

DOCTOR WHO 11-2

Episode 11

'The God Complex'

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Shooting Script
14th February 2011

1 INT. THE HOTEL - CORRIDOR

1

It looks like a perfectly ordinary hotel corridor. Doors on either side. We follow the back of a WOMAN (LUCY HAYWARD) as she plods along the corridor. She wears a police uniform. She stops outside a random door. Opens it, peers into the bedroom.

*

CUT TO:

1A INT. THE HOTEL - BALLOON ROOM

1A

It's exactly what you'd expect a hotel room to look like. A bed, a chair, table and phone. Except that it's absolutely packed with party BALLOONS. All different shapes and sizes and colours. The WOMAN regards the room, impassive. Balloons. Yeah, whatever. She closes the door.

*

CUT TO:

1B INT. THE HOTEL - CORRIDOR

1B

She plods along. Chooses another random door. Opens it.

CUT TO:

1C INT. THE HOTEL - PHOTOGRAPHER ROOM

1C

A Victorian PHOTOGRAPHER. The hand-held flash, the tripod, the concertina lens, the cloak. BAMF! She just had a her picture taken. The WOMAN looks unimpressed. She closes the door.

CUT TO:

1D INT. THE HOTEL - CORRIDOR

1D

She plods along. Then stops. This door looms large in her eye. Malevolent but enticing, drawing the WOMAN like a siren song.

CUT TO:

2 INT. THE HOTEL - GORILLA ROOM

2

Again, a typical room. But this one is empty. Then from the en-suite bathroom comes the sound of a toilet flushing. The door opens. The WOMAN's eyes widen with horror as, stepping out of the bathroom is a brutal looking GORILLA. He's wearing a burglar's stripy jersey and cloth cap, with a newspaper under his arm. The woman gasps and the Gorilla's head snaps up. It charges at the woman, beating its chest and roaring with fury.

The woman screams and tumbles back towards the door, the Gorilla bearing down on her like a juggernaut.

CUT TO:

3 INT. THE HOTEL - CORRIDOR

3

THE WOMAN slams the door shut. She falls against the opposite wall and slides to the floor.

And then from deep in the belly of the hotel comes a bellowing roar that makes her sob. There's no escape. And she knows it.

She roots through her pockets, pulls out a notebook and stub of pencil. She starts to scribble something down.

But then something happens. She carries on writing, but her expression changes from fear and exhaustion... to elation. Joy. She even starts to laugh!

Her message finished, she stands, folds up the paper and pops it behind one of the tasteful pastel prints on the wall.

A shadow hits the wall at the end of the corridor. The woman primps her tangle of hair.

We change POV to what we will later know as THE CREATURE. Through its eyes we look at the woman, small and vulnerable at the end of the corridor. Now we're thundering towards her. The woman tips her head back and screams with joy as its immense shadow engulfs her. And with her scream, we crash into...

TITLES.4 INT. THE HOTEL - STAIRWELL/RECEPTION

4 *

Close on each of our heroes in turn. THE DOCTOR, AMY, RORY. Each of them has the same puzzled, wary expression.

AMY

"Let's go to Ravan-Skala," he says.
"The people are 600 feet tall. You have to talk to them in hot air balloons and the Tourist Information Centre is made from one of their hats," he says.

Whatever they're looking at, it's not what they expected.

AMY (cont'd)

Sorry but I don't see any huge hats.

We turn around. We're back in the hotel - on a stairwell leading to reception. We get a better look at it now. It's not gothic or grand, but suburban. Kitsch decor. The sort of place that has a carvery and a lounge where you sit in chairs of fake bamboo and drink cocktails made in The Manhattan Bar. A staircase leads to the rooms and floors above. The only thing we might think suspicious is that all the curtains are drawn.

*
*

And it's deserted. The only sound is a silky dribble of muzak.

(CONTINUED)

4 CONTINUED:

4

THE DOCTOR

(solemn)

Amy. Beaky. This could be the most exciting thing I HAVE EVER SEEN.

RORY

You're kidding.

AMY

How can you be excited about a rubbish hotel on a rubbish bit of Earth?

THE DOCTOR

BECAUSE, assembled Ponds, we are not ON Earth. This has just been made to look like Earth. The *craftsmanship* involved, can you *imagine*?!

AMY

What? Then where are we?

The Doctor is running around, like a child on Christmas morning not knowing which present to unwrap first.

*

THE DOCTOR

I've no idea. Something must have yanked us off course. LOOK AT THE DETAIL ON THAT CHEESE-PLANT.

RORY

But who'd mock-up an Earth hotel?

THE DOCTOR

Colonists, maybe. Recreating a bit of home. Like when ex-pats open English pubs in Majorca. No, whoever did this, I am shaking his-stroke-her hand-stroke-tentacle.

AMY

Wait a sec, I remember the last time we ended up somewhere by 'accident'. Doctor, tell me now: am I not really me, am I made of butter or something?

RORY

Have you seen these?

The walls of the stairwell are covered in framed portraits. Those cheesy pictures a hotel puts up of the staff that will be serving you during your stay. But some are human and some are alien. There's a Judoon, an Ood, a Sontaran, one of those cat people. And all of them - even the Judoon and Sontaran - grin cheerfully at the camera and sport a collar and clip-on tie.

*

(CONTINUED)

4 CONTINUED: (2)

4

RORY (cont'd)
Look at the labels underneath.
(reads)
Commander Halke; Defeat. Tim Heath;
Having his photo taken. Julie Collins;
Grandad. Lady Silver-Tear; Daleks.

AMY
(another group)
Paige Barnes; Other people's socks.
Tim Nelson; Balloons. Novice Prin;
Sabrewolves. Luke Gold; Plymouth.

And the bottom portrait in the final grouping is of the woman we saw in the pre-titles.

AMY (cont'd)
Lucy Hayward; That brutal Gorilla.
Doctor, what does it mean?

*

The Doctor studies the oddly macabre pictures. A flicker of unease. But he pushes it aside.

