

THE BRIDGE

Season 2, Episode 7

Pink Amends

By

Russell T Davies

01.04.24

Soundtrack Sc.1-48: Edward Scissorhands, Danny Elfman.
Sc.48 onwards: Lionheart, Joel Corry & Tom Grennan.

1 EXT. FOREST - DAY 1

A cold, bleak day. A HORSE gallops through a FOREST. The RIDER head down, shrouded and hooded.

Caption: BAVARIA, 1865.

CUT TO:

2 EXT. BAVARIAN HUT, FOREST - DAY 2

Reaching a poor HUT in a FOREST CLEARING. Rough timbers blackened by damp. A family home, but impoverished.

The HORSE gallops up, STOPS. As the RIDER dismounts...

A MAN hurries out of the house. OTTO, 30, a farm labourer, a decent, honourable family man. German accent:

OTTO

Oh! We sent message to the village,
we thought no one was coming...

The Rider uncloaks. It's THE RANI. Smiling, classy, cold.

OTTO (CONT'D)

But you're not the midwife, what
happened to Fräulein Mathilde?

THE RANI

I'm sorry, I'm afraid she had an
accident, she fell.

OTTO

Is she all right?

THE RANI

Down a ravine.

OTTO

Oh mein Gott!

THE RANI

Gott had nothing to do with it, my
name is Frau Rani, am I too late?

From the hut, the sound of a BABY CRYING.

THE RANI (CONT'D)

No! Just in time.

As they head for the hut, and enter...

OTTO

We thought we needed help, Violetta was in an awful lot of pain. But then, a miracle! We were so lucky.

THE RANI

But you were born lucky, isn't that what they say, Herr Zufall? The seventh son of a seventh son...

CUT TO:

3

INT. BAVARIAN HUT - DAY

3

THE RANI walks in, with OTTO.

THE RANI

...with seven sons of your own.

And there, at the TABLE, SIX RAGGED BOYS. A one-year-old BABY, plus the 2, 3, 4, 5 and 6 year-olds. Staring. Poor as church mice, all grey-faced and thin.

THE RANI (CONT'D)

Hello boys, one two three four five six... And lucky number seven.

...and there's the SEVENTH, a NEWBORN, wrapped in a thin red blanket, in the arms of VIOLETT, Otto's wife. She's exhausted, but smiling, in a low, thin rickety bed; the hut's only two rooms, so they all live packed together, little cots & blankets and a simple STOVE.

VIOLETT

Isn't he beautiful? We thought Jonas is a wonderful name.

THE RANI

I think it's absolutely terrible, let me see, come here, little one.
(takes the baby)
Ohh that's it. Hello! He needs a stronger name. Like Sturm-und-drang, ja? Donner und Blitzen!

VIOLETT

I'm sorry, but I don't think the name is up to you.

THE RANI

I'm afraid it is. Because I will be taking little baby.
(MORE)

THE RANI (CONT'D)

Danke schön. You've done a very good job, but now he's all mine.

VIOLETT

(alarmed)

Excuse me? I don't think so! Give me my child. Right now.

OTTO

Give the baby back to her.

THE RANI

I wish I could. Because your wife is gorgeous. Violet, isn't it? Such a pretty name.

She KISSES the baby's FOREHEAD. BLOWS the kiss to Violet.

THE RANI (CONT'D)

Your wife is violets.

And Violet looks at her arms. Which are DISSOLVING delicately into floating PETALS. Violet petals.

VIOLETT

Otto. What is she doing to me..?

Then her whole BODY becomes pretty PETALS, which lose their cohesion and gently drift down on to the bed. She's GONE.

OTTO

Witchcraft.

THE RANI

It's older than that, darling.
Your child is the fountainhead of a
power from beyond this universe.
And I'm going to have so much fun.

*
*
*
*

OTTO

Boys! Get out! All of you,
children, get out now, run!

THE RANI

That's right, meine kleinen Kinder.
(kisses the baby, blows)
Waddle away.

And now no FX, no visible transformation, just in the CUT -
the SIX BOYS are SIX DUCKS. Daft, waddling ducks.

OTTO

What have you done..?

THE RANI

And you. The seventh son of a
seventh son. Such great wisdom.
(MORE)

THE RANI (CONT'D)
(kisses the baby, blows)
Like a wise old owl.

Blink, in the CUT, Otto is GONE. And there's an OWL on a PERCH. An owl, and six ducks, and a bed full of petals.

THE RANI (CONT'D)
Hoot hoot. Quack quack. Bye bye.

She takes the baby and goes.

CUT TO:

4 EXT. BAVARIAN HUT - DAY

4

THE RANI steps out, with the BABY. Takes a moment, in the dappled sunlight. So many plans, so many glories ahead.

THE RANI
Now then, mein Liebchen. Let's get
to work, we have things to do. In
a hundred and sixty years' time.
With one very special wish...

*
*

She kisses the baby on the forehead.

And she BLOWS.

CUT TO:

5 OMITTED

5

6 OMITTED

6

7 INT. JOHN & BELINDA'S BEDROOM - DAY

7

A good old-fashioned double-bell ALARM CLOCK, 7am, RINNNNG!

A HAND reaches out to stop it. A hand belonging to... JOHN SMITH, who's groaning, waking. A man who looks exactly like THE DOCTOR. Except he's human and ordinary. And married.

BELINDA
Morning, darling.

JOHN SMITH
Morning, sweetheart.

And they have a little KISS. Because they're lying next to each other, HUSBAND & WIFE, in a DOUBLE BED, in a nice, tidy BEDROOM, all SUNLIGHT, beautiful. Nice and intimate:

JOHN SMITH (CONT'D)

Ohh this is nice. You and me. I
could stay here forever.

BELINDA

Don't go to work, stay, stay, stay.

JOHN SMITH

I wish. But I've got to earn a
living. So you can go shopping and
cook my tea and we can have a
lovely life together.

And then their DAUGHTER, POPPY, runs in - Poppy from Ep.1.1,
now two years old, just a normal girl, all smiles.

POPPY

I saw a dog!

They laugh, sit up, haul Poppy into bed. A running joke:

BELINDA

Oh, did you, and where was the dog?

POPPY

In the garden.

BELINDA

Poppy, is this a real dog? Or is
this you wanting a dog?

JOHN SMITH

I'll be the dog! You be the dog!

John Smith & Poppy bark & howl, as Belinda CLICKS a REMOTE.

A PORTABLE TV on a CHEST OF DRAWERS blinks on, showing -

CUT TO:

8

INT. CONRAD'S ROOM - DAY

8

CONRAD CLARK, to CAMERA. And this is a nice, smiling version
of Conrad. Only a tiny glint of fear in his eyes.

His background is a PLAIN WHITE ROOM.

CONRAD

...and the weather's going to be
nice. All across England. And the
whole of Great Britain.

(MORE)

CONRAD (CONT'D)

It's nice in France, and Africa,
and Venezuela, and Missouri, and
New Zealand, that's my promise,
really nice weather all over the
world. Happy morning everyone!

CUT TO:

9 INT. JOHN & BELINDA'S BEDROOM - DAY 9

JOHN SMITH, BELINDA and POPPY, in BED, to the TV:

JOHN, BELINDA, POPPY
Happy morning, Conrad!

On that happy family image, BIG, BIG SMILES... CUT TO TITLES.

CUT TO:

10 INT. CONRAD'S ROOM - DAY 10

INSERT into Sc.11. CONRAD to CAMERA, with a BOOK.

CONRAD
Now it's time for today's story.
Bit of a classic, it's called...
Doctor Who and the Deadly Wish.

He holds up the book, a HARDBACK, like a Harry Potter design,
those blocks of colour and artwork of a Doctor-like hero.

CONRAD (CONT'D)
Once upon a time. The Time Lords
were really clever people from the
planet Gallifrey. But one of the
Time Lords ran away in a magic blue
box. And his name was Doctor Who.

Sc.10 Conrad now continues THROUGHOUT THE EPISODE, cutting to
him as & when, as scripted and with EXTRA SCRIPT TO COME,
Conrad a CONSTANT VOICE under the action. Omnipresent.

CUT TO:

11 INT. JOHN & BELINDA'S KITCHEN & HALL - DAY 11

Sc.10 CONRAD on another PORTABLE TV, pulling out to find...

A nice, neat KITCHEN-DINER, very tidy and clean. Everything
is a bit 1950s, without being strictly period-correct.

But for example, no microwave; all technology seems older. The portable TV with an old-fashioned glass screen.

JOHN SMITH & POPPY are at the BREAKFAST TABLE. He's in a blue pinstripe SUIT & TIE; like the Doctor's S2 kilt, but tidied, compressed into something more formal. He's eating TOAST. Poppy is eating YOGHURT, half of it on her face. *

John Smith looks at Poppy. She looks at him. Cheeky smile. From both. Like he's daring her or she's daring him, then...

He rubs a piece of jammy toast all over his mouth.

Poppy laughing, smudges her face. He smudges his own. More and more. She smudges more, too. Both hooting!

