

THE BRIDGE

Season 2, Episode 2

Blue Amends

By

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1 INT. NEWSREEL

1

Pathé newsreel, 1952. Dramatic music, B&W FOOTAGE of a DESERT and SOLDIERS, caption: "LATEST ATOM BOMB TEST!" NEWSREADER VO: "For the first time in history, press and newsreel cameramen witnessed the explosion of the world's most powerful atom bomb, at Yucca Flats, Nevada..."

And then BOOM. The explosion.

CUT TO:

2 INT. AUDITORIUM, PALAZZO CINEMA - NIGHT

2

The NEWSREEL playing in the PALAZZO CINEMA.

It's 1952, Miami. The Palazzo is a small picture house; stacked rows of red velvet seats face the SCREEN, on a STAGE, with RED CURTAINS either side (these places could double-up as theatres). NEWSREEL continues: "President Truman invites the new Queen of Great Britain to visit the United States..."

It's a quiet Tuesday night in the Palazzo. Only 15 people scattered around. A few COUPLES (you'd dress quite smart to go to the pictures in 1952), in their 30s, 40s, 50s. Two TEENAGERS (a newly popular phrase) making out on the back seats. A GEEKY LAD, TOMMY LEE, with POPCORN. A MOM and SON. USHERETTE with a TRAY of ice cream, chocolate and cigarettes.

The LIGHT beaming from high up, on the BACK WALL, from ONE of TWO PROJECTION WINDOWS (called PORTHOLES). And inside...

CUT TO:

3 INT. PROJECTION BOOTH - NIGHT

3

The whirr of the 35mm PROJECTOR. The NEWSREEL continues, "Quadruplet calves are born in D'Hanis, Texas..."

As always, there's a standard TWO PROJECTORS, pointing through their PORTHOLES. And this is the world of REGINALD PYE, the PROJECTIONIST. He's 65, thin and whiskery. It's not just a job, he loves the movies; film posters, lobby cards, theatrical stills pinned up. He's just poured TEA out of a THERMOS, STIRS it with a TEASPOON, when... buzz!

A little MECHANICAL TIMER-CLOCK tells him he's got 2 minutes. He puts the teaspoon DOWN on a DESK.

Muttering yes, yes, yes, he goes out of the DOOR...

CUT TO:

4 INT. LANDING &amp; STOREROOM - NIGHT

4

Little JUMP CUTS now, here and Sc.5, showing the process. Out on the LANDING, REGINALD PYE opens a DOOR...

...into a STOREROOM, quite a space, receding back into shadow, stacked high with racks of FILM CANISTERS, some old, some new, a dusty old COLLECTION of MOVIES.

He chooses a smaller, 5-minute-long CARTOON REEL.

Handwritten label: Mr Ring-a-Ding Goes to Town (1936).

CUT TO:

5 INT. PROJECTION BOOTH - NIGHT

5

FOOM! A CARBON ARC LIGHT is switched on, BURNS BRIGHT.

That's on the SECOND PROJECTOR, with REGINALD PYE at work. JUMP CUTS: the FILM threaded through the PROJECTOR & SOUND DRUM. Reginald looks through the Porthole, to see:

AUDITORIUM, NEWSREEL, caption, "The End."

He presses the STARTER BUTTON on PROJECTOR 2. REELS & WHEELS TURN, the leader strip engages, then the film stock rolls.

As PROJECTOR 1's film runs out, PROJECTOR 2 beams out...

CUT TO:

6 INT. CARTOON

6

Music & TITLE CARD: Mr Ring-a-Ding Goes To Town.

A COLOUR CARTOON. MR RING-A-DING walking past FIELDS and FENCES. He's a FUNNY, HAPPY CHAP, very smart, with a STRAW HAT, BLUE SUIT and SPATS. He's like a Fleischer cartoon (still shown in cinemas until the 70s) with BIG EYES, and SNOUT with nostrils, plus SMILEY MOUTH. He's a pale BLUE.

MR RING-A-DING

Oh it's such a beautiful day! I  
think I'll go to town, yes siree!

He meets a wide-eyed Betty Boop-type, SUNSHINE SALLY.

SUNSHINE SALLY

Well me oh my, who might you be?

MR RING-A-DING  
Don't make me laugh!

SUNSHINE SALLY  
But I declare, you're a stranger in  
these parts! Who are you, sir?

MR RING-A-DING  
Don't make me laugh, iiiii'm...

He sings and dances, his SPATS going tap-a-tap-tappity-tap.  
Sunshine Sally and FLOWERS with SMILEY FACES sway with him.

MR RING-A-DING (CONT'D)  
I'm Mr Ring-a-Ding,  
I'll make your heartbells sing,  
Please don't make me laugh,  
Just take my autograph!  
Now don't be crazy, pretty lady, I  
know just one thing,  
For I am he! Oh yes!  
I'm Mr Ring-a-Ding!

CUT TO:

7 INT. AUDITORIUM, PALAZZO CINEMA - NIGHT

7

DURING Sc.6, the AUDIENCE, watching. The MUM & SON smiling.  
The OTHERS indifferent, waiting for the movie to begin.

CUT TO:

8 INT. PROJECTION BOOTH - NIGHT

8

Sc.6 SONG continues b/g, REGINALD busy winding up the  
NEWSREEL. But as he walks off, LOW ANGLE, and ABOVE him...

A SKYLIGHT.

Outside, a MOONLIT SKY.

CUT TO:

9 EXT. SKY & MOON - NIGHT

9

A chilly breeze. CLOUDS clear. The MOON shines BRIGHTER.

CUT TO:

10 INT. PROJECTION BOOTH - NIGHT 10

A faint SHAFT of bluish MOONLIGHT through the SKYLIGHT.

It hits the TEASPOON on the DESK. Which softly SHINES. Nothing supernatural, not yet, just a slight exaggeration. The teaspoon reflecting a faint bluish BEAM to the BACK WALL.

There, it catches a DRAWING PIN holding up a POSTER.

A zig-zag of LIGHT, as a faint bluish BEAM now goes from the DRAWING PIN to... PROJECTOR 2, which is right in front of it.

The CARBON ARC LIGHT seems to GLOW BRIGHTER.

CUT TO:

11 INT. AUDITORIUM, PALAZZO CINEMA - NIGHT 11

The PROJECTOR BEAM. Now mingling with a BLUISH BEAM.

Projecting onto the CINEMA SCREEN, where...

CUT TO:

12 INT. CARTOON 12

Mr RING-A-DING & SUNSHINE SALLY laugh as the SONG ENDS.

MR RING-A-DING  
And what's your name, sweetie-pie?

SUNSHINE SALLY  
They call me Sunshine Sally!

MR RING-A-DING  
No, don't give me sunshine!  
Because I'm more interested...

And he turns to LOOK OUT. His smile suddenly COLD.

MR RING-A-DING (CONT'D)  
...in moonlight.

CUT TO:

13 INT. AUDITORIUM, PALAZZO CINEMA - NIGHT 13

MR RING-A-DING is looking at the AUDIENCE. Talking to them. The IMAGE of the cartoon now POSSESSED by something greater.

MR RING-A-DING  
That icy cold beam of Heaven.  
Touching my soul. And bringing  
me... life. What do you think?

Most of the 15 PEOPLE just watching, bored. Though the TEENAGERS separate, puzzled. The BOY with his MOM sits up.

Mr Ring-a-Ding walks FORWARD into CU on SCREEN. Nastier.

MR RING-A-DING (CONT'D)  
I asked you. Yes. You. Sitting  
there drooling. With your buckets  
of popped corn and caramel water.  
I asked you, what do you think?

In the PORTHOLE: REGINALD PYE, watching. What the hell..?

TOMMY LEE sits forward, amazed. That's so clever! One of the COUPLES, HUSBAND to WIFE, less impressed:

HUSBAND  
This one's kinda silly, isn't it?

But Mr Ring-a-Ding - his face now in CU, FULL-SCREEN-SIZED, staring out of the CINEMA SCREEN - turns and LOOKS AT HIM.

MR RING-A-DING  
What did you say? I'm looking at  
you, mister. What did you say?!

Who? Me? HUSBAND

MR RING-A-DING  
Don't make me laugh, YES, you!

HUSBAND  
How are they doing this..?

CUT TO:

14 INT. PROJECTION BOOTH - NIGHT

14

REGINALD's scared. The PROJECTOR has a big red EMERGENCY STOP BUTTON, he stabs it, again and again. It won't stop!

CUT TO:

15 INT. AUDITORIUM, PALAZZO CINEMA - NIGHT

15

MR RING-A-DING's FULL-SCREEN CU now supreme and vengeful.

MR RING-A-DING

If you won't tell me. Then I'll have to find out for myself. Get ready! Cos heeeeere I come!

And his HANDS GRAB the edge of the CINEMA SCREEN.

But they extend BEYOND the SCREEN. Like it's an OPEN WINDOW.

And his face PUSHES FORWARD!

MR RING-A-DING (CONT'D)

And remember. Whatever you do.

AUDIENCE staring in HORROR, now. MOM & SON are TERRIFIED.