THE DOCTOR
Let's find out.

He rings the bell on the reception desk, and suddenly there is a flurry of movement. Three figures spring (or in Gibbis' case, stumble) out the shadows.

RITA, a young British Muslim, in hospital doctor's scrubs. She's smart and brave; trying to keep herself and her companions calm.

HOWIE. Young, shambolic. T-shirt and jeans and trainers. Pale. A mouth breather. Any similarity between him and fans of a certain Science Fiction TV show are purely coincidental.

GIBBIS. An alien. He looks like someone has taken Mole from Wind in the Willows and shaved him. Podgy, with milky greeny-white hairless skin, and pink eyes lurking amongst his pinched little features. He wears a shambolic suit over a cardigan.

Rita and Howie are brandishing makeshift weapons - a chair-leg and a lamp. Whereas Gibbis has surrendered already and has his hands in the air. Even though they're (sort of) armed and have the advantage of surprise, they're all clearly Freaking. Out.

THE DOCTOR (cont'd)
Blimey, that was quick.

RITA
Who are you?

HOWIE
Oh God, we're back in reception.

(CONTINUED)

GIBBIS

We surrender!

HOWIE

How can we be in reception again?

RORY

It's Ok, we're not - we're nice.

RITA

Howie, it's fine. We know this happens.

THE DOCTOR

A chair leg! She's threatening me with a chair leg!

HOWIE

We walked in the opposite *direction*.

GIBBIS

We will offer no resistance!

RITA

Howie? Remember our deal? You don't panic and I figure something out.

THE DOCTOR

I've never been threatened with a chair leg before! Hang on, I tell a lie...

RITA

Gibbis, seriously, STOP SURRENDERING.

AMY

(to Rory)
Did you just say "It's Ok, we're nice"?

RITA

Ok, I need everyone to SHUT UP NOW.

Rita moves forward, still brandishing the chair leg, close to the Doctor, then Amy, then Rory.

HOWIE

Rita, be careful, yeah?

She regards them, searching their faces for clues... then lowers her weapon.

RITA

Their pupils are dilated. They're as surprised as we are. Besides, if it's a trick it'll tell us something.

THE DOCTOR

Oh you're good. Oh she's good. Amy, with regret, you're fired.

AMY

What?

THE DOCTOR

I'm kidding.

He mouths to Rita "We'll talk", then strides to the doors. Over his shoulder:

(CONTINUED)

4 CONTINUED: (4)

4

THE DOCTOR (cont'd)
I'm the Doctor, this is Amy and Rory.
How's it going? Badly, I'm guessing.
(to Gibbis)
I take it from the pathological
compulsion to surrender that you're
from Tivoli.

**

GIBBIS
(proudly)
The most invaded planet in the galaxy.
Our anthem is called "Glory to Insert
Name Here".

THE DOCTOR
You with the face. Howie. You were
surprised to be back in reception. You
said you'd walked in the opposite
direction.

HOWIE
The walls move. Everything changes.

The Doctor is sonicking the doors. Over his shoulder:

THE DOCTOR
You. Clever one. What's he talking
about?

RITA
Corridors twist and stretch, rooms
vanish and pop up somewhere else. It's
like the hotel is alive.

HOWIE
And it's huge. But really huge. Like a
city.

RORY
Have you tried the front doors?

RITA
No, in 2 days it never occurred to us
to try the front doors. Thank God
you're here.

THE DOCTOR
They're not doors. They're walls.
Walls that look like doors. Door-
walls, if you like. Or Dwalls. Woors
even. Though you'd probably got it at
"they're not doors."

He turns to the curtains, regards them suspiciously.

THE DOCTOR (cont'd)
Which would mean the windows are...

(CONTINUED)

4 CONTINUED: (5)

4

He yanks open the curtains with a dramatic flourish, revealing ... just another wall-papered wall. There are no windows.

THE DOCTOR (cont'd)
Right, big day if you're a fan of walls.

RITA
It's not just that. Some of the rooms have... things in them.

THE DOCTOR
Things? Hello. What kind of things? Interesting things? I love things. Ask anyone.

Rita takes a breath. There's only one way to describe this:

RITA
Bad dreams.

THE DOCTOR
(beat)
Well that killed the mood. How did you get here?

RITA
I don't know. I'd just started my shift. I must have passed out, because suddenly I was here.

HOWIE
I was blogging. Next thing: this.

GIBBIS
I was at work. I'm in town planning. We're lining all the highways with trees, so Invading Forces can march in the shade.

THE DOCTOR
So what have we got? People being snatched from their lives and dropped into an endless shifting maze that looks like a 1980s hotel with bad dreams in the bedrooms. Well aside from anything else, that's just *rude*.

The Doctor marches off, the others fall into step behind him. But then he stops, and they almost clatter into him.

THE DOCTOR (cont'd)
But you know the bit I *really* don't like? Those pictures. I do not like the stories behind those pictures.

(CONTINUED)

4 CONTINUED: (6)

4

He turns again, sets off.

CUT TO:

5 INT. THE HOTEL - RECEPTION CORRIDOR

5

They march into a little corridor.

THE DOCTOR

So! We'll pop back to the TARDIS, I'll
do a planet-wide diagnostic sweep and
then we'll have a sing song.

THE DOCTOR stops dead.

AMY

Where's the TARDIS? You parked it
there, didn't you?

HOWIE

What's a TARDIS?

RORY

Our way out. And it's gone.

THE DOCTOR

Right. This is bad. At the moment I
don't know *how* bad, but certainly
we're 3 buses, a long walk and 8 quid
in a taxi from Good.

The Doctor pivots on his heel to face the others.

THE DOCTOR (cont'd)

Are there any more of you?

RITA, GIBBIS and HOWIE exchange glances. Do they tell him?

RITA

Joe. But he's tied up right now.

THE DOCTOR

Doing what?

RITA

No I mean he's tied up right now.