JUMP CUT, only a minute or so, allowing John Smith to be WIPING HIS FACE clean, BELINDA entering with LAUNDRY BASKET.

BELINDA

I've got so much to do! There's the laundry, and the shopping, and mum's coming round cos we've got to make plans. D'you know why, Poppy -
(of John Smith)
- ooh, come here, jam face -
(she kiss, kiss, kisses his face, both laughing)
- cos d'you know what tomorrow is, Poppy? It's May Day! May the 24th!

John Smith standing, takes a swig of TEA from a YELLOW MUG, then puts the MUG DOWN on the TABLE, with a satisfying THUNK.

JOHN SMITH

May the 24th is the big day!
(grabs briefcase, keys, etc, kiss for Poppy)
We're all gonna celebrate, we'll have balloons! And songs!

BELINDA

Mummy's going to cook a big pot of biryani, is that nice?

POPPY

No!

SMASH!

BELINDA

Oh, the slip, I've got it, I've got it, you head off, darling -

Like an old routine, she's got a DUSTPAN and BRUSH, kneels to sweep up the now BROKEN YELLOW MUG from UNDERNEATH the table.

John Smith goes to a KITCHEN CUPBOARD, opens it - FULL OF IDENTICAL MUGS - puts one on the kitchen table, during:

JOHN SMITH
I should be home, normal time. Bye
bye! Poppy, you behave, okay?

He heads down the HALL, opens the FRONT DOOR, and there's -

CUT TO:

12 INT./EXT. JOHN & BELINDA'S HOUSE - DAY 12
- RUBY SUNDAY!

JOHN SMITH startled. They've NEVER MET. And yet Ruby's thinking hard, focused, driven by a sense of déjà vu.

RUBY
Hi. Hello. Um. Yeah. Sorry
about this, but... Do I know you?

JOHN SMITH
I don't think so. Who are you?

RUBY
I mean, I know we've never met.
But I saw you and your face was...
I've got to ask, are you the
Doctor?

JOHN SMITH
What, d'you need a doctor? Are you
okay? Is there something wrong?

RUBY
No, your name, are you called the
Doctor?

JOHN SMITH
My name is John Smith.

RUBY
Okay, but... it's not. I'm sorry,
I don't know why but it's just not.

BELINDA appears in the HALL behind John Smith, with POPPY.

BELINDA
What's going on..?

JOHN SMITH

It's nothing, it's just someone.

(to Ruby)

I don't know if this is some sort of game, but I really don't appreciate it on my doorstep.

RUBY

And you're John Smith's wife?

BELINDA

I certainly am, and who are you?

RUBY

That's your daughter?

JOHN SMITH

Of course it is, that's Poppy.

RUBY

...but she's not. I'm sorry, but you don't have a daughter.

BELINDA

I beg your..?! That is the most outrageous thing to say! Poppy, go and watch Uncle Conrad on TV -

Furious, Belinda pushes Poppy back to the KITCHEN.

RUBY

I'm sorry. I didn't mean.

BELINDA

You turn up. At our house. Expressing doubt. Well we all know what happens to people who do that!

And Belinda picks up the LANDLINE TELEPHONE. Ruby alarmed.

RUBY

No, please don't, I'm sorry -

But John Smith's quieter now, right at Ruby...

JOHN SMITH

...did you say Ruby?

A STARE between them. A moment. Snapped out of it by -

BELINDA

Yes, hello, I have someone
expressing doubt, the address is 11
Calico Avenue, I'd be grateful if
you could come at once.

- and Ruby's terrified, she RUNS -

CUT TO:

13

EXT. JOHN & BELINDA'S STREET - DAY

13

WIDER, as RUBY RUNS AWAY. Semi-detached HOUSES with a bit of
a garden out front, and a driveway. Nice, neat, a little bit
Edward Scissorhands but still real, just tidy and formal.

Ruby running from John Smith's house, and there's -

MEL!

Mel, who's now a NEIGHBOUR, carrying a DUSTPAN & BRUSH, full
of BROKEN CROCKERY. Both stop, startled, Ruby stares at her.

RUBY

But...

JOHN SMITH leaving his house, heading for them, calls out:

JOHN SMITH

Don't talk to her, Melanie!

RUBY

...you're called Mel?

MEL

I'm sorry, do I know you?

No! RUBY runs away, off down the street, gone.

John Smith now heading for Mel, as Mel heads for a SLIP BIN;
at intervals along the pavement, there are BRIGHT ORANGE
WHEELIE BINS with the words SLIP stencilled in black. Mel
pours the crockery into the bin. (In b/g, a FEMALE NEIGHBOUR
from opposite, with DUSTPAN & BRUSH, goes to another SLIP
BIN, pours in broken crockery; it's all completely normal.)

With Ruby gone, normal routines click back into place.

MEL (CONT'D)

What was all that about, Mr Smith?

JOHN SMITH

Never mind. Best forgotten. One more day till the 24th, any plans?

MEL

Oh, you know. I'm single, no parents, no children, so I will sit in silent contemplation of May the 24th, and... be jolly glad!

- then a HUGE NOISE! An ancient, animal BELLOW. Unfazed, they look in the direction of the noise.

And MILES AWAY, there is a BONE BEAST.

It is a vast, stilt-legged creature about 800ft high. Like those things that loom out of The Mist (2007). It seems to be made of BONE, huge, long LEGS - it's 95% leg - reaching up to a tubby BODY and BLIND HEAD with an OPEN MAW. It lows, dumb as oxen; it seems to be grazing. Its feet must surely be crushing far-off houses, and yet, no noise.

Beyond the Beast, in the background, more miles away, a SECOND BONE BEAST, grazing, and the BONE-PALACE, a stilted-building high above London; more on that in Sc.14. A bizarre London skyline, but John Smith & Mel stand in admiration.

JOHN SMITH

Aren't they beautiful? I ask you. How could anyone doubt this glorious world?

MEL

I wonder what they are.

But John Smith looks at her. Cold. PRESSURE in the air.

JOHN SMITH

What did you say?

MEL

(scared)

I didn't. I meant...

JOHN SMITH

It's like everyone's going mad today, has that girl jinxed you or something? We do not wonder.

MEL

No. I'm sorry.

JOHN SMITH

They just are. They are what they are. They are what they are and that's all. Happy morning.

And he walks away, Mel left ashamed.

CUT TO:

14 EXT. LONDON CITY STREET - DAY

14

JOHN SMITH, as suited as any classic City gent, strolls along. He looks up at his workplace.

THE UNIT TOWER. And above that...

The BONE PALACE. Seen closer now, it's as if a huge, white Daddy Long Legs/harvestman has perched above the city, supported on thin, jointed, irregular bone-or-ceramic legs, five or six of them, forming a rough dome over London. The legs rise up to meet at a central BODY, high up - higher than the Tower, about a third of the Tower's height again, and half a mile away from UNIT. This high-up CENTRAL STRUCTURE is the PALACE itself, made of the same white bone.

All normal to John Smith, he strolls on, but IN B/G:

SHIRLEY

Give's some money, for a cup of tea? Just a couple of quid. Anything, mate? Anything?

SHIRLEY ANNE BINGHAM, her clothes plain and fraying, rattling a TIN MUG with two coins in it. John Smith doesn't see her; they don't know each other. Shirley ignored by everyone.

And DEEPER IN B/G... RUBY. Like a spy, following John Smith.

CUT TO:

15 INT. UNIT OPS ROOM - DAY

15

JOHN SMITH walks in.

The room is different. PLAINER. It now has ordinary FILING CABINETS and FIRE EXIT signs. The comfortable coffee areas in the b/g are GONE. And no computers; every desk now has a BAKELITE PHONE and TYPEWRITER. (No one has a mobile phone.) Where the Vlinx used to be, A BIG WOODEN CRATE: DO NOT OPEN.

The giant screens replaced by POSTERS. Like Russian propaganda. WORK HARD & BE HAPPY. A giant face of Conrad.

And the company's name: UNIFIED NATIONAL INSURANCE TEAM. At her FRONT DESK, KATE LETHBRIDGE-STEWART. She's now tweedy, bespectacled; like in It's A Wonderful Life, when Jimmy Stewart's wife has never been loved. To John Smith:

KATE

Cutting it fine. Another two minutes and you'd have been late.

JOHN SMITH

I did work late last night.

KATE

Time carries no favours.

He goes to his DESK, which used to be Shirley's. DESK NEXT to him: CHRISTOFER IBRAHIM, in suit & tie, now a quiet, polite, shy man. They make a face, 'She's in a bad mood,' as a WOMAN in a PINNY wheels in a TEA-TROLLEY. It's SUSAN TRIAD. She plonks a WHITE CHINA MUG in front of John Smith.

SUSAN TRIAD

Milk, no sugar, Mr Smith. I've got digestives and bourbons and nice vanilla wafers, just give us a shout if you need anything.

KATE

I don't think anyone will be shouting, thank you very much. It might be a public holiday on May 24, but that's tomorrow.