The full-screen-size HUGE, ANGRY FACE of MR RING-A-DING is PUSHING BEYOND THE SCREEN out into the REAL WORLD. Savage!

MR RING-A-DING (CONT'D)

*Don't! Make! Me! LAUGH!!*

MOM and HUSBAND and TOMMY LEE and USHERETTE SCREAM!

Cliffhanger howl, CUT TO TITLES.

16

INT. TARDIS

16

Minutes after Ep.1, THE DOCTOR vexed, under the CONSOLE, pulling out WIRES and CHUNKS of TECH. BELINDA watching.

THE DOCTOR

So you left Earth. On May the 24th. 2025. And the one place the Tardis can't reach...

He throws SWITCHES, and - BOUNCE!

THE DOCTOR (CONT'D)

...is May the 24th! We bounce off!

And he keeps WORKING, constructing an OBJECT, DURING:

BELINDA

Can't you get this box of yours fixed? You're a Time Lord, take it back to the planet Timelordia.

THE DOCTOR

(smiles)

I wish it was called that! The name is Gallifrey.

BELINDA

Then let's go home to Gallifrey.  
They must have garages.

THE DOCTOR

Maybe not today, yeah?  
(changing the subject)  
But what about you? I never  
stopped to ask, who've you got?  
Girlfriend, boyfriend, otherfriend?

BELINDA

No, but there's mum and dad. He  
works in tax, she's a violinist.

THE DOCTOR

No way!

BELINDA

She's in the London Regency  
Orchestra, she's amazing. And  
dad's kind of musical, well, he  
sings, well, he loves grabbing a  
microphone, okay, he's awful, but  
he makes me laugh so much, and...  
(honest, raw)  
I would really, really like to see  
them again. Please.

And the console goes PING! The Doctor's been working on...  
THE VINDICATOR. It's clearly Tardis tech, like a portable  
free-standing 2ft PRONG with wires & buttons.

THE DOCTOR

This! Should get you home. It's a  
Vortex Indicator. Which I'm gonna  
call a Vindicator, yeah?

BELINDA

So what does it do?

THE DOCTOR

We land. Anywhere. And the  
Vindicator casts out a signal,  
like a fishing line, whoosh, all  
the way to May the 24th, 2025. And  
we use it. To PULL the Tardis in!  
Like a hook. So we need to LAND!

He SLAMS a LEVER! BOUNCE! And then everything STOPS.

THE DOCTOR (CONT'D)

We're on Earth! We bounced all the  
way back to 1952.

BELINDA

It's 1952? Out there? We're in...  
actual 1952? Really?!

THE DOCTOR

(winding her up)

Except, you want to go home, so  
I'll just pop outside on my own.

BELINDA

Not a chance! Outta my way!  
(stops, of her clothes)  
No! I went to sleep in this.  
Could it get me arrested in 1952?

THE DOCTOR

Ohhh, Belinda Chandra. This is the  
fun bit. The *clothes*!

And he HOLDS OUT HIS HAND. The biggest SMILE.

JUMP CUT! Both hand-in-hand, RUNNING along that TARDIS RAMP,  
towards the round INTERNAL PORTAL -

THE DOCTOR (CONT'D)

- it helps if you *run*! -

- they run in, the CAMERA PANS up, and just like S1 Ep.2, the  
Doctor and Belinda WALK OUT of the UPPER PORTAL in killer  
1952 clothes. Walking down the ramp:

BELINDA

This bit, I like! And it's really  
1952 out there? It really is?!

THE DOCTOR

It really, really is -

- and they RUN - he scoops up the Vindicator - and OUT -

CUT TO:

17

EXT. STREET OUTSIDE PALAZZO - NIGHT

17

BELINDA, then THE DOCTOR with the VINDICATOR, step out.

BELINDA

Oh my God, we moved. The box has  
moved. We're actually here.  
Wherever we are.

WIDER: it's a STREET outside the PALAZZO. The Art-Deco  
curves of Miami architecture stretching into the distance.

Opposite, a DINER stays open, a NEON SIGN: THE 10 CENT.

Behind them: THE PALAZZO. Marquee illuminated, blazing with LIGHT. Those big letters spelling out ROCK HUDSON and under that "THE HARVEST BRINGER", under that, CINEMASCOPE.

BELINDA amazed, looks round, THE DOCTOR places the VINDICATOR on the floor, pressing BUTTONS, syncing it, DURING:

THE DOCTOR  
Miami, Florida.

BELINDA  
We're in Miami?!

THE DOCTOR  
At 4am. We got all dressed up for  
no one to see.  
(more to himself)  
1952, that might be wise.

Belinda doesn't notice that, reading the marquee.

BELINDA  
Rock Hudson. Good name, Rock.

THE DOCTOR  
He took it from the Rock of  
Gibraltar. The most beautiful man.

BELINDA  
We did him, on our HIV training  
course. And here he is. Big movie  
star, this whole time-travel thing  
is so strange. Cos we know what  
happens to him. Poor soul.

The Vindicator BLEEPS, so the Doctor's free to leave it.

THE DOCTOR  
Okay, do your stuff, baby.  
(looks at the Palazzo)  
The question is... Who chains up a  
cinema?

They move closer. He's right. All the DOORS have HANDLES looped with big, thick CHAINS with HEAVY PADLOCKS. Although the marquee is lit, the foyer beyond is IN DARKNESS.

THE DOCTOR (CONT'D)  
Those chains are strong. Like  
they're locking up a wild beast.

BELINDA

Hey, look. Someone died.

In one CORNER. Four fading bunches of FLOWERS. Both quiet, the Doctor kneels, reads the HANDWRITTEN CARDS.

THE DOCTOR

'Come back, Tommy Lee'. Come back?

Belinda reading a WHITE PAGE glued to the glass.

BELINDA

It says closed by city ordinance of the Dade Police Department.

\*

THE DOCTOR

'I love you, Christine.' More than one person. What happened here..?

And the Vindicator goes PING! They run over to it.

BELINDA

Is that it, is it done?

THE DOCTOR

Yep. That's a line to 2025. We might need to land a few more times. Triangulate the signal.

BELINDA

Then we'd better go, is that right?

The Doctor shoving the Vindicator inside the Tardis, but not going inside. Tempted by the Palazzo. And Belinda knows it.

THE DOCTOR

Yeah...

BELINDA

We can go right now?

THE DOCTOR

Suppose...

BELINDA

We need to go back inside this Tardis-thing, and leave? Yes?

THE DOCTOR

Except...

BELINDA

Oh my God! You actually want to investigate a spooky old cinema. You're Scooby Doo.

THE DOCTOR

Honey. I'm Velma.  
(of the diner, the era)  
But I wonder. 1952. We could risk a coffee...?

CUT TO:

18

INT. THE 10 CENT DINER - NIGHT

18

LOGAN CHEEVER, 18, serving COFFEE for THE DOCTOR & BELINDA.

It's a classic 1950's DINER. Quiet, just one MIDDLE-AGED WOMAN at a TABLE, far-off. B/G, KITCHEN, a COOK, at work, cleaning. The Doctor and Belinda sitting on STOOLS at the COUNTER. Logan's bright and nice and freckly.

LOGAN

Some people say a boat came in and took them to Cuba. Recruiting for Batista. But the fact is, 15 people went missing, sir, all on one night. Three months ago, just disappeared.

THE DOCTOR

Actually *from* the cinema?

LOGAN

Oh I like your English cinemaah!  
But from the picture-house, yeah.

Logan calls out, further down the diner, to the WOMAN.

LOGAN (CONT'D)

Mrs Lowenstein! These folks been asking about the Palazzo.  
(to the Doctor & Belinda)  
This lady, her son went in there.  
Tommy Lee. Never seen again.

RENÉE

I'll talk to anyone about that boy of mine. If you'll bend the rules.

LOGAN

I got no problem, this time of night, who's looking?

He strolls off. Belinda lost.

BELINDA  
Bend the rules..?

THE DOCTOR  
Miami, 1952. This diner is segregated. No blacks. And that includes you. We're breaking the law just by being in here.

BELINDA  
But...! They can't - ! Oh my God.

THE DOCTOR  
Save it for later, Belinda. Right now, we're busy.

BELINDA  
How can you say that?!

THE DOCTOR  
I have toppled worlds. But sometimes. I wait for the people to topple the world. And until then. I live in it. And I shine.

CUT TO:

19 INT. THE 10 CENT DINER - NIGHT

19

MINUTES LATER, THE DOCTOR with BELINDA - she's still uncomfortable, glancing across at LOGAN now and then - with RENÉE LOWENSTEIN. She's tired, wired, but still alert.

RENÉE  
Sixteen years old. The kindest boy. He'd go to the pictures every night, if he could, he'd stay and watch a movie three times over. He liked those tales of outer space.

THE DOCTOR  
(big smile)  
Did he?

RENÉE  
I said, concentrate on your school work. But Tommy Lee, he'd smile that smile of his and off he'd go.

BELINDA

So, what did they do, the police,  
did they search the place?