CUT TO:

6 INT. THE HOTEL - CORRIDOR OUTSIDE DINING ROOM

6

THE DOCTOR, RITA, AMY, RORY, HOWIE AND GIBBIS are stood
outside the dining room.

(CONTINUED)

6 CONTINUED:

6

RITA

He was fine. I mean, he was lost and scared like us but he was, you know, *himself*. Then suddenly he started freaking out. Talking about how we were all going to die here. My God, as if we weren't frightened *enough*... Anyway then it was like he switched *back*, and told us to tie him up.

THE DOCTOR

Hmmm. "Intermittent Possession". Very dangerous. Very unpredictable. Worth about 140 points in Scrabble though.

The Doctor reaches for the handle.

RITA

Doctor. He's not alone.

CUT TO:

7 INT. THE HOTEL - DINING ROOM

7

THE DOCTOR steps into the dining room, closing the door behind him. It's big enough to seat maybe 150 guests. But every single chair at every single table is taken... by ventriloquist dummies. And they're talking. The room is buzzing with their strangled chatter. But the moment the Doctor steps in, all the chatter stops. Like a stranger walking into a Wild West Saloon. They watch him with bulbous eyes and rictus grins.

*
*

And sat in the middle, a giant among wooden pygmies, is JOE.

He's in his 30s. He's smartly dressed (we might notice his dice cufflinks, and round his neck is a chain with a tiny gold horse shoe on it). He's tied to a chair with electric flex lashed around his wrists and over his torso, but while the others look confused and dishevelled, Joe looks calm and happy in his kingdom of dummies.

*
*

The Doctor picks his way through the tables of dummies towards Joe. All the little wooden heads turn to watch him pass.

THE DOCTOR

Hello. I'm the Doctor.

JOE

You're going to die here.

THE DOCTOR

Well, they certainly didn't mention that in the brochure.

The Doctor grabs a chair and plonks it down opposite Joe.

(CONTINUED)

7 CONTINUED:

7

THE DOCTOR (cont'd)

Is Joe there? Can I have a quick word?

*

JOE

Oh it's still me, "Doctor". But I've seen the light. I lived a blasphemous life but he has forgiven my inconstancy, and soon he shall feast.

*

THE DOCTOR

You've been here two days, what's "He" waiting for?

JOE

We weren't ready. We were still raw.

THE DOCTOR

But now you're what? Cooked?

JOE

If you like. And soon you will be too. Be patient. First, find your room.

THE DOCTOR

My room?

JOE

There's a room here for everyone, Doctor. Even you. And in it is the very worst thing in the galaxy. Find that and he'll find you.

THE DOCTOR

(beat)

You said you've 'seen the light' now.

JOE

Nothing matters anymore. Only him.

(nods to the dummies)

Like these things. I used to hate them! They make me laugh now. "Gottle o' Geer! Gottle o' Geer!"

(laughs)

You should go. He'll be here soon.

The Doctor eyes Joe for a moment, then stands.

THE DOCTOR

Well, much as I hate to stand in the way of true love...

*

*

*

He crosses to the side of the dining room and pulls out one of those trolley things they use to shift stacks of chairs. He brings it round behind Joe, scoops him up in his chair, and wheels him towards the door. And the dummies watch them go.

(CONTINUED)

7 CONTINUED: (2)

7

THE DOCTOR (cont'd)
... I think you should come with me.

*

CUT TO:

8 INT. THE HOTEL - RECEPTION CORRIDOR/ RECEPTION

8

THE DOCTOR paces. The others watch him. Seriously spooked. Sat away from them, still strapped into his makeshift wheelchair, is JOE. Watching the proceedings with a dark smile.

THE DOCTOR
Why you four? That's what I don't understand. Aside from all the other stuff I don't understand.

HOWIE
One word. My website.

RITA
(rolls her eyes)
Here we go...

HOWIE
Www.Who-ate-all-the-lies.

The others stare at him - seriously? HOWIE fidgets.

HOWIE (cont'd)
Y'know, as in 'who ate all the pies'. Look, all the cool Domain Names had gone, Ok? Anyway, it's got everything "they" don't want you to know about JFK, the moon landing, Roswell. And so "The Man" dumps me here: Hotel Guantanamo. Sorry guys, you're just civilians, caught in a secret war you will never understand.

THE DOCTOR
(beat)
So, like I said: why you four?

GIBBIS
Does it matter? I'm sure sooner or later someone will come along to rescue us. Or enslave us.

THE DOCTOR
Tell them how it works, Pond.

AMY
That's not how we roll. There'll be banter, there'll be running down corridors.

(MORE)

(CONTINUED)

8 CONTINUED:

8

AMY (cont'd)

He'll have an explanation that won't make sense, but just nod and we'll be home in time for Countryfile.

The Doctor is looking at AMY, a little stung by that.

RITA

(hushed)

Joe was saying 'he' will feast. Is there something here with us?

*

THE DOCTOR

Whatever is possessing him obviously wants to frighten us. But that doesn't mean it's real with, you know, a face and shoes and knees.

Laughter. It's coming from Joe. Everyone stares at him.

THE DOCTOR (cont'd)

(breezily)

Something to add, Joe?

JOE

Here comes a candle to light you to bed. Here comes a chopper to chop off your head. Chop. Chop. Chop. Chop.

HOWIE

(freaking out)

Can't we do something about him?!

The Doctor looks around. And there on the desk - almost like it was handed to him by the hotel - is a reel of thick gaffa tape. He tosses it to HOWIE, who crosses over to Joe. Joe's voice drops, for Howie's ears only.

JOE

You're next. Just so you know.

That makes Howie falter. No, he won't let Joe frighten him. He tears off a strip of tape and slaps it over Joe's mouth.

THE DOCTOR

First we find the TARDIS.

GIBBIS

And if we find the person in charge, we surrender to them, yes?

THE DOCTOR

'Surrender' is not in my vocabulary.