Susan wheels on. JOHN SMITH slides his CHAIR to CHRISTOFER, Christofer next to a PORTABLE TV - there's one at the end of all the rows, the TVs showing Conrad, Sc.10 CONT, to CAMERA:

CONRAD

But then a sad day came along. All the Time Lords were killed. And Doctor Who was the only one left...

But John Smith is hushed, secretive, talking about Kate.

JOHN SMITH

I heard, she likes Chinese food. Deborah, in Accounts, she said, Kate swears by Chinese. Loves it.

CHRISTOFER

What am I going to say? 'Can we go out to dinner? Just you and me?'

JOHN SMITH

If you two got together, she
wouldn't have to work. It's
undignified, you'd be saving her.

CHRISTOFER

But she's way out of my league.

JOHN SMITH

She's not, you're a beautiful man.

Suddenly, that PRESSURE again. Christofer staring, cold.

CHRISTOFER

What's that supposed to mean?

JOHN SMITH

...no, I'm just saying...

CHRISTOFER

You're a man. How can you find
another man beautiful?

The PRESSURE BUILDING, John Smith SCARED, but then -

SMASH!

The CHINA MUG is now on the floor, BROKEN. SUSAN TRIAD
hurrying up with KITCHEN ROLL, DUSTPAN & BRUSH.

JOHN SMITH

Sorry, that was the slip -

SUSAN TRIAD

I've got it, don't worry!

And then a BELL rings!

KATE

9am, we have begun! Get to work.

And the room fills with the sound of TYPING, TELEPHONES
ringing, ALL AT WORK. John Smith picks up his PHONE.

JOHN SMITH

Happy morning, Unified National
Insurance Team, how can I help..?

(pause)

Is that a gas boiler?

CUT TO:

16

INT. JOHN SMITH & BELINDA'S HALL & KITCHEN - DAY

16

Sc.10 INSERT, Conrad to CAMERA, knows the BOOK off-by-heart.

CONRAD

...and Doctor Who wished it was
like the old days, when he had a
faithful companion at his side.
But sadly, those days were gone.

PULLING OUT from the PORTABLE TV, playing Conrad's Sc.10 plus
EXTRA SCRIPT, as CLINK! CLINK! CLINK! Three CHINA CUPS and
SAUCERS are placed on the BREAKFAST TABLE, by BELINDA -

- as the BACK DOOR OPENS, and LAKSHMI CHANDRA comes in,
Belinda's mother, from Ep.2.1, now 63 years old, with DEVIKA
BABU, Belinda's Aunt, 70. Regular visitors, all smiles.
Belinda pouring from a TEAPOT, all 3 cups, but she's on edge.

*
*

LAKSHMI

Knock knock! Only us! Make way!

BELINDA

Hello mum! You look well, Aunty!

LAKSHMI

I was saying to Devika, May the
24th is a wonderful day, except for
your father singing, I can't help
that, it's beyond me. Powerless!

DEVIKA

(a kiss for each)

Happy morning Belinda, hello Poppy-
loo, who's your favourite Aunty?
Yes! And it's May the 24th
tomorrow, won't that be fun?

POPPY

No!

All laugh, sit down for a cuppa. But creeping in on BELINDA,
from the start, thoughts breaking through, during:

*
*

LAKSHMI

She's getting cheeky.

DEVIKA

Don't worry. Plenty of time to
drum that out of her. You know her
path in life, it's all very clear.
Good little girl, then good little
wife, then good little mother.

*
*
*
*
*

LAKSHMI

As Conrad always says, that's what
we're here for.

DEVIKA

And Conrad is never wrong!

LAKSHMI

Mind you, Belinda, I thought you
were destined to be trouble. 24
hours labour, I thought you'd never
arrive!

DEVIKA

I sat by the telephone, waiting!

LAKSHMI

Your father was pacing up and down,
outside!

DEVIKA

How long were you, with Poppy?

BELINDA

How long was I what?

DEVIKA

In labour?

BELINDA

Um.

And now, both Belinda & Lakshmi have DOUBT. Wary. Unnerved.
That terrible feeling of PRESSURE, building, building...

LAKSHMI

I must have been there. Was I?

BELINDA

...I can't remember.

DEVIKA

The birth of your only child.
Every mother remembers!

BELINDA

Yes! I know! It must have been...
what was it, mum?

LAKSHMI

Funny, but I can't remember.

BELINDA

(to Devika)

But you must've been. Sitting by
the phone, waiting for news, like
you always do. Weren't you?

DEVIKA

Isn't it strange? Now you come to
say it. I can't think.

BELINDA

(to Poppy)

What was it like, Pops? Remember?
The day of your birth.

CLOSER on Belinda, PRESSURE in the air, as she dares to ask:

BELINDA (CONT'D)

When was it?

And...

*
*
*
*
*

*
*
*
*

*

*
*
*

SMASH!

*

All the cups and saucers are now ON THE FLOOR, BROKEN.

And the moment is broken, too, Lakshmi and Devika back to normal, both fussing and laughing, as Lakshmi gets DUSTPAN & BRUSH, and Devika goes to a CUPBOARD which is full of IDENTICAL CUPS & SAUCERS.

*

*

*

DEVIKA

Oh that was quite a slip!

LAKSHMI

Don't worry it's only natural.
Easily done, darling, easily fixed.

BELINDA

Sorry, I'm just... If you could.
Keep an eye on Poppy, I need to...

Shaken, scared, Belinda hurries down the HALL, and heads out of the FRONT DOOR, fast.

CUT TO:

17 EXT. JOHN & BELINDA'S STREET - DAY 17

BELINDA runs out of the HOUSE - she RUNS and RUNS -

CUT TO:

18 EXT. FIELDS - DAY 18

BELINDA wild, scared, RUNS AND RUNS through FIELDS -

CUT TO:

19 EXT. RIVER - DAY 19

A RIVER in a FOREST.

BELINDA RUNS to the edge of the WATER and then SCREAMS.

Then silence. She stands, recovering, heaving for breath.

Then she SCREAMS AGAIN.

CUT TO:

20 INT. UNIT OPS ROOM - DAY 20

SUSAN, with her TEA TROLLEY, POINTS at the LOUVRED WINDOWS.

SUSAN TRIAD

There she is!

All LOOK UP -

There! In the sky, far away, a DOT. A FIGURE. FLYING.

All run down to the louvred windows, EXCITED. Leaving behind a glimpse of the PORTABLE TVs, on which, Sc.10 CONT., Conrad:

CONRAD

It turned out, Doctor Who wasn't
the only one left. A Time Lady had
survived! And her name was...

But missing this, ALL at the WINDOWS:

JOHN SMITH

Oh my goodness, it's her, it's
really her! There she is!

KATE

You're all supposed to be working.

CHRISTOFER

Oh, come on. It's *her*!

And a nice smile between Kate & Christofer as she JOINS THEM.

KATE

It's an honour to get a sighting.
It must be for May the 24th.

A GLINT of LIGHT, the figure is flying OVERHEAD -

- so EVERYONE RUNS, EXCITED, to the FAR END of the room, to
the HELIPAD DOORS. Which are now heavily LABELLED: NO EXIT.

FACES up against the GLASS, looking up.

Their POV: from this side, the BONE PALACE is CLOSER, HIGH
ABOVE THEM, still distant, one of the Palace's DADDY-LONG-
LEGS sloping down past the UNIT TOWER. And in the distance,
as normal, one of the BONE BEASTS, lowing, lumbering along.
The FLYING FIGURE zooms round towards the BODY of the Palace.

KATE (CONT'D)

She's so beautiful.

JOHN SMITH

I wonder who she is.

But then EVERYONE looks at him. Shocked.

JOHN SMITH (CONT'D)

I mean. Sorry. I don't...

CHRISTOFER

What is wrong with you today?

KATE

You wonder who she is?

JOHN SMITH

No, she just is, she is who she is!
She is who she is and that's all.

All turn back to watch, as Susan eulogises:

SUSAN TRIAD

Just think of it, though. Flying
so high above the world. What must
that be like..?

CUT TO:

21 EXT. HIGH ABOVE LONDON - DAY 21

The CITY and UNIT TOWER below, and flying into shot...

THE RANI. Set against a magnificent SKY. She's FLYING on a PLATFORM, like the Green Goblin's, but made of bone and metal, with METAL HANDLEBARS for her to stand at. Twin ENGINES at the rear, glowing with a flare of JET-FUEL.

The Rani flies above the world, supreme.

CLOSER on the BONE PALACE, the platform GLIDING IN...

CUT TO:

22 EXT. BONE PALACE, DOCKING BAY - DAY 22

THE RANI, on her flying PLATFORM, descends...

Like the UNIT Tower's helipad, Bone Palace has this smaller DOCKING BAY, to which the PLATFORM lowers down.

CUT TO:

23 INT. BONE PALACE - DAY 23

DOORS OPEN, THE RANI strides in. Greeted by MRS FLOOD. The Rani is effortlessly in charge, Mrs Flood always subservient, the Rani handing Mrs Flood a SQUARE of GREASEPROOF PAPER.