RENÉE

Turned it upside down. Came back  
and searched it again. And again.  
And again. Not a damn thing,  
pardon my language.

THE DOCTOR

Did they search at night?

RENÉE

Don't think so, why d'you ask?

THE DOCTOR

Things are different at night.

BELINDA

How often d'you come here?

RENÉE

All the time. I will sit and wait  
for that boy forever. I thought  
they'd given up... 'til someone  
delivered that thing tonight.

Their POV: CUTAWAY EXT. DINER, the TARDIS by the PALAZZO.

RENÉE (CONT'D)

It says, police box.

THE DOCTOR

And that gives you hope?

RENÉE

It does, sir.

THE DOCTOR

(takes her hand)

Then let me tell you. That hope  
can change the world. Mrs  
Lowenstein, my name is the Doctor.  
And I will try to find your son.

CUT TO:

THE DOCTOR and BELINDA leaving, determined, ready to  
investigate. LOGAN's outside, tidying up RUBBISH.

LOGAN

Gives you the chills, don't it?  
You can still hear those old  
movies, late at night.

And from the Palazzo... the drift of MUSIC.

BELINDA

You're not saying it's haunted?

LOGAN

Oh pardon me, missy, that's crazy  
talk! I mean he's still in there.  
Mr Pye, the old projectionist.  
Reginald Pye. He got arrested but  
they had no evidence or nothin'.  
So they closed the Palazzo, he  
stayed on as caretaker. And every  
night. The movies keep playing.  
To an empty house.

And Logan goes back inside. The Doctor can't resist:

THE DOCTOR

There is literally. An old  
caretaker. In a haunted cinema.

BELINDA

Come on, Velma.

THE DOCTOR

Okay, Fred.

CUT TO:

21 EXT. ALLEYWAY ALONGSIDE PALAZZO - NIGHT 21

Quiet alley, the Palazzo's SIDE DOOR, a FIRE EXIT, chained up. FAINTLY: the sound of a MOVIE. THE DOCTOR sonicking the PADLOCK, which OPENS, and then he unravels the CHAIN, with BELINDA at his side. Both glancing round, secretive.

And in they go.

CUT TO:

22 OMITTED 22

23 INT. AUDITORIUM, PALAZZO CINEMA - NIGHT 23

THE DOCTOR and BELINDA open the DOOR at the bottom of the CINEMA, STAGE-LEVEL. Noise FULL-ON, and that SHAFT OF LIGHT from the Porthole, beaming across the dark, empty cinema.

ON SCREEN: a 1930s b&w cowboy movie.

They go forward to the CENTRAL AISLE, the Doctor CALLS UP:

THE DOCTOR  
Hello? Mr Pye? Are you there? I  
know this is a segregated space,  
but if we could just say hello..?

CUT TO:

24 INT. PROJECTION BOOTH - NIGHT 24

REGINALD staring through a Porthole. Horrified.

REGINALD  
Go away...

But then the PROJECTOR HALTS, without him touching it.

REGINALD (CONT'D)  
No no no...

CUT TO:

25 INT. AUDITORIUM, PALAZZO CINEMA - NIGHT 25

The MOVIE JERKS to a HALT, SCREEN goes to WHITE, and with that, RED CURTAINS draw across. AUDITORIUM LIGHTS come up.

THE DOCTOR & BELINDA halfway up the CENTRAL AISLE, call up:

BELINDA  
Logan from the Diner told us your name. I'm Belinda and this is the Doctor.  
(to the Doctor)  
Really, just 'the Doctor', always?

THE DOCTOR  
Yup.

BELINDA  
Ridiculous.  
(calls out)  
Mr Pye? Can we have a word?

CUT TO:

26 INT. PROJECTION BOOTH - NIGHT

26

REGINALD sinking to the floor, hiding, muttering:

REGINALD  
Don't hurt them, don't hurt them.

CUT TO:

27 INT. AUDITORIUM, PALAZZO CINEMA - NIGHT

27

THE DOCTOR & BELINDA heading up the CENTRAL AISLE, when...

*Tap-tappity-tap-tap-tap.*

A noise. From the direction of the screen.

THE DOCTOR  
What was that?

*Tap-tappity-tap-tap-tap.* To the left side of the room.

BELINDA  
Hello?

THE DOCTOR  
Is someone there?

*Tap-tappity-tap-tap-tap.* Right side.

BELINDA  
Is that... tap dancing?

*Tap-tappity-tap-tap-tap.* Behind them.

BELINDA (CONT'D)  
Is someone tap dancing at us?

THE DOCTOR  
Is that you, Reggie?

*Tap-tappity-tap-tap-TAP-TAP-TAP,* from the screen.

The Doctor and Belinda walk back down, so they're about two-thirds of the way down, when the LIGHTS DIM and a SPOTLIGHT SLAMS ON! Pointing at CENTRE STAGE. Where...

The CURTAINS are PULLED OPEN.

By HANDS. By CARTOON HANDS!

MR RING-A-DING  
Ta-daaa!

And MR RING-A-DING hops out!

THE DOCTOR & BELINDA  
...what?

It is literally Mr Ring-a-Ding. It is a CARTOON. Not on screen. In REAL LIFE. In front of them. On the stage. Dancing. He's about TWO & 1/2 FEET TALL, as jolly as can be. He takes CENTRE STAGE, does a little DANCE and SINGS:

MR RING-A-DING  
I'm Mr Ring-a-Ding,  
I make your heartbells sing,  
Please don't make me laugh,  
Just take my autograph,  
Now take my jokes, my lovely folks,  
cos I know just one thing!  
For I am he! Oh yes!  
I'm Mr Ring-a-Ding!

Song ENDS. SPOTLIGHT OFF, Mr Ring-a-Ding stands there, in normal light. The Doctor astonished, wary. Belinda amazed.

MR RING-A-DING (CONT'D)  
What a fine and dandy day! And who might you be?

THE DOCTOR  
I'm the Doctor. This is Belinda.  
And who are you, good sir?

MR RING-A-DING  
(sings)  
I'm Mr Ring-a-Ding!  
I make your heartbells sing -

The Doctor STOPS THE SONG -

THE DOCTOR  
No, no, no, stop, stop, stop, cut!  
(looks round)  
And who am I saying cut to?  
(MORE)

THE DOCTOR (CONT'D)

(to Mr Ring-a-Ding)

What I mean is... you're a cartoon.

MR RING-A-DING

Don't make me laugh!

THE DOCTOR

You're a living cartoon.

And DURING THE BELOW, the Doctor and Belinda walk up STEPS at the FRONT OF THE STAGE, going onto the stage itself and approaching Mr Ring-a-Ding carefully, one going EACH SIDE.

BELINDA

But how's it done? That technology is way beyond 1952, they didn't have holograms.

THE DOCTOR

He's not a hologram.

BELINDA

Well. Hello! Yes he is!

THE DOCTOR

Look at him.

MR RING-A-DING

Take a good gander, folks! Ain't got no surprises!

And now, they're LEVEL with him, either side. Their POV, as they both look ROUND him as he FACES FRONT. And he's as thin as a piece of celluloid, the back of him painted like the back of an actual Mr Ring-a-Ding, and yet...

THE DOCTOR

But you're not celluloid. You're made of light. Light come to life.

MR RING-A-DING

I'm beaming atcha!

BELINDA

This is impossible.

THE DOCTOR

How do you exist?

Mr Ring-a-Ding's all SAD, Puss-in-Boots EYES, a VIOLIN plays.

MR RING-A-DING

I wish I knew. I'm all alone!  
Ain't nobody else in this whole  
wide world like me. Does nobody  
care? About Mr Ring-a-Ding?

BELINDA

You've got your own soundtrack.

THE DOCTOR

Fifteen people went missing.  
(the violin stops)  
They vanished. In this building.  
Do you know what happened to them?

MR RING-A-DING

I appeared, they disappeared. If  
you solve that mystery, those poor  
lost souls might come back!

BELINDA

But. What are you a cartoon *of*?  
Are you supposed to be a man?

MR RING-A-DING

Don't make me laugh!

BELINDA

But you've got a nose like a pig.

MR RING-A-DING

Don't make me laugh!

BELINDA

And why are you blue..?

MR RING-A-DING

Don't make me laugh!

The Doctor beginning to realise...

THE DOCTOR

Wait a minute. Is there a reason?  
We shouldn't make you laugh?

MR RING-A-DING

(sly)

...and what could that be, sir?

THE DOCTOR

Belinda, get back. Trust me,  
just... get away from him!

The Doctor and Belinda run back down the STEPS to the CENTRAL AISLE. And Mr Ring-a-Ding is COLDER now, cleverer.

MR RING-A-DING

Gee willikers, you're a clever old coot, don't spoil my surprise!

THE DOCTOR

Tell me. Who are you?

Mr Ring-a-Ding SLY. COLD. Gets CLOSER. Edge of the stage.

MR RING-A-DING

Don't make me laugh, because it sounds. Like this.

(pause)

Ha-ha-ha-HA-hahaha.