GIBBIS

Really? We've got 56 different words for it.

(CONTINUED)

8 CONTINUED: (2)

8

THE DOCTOR

Right. Quick thing before we go. If you feel drawn to a particular room: don't go in. And make sure you can be seen by someone else *at all times*. Gibbis, make yourself useful and wheel Joe. Come along Ponds and non-Ponds!

He strides off.. Amy, RITA, GIBBIS (pushing Joe), HOWIE and RORY trail after him.

CUT TO:

9 INT. THE HOTEL - CORRIDOR

9

THE DOCTOR, AMY, RORY, RITA, GIBBIS pushing JOE in his chair and HOWIE step into a corridor. It seems to yawn and stretch in front of them. It's nightmarish. Impossible. The walls are all bedecked with the same chintzy flock wallpaper. Heavy and oppressive.

*

FX: We pull back from them... whizzing along the endless corridor... a hundred yards... a thousand... a mile... two miles... ten miles...

*

FADE TO:

10 INT. THE HOTEL - CORRIDOR

10

They plod on. GIBBIS and JOE in the lead. THE DOCTOR, RITA, AMY, RORY and HOWIE spread out behind them.

GIBBIS

Personally I think you've got the right idea. Times like this I think of my old school motto. "Resistance is Exhausting."

They walk on. Next is Rory and Howie.

HOWIE

I've worked out where we are.
(glances around)
Norway.

RORY

Norway.

HOWIE

The US government has entire *cities* hidden in Norwegian mountains. See, Earth's on a collision course with this other planet? And right here is where they're gonna put the rich people when it all kicks off.

(CONTINUED)

RORY

Amazing.

HOWIE

It's all there on the internet.

RORY

No, it's amazing you've got a theory
even more insane than whatever's
actually happening.

They walk on. We are with THE DOCTOR now. Suddenly the door
nearest to him opens and out steps a man in a tracksuit.
Cropped hair. Whistle on a string. He stares at THE DOCTOR
with that mixture of anger and disdain that only a P.E.
TEACHER could pull off.

THE DOCTOR

Hello?

P.E.TEACHER

Have you forgotten your P.E. kit
again? Right. That's it. You're doing
it in your pants.

The Doctor pushes him back into the room and slams the door
shut. Shudders.

He turns to find HOWIE, standing in front of the next door
along. Transfixed. He reaches for the handle...

THE DOCTOR

Howie, don't!

Too late, he's opened the door. The Doctor dives between Howie
and the room, and they peer in.

CUT TO:

11 INT. THE HOTEL - GIRL'S ROOM

11

The room is full of GIRLS. All in their 20s. Pretty and
confident. Their chatter stops when HOWIE opens the door.

GIRL

Look, girls. It's H-H-H-Howie.

The girls shriek with laughter.

GIRL (cont'd)

What's 'loser' in K-K-K-Klingon?

More laughter from the girls.

CUT TO:

12 INT. THE HOTEL - CORRIDOR

12

HOWIE stumbles back.

HOWIE

Shut the d-d-ddoor! SHUT THE D-DOOR!

THE DOCTOR slams it shut. Howie is shaken to the core.

HOWIE (cont'd)

This is j-j-just some m-m-messed up
CIA thing, I'm t-t-telling you.

THE DOCTOR

(emphatic)

You're right, Howie. Keep telling
yourself that. It's a CIA thing,
nothing more.

Howie shambles off.

FADE TO:

13 INT. THE HOTEL - CORRIDOR

13

They plod on. A sense of time passing. Now THE DOCTOR and AMY
are in the lead, with HOWIE and RORY and GIBBIS behind them.
And bringing up the rear, RITA pushing JOE.

Rory stumbles over a loose shoelace. He stoops to do it up. *
Something catches his eye. Next to him is a door, but *
different to the others. Above it is an illuminated green box *
displaying the words 'FIRE EXIT'.

RORY

Uh, guys?

How could they have missed that? He reaches for the handle...

THE DOCTOR looks up. The ceiling has scrape marks running *
along it, where something big and sharp has dug into the *
plaster. *

At the same time, Amy has spotted something on the floor. It's *
Lucy's note, fallen from behind the picture. She picks it up. *

THE DOCTOR & AMY

Look. *

And suddenly there is that ferocious bellowing roar Lucy heard
in the pre-titles. It stops everyone dead in their tracks.

Joe's head snaps up. He wriggles and thrashes in his chair.

Then ahead of them, a shadow splashes over a wall. Something
is approaching from around a corner.

(CONTINUED)

13 CONTINUED:

13

AMY

Whatever that is, it's not real, yeah?

THE DOCTOR

No. No, I'm sure it isn't. But let's run away and hide anyway. In here!

The Doctor yanks open the nearest bedroom door, and herds in Amy and Gibbis.

THE DOCTOR (cont'd)

Rory, come on!

Rory is gesturing to the Fire Exit door.

RORY

This way! I've found a - !

But when he turns back, it's gone. Like it was never there.

Further along the corridor, Rita has opened the nearest bedroom door to her and is dragging Joe in, still straining against his bonds.

CUT TO:

14 INT. THE HOTEL - WEEPING ANGELS ROOM

14

THE DOCTOR and RORY fall into the room, stumbling against AMY, HOWIE and GIBBIS. They turn and freeze. And Amy screams. Because they're looking at THREE WEEPING ANGELS, hands over their eyes.

And then the lights start to flicker...

CUT TO:

15 INT. THE HOTEL - RITA'S ROOM

15

RITA is backing into the room, dragging JOE in his chair. She kicks the door shut and turns. The sight before her makes her knees buckle and she staggers against the wall.

A MAN, in his 50s, Indian, wearing a white doctor's coat over a smart suit. He looms over her, clutching a sheet of paper.

RITA'S FATHER

A 'B' in mathematics?! You are *lazy*!
Do you understand me, girl?! *Lazy*.

She slides to the floor, transfixed by the monster before her.