THE RANI

Mortadella. From Italy. It's dead
pink fat but humans seem to like
it, let's keep the boy happy.

MRS FLOOD

Is that a salad or a sandwich..?

THE RANI

How are we doing?

And she walks to the SEEKERS. WIDER on the ROOM:

It's as though one of the Bone Beasts has been hollowed out (though dry and clean). A ribbed, off-white bone room. ABOVE, centre: a beautiful ORRERY. At one side: A HUGE CLOCK, ticking away, though MISSING its MINUTE HAND. DIRECTLY OPPOSITE, set into the wall - you could form a tunnel between them - is a huge, round SYMBOL, 10ft in diameter, an old TIME LORD DESIGN called the Seal of Rassilon, in bold, beautiful bronze.

Edges of the room: DRONEGUARDS on duty; the Rani stole a few, as a private army. Also, white-bone stairs lead off, on all sides. And also, THE SEEKERS at their WHITE-BONE DESKS.

Seekers have bodies in black latex, most of their head contained within an OPTICIAN'S PHOROPTER; any visible skin is CRACKED PORCELAIN. Gloved latex hands extend into LONG FINGERS plugged permanently into the desk. 4 females; they stare ahead and MUTTER, intoning STRINGS OF NUMBERS.

MRS FLOOD

Better than ever. Very strong doubts. We're even getting nines, this early in the day, listen...

SEEKER

99999, 66666, 22222, 88888, 99999.

THE RANI

Excellent. Seek and ye shall find.
(to Mrs Flood)
Sandwich. Obviously.

MRS FLOOD

Oh! Right!

CUT TO:

24

INT. LITTLE BONE PALACE KITCHEN - DAY

24

A tiny space, in the bone-white PALACE. Counter, fridge, with MRS FLOOD quickly making a SANDWICH out of the MORTADELLA. Muttering to herself, complaining:

MRS FLOOD

Do this, do that, yes ma'm, no
ma'am, can I cut your toenails,
ma'am..?

(to camera)

Snip bloody snip.

CUT TO:

25 INT. CORRIDOR & CONRAD'S ROOM - DAY

25

PALACE; MRS FLOOD with the SANDWICH on a WHITE PLATE, hurries
down a bone-white CORRIDOR. It ends in a bone-white DOOR.

Mrs Flood puts a BIG GOLD KEY in the LOCK, turns it, enters.

CONRAD'S ROOM. All bone-white, with odd free-standing
objects reminding him of home, standing surreally in the
empty space. A single bed. A chair. A bookcase. A punch-
ball. Conrad sitting on a STOOL, facing an ordinary CAMERA-
ON-TRIPOD, but excited to see Mrs Flood. To CAMERA:

CONRAD

Oh, let's pause it there, have a
look at some pictures of India.

He puts down his BOOK; a MONITOR clicks from the camera's
shot of him, to STOCK FOOTAGE OF INDIA. Happy to see her:

CONRAD (CONT'D)

Hello there! Hi. It's been ages!

MRS FLOOD

I'm sorry, sweetheart, you know the
mistress, she has a lot of demands.
But she thought you'd like this.

CONRAD

Oh, nice, thanks, but is it okay?
Out there? Is it working?

MRS FLOOD

I think so, Conrad. Very much so.

And he's exhausted. Brittle. Not that arrogant Conrad any
more. Desperate to be liked; which was always true, maybe.

CONRAD

Because. I don't want to complain,
but it's such a lot of hard work.
All the thinking. Sometimes I
forget about the weather and South
Africa gets flooded, and...

(MORE)

CONRAD (CONT'D)

I just don't want to get it wrong.
You and the mistress have been so
kind.

MRS FLOOD

Oh darling. You're worn out.

CONRAD

I am a bit.

She gives him a hug. He leans into it, like a little kid.

MRS FLOOD

You work so hard. Oh, you work so
hard, and you're doing a very, very
good job. Would I lie? Well, yes,
I would, but not this time darling.

They separate, but still close. She genuinely likes him.

MRS FLOOD (CONT'D)

In the past. You did terrible
things. But that's why the
mistress chose you, the boy who
wants the world to be better. A
wish from the heart.

CONRAD

Yeah.

MRS FLOOD

How's the little one?

CONRAD

Oh, y'know, same as ever. Smiling!

He turns, picking up, from a COT...

The BABY from Sc.3, wrapped in the same red blanket. Conrad
cradles him. They look like an Athena poster.

CONRAD (CONT'D)

There. Look at him. So tiny. But
he sustains this entire world.

*
*

MRS FLOOD

And he never cries.

*
*

CONRAD

No. All he does is chuckle.

*
*

And the baby gives a gurgling LAUGH.

Ha-ha-ha-HA-hahaha.

CONRAD (CONT'D)

He's amazing, isn't he?

MRS FLOOD
He is terrifying.

CONRAD
Oh he's absolutely terrifying.

Both with desperate smiles. SO SCARED of this child.

CUT TO:

26 INT. BONE PALACE - DAY

26

THE RANI now lifting up THE VINDICATOR to fix to the CENTRE OF THE CLOCK, so it becomes the MINUTE HAND. Set at 1:45. And as the Rani steps back, the Vindicator clicks to the NEXT MINUTE, 1:46, with a THUNK! To the SEEKERS:

THE RANI
And we have a temporal fix.
Counting down. Vindicator now
powered up to 99% and rising.

MRS FLOOD hurrying back in.

THE RANI (CONT'D)
When you've got time..?

MRS FLOOD
You said, make him a sandwich!

THE RANI
Is the trap ready?

MRS FLOOD
Just waiting to be primed, ma'am.

THE RANI
Good good good.

And the Rani STRIDES UP a STAIRCASE, which leads to a DOOR.

CUT TO:

27 EXT. BALCONY, BONE PALACE - DAY

27

DOOR opens, THE RANI, and then MRS FLOOD, step out. WIND whistling around them. Freezing, bracing! It's a small BALCONY, a tiny PERCH at the top of the PALACE, looking down on LONDON BELOW. The horizon far-off, a magnificent view.

The balcony has a RAILING, about 20ft long. Above, the bulkhead extends upwards about another 10ft. Parts of the bone-white WALL are studded with WHITE METAL BOLTS.

The Rani getting out her own SONIC SCREWDRIVER. She turns her back to the view, WHIRRS at each BOLT in turn. Each one TURNS and CLICKS into place. DURING THIS:

MRS FLOOD

Careful, ma'am. Gets a bit slippery,
with ice. Ever so cold.

THE RANI

I'm not a child.

MRS FLOOD

Well. You're my child, in a manner
of speaking. It could be said that
you... sprang from my loins.

THE RANI

That is the most disgusting thing
I've ever heard.

(final bolt, click)

How's the Doctor?

MRS FLOOD

Getting there. Doubts at 30%. But
it's sunset at 20.58, that's when
his thinking intensifies.

They face the VIEW. Far off, two BONE BEASTS, lumbering,
lowing. The Rani like a God above, beholding the world.

THE RANI

It's a shame these little people
have to die. I was getting rather
fond of them. But tonight, we will
find him. The One Who is Lost.
And then the great work begins.

CUT TO:

28

EXT. LONDON CITY STREET - DAY

28

RUBY holding onto a TAKEAWAY COFFEE for heat, but then...

A MIGHTY BELLOW, and she LOOKS ROUND.

She sees a HUGE BONE BEAST is STROLLING along the street.
Long STILT-LEGS hauling up, then down...

EVERYONE on the street STOPPING. Always amazed to see this.

And now, it's clear how these beasts stomp through a city without wrecking it. From the knee down, the WHITE-BONE-LEG becomes translucent, then transparent, and then, at the base - the 20ft-wide HOOF - it's invisible but with a Predator-like SHIMMER. So it's there, but not-there. It THUDS down - !

BOOMF! Ruby, everyone, FLINCH, they can FEEL this, HEAR it -
- the solid BEAST hauls its leg BACK UP, and it STRIDES ONWARDS. FURTHER down the street, another LEG comes THUDDING down, again, ending in a Predator-style hoof, boomf, shudder.

Ruby musing. SHIRLEY's now next to her. Eyes on the beast:

RUBY
It's weird, isn't it?

SHIRLEY
Like they're there. But not there.

RUBY
How is that even possible..?

Then they look at each other, register each other.
Strangers. They fell automatically into conversation, but...

RUBY (CONT'D)
Sorry.

SHIRLEY
Don't suppose you can spare a
couple of quid?

RUBY
No, I shouldn't be talking to you,
it's wrong, it's not...

And she WALKS AWAY, fast.

Shirley turns away, the opposite direction.

Ruby walks, but...

...she SLOWS. Puzzled. Strange thoughts. And as she does so, Shirley is thinking, turns back, too. Across the gap:

RUBY (CONT'D)
Sorry, but. Is your name Shirley?

SHIRLEY
...Ruby?