The Doctor HORRIFIED, realising -

CUT TO:

28 EXT. STREET OUTSIDE PALAZZO - NIGHT

28

The MARQUEE saying "THE HARVEST BRINGER." But some of the LETTERS FALL, the T, H, E and V, E, S, T and the R.

The letters hit the STREET, clatter, crash, LEAVING BEHIND:

HAR B INGER

CUT TO:

29 INT. AUDITORIUM, PALAZZO CINEMA - NIGHT

29

THE DOCTOR

Harbinger.

BELINDA

What does that mean? Who is he?

THE DOCTOR

The Gods of Chaos have harbingers.

MR RING-A-DING

And I am Lux. Lux Imperator, the God of Light. I am the dazzle at the heart of the pantheon. I am the glint in the eyes of the mad. I am the last thing you see before you fall into the abyss.

THE DOCTOR

Run. Run. Run!

- Belinda trusts him - both terrified, they run UP THE AISLE -

MR RING-A-DING

D'you think you can escape from me?  
Do you think you can escape from  
light itself? Because -

Suddenly - FANFARE!

The PROJECTOR Porthole WHIRRS into life. LIGHT beams across.

ON THE CINEMA SCREEN: the original CARTOON, "Mr Ring-a-Ding Goes To Town" coming in hard on the SONG. On SCREEN:

MR RING-A-DING (CONT'D)

I'm Mr Ring-a-Ding,  
I'll make your heartbells sing!

On STAGE, tiny under the screen, Mr Ring-a-Ding frustrated.

MR RING-A-DING (CONT'D)

Dagnabbit, I got no choice!

And he MUST sing & dance! BOTH Mr Ring-a-Dings, in unison, on SCREEN, on STAGE. The real-life version so annoyed.

MR RING-A-DING (CONT'D)

Please don't make me laugh,  
Just take my autograph!  
Now don't be crazy, pretty lady...

The Doctor looks ROUND, and UP, to see -

REGINALD PYE at one Porthole. Indicating, 'Get out!'

THE DOCTOR

Well done, Reg - he's trapped, he's  
got to sing the song! Come on - !

The Doctor and Belinda run - TOP LEFT of the AUDITORIUM, there's an EXIT DOOR - they leg it OUT -

As the SONG swings to the next VERSE, in the quick GAP -

MR RING-A-DING

Doh, I'll getcha!

But he has to keep on DANCING! (NB, EXTRA VERSE & REPEAT to cover the action, Sc.30-31.)

MR RING-A-DING (CONT'D)  
 Did you ever meet a Ring-a-Ding?  
 D'you ever see such a lovely thing?  
 With hats and spats,  
 But no cravats,  
 I'm not a fool,  
 Bow ties are cool!  
 Now jump 'n hop 'n laugh 'n sing,  
 For I am he, Mr Ring-a-Ding!

CUT TO:

30 INT. LANDING OUTSIDE PROJECTION BOOTH - NIGHT 30

- THE DOCTOR AND BELINDA run through the EXIT DOOR, double back RIGHT to the LANDING, next to the PROJECTION BOOTH -

The Doctor opens the STORAGE ROOM - finds the RACKS OF FILM CANISTERS, looks through them, fast - and DURING THIS:

BELINDA  
 - but what is he, Doctor?! I mean,  
 robots, I get that, robots and  
 spaceships, great, but Gods and  
 cartoons?! What the hell?!

The Doctor's picked up one CANISTER, the HANDWRITTEN LABEL says: Mr Smith Goes To Washington (1939).

THE DOCTOR  
 Ohh this stuff is old -

He shoves it down, goes to the PROJECTION BOOTH DOOR, and SONICS the lock, strides right in with Belinda -

CUT TO:

31 INT. PROJECTION BOOTH - NIGHT 31

THE DOCTOR & BELINDA stride in, CLOSE THE DOOR behind them -

The room is SHABBIER now, more lived-in. CARTONS of Chinese, old PIZZA BOXES, some BURGER packaging. An OLD MATTRESS from the municipal dump. He's boarded up the SKYLIGHT. And it's like an old edit suite now; STRIPS OF CELLULOID FILM pegged up, like Reggie's been editing movies.

REGINALD PYE stands against the FAR WALL, clutching a REEL, protecting it (a smaller, old HOME CINEMA REEL).

THE DOCTOR

Reginald Pye! Thanks for the song,  
how long does it last?

REGINALD

One minute 36 seconds. But you  
were supposed to get out!

The Doctor goes to Reginald, who shrinks away. He's been  
trapped and alone for so long, helpless. Both intense:

THE DOCTOR

Reggie babes, please, we haven't  
got long, what happened?

REGINALD

I couldn't stop him.

THE DOCTOR

I'm not blaming you. But you play  
him movies? In the dark?

REGINALD

He says. It feeds him.

BELINDA

Mr Pye, he's two foot tall, why  
don't you just run away?

REGINALD

Because he showed me. So much joy.  
(hugs his precious reel)  
I was married. For 20 years. And  
I'm telling you, sir, you never saw  
such a girl, I was the luckiest  
fellow in the whole wide world.  
Then one spring day. She went to  
cross the road... And I've been  
alone ever since. Until he came.

THE DOCTOR

(kind, now)

What did he do?

REGINALD

He brought her back.

CUT TO:

REGINALD PYE sits alone, gazing up, JOYOUS.

The PROJECTOR LIGHT beaming.

A SMALLER FRAME flickers in the middle of the BIG SCREEN; a HOME MOVIE, black & white, much rougher and flickery...

CUT TO:

33 EXT. HOME MOVIE, A FENCE - DAY

33

It's 1928. When Reginald's wife, HELEN, was 42 years old. It's very simple footage - artless, in 1928, and SILENT. She's just leaning on a fence, telling him to stop filming.

But she's beautiful.

CUT TO:

34 INT. AUDITORIUM, PALAZZO CINEMA - NIGHT

34

Reginald Pye stares up at the HOME MOVIE, and then...

He is DANCING WITH HELEN. On the STAGE.

Backlit by PROJECTOR LIGHT. She's still 42, still BLACK & WHITE. But she's smiling, and beautiful, and they spin and they spin and he hasn't been so happy for years.

CUT TO:

35 INT. PROJECTION BOOTH - NIGHT

35

REGINALD

And don't tell me she's not really there. Because if that *thing*. Is real. Then so is she.

THE DOCTOR

...the song's stopped.

He leaps up, to the Porthole, but BELINDA is already in the second Porthole, looking down. Calm.

BELINDA

I wouldn't worry. It's really not much of a chase.

CUT TO:

36 INT. AUDITORIUM, PALAZZO CINEMA - NIGHT

36

MR RING-A-DING is hauling himself up the CENTRAL AISLE. Step by step. But he's only SMALL. It's quite an effort.

MR RING-A-DING  
Darn it, I was so big when I arrived! I should never have learnt perspective!

CUT TO:

37 INT. PROJECTION BOOTH - NIGHT

37

BELINDA  
Are you saying that's a God?

THE DOCTOR  
It's all a game to them. But the games are deadly.

REGINALD  
Tell me how, sir... did you say Doctor? What Gods are these, Doc?

THE DOCTOR turning back to REGINALD PYE.

THE DOCTOR  
There are forces. Outside this universe. And we think we're so clever, oh, we know up and down and right and wrong and light and dark, but we are like children. We are children. And when these vast creatures deign to look down at us. Our whole reality is in danger.

BELINDA  
15 people...

One of the hanging CELLULOID STRIPS has been right next to her, and BELINDA'S STARING at it, realising...

BELINDA (CONT'D)  
That's 13, 14... and an usherette.

And the Doctor looks. Horrified, but fascinated.

DIFFERENT PEOPLE in each INDIVIDUAL FRAME, the 15 from Sc.2. The USHERETTE, the COUPLES. TOMMY LEE. The MOM & SON.

And they're all SCREAMING.

THE DOCTOR

The police searched the building.  
But they didn't look here.

BELINDA

What, he photographed them?

THE DOCTOR

No, that's them. He trapped them.  
On film. The God of Light turned  
them into an image.

She stares, horrified.

The MOM is holding her SON. And screaming and staring out,  
and... it's subtler than a jump, but the SCREAM WIDENS.

Alive.

BELINDA

Oh my God.

Bang! Bang! Bang!, on the PROJECTION BOOTH DOOR.

MR RING-A-DING OOV

Let me in, let me in! By the hair  
on my chinny-chin-chin! Or is that  
a different cartoon?

THE DOCTOR

Reginald, where did he enter the  
world? Was it on the big screen?

REGINALD

Yes -

But too late, as they see -

The little CELLULOID-THIN MR RING-A-DING just SLIDES UNDER  
THE DOOR, then pops up again, upright, all 2 & 1/2 feet.

MR RING-A-DING

Mr Reginald Pye, are you giving  
away my secrets? Cos you know how  
flammable old film stock is. What  
if your poor lady wife just burned?

REGINALD

Please don't do that.

DURING THE BELOW: Reginald just shrinks back against the FAR  
WALL. Mr Ring-a-Ding circles round, to stand between the TWO  
PROJECTORS: the Doctor & Belinda circle round, looking down  
at him, scared, fascinated, to stand against the BACK WALL.