CUT TO:

16 INT. THE HOTEL - WEEPING ANGELS ROOM

16

THE WEEPING ANGELS have shifted positions in the flickering light - arms outstretched now, fangs bared.

THE DOCTOR, AMY, RORY, HOWIE and GIBBIS are flattened against the wall. The light is still flickering, but apart from the initial lunge, the Angels have stopped moving.

THE DOCTOR

Why haven't they got us...?

He turns, positions himself in front of Amy, breaking her eye-line with the Angels.

THE DOCTOR (cont'd)

Amy, they're not real. They'd have got us by now. Amy, focus on me. It's your bad dream, that's all.

RORY

I don't think they're even *for* us.

THE DOCTOR

What?

Gibbis is staring at the Angels, trembling, eyes and mouth wide with utter horror. Another bellow from outside.

THE DOCTOR (cont'd)

Come on!

The Doctor and the others drag him kicking and screaming into the room, hiding behind the Angels.

They can hear the creature approach. Huge and heavy. Another bellowing howl. They cringe back, away from the sound.

CUT TO:

17 INT. THE HOTEL - RITA'S ROOM

17

RITA is now curled on the floor, head covered, while the spectre of her FATHER still rages over her.

RITA'S FATHER

This is what I worked for?! So you could bring disgrace on this family?!

RITA

I'm sorry, daddy... so sorry...

JOE thrashes and yells, his voice muffled by the tape.

Close on the flex binding Joe's hands. FX: It glows for a second and then evaporates.

*

(CONTINUED)

17 CONTINUED:

17

Joe stops thrashing, goes rigid. His eyes crease into a smile.

CUT TO:

18 INT. THE HOTEL - WEEPING ANGELS ROOM

18

THE DOCTOR, AMY, RORY, HOWIE and GIBBIS are still crouched behind the ANGELS. But then the Doctor stands and, as if drawn on an invisible thread, starts walking towards the door.

AMY

(hisses)

Doctor, what are you *doing*?!

THE DOCTOR

I'm sorry. I have to see what it is. I
just have to see what it is.

He creeps towards the door and peeps through the spy hole.

Between the Doctor's feet, a sliver of light is visible under the door.

CUT TO:

We see the weird distorted fish-eye view of the corridor outside.

The tiniest tip of... something just edges into the view of the peep hole.

CUT TO:

Under the door, the sliver of light is broken as it moves past the door.

We don't see what it is, but the Doctor does. We see his eyes wide, watching the creature pass. A teardrop.

THE DOCTOR (cont'd)

Oh but you are beautiful.

Another roar from the creature. It makes the Doctor gasp.

THE DOCTOR (cont'd)

What did you say...?

*

*

The shadow breaking the slice of light under the door.. stops.

CUT TO:

19 INT. THE HOTEL - CORRIDOR

19

The POV of the creature swings quickly around to look at the door, directly at the peep hole.

CUT TO:

20 INT. THE HOTEL - WEEPING ANGELS ROOM

20

THE DOCTOR jerks back.

THE DOCTOR

Oh no.

CUT TO:

21 INT. THE HOTEL - CORRIDOR

21

JOE runs out into the corridor to meet his fate. He looks up the corridor and sees the CREATURE (we don't yet). His eyes widen, he gasps. He's seen the face of God and for a moment it makes his voice die in his throat.

JOE

I... I'M HERE! COME TO ME! I'M HERE!

CUT TO:

The POV of the creature swings round and finds Joe.

CUT TO:

22 INT. THE HOTEL - WEEPING ANGELS ROOM

22

The shape breaking the light under the door moves off.

THE DOCTOR

It's going for Joe.

He doesn't know what to do. He looks back at the others, still cowering behind the WEEPING ANGELS.

No, he can't do it... He yanks open the door.

CUT TO:

23 INT. THE HOTEL - CORRIDOR

23

THE DOCTOR bursts out of the room. But the corridor seems to yawn and stretch, suddenly there's maybe a hundred yards between him and the CREATURE and JOE. We just catch a glimpse of its immense dark back disappearing into the shadows at the end of the impossible corridor.

THE DOCTOR

Stop! Leave him!

FX: The Doctor starts to run. But the end of the corridor just pushes further and further away from him.

*

CUT TO:

24 INT. THE HOTEL - CORRIDOR 24

AMY bursts out of the hotel room, into the corridor. RORY, HOWIE and GIBBIS tumble out after her.

Ahead of them, RITA staggers out of her room, pale and shaken.

CUT TO:

25 INT. THE HOTEL - CORRIDOR 25

THE DOCTOR comes to an intersection and stumbles to a halt.
FX: Identical corridors stretch into the distance, their other ends invisible, miles away. *

Suddenly a scream tears through the hotel.

CUT TO:

26 INT. THE HOTEL - CORRIDOR/S 26

AMY and the others heard it too. They freeze. Ears straining.

CUT TO:

Another endless corridor. The ghost of Joe's scream gradually fades.

CUT TO:

27 INT. THE HOTEL - CORRIDOR 27

THE DOCTOR is frantic. Completely disorientated now. He stumbles forwards a couple of steps, then backwards. Lost.

THE DOCTOR

Joe! Joe!

Nothing. It's as if Joe has been devoured by the hotel. The Doctor is about to move off when something stops him... One of the many doors seems to loom large in his eye. Ominous but enticing. It's room number '11'.

He opens the door... But stops. No, he won't look inside. Instead he reaches around, plucks a Do Not Disturb sign from the other side, hangs it on the outside handle. He starts to ease the door shut... No, he *has* to see what it is. He swings the door open and peers inside. We don't see what the Doctor sees. But the sight before him clearly shakes him to the core. *

THE DOCTOR (cont'd)

Of course. Who else.

He closes the door quietly and walks quickly away. *

CUT TO:

28 INT. THE HOTEL - CORRIDOR

28

THE DOCTOR skids around a corner and freezes.

Ahead of him, JOE is kneeling on the floor in the middle of the corridor, his back to the Doctor now.