CUT TO:

29 EXT. THE DISPOSSESSED CAMP - DAY

29

A township for the homeless, built under the arches of a railway bridge. A sprawling, haphazard collection of TENTS & TARPAULINS, dilapidated CHAIRS in the open air, BRAZIERS burning, STEAM & SMOKE, a BOILING CAULDRON OF SOUP. An old GENERATOR puffs away. TUBS OF WATER, clothes being scrubbed.

And all the homeless are disabled. There's a STORY GROUP for KIDS led by a DRAG QUEEN. WHEELCHAIR-USERS going to and fro (they've levelled the terrain for themselves). PEOPLE signing in BSL. And it's a community that's coping well; despite the poverty, there are smiles, laughter. SHIRLEY leading RUBY towards the camp. She's amazed, wary.

SHIRLEY

This is how we live. The disabled,
the dispossessed, the ones who
don't fit in.

RUBY

I've never seen this place before.

SHIRLEY

Yes you have, you walk past it
every day. And you ignore us.

RUBY

But then how do I know you? Cos I
swear, I've never met you before.
What the hell is going on?

CUT TO:

30 INT. COMMUNAL TENT - DAY

30

A roughshod tented area, canvas propped up by POLES. Some camp BEDS, and CRATES and stacks of clothes & bedding, with a central area cleared to be the VILLAGE SQUARE of this place. RUBY sitting with SHIRLEY, a young blind man called BRIAN, and 6 or 7 others; one wheelchair-user, WINNIE, signing to a deaf woman, VAL.

Ruby's got a MUG of TEA, puts it on a little TRESTLE TABLE.

SHIRLEY

We get ignored. We're poor and
forgotten and irrelevant, and
that's the way the world is.
Except. Sometimes. All of us in
the camp get these glimpses...

RUBY

That's it, it's a glimpse in the corner of my eye, like I can remember something, then it's gone.

BRIAN

A glimpse of a better world.

SHIRLEY

But you're different to us lot.
Pardon me if I don't frisk you, but you look very non-disabled to me.

*

RUBY

Well, I could be taller. But yeah.

SHIRLEY

But despite that, you're the same as us. You keep having doubts about the world, but why?

RUBY

There's this man called the Doctor, and he's sort of... connected somehow. Cos it feels like... I've lived through this before.

FLASHBACK IMAGES, from 1.4, 73 Yards, when Ruby lived her life without the Doctor. An ordinary, different world.

RUBY (CONT'D)

I've seen 2025, and it was different. I tried telling my mum, and my Gran, but they said -

CUT TO:

31 INT. RUBY & CARLA'S FLAT, KITCHEN - DAY

31

CARLA, with 18 MONTH OLD CLIFFORD at the table in a HIGH CHAIR. B/G, a TV showing Conrad. Carla furious with RUBY.

CARLA

You can't say things like that!
Clifford is only 18 months old, he can't go listening to doubts!

CUT TO:

32 INT. RUBY & CARLA'S FLAT, CHERRY'S BEDROOM - DAY

32

CHERRY in bed, furious with RUBY.

CHERRY

There's something wrong with you,
child, somebody put guzum 'pon you!

*

CUT TO:

33 INT. RUBY & CARLA'S FLAT, KITCHEN - DAY

33

CARLA on the PHONE, grim, staring at a desperate RUBY.

CARLA

It's my daughter. She's been
expressing doubts. I think you
need to come and take her away.

CUT TO:

34 INT. COMMUNAL TENT - DAY

34

RUBY

My own mother. I had to run away.
But I still think... Why does it
remind me of something?

FLASHBACK: Ep.1.4, Carla staring, then locking Ruby out, then
on the phone. INTERCUT with sc.33 above. Interrupted by -

SMASH!

Her MUG now on the floor, broken. But that's still normal.

SHIRLEY

Get her another one, Pete.

A lad called PETE goes off to get another MUG.

VAL signing at Ruby, smiling, WINNIE translating.

VAL

(signs)

You were lucky!

WINNIE

Val says, you were lucky.

RUBY

Oh yeah, great, look at me.

VAL (signs) We're all lucky. We're outside the world. We look at it. We see it better.	WINNIE But she says... we're all lucky. Like, we're outside the world. So we can see it better.
--	---

SHIRLEY

We can see when things don't make
sense. Like. Here we are, we
haven't got a penny, but I've got
this wheelchair. State of the art.
And God knows, with my spina
bifida, I need medicine, and I've
got nothing, but... I'm okay.

VAL (signs) We are suspended.	WINNIE Val says, we're suspended.
-------------------------------------	--------------------------------------

WINNIE (CONT'D)

(then speaks for herself)
For me. I think these things are
like fossils. Or relics. It's
like they're bleeding through, from
a life that's been lost.

SHIRLEY

Brian! Tell 'em your theory.

BRIAN

It all comes down to Conrad Clark.

In the b/g throughout, a PORTABLE TV, wired to an extension
cord, a flickering IMAGE of Sc.10 Conrad, EXTRA SCRIPT.

RUBY

Yeah, well I keep getting thoughts
about him, too.

FLASHBACK: Ep.2.4, Conrad triumphant, at his most vicious.

RUBY (CONT'D)

And let me tell you. I don't trust
him for a second.

Shock, oof! Like she's blasphemed. But they laugh, love it!

SHIRLEY

Oh my God, you too?!

WINNIE

You can get arrested for saying
things like that!

RUBY

I don't know how, or why. But
Conrad Clark is a monster.

A few cheers, claps, a whoop!

SHIRLEY

That's exactly what I say! It's
weird, I feel like I've *met* him.

FLASHBACK: Shirley, too, glimpsing the Ep.2.4 Conrad.

BRIAN

Everything that's wrong, revolves
around Conrad. And that man is
hiding something.

RUBY

What, can you tell, from, like...
the sound of his voice?

BRIAN

Yes, because being blind gives me
magical powers.

A few laughs, nicely, Ruby too.

RUBY

All right! Give me a break!

BRIAN

No, it's obvious. It's perception
bias. He's not disabled, so he
literally can't see us. And if he
can't see us, we don't get seen.

RUBY

He's like... King, and ruler, and
emperor, and... God. How did
Conrad become God of the Earth?

SHIRLEY

So what d'you think, Ruby?

RUBY

About what?

SHIRLEY

We don't just sit here all day,
complaining. We've got plans.
Big plans. We're going to bring
down God. You with us?

RUBY

Oh, I'm in! I am *in*!

CUT TO:

35 INT. POPPY'S BEDROOM - NIGHT 35

Sc.10 INSERT, Conrad on a PORTABLE TV in POPPY'S BEDROOM.

CONRAD

But the Time Lady had an idea. She said, "It's not over. Because I know a secret. Hidden away..."

Conrad cont. B/g, POPPY in a COT or BED, with JOHN SMITH and BELINDA. John Smith leaning over to give Poppy a kiss.

JOHN SMITH

We'll say night night then, Pops. Uncle Conrad's got your favourite story. Love you so much, darling.

BELINDA

And it's May the 24th tomorrow. Night darling. Love love love you. We're not far away, night night.

She gives Poppy a kiss, and they head out...

CUT TO:

36 INT. LANDING OUTSIDE POPPY'S ROOM - NIGHT 36

JOHN SMITH and BELINDA leaving Poppy's Room, but he's so exhausted, leans on the wall, with a groan. She HOLDS HIM.

BELINDA

Oh sweetheart. You work so hard.

JOHN SMITH

It's not that, it's... life! Every day. Isn't it exhausting? Every single day. But I was...

He steps away. Unsure. But he has to confess.

JOHN SMITH (CONT'D)

I had a doubt today.

BELINDA

No you didn't.

JOHN SMITH
I couldn't help it, Bel. I
wondered. And I thought. And I
found myself thinking...

But she holds his face, kiss-kiss-kisses him. Making him
better. And he smiles; they love each other so much.

BELINDA JOHN SMITH (CONT'D)
No you didn't, no you didn't, Okay. Okay. Okay. Okay.
no you didn't, no you didn't. Okay. Okay. Okay.

CUT TO:

37 INT. JOHN SMITH & BELINDA'S KITCHEN - NIGHT 37

Sc.10 Conrad, to CAMERA. INSERT into JOHN SMITH'S TV.

CONRAD
...and the secret came from the
depths of Time Lord history. A
secret so old, and so terrible,
everyone had forgotten. But the
secret was beginning to wake...

JOHN SMITH alone. Feeling hollow. Lost in thought. Long
day. He's loosened his tie, sits with a whisky, watching TV.

John Smith stretches, about to go to bed, but... the TV
flickers, shashes. And for a second -

Susan.

The face from Ep.2.6. Looking out. Just a glimpse.

John Smith sits up, puzzled. She's GONE, the TV flickers
back to Conrad, but then flickers some more, and on screen...

A man. A stranger.

Talking directly to John Smith. He's in period costume.
Behind him, a boiling red Hell. And his name is...

ROGUE
Doctor? Doctor, can you hear me?

John Smith ASTONISHED. Who, me?!

