNCE noise, and
with a grind of ancient ENGINES, it fades away...

For a moment, a peaceful, beautiful vista of SPACE.

Then some ROCKS tumble past. Then...

A BLACK CAB. An ordinary LONDON BLACK CAB. Empty, doors
open, floating in space. Turning, sailing past, and then...

A yellow NEW YORK CAB. Followed by...

THE EIFFEL TOWER. Ripped off from its base.

Then, FOREGROUND... the DIPLOMA. Framed again, re-framed,
with its Sc.11 rip, tumbling in space. FOLLOWED by an old-
fashioned WALL CALENDAR. May 2025. All the dates crossed
off with an X until the 24th.

That's swept away, as the GREAT PYRAMID OF GIZA sails past,
shedding loose bricks, tumbling from its base. Followed by
the top half of New York's STATUE OF LIBERTY.

All turning, gliding, spinning.

The wreckage of an Earth that has been destroyed.

END OF EPISODE