THE DOCTOR

Joe...? Joe, what happened?

Joe says nothing. The Doctor walks around, in front of Joe. His body is still intact, but his skin is pale, his eyes are open, and the ghost of a serene smile is still left on his lips. It's as if all the life has been drained out of him. The Doctor looks down at Joe's body in horror.

*

FADE TO:

29 INT. THE HOTEL - DINING ROOM

29

Later. The atmosphere is solemn and subdued. On the far side of the dining room, THE DOCTOR is examining JOE's body.

The others keep a respectful distance. RITA moves among them with a tray of tea while HOWIE and RORY barricade the doors.

THE DUMMIES have gathered on a couch on the far side of the room to watch the proceedings.

GIBBIS is sat on his own. He looks frightened. Bewildered.

AMY

If it's any consolation, I've met the Weeping Angels, so I know how... In fact I thought that room was for me.

GIBBIS

Joe was right. Whatever it is in here, it actually wants to kill us. Not oppress us, or enslave us. *Kill* us.

AMY scooches up next to Gibbis - you wanna know a secret?

AMY

Listen to me. The Doctor's been part of my life for so long now and he's never let me down. Even when I thought he had, when I was a kid and he left me, he came *back*, he... *saved* me. And now he'll save you. But don't tell him I said that. The smugness would be terrifying.

GIBBIS

(shudders at the thought)
What if he wants us to... fight it?

(CONTINUED)

AMY

Ok, Gibbis, look at it like this: you can hardly be enslaved or oppressed if you're dead, can you.

Gibbis thinks about that. Fair point. Amy starts to walk away.

GIBBIS

Of course if the Weeping Angels were for *me*, then your room is still out there somewhere.

He shrugs, with a smug and sickly smile - 'just saying'. Rita crosses in front of her. Amy watches as she approaches the Doctor and hands him a cup of tea. Rory appears by her side.

RORY

Every time the Doctor gets pally with someone I have this overwhelming urge to alert their next of kin.

He winces slightly, ready to be bashed. But Amy just smiles.

RORY (cont'd)

Last time I said something like that, you hit me with your shoe. And you literally had to sit down and un-lace it first.

AMY

(shrugs)

Ah, let 'em play Doctor and Nurses. What's my boy been up to?

RORY

Me and Howie are barricading the door. We had to move like *loads* of tables.

AMY

Oo, show me your muscles. Come on, show me your - oh you are.

We leave them and move across to The Doctor and Rita, looking down at Joe's body...

RITA

What exactly happened to him?

THE DOCTOR

He died.

RITA

You are a *medical* doctor, aren't you? You haven't just got a degree in *cheese-making* or something?

(CONTINUED)

THE DOCTOR

No. Well, yes. Both actually. I mean there is no cause. All his vital organs simply stopped. As if the simple spark of life, his loves and hates, his faith and fears, were just... taken and this is a cup of tea.

RITA

Of course. I'm British. It's how we cope with trauma. That and tutting.

THE DOCTOR

But how did you make it?

RITA

All hotels should have a well stocked kitchen. Even alien fake ones.

(off the Doctor's look)

I heard you talking when you arrived. Look, it's no more ridiculous than Howie's CIA theory, or my... or mine.

THE DOCTOR

Which is?

RITA

This is Jahannam.

THE DOCTOR

You're a Muslim.

RITA

Don't be frightened.

She gets a smile for that.

THE DOCTOR

You think this is Hell?

RITA

The whole 80s Hotel thing took me by surprise, though.

THE DOCTOR

Yeah, it *is* odd... It isn't a *real* hotel, so must be making itself *look* like a hotel. But it doesn't have any relevance to any of *us*, so maybe it's just got jammed on a old setting. And all those fears and phobias wandering about, most are completely unconnected to *us*, so why are *they* still here?

*
*
*
*
*
*
*
*

RITA

Maybe the cleaners are on strike.

(CONTINUED)

The Doctor looks at her, impressed. Now there's a thought.

THE DOCTOR

I like you. You're a right Clever
Clogs. But this isn't hell, Rita.

RITA

You don't understand, I say that
without fear. Jahannam will play its
tricks and there are times when I want
to run and scream.

*

In the back ground, Amy stuffs her hands in her pockets. She
frowns. Pulls out the note she found in the corridor earlier.

*

*

RITA (cont'd)

But I've tried to live a good life,
and that *knowledge* keeps me sane,
despite monsters and bonkers rooms
and... Gibbis is an alien, isn't he?

*

*

*

THE DOCTOR

Um. Yeah. Sorry.

RITA

Ok. I'm going to file that under
'Freak Out About Later'.

AMY (O.C.)

Doctor! Doctor, look at this!

The Doctor starts towards Amy.

RITA

Doctor. You can speak... alien, can't
you. The creature, what is it saying?

THE DOCTOR

Uh, It's a very old dialect, I can't
be certain...

Rita looks at him - stop avoiding the question.

THE DOCTOR (cont'd)

Outside the room, when we were hiding,
it said 'Death'. That's all. 'Death'.

Rita nods, wishing she hadn't asked.

Rory, Gibbis and Howie are already gathered around Amy and the
note. She hands it to the Doctor when he arrives.

*

*

AMY

I found it in a corridor, I forgot I
had it...

*

*

*

(CONTINUED)

THE DOCTOR

(reads)

"My name is Lucy Hayward and I'm the
last one left."

*

*

CUT TO:

30 INT. THE HOTEL - CORRIDOR

30

We're back with LUCY in the corridor. She struggles to write
her final goodbye. Tear streaked, frightened for her life.

LUCY (V.O.)

It took Luke first. It got him on the
first day, almost as soon as we
arrived.

CUT TO:

31 INT. THE HOTEL - DINING ROOM

31

*

THE DOCTOR

"Then Tim. Then Charlie and beautiful
Novice Prin. It's funny. You don't
know what's going to be in your room
until you see it. Then you realise it
could never have been anything else."