ROGUE (CONT'D)
I haven't got much time. They're
coming. And this Hell Dimension is
sliding into the pit, I don't know
if I'll survive.
(MORE)

ROGUE (CONT'D)

(smiles)

Thanks for that, y'know.

(serious again)

But I have to warn you. I can only send one warning, and this is gonna sound strange, but listen to me.

(deep breath)

Tables don't do that. Remember!

Tables. Don't. Do. That.

(noise behind him)

Gotta go. I miss you. Well. More than that, I...

...with A FLICKER, he's GONE. The screen reverts to Conrad.

John Smith STARING.

CUT TO:

38 INT. JOHN SMITH & BELINDA'S BEDROOM - NIGHT 38

BELINDA asleep, when...

SMASH!

She stirs. Settles. Then...

SMASH!!

She wakes, properly. What the hell...?

CUT TO:

39 INT. JOHN SMITH & BELINDA'S HALL & KITCHEN - NIGHT 39

BELINDA in a DRESSING GOWN, coming downstairs, hearing...

SMASH!

She walks into the KITCHEN. And there's JOHN SMITH. At the TABLE. The TV off. His stare fixed. A bit mad. Obsessed. In front of him, lots of the YELLOW MUGS stacked up on the table's edge. Under the table: LOTS OF BROKEN MUGS.

BELINDA

John? What are you doing?

JOHN SMITH

Look look look look look.

He slides a mug into the CENTRE of the table. Stares at it.

BELINDA

It's been a very long day, why
don't you come to bed?

JOHN SMITH

Wait.

And then, it happens, IN VISION.

The mug simply FALLS THROUGH the table, hits the floor,
SMASH! No FX, no ripple, no portal, no zap. It just FALLS.

JOHN SMITH (CONT'D)

D'you see?

BELINDA

So? That's the slip. That's what
happens. Things slip.

He slides FIVE MUGS to the centre.

JOHN SMITH

But... how do they slip?

BELINDA

That's just the way of the world,
John, they always do and they
always will, now stop it -

SMASH! All five mugs FALL THROUGH TO THE FLOOR.

JOHN SMITH

Cos he said. Tables don't do that.
And I thought, he's right. That's
not what a table is supposed to do.

BELINDA

Who said...?

He's so quiet, so ashamed. Can't look her in the eye.

JOHN SMITH

There was a man on TV.
(pause; a confession)
And I really liked him.

A terrible silence between them.

CUT TO:

40 INT. JOHN SMITH & BELINDA'S HALL & KITCHEN - NIGHT 40

BELINDA sits on the stairs. On the LANDLINE. Upset, but willing herself to be strong. She loves this man, but she's protecting her daughter, now. In the background: SMASH!

BELINDA

Hello. I'm sorry. But it's my husband. He's having doubts.

CUT TO:

41 EXT. JOHN SMITH & BELINDA'S STREET - NIGHT 41

A POLICE CAR pulls up, slews across the road, BRAKES HARD.

SECOND POLICE CAR, from the opposite way. THEN TWO MORE POLICE CARS. An INVASION. SPECIAL FORCES POLICE march to the HOUSE. Down the street: MEL, at an upstairs window watching, shocked. *

CUT TO:

42 EXT./INT. JOHN SMITH & BELINDA'S HALL & KITCHEN - NIGHT 42

BELINDA opens the FRONT DOOR, upset, but determined.

BELINDA

He's in there.

And POLICE MARCH THROUGH. Into the KITCHEN. To find JOHN SMITH, still sitting with his MUGS, but SHOCKED -

JOHN SMITH

No, but no, I wasn't doubting anything - I just asked! A question! I had a good question, that's all! No, don't - don't - !

- but the police grab him, HAUL HIM OUT, down the HALL -

- past Belinda, but even now, they can't hate each other -

JOHN SMITH (CONT'D)

- I'm sorry, I'm sorry sweetheart, I got this thought in my head, Belinda, and it just wouldn't stop -

BELINDA

I had to think of Poppy. I'm sorry, I couldn't have doubts, in the house, with her upstairs -

- and he's gone, hustled out of the FRONT DOOR.

CUT TO:

43 EXT. JOHN SMITH & BELINDA'S STREET - NIGHT 43

CU POLICE CAR, JOHN SMITH shoved inside, SLAM!

STREET: MRS FLOOD in full Chief Constable uniform. She opens the POLICE CAR REAR DOOR, and LAKSHMI steps out, scared.

MRS FLOOD
This way, Mrs Chandra. I know this
is difficult. But needs must.

CUT TO:

44 INT. JOHN SMITH & BELINDA'S HALL & KITCHEN - NIGHT 44

BELINDA at the TABLE, crying, when...

MRS FLOOD appears in the doorway, LAKSHMI behind her. But Lakshmi stays back, instead of running to her daughter.

MRS FLOOD
I'm really very sorry, Mrs Smith.
But I have a job to do.

BELINDA
Mum? What are you doing here?

MRS FLOOD
There's a child asleep upstairs,
and she's going to need someone
with her. In the morning. When
May the 24th finally arrives.
(turns to police)
Take her.

And TWO POLICEMEN stride in, TAKE HOLD of Belinda -

BELINDA
What are you doing? Get off me!
Leave me alone! Mum - !

LAKSHMI
I'm sorry, Belinda, I'm so sorry -

Belinda hauled out -

CUT TO:

45 EXT. JOHN & BELINDA'S HOUSE - NIGHT 45

BELINDA HAULED down the PATH by POLICE, MRS FLOOD following, vicious, loving it, LAKSHMI upset, in the DOOR of the HOUSE.

MRS FLOOD

You recognised your husband's doubt
because you've been expressing
doubt yourself. That's what it
does, Mrs Smith. It contaminates.
It breeds. It festers. And it's
my job to cut it out! My job, and
my very great pleasure.

Belinda shoved into the POLICE CAR, but only thinking of -

BELINDA

Mum! Don't tell Poppy I had doubt.
Don't make her ashamed of me. Look
after her! Tell her I love her - !

SLAM! DOORS closed on Belinda, Mrs Flood BANGS on the car.

MRS FLOOD

Take her away!

And the POLICE CARS scorch away.

CUT TO:

46 EXT. LONDON CITY STREET - NIGHT

46

Close to Ruby and Shirley's location in Sc.28. Now, both
POLICE CARS hurtle down the EMPTY STREET, zoom, gone.

Clearing to REVEAL: RUBY, SHIRLEY and WINNIE. Hiding behind
a wall. They look out, the coast is clear:

SHIRLEY

Over there.

They HURRY ACROSS the road, heading for a LOW WALL where they
can hide. Ruby gets there first. She can hear a POLICE CAR:

RUBY

Hurry up!

SHIRLEY

All right!

Shirley and Winnie reach Ruby, duck down just as more POLICE
CARS from Sc.41 race past.

It goes, sound fading away. They look out, Ruby relieved.

RUBY

We're not the best bunch of spies,
are we?

SHIRLEY

Oy. Ableist.

RUBY

Well come on! If we're found
outside after the curfew, we'll be
locked up for doubting the system.

SHIRLEY

Stop worrying, you, this is a
perfect vantage point. Look!

ABOVE THEM: the BONE-LEGS leading up the BONE PALACE.

SHIRLEY (CONT'D)

And I've got this!

And Shirley's unwrapping, from an OLD, DIRTY CLOTH...

An iPad.

RUBY

What does it do?

WINNIE

It's one of the relics. From the
Other World.

SHIRLEY

And it's got power!

She switches it on, it blinks into life. UNIT information,
scrolling with TEXT, but flickering, degraded. In awe:

WINNIE

Like magic.

RUBY

But it's not. Why does it feel so
familiar?

SHIRLEY

I know. Like I've seen it before.
But whatever it is, we think it can
help us with Conrad Clark.

JUMP CUT.

The iPad is now placed on a black-metal CAMERA-TRIPOD.
Holding the iPad so it's tilted towards the Bone Palace.

It shows an IMAGE of the Bone Palace, with a small INSERT of
Conrad, EXTRA MATERIAL Sc.10. Glitchy GRAPHICS of concentric
circles pulsing out, linking Conrad and the Palace.

SHIRLEY (CONT'D)

D'you see the way the picture links up? I think. That means. Conrad is broadcasting from up there. And if this thing can trace the signal... What if it can block it? What if we can cut him off?

WINNIE

Then he'd have to find us. The plan is, to make Conrad leave the Bone Palace, and once he's outside -

RUBY

(excited)

That's all I need! I swear. If I can just meet Conrad. If I can look him in the eye. Then I'll remember. It just feels like I'll remember, and if I can remember everything, I can remember the Doctor and the world that was.

SHIRLEY

Maybe we can bring it back!

RUBY

Oh my God, can you do it?

SHIRLEY

I don't know how this screen operates. But there's a famous old saying in my part of the world... Leave it to Shirley!

And she presses icons on the iPad SCREEN. The picture glitches, shashes, and the IMAGE slowly ZOOMS IN on the Bone Palace, above. And inside...