THE DOCTOR

You will talk to me. And tell me.  
How did you enter this world?

MR RING-A-DING

I'm a two-dimensional character,  
you can't expect back-story.

THE DOCTOR

I know how the Gods work. You're  
honour-bound to tell me.

MR RING-A-DING

Light! The chance of moonlight!  
With reflection and electricity.  
But if you know so much... you must  
be the one. Enemy of the Toymaker.  
Cancellator of Maestro. The killer  
of the God of Death.

FLASHBACKS as Mr Ring-a-Ding talks; the Toymaker from S3,  
Maestro from 1.2, the God of Death from 1.7 & 1.8.

THE DOCTOR

Absolutely. So how do I stop you?

BELINDA

He's not going to tell you that!

THE DOCTOR

He's bound by the rules.

MR RING-A-DING

If I must. Then Doctor. Just  
think. What have I not done?

THE DOCTOR

...what have you not done? That's  
not an answer, that's a riddle.

BELINDA

Tell you one thing you CAN do.  
Those 15 people. Let them go.

MR RING-A-DING

But I've immortalised them. On  
film. I can do the same for you!

THE DOCTOR

No - don't - !

MR RING-A-DING

Go get 'em, girls!

And either side of him, the TWO HUGE, CLANKING PROJECTORS slowly REVOLVE on the spot. Like huge antique metal BEASTS.

MR RING-A-DING (CONT'D)  
My lovely ladies of the light!

The PROJECTORS' LENSES are BLAZING with LIGHT.

The Doctor and Belinda flinching, pinned against the BACK WALL, almost blinded, trapped by the GLARE.

THE DOCTOR  
Lux, don't do this, you want me,  
not Belinda, you want me - !

MR RING-A-DING  
Roll 'em!

The PROJECTOR REELS spin, spin, SPIN, rattling, faster ...

Reginald Pye shrinks into his corner, crying, helpless.

The Doctor and Belinda FLOODED WITH LIGHT.

The Projectors BLAZE BRIGHTER.

The Doctor & Belinda's world becomes WHITE LIGHT around them.

Their BODIES SCROLL, as though the DOWNWARD SCROLLING of a REEL OF FILM is playing across them, becoming part of them...

BELINDA  
Doctor? What's he doing?!

THE DOCTOR  
I think. We're being...

CUT TO:

THE DOCTOR  
...animated.

...and THE DOCTOR and BELINDA are...

CARTOONS.

Early 70s Hanna-Barbera-type cartoons, more modern than Mr Ring-a-Ding, but still simple. A cartoon Doctor and a cartoon Belinda, side by side. B/G: a flat CITY STREET.

Their voices are just a bit more innocent.

BELINDA

Oh golly gosh! Look at you!

THE DOCTOR

Goodness gracious, look at you!

BELINDA

I'm all flat. And this waistline  
is impossible!

THE DOCTOR

Honey, the history of animation is  
not gonna be kind to us. We've got  
to get out of here!

BELINDA

But what do we do, Doc?

THE DOCTOR

I don't know! I've got a 2-  
dimensional brain!

BELINDA

Oh gosh. I get so scared, being  
with you, Doctor. Your life is  
terrifying. I don't think you'll  
ever get me home...

WHUP! She LIFTS OFF THE SURFACE a little, becoming more  
ROUNDED. She's evolved from a simple flat cel to a more 3-D  
version of herself, more LIGHT & SHADE, though still DRAWN.

BELINDA (CONT'D)

What just happened..?

THE DOCTOR

You were sad. And you became more  
3-dimensional. Oh that's it! You  
acquired depth! Wait a minute, let  
me try...

(serious)

I didn't tell you everything, back  
in the Tardis. We can't ever go to  
my planet. Because Gallifrey is a  
ruin. My people are dead. I'm the  
last of the Time Lords - oh!

WHUP! He POPS OUT, more like a BUBBLE on the SURFACE now.

THE DOCTOR (CONT'D)

It's working! I'm more rounded.

BELINDA

But what you're saying is... there are no other Time Lords. I'm stuck with you, no one is coming to help.

WHUP! Belinda becomes even more ROUNDED, still DRAWN, but beginning to lift off the surface.

THE DOCTOR

That's it!

BELINDA

Keep going!

THE DOCTOR

And I'm terrified, Belinda. Cos I can't get you home. And I'm scared in case that means something really bad has happened in 2025 -

BELINDA

I'm scared too!

WHUP! They both become REAL! It's now the REAL DOCTOR and BELINDA standing against a FLAT CARTOON BACKGROUND.

BELINDA (CONT'D)

Oh my God, we did it!

They hug!

BELINDA (CONT'D)

But we're still inside a cartoon, how do we get out?!

The Doctor walks forward into a MS, Belinda following; he's looking up and round, studying his environment. His frame.

THE DOCTOR

We've been framed. Which means...

And he REACHES UP.

Then PULLS DOWN.

He has grabbed the FRAME of FILM that he's in, the horizontal black BORDER VISIBLE in his hand, with SPROCKETS immediately becoming VISIBLE at either side. And as he pulls down, then pushes the border further down, out of the bottom of frame...

...like a REEL OF FILM, the next FRAME, sliding down from above, contains a near-identical DOCTOR & BELINDA, just a second ahead, with the Doctor still holding onto the FRAME.

THE DOCTOR (CONT'D)  
...if we break the frame...

...and he does it again, PULLS DOWN the NEXT FRAME.

THE DOCTOR (CONT'D)  
...and get faster...

And he pulls, FASTER, frame after frame, he uses BOTH HANDS, as if he's CLIMBING A LADDER while standing on the spot, and as the FRAMES visibly scroll from TOP to BOTTOM, FASTER -

CUT TO:

39 INT. SCROLLING SPACE

39

...the BACKGROUND becomes PLAIN WHITE, and as the FRAMES SCROLL TOP TO BOTTOM of the PICTURE, it's as if THE DOCTOR AND BELINDA now peel back to become a separate layer, BEHIND THE FRAMES, so the scroll of frames becomes A MOVING LADDER with HORIZONTAL RUNGS, SPROCKETS either side, being PULLED down by, and in front of, a free-standing Doctor and Belinda.

THE DOCTOR  
...if we get fast enough...

And the next FRAME spits them out into -

CUT TO:

40 INT. AUDITORIUM, PALAZZO CINEMA - NIGHT

40

THE DOCTOR and BELINDA SLAM onto the STAGE, BAM! As though dropped from a height. Both dazed as they GET UP.

BELINDA  
Oh my God, we're back.

THE DOCTOR  
We did it, we stopped the film!

- but then CRASH! The DOOR high-up at the BACK of the AUDITORIUM bursts open, and a POLICEMAN strides in - he's 40, red-faced, angry - with RENÉE at his side. The Policeman ready for trouble, striding down the CENTRAL AISLE:

POLICEMAN  
All right, both of you, don't move,  
just stay where you are -

RENEÉ

That's the man, officer, I told  
you, I said he was acting all  
suspicious. Called himself a  
doctor but I don't trust him!

Renée's pointing at the Doctor, hostile. The Policeman STOPS  
halfway down. And pulls out his GUN.

POLICEMAN

Just raise your hands where I can  
see them. Both of you.

They both do, Belinda shocked, though the Doctor remains  
utterly cool and impassive, analysing what he's seeing.

BELINDA

Don't you dare point a gun at me.  
We've done nothing wrong!

POLICEMAN

You're inside a space reserved for  
white folk. I don't know how  
things are done in the Caribbean,  
but they're different here.

BELINDA

I'm not Caribbean!

RENEÉ

(points at the Doctor)  
He's the one, he's the  
troublemaker! He was asking all  
about Tommy Lee! I'm telling you,  
he knows something!

BELINDA

He offered to help you!

The Policeman take a step closer, aiming at the Doctor.

POLICEMAN

I give you 10 seconds. To explain  
yourself. This fine lady's son, he  
went and disappeared, what do you  
know about it?

But the Doctor, arms raised, is UTTERLY COOL AND CALM.

THE DOCTOR

Seriously. Your continuity is  
terrible. This is Miami-Dade  
County, and that is the uniform of  
the NYPD. Try harder.

And, arms raised a little more, he PULLS DOWN THE FRAME -

CUT TO:

41 INT. SCROLLING SPACE

41

- and they're back to SCROLLING, THE DOCTOR pulling the LADDER OF FRAMES down, fast, BELINDA at his side.

BELINDA

Oh we're still inside a bloody film! I hate it when they do that.

THE DOCTOR

Wait wait wait wait wait. This is never gonna work.

And they STOP. The FRAMES slow, SETTLE, become a NORMAL PICTURE, the Doctor and Belinda standing against WHITE.

THE DOCTOR (CONT'D)

Scrolling up and down doesn't work. We need to go... out.

And he LOOKS OUT.

At US.

He REACHES OUT, and his hands TOUCH THE SCREEN. Like a GLASS WALL in front of him. Belinda reaches out too, realising:

BELINDA

If we're the film. And that's the screen. What happens if we...