CUT TO:

32 INT. THE HOTEL - CORRIDOR

32

LUCY (V.O.)

I just saw mine. It was a Gorilla from
a book I'd read as a kid. My God that
thing used to terrify me. Why am I
writing this? I should be running. But
there's no point.

CUT TO:

33 INT. THE HOTEL - DINING ROOM

33

THE DOCTOR

"The gaps between my worship are
getting shorter, like contractions.
This is what happened to the
others..."

(frowns, confused)

"...and how lucky they were."

CUT TO:

34 INT. THE HOTEL - CORRIDOR

34

LUCY's expression has changed from fear and exhaustion... to
elation. Joy. She even starts to laugh!

(CONTINUED)

34 CONTINUED:

34

LUCY (V.O.)
It's all so clear now. I'm so happy.

CUT TO:

35 INT. THE HOTEL - DINING ROOM

35

THE DOCTOR
"Praise him."

CUT TO:

36 INT. THE HOTEL - CORRIDOR

36

LUCY (V.O.)
Praise him.

CUT TO:

37 INT. THE HOTEL - DINING ROOM

37

HOWIE
Praise him.

Everyone turns to face him.

THE DOCTOR
What did you say?

HOWIE
N-nothing.

He's holding his breath, like a child trying not to cry. But he can't hold it back and the next line comes out on a yell.

HOWIE (cont'd)
PRAISE HIM!

He gasps and clamps his hand over his mouth.

GIBBIS
This is what happened to Joe!

Panic. HOWIE stumbles away, crashing into tables and chairs. THE DOCTOR and the others all talk at once trying to reassure him, arms open, like he's an animal they have to capture.

HOWIE	THE DOCTOR
Oh God, it's g-gonna come for m-	Ok, Howie, listen to me.
m-me now, isn't it.	

RITA.	THE DOCTOR
Howie, sweetheart, it's Ok.	I will not leave you. You have my word on that.

(CONTINUED)

GIBBIS (cont'd)
He'll bring it to us! He'll
bring it right here!

THE DOCTOR
We just need to find a way to...
you have to stay *calm*.

HOWIE
You're gonna t-tie me up and
leave me, so that *thing* c-c-can
get me.

AMY
Howie, it's fine. The Doctor
will find a way to help you.

HOWIE
I don't w-w-wanna get eaten!

THE DOCTOR
Howie. HOWIE.

The Doctor pulls out the Sonic, presses a button and it emits
a deafening squeal that silences them all.

THE DOCTOR
Thank you. It's your own time your
wasting.

GIBBIS
Don't you see? He'll bring it *here*!

RITA
So what do you suggest?

GIBBIS
Look, whatever it is out there, it's
chosen Howard to be its next course.
Now, tragic though that is, this is no
time for sentiment. I'm saying, if it
were to... *find* him, maybe it will be
satisfied and leave us alone.

(starting to crumble)
Look. I just want to go home and be
conquered and oppressed. Is that so
much to ask?

RITA turns to the Doctor, her voice low.

RITA
It's fine. I'll stay with Howie. Take
the others and go.

THE DOCTOR
No. We stay together.

He goes nose to nose with GIBBIS. His voice low and lethal.

THE DOCTOR (cont'd)
You're one of the oldest civilisations
in the Galaxy and now I see why. Your
cowardice isn't quaint, it's sly.
Aggressive. It's how that gene of
gutlessness has survived while so many
others have perished. Well, not today.
No one else dies today. Right?

*

(CONTINUED)

GIBBIS

(hoarse)

Yes. I mean right.

THE DOCTOR

(claps him on the shoulder)

Brilliant!

(he turns on Howie)

Any second it's going to possess you again. When it does I'll ask you some questions. Please try to answer them.

Howie nods, scared, but determined to help. Everyone waits. He fidgets, not used to being the subject of such scrutiny.

HOWIE

I hope my m-m-mum's alright. She'll be w-worried.

And then he gasps, like he's been doused in freezing water. The others instinctively take a step back.

THE DOCTOR

Howie?

A grin spreads over Howie's face. Which The Doctor returns.

THE DOCTOR (cont'd)

Howie, you lucky fella! You're next!
We're all dead jealous, so tell us,
how do we get a piece of the action?
Why isn't he possessing us all?

*

*

HOWIE

(taps his head)

You've got all these blocks and
distractions. Just lose them, you
know? Clear the path.

*

*

*

AMY

And you *want* it to find you? Even
though you know what it's going to do?

HOWIE

Are you kidding? He's going to kill us
all! How cool is that?!

His eyes burn with delight. The Doctor turns to the others.

THE DOCTOR

It's as I thought: It feeds on fear.
Everything, the rooms, Lucy's note,
even the pictures in reception, has
been put here to frighten us. So we
have to resist it. Do whatever you
have to. Cross your fingers.

(MORE)

(CONTINUED)

37 CONTINUED: (3)

37

THE DOCTOR (cont'd)
Say a prayer. Think of a basket of
kittens. Do not give in to the fear.

AMY
Ok, but what are we going to do?

All is quiet, aside from the silky dribble of the muzak. It
hooks the Doctor's attention. He listens for a moment, his
mind turning over. A thought starts to form.

THE DOCTOR
We're going to catch ourselves a
monster.

CUT TO:

38 INT. THE HOTEL - CORRIDOR

38

One of the endless corridors. Quiet and deserted. Then HOWIE's
voice, echoing through the maze.

HOWIE (O.C.)
Praise him!

CUT TO:

39 INT. THE HOTEL - DINING ROOM

39

In the dining room, the chandelier shakes and tinkles gently.
Something is on the move.

CUT TO:

40 INT. THE HOTEL - CORRIDOR OUTSIDE BEAUTY SALON (1)

40

We creep towards the doors of a Beauty Salon. Howie's voice is
becoming clearer. This is where it's coming from.

HOWIE (O.C.)
Praise him!