CUT TO:

47

INT. BONE PALACE CORRIDOR - NIGHT

47

A bone-white CORRIDOR, divided by a LINE halfway along, THE THRESHOLD; a line of wiring built into floor, walls, ceiling, with SCREENS built into the walls, GRAPHICS measuring POWER.

Two DRONEGUARDS with JOHN SMITH and BELINDA, plus two DRONEGUARDS waiting on the far side of the line. John Smith & Belinda so human, here - small, scared, out of their depth.

DRONEGUARD

You will step over the Threshold.

JOHN SMITH

I don't know what you mean.

BELINDA

What are these things? Are they
real, are they police, are they..?

Droneguards lift GUNS.

DRONEGUARD

The male will step over first.

JOHN SMITH

Okay, okay, what sort of guns are
they?! Okay! I'll just...

Scared, he steps over the Threshold. Nothing happens!
Relief. He holds out his hand to Belinda.

JOHN SMITH (CONT'D)

It's good, it's fine, come on.

BELINDA

I'm sorry I reported you.

JOHN SMITH

It was my fault. And I might have
doubts, but I never doubt you,
Belinda. Whatever this place is,
let's find out together.

And she steps over the Threshold. Takes his hand. Together,
united, no matter what. They WALK ON.

CUT TO:

48

INT. BONE PALACE - NIGHT

48

THE HUGE CLOCK approaching MIDNIGHT, the HOUR HAND almost on
12, the VINDICATOR-MINUTE HAND now going to 10, with a THUNK!

JOHN SMITH and BELINDA led in by DRONEGUARDS, to see THE RANI
at the centre of the room. MRS FLOOD to one side,
deliberately keeping back. The SEEKERS, muttering, intoning.
For humans like John Smith & Belinda, this is MIND-BLOWING.

JOHN SMITH

What the hell..?

And THE RANI is LOVING IT! She leads John Smith INTO THE
ROOM; a DRONEGUARD guards Belinda, so she stays further back.

THE RANI

Doctor! Oh yes, Doctor! Remember?
Oh come on, we go way back, open up
that memory, what about this?

(the huge symbol)

It's called the Seal of Rassilon,
Rassilon was the President Eternal
of the Time Lords, anything? No?
Nothing? And these things!

(the Seekers)

Clone-type-classiforms. Basic
seeker-function animals, no? Is
any of this making sense?

(goes closer)

Don't you ever wonder? Deep down
in both your hearts. Where your
Tardis is? T, A, R, D, I, S...?

JOHN SMITH

Who are you?

BELINDA

I want to ask. Please. I have a
child, at home, her name is Poppy,
and I promise, we will never
mention any of this if we can just
go home and look after her.

THE RANI

No you haven't.

BELINDA

What?

THE RANI

Got a child.

BELINDA

I beg your pardon?

THE RANI

You haven't got a child.

BELINDA

Don't you dare say that.

JOHN SMITH

...that girl said...

THE RANI

Yes, yes, yes, that's it, d'you
remember? What was her name?

JOHN SMITH

Ruby.

THE RANI

Oh he's getting there, that's it!
And May the 24th is on its way, 9
minutes! Close down! Lock all
externals!

THUNK! The VINDICATOR-MINUTE HAND clunks to NINE-MINUTES-TO.

And an ALARM sounds.

CUT TO:

49

EXT. LONDON CITY STREET - NIGHT

49

On the iPad: ALARM SOUNDS! RED GRAPHIC says 23:51.

WINNIE

What's it doing?

SHIRLEY

It's telling us the time, I don't
understand why it's so important.

RUBY looking up at the Bone Palace. Instinctively scared.

RUBY

What's going on up there..?

CUT TO:

50

INT. BONE PALACE - NIGHT

50

THE RANI

Music.

She WHIRRS her SONIC, and high above, a GLITTER-BALL
descends. LIGHTS LOWER, and THE RANI takes JOHN SMITH'S
hand, leads him into a dance. And he goes with it, his mind
rattling, thinking, wondering.

*
*

They waltz. Far away, that alarm still sounds.

THE RANI (CONT'D)

We danced, once upon a time. You
and I. At the Siege of Persephone,
with the city burning around us.
People said we were lovers, can you
remember? If that's true? Far
away in time and space. Were we?

And John Smith blinks. Memories.

FLEETING FLASHBACKS. A face. A woman. The Rani of old.

THE RANI (CONT'D)

Yes! I had a different face. And
so did you. A long time ago.

(and now genuine)

Because the tragedy is. We were
never enemies. Every villain you
ever fought wanted death, I only
wanted life. Remember..?

(whispers)

My name. Is the Rani.

JOHN SMITH

No.

He's shocked, steps back, MUSIC stops, LIGHTS back to normal.

THUNK! VINDICATOR-MINUTE HAND moves, 8 MINUTES TO MIDNIGHT.

THE RANI

You remember.

JOHN SMITH

No.

THE RANI

I am the Rani.

JOHN SMITH

No.

MRS FLOOD steps forward to join the Rani. And John Smith is
being assailed by thoughts now, thundering in his head.

MRS FLOOD

And I am the Rani.

THE RANI

We bi-generated.

RANI & MRS FLOOD

We are both the Rani.

BELINDA

What the hell are you saying, the
two of you?! This just sounds
like... one of Conrad's stories!

THE RANI

I love saying this bit. Your
husband is an alien. And so am I.

(MORE)

*

THE RANI (CONT'D)

We are the last Time Lord, and the
last Time Lady, from the planet
Gallifrey in the constellation of
Kasterborous.

*
*
*

JOHN SMITH

No, no, no...

THE RANI

But *this* planet. Is a lie. All of
this world is a wish.

JOHN SMITH

What are you TALKING ABOUT??!?

And his rage is VAST. He sinks to his knees.

THE RANI

Oh. Darling. Darling. I know
this is hard. Come with me.

She goes to him, kind, gentle, tender, kisses his cheek,
takes him by the hand, leads him to stand.

BELINDA

Leave him alone!

THE RANI

But he made so much of this happen.
He stirred the Gods, Belinda. He
woke the most ancient of powers.
(to John Smith)
Come and see!

THUNK! The VINDICATOR-MINUTE HAND goes to SEVEN-MINUTES-TO.

CUT TO:

51

INT. CORRIDOR & CONRAD'S ROOM - NIGHT

51

JOHN SMITH bewildered, hurried by THE RANI down the CORRIDOR.

THE RANI

I can't let you in, I don't trust
you for a single second, but look.

She WHIRRS her SONIC, and the DOOR becomes TRANSPARENT, with
a RIPPLE of FORCEFIELD ENERGY across it...

Inside the ROOM, CONRAD faces them, VICTORIOUS, holding the
BABY. He knew they were coming, all pre-arranged.

JOHN SMITH

Conrad..?

CONRAD

Doctor.

JOHN SMITH

Why does everyone call me that?

CONRAD

Last time we met. You told me I was nothing. So what d'you think of me now?

THE RANI

It's the child, Doctor. The baby. You woke the Pantheon and the most powerful God of all was born. Desidirium, the God of Wishes.

CONRAD

And he's mine. All the world below. Is the world I have wished.

THE RANI

We needed one more thing. Come on!

They turn to go but Conrad FALTERS, almost remorseful -

CONRAD

I did listen to you.

- but the Rani hurries John Smith away -

CUT TO:

52

INT. BONE PALACE - NIGHT

52

THUNK! The VINDICATOR-MINUTE HAND clinks to SIX-MINUTES-TO.

MRS FLOOD with BELINDA & DRONEGUARDS as THE RANI comes striding in, leading JOHN SMITH, who's still in disbelief.

THE RANI

No God of Wishes could have infinite power. Or we'd be drowning in a universe of breast milk. So I needed to boost his powers, which led to -

Taking John Smith to the CLOCK and the VINDICATOR.

THE RANI (CONT'D)

The Vindicator. Hidden in plain sight, do you remember?

JOHN SMITH

No!

THE RANI

Gotta say. Great bit of tech.
It criss-crossed the universe.
Creating a web of power to bring
you back here. Look at that!

On a HOLOGRAM: THE EARTH, with five curving, bristling LINES.

THE RANI (CONT'D)

Voystet-bladen Energy to the power
of 5, roughly the equivalent of...

JOHN SMITH

A billion supernovas.

THE RANI

There!

MRS FLOOD

He's remembering!

THE RANI

So the Vindicator. Created a web
of titanic power. Ready for me to
use. Power great enough to amplify
the wishes of a God. Allowing
Conrad to create an entire world.

THUNK! VINDICATOR-MINUTE HAND moves, 5 MINUTES TO MIDNIGHT.

JOHN SMITH

But you can't wish a whole world
into existence.

THE RANI

Exactly! It's full of mistakes,
and it cannot sustain itself.
Because you have doubts, don't you?

JOHN SMITH

Doubts are not allowed.

BELINDA

(furious)

All right, yes, we have doubts! So
what if we do?! Everyone has
doubts, okay?