THE DOCTOR

...push...

And they both PUSH, the GLASS SCREEN falls FORWARD, and OUT, they both lurch FORWARD and OUT and...

CUT TO:

42 OMITTED

42

43 OMITTED

43

44

INT. BRITISH LIVING ROOM - NIGHT

44

THE DOCTOR and BELINDA lurching forward, their TOP HALVES spilling over the bottom edge of a FRAME.

But this frame is now a BIG WIDESCREEN TELEVISION (with just WHITE behind them). The Doctor falls forward first, hauls his legs over, into the room, turns to HELP Belinda -

THE DOCTOR  
That's it, I've got you...

- and he helps PULL HER THROUGH. On to the floor, oof!

And only now do they STAND, and look at where they are.

The LIVING ROOM of a COUNCIL FLAT in the UK, 2025. On the settee: LIZZIE, 29, wearing a FEZ, HASSAN, 18, long SCARF, and ROBYN, 28, wheelchair user, holding a SONIC SCREWDRIVER.

They are DOCTOR WHO FANS.

LIZZIE  
Oh my God. It happened.

HASSAN  
Doctor? Is that you?

LIZZIE  
Belinda? Belinda Chandra? Like...  
Miss Belinda Chandra?

BELINDA  
How d'you know that?

THE DOCTOR  
...who are you?

HASSAN  
We're your biggest fans!

LIZZIE  
Oh my God, you're real, you're  
really real! Oh this is so Galaxy  
Quest, I knew it, I always knew!

And Lizzie runs forward, HUGS the Doctor! Hassan runs to HUG Belinda! Robyn watches, a bit jaded.

ROBYN  
Well I knew this would happen cos  
it was leaked online.

JUMP CUT TO:

45 INT. BRITISH LIVING ROOM - NIGHT

45

5 MINUTES LATER. THE DOCTOR & BELINDA sit with a CUP OF TEA with LIZZIE, HASSAN & ROBYN. All mates. On TV: the LOGO.

THE DOCTOR

...so let me get this right. I'm not real. My life is fictional. And you sit and watch me. On TV?

LIZZIE

I've seen every single episode!

BELINDA

But I'm so real! I'm completely real. I can taste this cup of tea. And my mum and dad, I remember them, they're absolutely real.

ROBYN

Your mum who plays the violin.

BELINDA

How d'you know that?

ROBYN

We were watching.

BELINDA

Oh my God, I'm on TV.

THE DOCTOR

Go on, then. What's your favourite adventure?

LIZZIE

Oh, Blink.

HASSAN

Definitely Blink.

ROBYN

Blink, every time.

THE DOCTOR

Not the one with the Goblins?

LIZZIE

Blink.

THE DOCTOR

I met the Beatles.

LIZZIE

Blink.

THE DOCTOR

What about the one where I stood on  
a landmine? That was brilliant!

LIZZIE

Blink.

BELINDA

What happens in Blink?

HASSAN

It's this story, where you're not  
allowed to blink.

BELINDA

Well that sounds like an absolute  
epic. Never mind lightsabers! Or  
the Red Wedding! No, you can't  
blink. Did I back the wrong horse?

ROBYN

Gotta say, though. This one, this  
story, right now. Mr Ring-a-Ding,  
it's a bit obvious, the ending,  
y'know, telling us out loud that  
old film stock is explosive, I  
mean, okay, I get it!

THE DOCTOR

No, that doesn't work, we can't  
blow up Lux, he's made of light.

ROBYN

Yeah, but what does he not do?

BELINDA

I don't know, tell us!

LIZZIE & HASSAN & ROBYN

Awwww! /Nooooo! /We can't!

BELINDA

Oh my God, you're so annoying.

LIZZIE

Lots of people say that. But we  
don't care. Cos the thing is...  
(upset, tearful, stops)

THE DOCTOR

Hey. You okay?

BELINDA

I didn't mean it.

LIZZIE

No, we are a bit annoying. I know that. And we're wasting your time. Because the truth is...

And the Doctor knows. He knows. He holds Lizzie's hand.

THE DOCTOR

Oh Lizzie.

LIZZIE

I'm okay.

HASSAN

It's all right. We don't mind.

BELINDA

What?

LIZZIE

You're not fictional. It's us, Belinda. We're not real.

BELINDA

What d'you mean...?

LIZZIE

We don't exist.

BELINDA

But... you do.

ROBYN

No, we're the sort of characters who don't have surnames. We're just part of the trap. So that creature can play with your minds.

HASSAN

But we're cleverer than him! We learnt off the Doctor, so we worked it out. And we can set you free.

LIZZIE

It's time for you to go back. And fight him. And beat him! For us!

THE DOCTOR

I know, but there's got to be -

Lizzie stands, no-nonsense, tea down, ushers them to STAND.

LIZZIE

No, off you go! Cos you'd better  
be quick! Up up up, come on!

The Doctor and Belinda stand, facing them. The Doctor  
reluctant, quiet; Belinda still hasn't realised everything.

BELINDA

Well! Thank you. Keep watching!

And Lizzie, Hassan and Robyn face them. Brave. Upset.  
Three fans in a council flat; the most epic of sacrifices.

LIZZIE

You don't get it, do you?

BELINDA

What? What don't I get?

THE DOCTOR

They're not real. And the moment  
we move on... Lizzie and Hassan and  
Robyn will blink out of existence.

BELINDA

You mean. You'll die?

LIZZIE

It's not death. We just... end.

BELINDA

But that is death.

LIZZIE

Yeah, but we're not important. It  
doesn't matter what happens to us.

HASSAN

And it's been so worth it. To meet  
you. Just once.

ROBYN

We had so much fun. And thanks to  
you, I met my two best friends.

LIZZIE

We'll be gone. Any second. Oh my  
goodness. But maybe. Just now and  
then. You can remember us. Then  
we might live on just a little bit.  
(the Doctor, upset, nods)

Now go and save the world, Doctor.

THE DOCTOR

I wish there was something I could -

But Lizzie, brave, crying, reaches UP, PULLS THE FRAME DOWN -

LIZZIE

- we love you so much -

- the Doctor and Belinda SCROLL with FRAMES and -

CUT TO:

46

INT. SCROLLING SPACE

46

THE DOCTOR AND BELINDA in SCROLLING FRAMES, which SLOW, and then SETTLE, leaving them in the WHITE SPACE. Upset.

BELINDA

They're gone.

THE DOCTOR

Hey.

And they HUG. Then Belinda pulls away, FIERCE.

BELINDA

And they're *right*. We go back. To fight that thing. Cos maybe your life isn't so mad after all, okay? But how do we do it?

THE DOCTOR

There's only one more thing we can do. We stop.

BELINDA

Unpack that for me.

THE DOCTOR

We've got to stop the film itself. Cos celluloid, when it stops, it burns, the heat of the projector is so strong. The reel catches fire.

BELINDA

And that sets us free?

THE DOCTOR

Or burns us to death.

BELINDA

(deep breath)

Okay. So we...?

He STEPS BACK. Looks up, around; he can see the edge of his own picture. He stands to the RIGHT OF FRAME. Indicates to Belinda to stand LEFT OF FRAME, back, back, until they're both in LONG SHOT, either side of the picture.

THE DOCTOR

Go back, go back, that's it.  
Opposite me. Right there. Okay.

BELINDA

And then..?

THE DOCTOR

I think. This!

And he HOLDS UP HIS ARMS, Belinda does the same. They are HOLDING THE TOP of the FRAME, either side, like two Atlases.

And the FRAMES JERK, shudder... STOP.

CUT TO:

47 INT. PROJECTION BOOTH - NIGHT

47

CU on PROJECTOR 1, which has the FILM OF Sc.46 playing through its reels, and...

The FILM STOPS. The final Sc.46 FRAME of the Doctor and Belinda, now suspended right in front of the CARBON ARC.

The LIGHT BURNS brighter. HOTTER.

CUT TO:

48 INT. AUDITORIUM, PALAZZO CINEMA - NIGHT

48

The SINGLE Sc.46 FRAME of THE DOCTOR and BELINDA is being beamed by PROJECTOR 1 on to the BIG SCREEN, and now...

The CENTRE of the PICTURE opens in a CELLULOID BURN.

CUT TO:

49 INT. SCROLLING SPACE

49

FULL FRAME on the SINGLE FRAME of THE DOCTOR and BELINDA holding up the TOP BORDER of the FRAME. The BURNING CELLULOID opening up, CENTRE.

Although the image is FROZEN... CU on the Doctor's EYES, which can SLIDE to see, WORRIED, as...

CU on the BURN curving across to the Doctor's HAND. CLOSER.

CUT TO:

50 INT. PROJECTION BOOTH - NIGHT

50

SMOKE rising from the BURNING REEL, and...

The FILM RIPS! The two snapped ends go flying, the whole PROJECTOR judders and CLANKS and STOPS -

CUT TO:

51 INT. AUDITORIUM, PALAZZO CINEMA - NIGHT

51

- and THE DOCTOR and BELINDA hit the floor of the STAGE, BAM! Just like they did in Sc.40, but FOR REAL, this time.