THE RANI

Oh, she's got it, she's very good.
Because the truth is...

MRS FLOOD

The doubts are not the problem.
The doubts are the whole point.

THE RANI

Doubt is such a beautiful thing.
If you question, hard enough, then
doubt can crack open the world.

And the WHOLE ROOM SHUDDERS, cracks, groans.

THE RANI (CONT'D)

On cue! Hold tight! It gets
rough. Even inside the Threshold.

JOHN SMITH

What's happening..?

THE RANI

That's why I needed you, trapped
inside the Wish. Because this
isn't just exposition. I need to
tell you everything, Doctor, so
your doubt becomes all-consuming.
If ordinary doubt cracks open the
world, then a Time Lord's doubt
rips open the structure of reality
itself. Come and see! Quickly!
Out we go! So much fun!

And she pulls him by the hand, childish glee.

THUNK! VINDICATOR-MINUTE HAND moves, FOUR-MINUTES-TO.

CUT TO:

53 OMITTED 53

54 EXT. LONDON CITY STREET - NIGHT 54

SHIRLEY and WINNIE no longer looking at the iPad, staring up
at the BONE PALACE.

SHIRLEY

It shook. The whole palace shook.

RUBY

Never mind that. Look at the city!

RUBY facing the other way, so Shirley and Winnie TURN.

Their faces: HORROR.

CUT TO:

55 OMITTED 55

56 EXT. BALCONY, BONE PALACE - NIGHT 56

THE RANI
Farewell to London!

THE RANI's triumphant, on her balcony, with poor, terrified JOHN SMITH. Whipped by the WIND. And below them:

LONDON is beginning to FOLD IN ON ITSELF.

It's like the streets in Inception, but less mathematical, more doomed. Buildings don't collapse, they stay intact, but they SINK. Into the GROUND, which is becoming INSUBSTANTIAL. Everything falls like the slip; like a mug through a table.

And below the ground; a boiling, awful DIMENSIONAL VOID.

But there are still SCREAMS, ALARMS, TERROR from the city.

BONE BEASTS falling into the depths too, HOWLING.

JOHN SMITH
That's not real. It can't be.
That is not! Real!

THE RANI
Don't worry, the Palace exists as a
fixed point, it's safe.

JOHN SMITH
But. You wished the world into
existence. And then you kill it?!
Why are you doing this?!

THE RANI
Because. Once reality is broken,
on a scale as vast as this...
(close, a whisper)
I can see. Underneath.

JOHN SMITH
...seeing what..?

THE RANI
Deep within the Underverse. He is
hidden. The One Who is Lost.

JOHN SMITH
Who..?

THE RANI
Ohhh, there she blows!

CUT TO:

57 EXT. UNIT TOWER - NIGHT 57

The mighty UNIT TOWER slides down into OBLIVION BELOW.

CUT TO:

57A EXT. LONDON CITY STREET - NIGHT 57A

RUBY with SHIRLEY and WINNIE - and they're all looking round
and staring up in HORROR as -

SKYSCRAPERS PLUNGE DOWN around them! Sliding DOWN!

CUT TO:

58 EXT. JOHN & BELINDA'S STREET - NIGHT 58

MEL runs out into the street, hearing SCREAMS, sees -

It's happening here too, it's everywhere. The HOUSES OF
SUBURBIA sliding into an INSUBSTANTIAL GROUND, tumbling down.

The devastation coming closer and closer to Mel...

CUT TO:

59 INT. JOHN & BELINDA'S KITCHEN - NIGHT 59

LAKSHMI crying, holding little POPPY.

Around her, the KITCHEN FALLS. ALL the CUPBOARDS AND
COUNTERS AND UNITS fall off the wall and sink through the
ground - half-vanishing, insubstantial, but half-present, so
loads of MUGS and CUPS shatter at floor level, a huge SMASH!

But Lakshmi holds on to Poppy. Fierce! Protecting her.

CUT TO:

60 INT. BONE PALACE - NIGHT 60

THUNK! The VINDICATOR-MINUTE HAND goes to TWO-MINUTES-TO.

CUT TO:

61 EXT. BALCONY, BONE PALACE - NIGHT 61

JOHN SMITH quiet, desperate, to THE RANI, standing supreme.

JOHN SMITH

Tell me. Who you're looking for.

And the Rani smiles. Her finest moment.

THE RANI

Omega.

CUT TO SC.10, Conrad to CAMERA.

CONRAD

And the secret was Omega. The first Time Lord. The creator of the Time Lords. The greatest and most terrifying Time Lord of all.

CUT BACK TO Sc.61. John Smith is ASTONISHED.

But John Smith...

...is no more.

THE DOCTOR

I... remember!

THE DOCTOR holds his head, and...

FLASHBACK. One MILLION MEMORIES. The Doctor, the Doctor, the Doctor, the Doctor, the Doctor, oh *the Doctor* -

THE DOCTOR (CONT'D)

The Doctor. Is me. How could I forget...?! And the Rani -

- he turns, in time to see the RANI closing the DOOR on him, GONE! With a CHUNK, as the LOCKS on the door SLAM HOME.

He hammers on the door, wild!

THE DOCTOR (CONT'D)

You can't do this! I remember, all right?! I'm the Doctor! Rani!! I'm the Doctor! *I am the Doctor!!*

(MORE)

THE DOCTOR (CONT'D)
(stops, realises)
Oh my God, Belinda.

CUT TO:

62 INT. BONE PALACE - NIGHT

62

THE RANI striding back in, ALARMS blaring like crazy now.

THE RANI
Get rid of the wife. Take her
across the Threshold.

DRONEGUARDS take hold of BELINDA - she's furious -

BELINDA
What are you doing? Where's John?
I said, where's John, where is he?!

THE RANI
There is no John. You married a
ghost.

Belinda HAULED OUT, the Rani clicks her fingers. To the air: *

THE RANI (CONT'D)
It was nice of you to join us,
Doctor. But I remember you, too.

CUT TO:

63 EXT. BALCONY, BONE PALACE - NIGHT

63

THE DOCTOR wild, desperate, hearing the Rani's VOICE.

THE RANI V.O.
And I know you'll try everything to
stop me, so I can't take that risk.
I really don't like to end a life,
but... I can't allow you to exist.

CUT TO:

64 INT. BONE PALACE - NIGHT

64

THUNK! The VINDICATOR-MINUTE HAND goes to ONE-MINUTE-TO...

THE RANI holds up her SONIC and WHIRRS.

CUT TO:

65 EXT. BALCONY, BONE PALACE - NIGHT 65

BOOM! BOOM! BOOM!

All those BOLTS on the BALCONY are EXPLOSIVES.

THE DOCTOR ducks, flinches, as they EXPLODE!

And the blow-outs DETACH the entire balcony-section from the BONE PALACE. The whole section - wall, locked door, balcony and the Doctor - SEPARATES FORWARD and FALLS! HURTLING DOWN!

THE DOCTOR
Raniiiiiii - !

CUT TO:

66 OMITTED 66

67 INT. BONE PALACE CORRIDOR - NIGHT 67

THE DRONEGUARDS haul BELINDA along, up to the THRESHOLD -

BELINDA
I want to see my *daughter* - !

And they STOP before the line, PUSH HER over the Threshold.

But she's still on her feet, turns back to look at the Droneguards, puzzled, wondering what's happening...

...and Belinda Chandra VANISHES INTO THIN AIR.

CUT TO:

67A EXT. LONDON CITY STREET - NIGHT 67A

SHIRLEY & WINNIE huddled, helpless, RUBY looking up -

A SKYSCRAPER is DESCENDING right on TOP OF THEM -

Ruby SCREAMS - !

CUT TO:

68 EXT. SEPARATED BALCONY - NIGHT 68

The BALCONY-SECTION is HURTLING DOWN! THE DOCTOR holding onto the RAILING like he's trapped on the world's worst rollercoaster. Yelling, knowing the Rani can hear him -

THE DOCTOR
But you've got it wrong! It's not
about me! It's not about Omega,
it's *bigger* than that - !

CUT TO:

69 INT. BONE PALACE - NIGHT 69

THE RANI stands with MRS FLOOD, so calm, so cold.

THE RANI
Happy May the 24th.

And the Rani and Mrs Flood raise GLASSES, clink CHAMPAGNE.

CUT TO:

70 EXT. SEPARATED BALCONY - NIGHT 70

THE BALCONY-SECTION falling, THE DOCTOR yelling up!

THE DOCTOR
But don't you understand? I have a
daughter! Poppy is *real*! Don't
you know *what that means?!?*

BELOW, the Earth has fallen away, leaving only RUBBLE
suspended in SPACE. The RUINS from the end of Ep.2.1, the
tumbling top-half of the Statue of Liberty and bricks from
the Pyramids, dotted with little black cabs and yellow taxis.

The Doctor yells his rage, falling into the end of the world.

CUT TO:

71 INT. BONE PALACE - NIGHT 71

And... THUNK!

The VINDICATOR CLOCK hits MIDNIGHT.

May Day.

END OF EPISODE.