BELINDA

Oh my God we did it, we're back, is it real this time? Is this real?

THE DOCTOR

Ohh man, this is real, babes. I got burnt. Ow, ow, ow.

PAIN, because his HAND IS BURNT. He cradles it, hiding it. Belinda scoots over to him, concerned, but professional.

BELINDA

Are you all right? Well, you're not. Come here, let me look...

THE DOCTOR

I'm okay.

BELINDA

I know, I know, I know, sweetheart, every doctor makes the worst patient, but I know what I'm doing.

THE DOCTOR

Really, I'm okay. Belinda. Time Lords have their own medicine...

And he holds up his GLOWING HAND.

The gentle curl of REGENERATION ENERGY all around it.

Both watch, the Doctor smiling, Belinda amazed.

THE DOCTOR (CONT'D)  
Bi-generation. Comes with an extra  
little pocket of energy. Which  
I've been saving. Just for this.

And SCHWUP, the energy GOES, and his hand is HEALED.

BELINDA  
My hospital could do with you.

MR RING-A-DING  
I like it!

And there, halfway down the CENTRAL AISLE, is MR RING-A-DING.

They stand, fast, to face him.

THE DOCTOR  
Whatever you've got planned, Lux.  
I've matched you. Now let Belinda  
and Reginald go -

MR RING-A-DING  
- but you're the most amazing  
creation, my Doctor sir. You have  
light within you that builds a  
body. Oh, no wonder the Gods of  
the Pantheon fell! Because they  
were saving you. For me!  
(savage)  
Get him girls!

And he looks UP, at the PORTHOLES.

CUT TO:

52 INT. PROJECTION BOOTH - NIGHT

52

FILM scrolls out of PROJECTORS 1 & 2. Wriggling, living  
STRIPS OF FILM, extruding, curling, rising, snaking.

REGINALD PYE backs away by the door, terrified.

The REELS OF FILM scroll out...

Through the PORTHOLES, CELLULOID-THIN, thin enough to snake  
through the joins of the window, into the AUDITORIUM -

CUT TO:

53 INT. AUDITORIUM, PALAZZO CINEMA - NIGHT

53

The living STRIPS OF FILM are snaking out from each Porthole - writhing, scrolling, curling, SEEKING.

MR RING-A-DING  
The Doctor! Light him up!

The STRIPS OF FILM rise and fall and snake down the AISLE...

...on to the STAGE...

BELINDA standing back, horrified, as...

The FILM wraps itself around THE DOCTOR'S ARMS.

And PULLS!

The Doctor is pulled UP THE AISLE, bump, bump, bump!

THE DOCTOR  
Let! Me! Go! Ouch!

Belinda RUNNING UP the LEFT-HAND AISLE -

The Doctor's pulled up to the TOP of the CENTRAL AISLE -

Belinda reaches the top, runs across -

BELINDA  
Get off him - !

But a separate STRIP OF FILM rears up, COBRA-LIKE, practically hisses at her, LASHES OUT, like a WHIP -

- and celluloid is SHARP! She's CUT across her forearm -

THE DOCTOR  
Belinda! Get back!

And the Doctor is being HAULED UP the BACK WALL.

Belinda staggers back - that FILM-STRIP still guarding her -

BELINDA  
But what's he doing?

And now the Doctor is pulled up, facing OUT, the FILM-STRIPS binding his arms ABOVE HIS HEAD. Lifting him over Porthole 1. So that the Doctor's CHEST is level with the Porthole.

Mr Ring-a-Ding now stands on STAGE, CENTRE.

MR RING-A-DING  
What's the one thing I never do?!

CUT TO:

54 INT. PROJECTION BOOTH - NIGHT

54

And PROJECTOR 1 LIGHTS UP!

REGINALD PYE cowering, crying, staring.

The strongest light PROJECTOR 1 has ever known, BLAZING, SHINING, light pouring out of every bolt, and blazing out of Porthole 1 with all the power of the BEAM OF A Lighthouse.

CUT TO:

55 INT. AUDITORIUM, PALAZZO CINEMA - NIGHT

55

The LIGHT from PROJECTOR 1, SHINING from BEHIND THE DOCTOR, illuminates his entire CHEST, going THROUGH HIM, continuing from there to BEAM DOWN to the STAGE, where it hits MR RING-A-DING. And he BASKS in it. He LUXURIATES. Bliss.

MR RING-A-DING  
Let the light of a Time Lord...  
Build me a body. Doesn't every  
cartoon want to be a man? Cos  
that's what I never do, my lovely  
friends. *I never go outside!*  
Trapped in the dark. But the great  
out-there holds such promise. I  
have seen it. The most savage  
light of all. The glow of the  
atom.

CU Mr Ring-a-Ding, and over that, Sc.1. The ATOM BOMB.

MR RING-A-DING (CONT'D)  
Think of all the fun I will have.  
The blossom of nuclear light.  
Unfurling. All over this tiny  
little world.

MORE POWER from the BEAM OF LIGHT. The Doctor YELLS, AGONY.

Now, from the Doctor's CHEST, along the BEAM, to Mr Ring-a-Ding, a HINT of REGENERATION ENERGY. To Belinda, in PAIN:

THE DOCTOR  
Bel. Remember them! Lizzie.  
Hassan. They told us! What to do!

BELINDA

But how does that help?!

THE DOCTOR

D'you trust me?

BELINDA

Yes. I'm sorry if I didn't, but oh my God, I trust you, yes.

THE DOCTOR

Then trust me now. More than ever. Because I'm a Time Lord.

BELINDA

What does that mean?!

THE DOCTOR

It means *I know what time it is!*  
Now RUN!!!

MR RING-A-DING

Behold!

And Mr Ring-a-Ding, bathed in LIGHT...

GROWS.

He becomes MAN-SIZED. Six feet tall. Better-drawn than a Fleischer, he's 90s Disney now, tall and elegant.

And Belinda RUNS! Out of that TOP LEFT UPPER DOOR -

CUT TO:

56

INT. LANDING & STOREROOM - DAY

56

BELINDA runs - STOPS! Hit by LIGHT. What..?

DAYLIGHT. The LANDING FLOODED with plain & simple DAYLIGHT. A window on the FAR WALL letting in the DAWN. Miami at 5am.

But... what does that mean?! The light? Is it good or bad?

Then Belinda RUNS - throws open the STOREROOM DOOR -

- to find all the CANISTERS and STACKS and RACKS of FILM.

CUT TO:

57 INT. AUDITORIUM, PALAZZO CINEMA - DAY 57

DAY makes no difference in here, THE DOCTOR trapped, suspended in the BEAM, LIGHT FILLING HIS CHEST.

Projecting down to...

MR RING-A-DING. Who's now advancing through stages of ANIMATION. FLEXING into a GREyscale 3-D VERSION.

CUT TO:

58 INT. STOREROOM - DAY 58

BELINDA in the STORAGE ROOM. Wild! Yelling with RAGE! Throwing down CANISTER AFTER CANISTER!

Ripping them open, old brown CELLULOID spilling out.

She HAULS THE RACKS off the WALL, CRASH!

CUT TO:

59 INT. AUDITORIUM, PALAZZO CINEMA - DAY 59

THE DOCTOR terrified, his CHEST glowing, as he sees -

MR RING-A DING, still EVOLVING. Now becoming a FULLY-ROUNDED and shaded 3-dimensional PIXAR-like VERSION of himself.

MR RING-A-DING  
Oh the detail!

CUT TO:

60 INT. LANDING & PROJECTION BOOTH - DAY 60

BELINDA storms to the PROJECTION ROOM. HAMMERS on the DOOR!

BELINDA  
Mr Pye! I need matches! This  
thing has got to burn!

PROJECTION ROOM: REGINALD sat against the LOCKED DOOR, NOT MOVING. Clutching his HOME MOVIE. With yellowing fingers.

BELINDA (CONT'D)  
I've seen your fingers, mate!  
That's nicotine! You *smoke!* Now  
give me your matches, right now!!

CUT TO:

61 INT. AUDITORIUM, PALAZZO CINEMA - DAY 61

THE DOCTOR in pain... but also AMAZED, seeing...

MR RING-A-DING becoming REAL. As REAL A DRAWING as possible. Six foot tall, properly textured clothes, the detail on the face, that SNOUT. Huge, awful EYES, glinting.

MR RING-A-DING  
I... am... real.

CUT TO:

62 INT. LANDING, STOREROOM & PROJECTION BOOTH - DAY 62

BELINDA hammering on the door!

BELINDA  
I need those *matches*!

But then... a moment of CALM. As REGINALD PYE looks up.

The BOX of MATCHES. Being offered to him, held out by...

HELEN.

In colour, now. And she is so beautiful. She stands over him with the kindest, most wonderful smile.

HELEN  
I love you, Reginald.

REGINALD  
Oh I miss you so much.

And she leans in, close. Whispers.

HELEN  
Find me.

And now Reginald Pye knows what he must do.

He GRABS the MATCHES, GETS UP - in that second, Helen is gone, if she was ever there - and he OPENS THE DOOR -

- strides out onto the LANDING, certain at last -

REGINALD

Pardon me, ma'am, but I think you'd better run.

BELINDA

No, but I know what I'm doing -

REGINALD

I said RUN!

She stares at him. For a second. Then Belinda Chandra RUNS!

Reginald steps into the STORAGE ROOM.

He LIFTS UP THE MATCHBOX.

CUT TO:

63 INT. AUDITORIUM, PALAZZO CINEMA - DAY

63

MR RING-A-DING

Give me... true life.

And in the SHINE OF LIGHT in the DOCTOR'S CHEST...

His TWO HEARTS become VISIBLE. Beating. Padam, padam.

And in Mr Ring-a-Ding's chest. Padam, padam. Life!

CUT TO:

64 INT. LANDING & STOREROOM - DAY

64

REGINALD PYE lights MATCH! After MATCH! After MATCH!

The FILM STOCK starts to BURN.

He steps out into the CORRIDOR. SLAMS the STOREROOM DOOR shut. STANDS against it, holding it closed, strong.

CUT TO:

65 INT. AUDITORIUM, PALAZZO CINEMA - DAY

65

BELINDA runs in through the UPPER DOOR - STOPS DEAD seeing -

BELINDA

No - !

THE DOCTOR'S HEAD beginning to SLUMP. His hearts, SLOWING.

MR RING-A-DING tall, proud, BRISTLING WITH LIFE.

CUT TO:

66 INT. LANDING & STOREROOM - DAY

66

INSIDE the STORAGE ROOM. An INFERNO. CANISTERS popping!

OUTSIDE, REGINALD PYE...

...closes his eyes, and...

**KABOOM!!!**

A VAST EXPLOSION!

CUT TO:

66A INT. PROJECTION BOOTH - DAY

66A

The room blasts into a WALL OF FLAME, and -

CUT TO:

67 INT. AUDITORIUM, PALAZZO CINEMA - DAY

67

BELINDA ducks for cover - THE ENTIRE BACK WALL BLASTED OUT!!

The suspended DOCTOR FALLS FORWARD, still attached to the WALL, BANG! The BRICKS of the wall scatter down the aisle.

And MR RING-A-DING is EVEN HAPPIER.

MR RING-A-DING  
Sunlight!

Because the projected light has GONE: THE BACK WALL of the AUDITORIUM and the CEILING of the PROJECTION ROOM are now OPEN TO THE SKY. SUNLIGHT POURING IN, on to Mr Ring-a-Ding.

The GLOW of the SUN.

ILLUMINATING him, FILLING HIM. He's in ecstasy.

BELINDA runs to the prone Doctor. He's RECOVERING, shaking off BRICKS & now-dead REELS OF FILM, battered, bruised, but -

BELINDA

Doctor, what the hell have we done?  
He feeds off light!

THE DOCTOR

But the light of the sun. 4 times  
10 to the power of 26-joules of  
energy per second, two billion  
times more energy than the biggest  
nuclear bomb on this Earth -

(calls out)

And it's all yours, Mr Ring-a-Ding!  
All! Yours!

Mr Ring-a-Ding can't resist. Breathes in DEEP. And...

Mr Ring-a-Ding... EXPANDS.

He's filled with LIGHT. Now becoming INSUBSTANTIAL as he GROWS, and as he grows, he becomes his default, expanding into the ORIGINAL Mr Ring-A-Ding, the simple cartoon again.

And he keeps escalating, his IMAGE rising up to the ROOF, bigger and bigger - and paler and paler - still blissful -

MR RING-A-DING

I am light.

The Doctor shakes off the dust. RUNS, with Belinda -

- out of the DOOR down at stage-level -

CUT TO:

68

EXT. STREET OUTSIDE PALAZZO - DAY

68

THE DOCTOR and BELINDA RUN out of the ALLEY - RUBBLE from the explosion, scattered about, some brickwork still smoking - and they stop in front of the PALAZZO to look up at the sky, as LOGAN CHEEVER runs out of the DINER, wild, boggling -

- behind him, far off, some early morning WALKERS look up, and then RENÉE is emerging from the Diner, looking up, puzzled - but foreground, Logan's so excited!

LOGAN

Did you see?! There was this  
explosion! I was shaken right down  
to my boots, it was like an  
almighty - what the flip is that?!

Because above them...

A HUGE, but TRANSLUCENT GIANT IMAGE of MR RING-A-DING is rising. Expanding. God-like. Vast. Looming over the city.

BELINDA

But. He's never going to stop.

THE DOCTOR

That's the point!

CUT TO:

69 EXT. AERIAL TOP SHOT OF MIAMI - DAY

69

The CITY BELOW.

A VAST, GHOST-LIKE MR RING-A-DING expanding, rising...

And he's somehow PEACEFUL. As he LOOKS UP to welcome...

CUT TO:

70 EXT. THE EARTH

70

A more-and-more TRANSLUCENT MR RING-A-DING rising, growing...

...beyond the EARTH...

He's now framed against the entire SOLAR SYSTEM.

MR RING-A-DING

The light... of creation.

His voice a WHISPER. Almost sad, at the end.

MR RING-A-DING (CONT'D)

I am everything...

And as his pale shape FADES, lines becoming invisible...

MR RING-A-DING (CONT'D)

...and I am nothing...

He pales and fades and...

He is GONE.

CUT TO:

71 EXT. STREET OUTSIDE PALAZZO - DAY

71

All is CALM. THE DOCTOR, BELINDA and LOGAN stand on the early morning street looking up at an EMPTY BLUE SKY. The Doctor quiet, happy that Mr Ring-a-Ding has found peace.

LOGAN

Am I going crazy? Or was that Mr Ring-a-Ding?!

BELINDA

But he was *made* of light.

THE DOCTOR

We're 60% water. And we can still drown. That's why Lux stayed inside, but we gave him all the light in the universe, and that's what he became. Light without end.

BELINDA

So... he's actually a God, now.  
Infinite. Invisible. Intangible.

THE DOCTOR

Amen.

But then, bang, rattle, voices...

There are 15 PEOPLE inside the CINEMA FOYER! Banging on the GLASS, trying to get out. The COUPLES. The MOM and SON. The TEENAGERS. The USHERETTE. And geeky TOMMY LEE!

LOGAN

But that's. That's. Is that..?

THE DOCTOR

Come back, Tommy Lee.

And the Doctor's delighted, HOLDS UP THE SONIC, and WHIRRS.

The PADLOCKS and CHAINS fall off the HANDLES, the DOORS OPEN. 15 PEOPLE walk out, into the sunlight. Blinking. Amazed.

LOGAN

Oh golly gee, I swear it's them!  
It's the 15, oh gosh, it's all 15!

And he runs over to them! WHOOPING! Cheering! He's jumping up and down! They're bemused, but shake his hand. Smiling.

And now Renée hurries forward. Disbelief. Joy!

RENÉE

Tommy..? Tommy Lee..?

And Tommy Lee steps forward. So happy!

TOMMY LEE

Mom!

RENÉE

You came back. I had faith! And you came back! Oh my boy...

And they RUN TO EACH OTHER! The biggest HUG!

The Doctor and Belinda loving it, but...

THE DOCTOR

According to the laws of the land. Sunlight does not suit us, babes.

BELINDA

Goodbye to you, '52. And hey.

She clutches his HAND, lifts it. KISSES it.

BELINDA (CONT'D)

Those things we said. When we were scared. They're still true. So let's go and face them, yeah?

And with a BRAVE SMILE, they turn to the TARDIS. Go inside.

CUT TO Logan, overjoyed, now with Tommy Lee & Renée.

TOMMY LEE

But I don't understand. What happened...? It was night.

LOGAN

That was three months ago, Tommy! You've been gone for three months!

- but then a WOMAN interrupts them. All smiles.

MRS FLOOD

If you want to see a good show, darlin'. I can recommend this one.

And MRS FLOOD points at the TARDIS. As the engines GRIND and ROAR, and the ricketty old blue box... FADES AWAY.

MRS FLOOD (CONT'D)

Better warn you, though. Limited run only. Show ends, May the 24th.

TOMMY LEE

But. How did they..? That was like a special effect. From the movies! How did they do that?!

MRS FLOOD

Trick of the light.

And she gives us a WINK.

END OF EPISODE TWO.

And then, post credits...

CUT TO:

72 INT. BRITISH LIVING ROOM - NIGHT

72

End of TITLES. On a WIDESCREEN TV. Being watched by...

LIZZIE and HASSAN and ROBYN. Who now have SURNAMES! They are Lizzie Abel, Hassan Chowdry and Robyn Gossage.

HASSAN

Well, not bad, but that was only 7 out of 10 cos they gave away the ending in the middle, the villain's motivation changed just before the end, and technically, it's puppets who want to be boys, not cartoons.

But then they look at each other. Amazed. Realising...

ROBYN

Oh my God.

LIZZIE

We're still here.

Pause.

Then all three SCREAM WITH JOY!