CUT TO:

41 INT. THE HOTEL - BEAUTY SALON

41

Huge Hood hair dryers, like early sci-fi space helmets. Little
tables with period magazines, Woman's Realm, Smash Hits, Look
In! Dividing the room is a large glass partition. It has
cascade effect, with a sheet of water running down it, making
the low light shining through it ripple and glitter.

**
**
**

Howie's voice is loud and sharp here, but we don't see him.
Instead we find THE DOCTOR waiting in the darkness. The
shimmering light from the fish tank playing over his face.

(CONTINUED)

41 CONTINUED:

41

HOWIE (O.C.)
He has promised me a glorious death!

CUT TO:

42 INT. THE HOTEL - CORRIDOR OUTSIDE BEAUTY SALON (2) 42

RORY peeps out of a hotel room. Along the corridor to his right are the back doors of the Beauty Salon, from which Howie's voice drifts out. Rory waits.

CUT TO:

43 INT. THE HOTEL - CORRIDOR OUTSIDE BEAUTY SALON (1) 43

The CREATURE is moving along the corridor. The clump of its hooves on the floor, the clank of ancient armour. Its monstrous slab of shadow across the wall.

HOWIE (O.C.)
Give it to me now!

CUT TO:

44 INT. THE HOTEL - CLOWN ROOM 44

AMY and RITA waiting behind the door of one of the bedrooms. They're not alone. Sitting on the bed is a CLOWN. A cluster of balloons in his hand. He stares at them with ancient nasty eyes. They stare back. This nightmare doesn't belong to either of them, but it's pretty scary nonetheless.

RITA
How's it going?

AMY
Don't talk to the clown.

They turn and look down at the slice of light under the door.

HOWIE (O.C.)
I want him to know my devotion!

Again it's broken as the CREATURE passes outside. Amy and Rita daren't even breathe. Their entire bodies clenched with fear.

CUT TO:

45 SCENE OMITTED 4546 INT. THE HOTEL - BEAUTY SALON 46

The doors to the beauty salon crash open.

We still don't get a proper look at the CREATURE, but we might catch glimpses of it in the many mirrors.

(CONTINUED)

46 CONTINUED:

46

Its bulbous hunched back. The mottled metal of it's breastplate and helmet. The lethal horns that scrape the ceiling.

CUT TO:

47 INT. THE HOTEL - CORRIDOR OUTSIDE BEAUTY SALON (1)

47

AMY and RITA dart from the room to the doors of the Salon, yank the doors shut and slide a broom through the handles.

AMY
RORY, HE'S IN!

CUT TO:

48 INT. THE HOTEL - CORRIDOR OUTSIDE BEAUTY SALON (2)

48

That's his cue. RORY scuttles out of his room, mop in hand and slides it through the handles of the Beauty Salon door.

CUT TO:

49 INT. THE HOTEL - BEAUTY SALON

49

The room is plunged back into darkness, aside from the rippled light through the wall of water.

**
**

HOWIE (O.C.)
Let his name be the last word I hear!

The CREATURE lumbers towards the voice, scattering the chairs and dryers. The voice gets louder as the creature gets nearer.

HOWIE (O.C.) (cont'd)
Let his breath on my skin be the last
thing I know!

The voice is coming from a chair, its back to the creature. The creature reaches out and wrenches the chair around...

... it's empty. Empty, aside from a small tannoy speaker. Clearly just wrenched from the wall and plonked on the chair. And drifting from it is Howie's voice.

HOWIE (O.C.) (cont'd)
I was lost in shadows but he found me!

CUT TO:

50 INT. THE HOTEL - RECEPTION

50

Close Up on HOWIE's face. Blissful, lost in rapture.

HOWIE
His love was a beacon that led me from
darkness to light!

(CONTINUED)

50 CONTINUED:

50

We pull back. He's sat in reception, tied to a chair. He's rhapsodising like a street preacher. No shame, just fervour. GIBBIS is standing nearby.

HOWIE (cont'd)

And now I am blinded by his majesty!

We pan past Howie, where we find... the Sonic Screwdriver! It's wired up like a microphone (like in Christmas Carol) to the little sound system behind reception that relays the muzak around the hotel. But now it's broadcasting Howie's worship.

CUT TO:

51 INT. THE HOTEL - BEAUTY SALON

51

THE DOCTOR (O.C.)

That's quite enough of that.

The CREATURE turns. It's THE DOCTOR! A wire snakes across the floor from the little speaker. The Doctor bends down, grabs it and yanks it out of the wall.

CUT TO:

52 INT. THE HOTEL - RECEPTION

52

HOWIE

Humbled by his glory - !

There is a crackle of feedback as the connection is severed. HOWIE twists around, sees the lashed together sound system.

HOWIE (cont'd)

What's going on?

CUT TO:

53 INT. THE HOTEL - BEAUTY SALON

53

The CREATURE takes a step forward... and stops. It's not THE DOCTOR, just his reflection in one of the mirrors.

THE DOCTOR

Nothing personal.

The creature turns. There's THE DOCTOR again...! But no, it's just another reflection in another mirror.

THE DOCTOR (cont'd)

I just think we should take things slowly. Get to know each other.

The creature can't locate the source of the voice.

(CONTINUED)

53 CONTINUED:

53

We find the Doctor in the doorway of the little back room. A mirror positioned in front of him, lined up with another, so all either of them can see is a reflection of the other.

The creature holds its ground. The light from the wall of water dancing over its torso. Its chest rising and falling with a sound like low thunder, making its chains and armour rattle. Its head almost completely hidden in shadows. We might just see the outline. Immense. Horned. With a long snout.

**
**

THE DOCTOR (cont'd)
You take people's most primal fears
and pop it in a room here. A tailor-
made hell, just for them. Why?

When the creature speaks, its voice is like rocks grinding.
The Doctor grimaces, concentrating.

*

THE DOCTOR (cont'd)
Gimme a sec, your language is so old
it's hard for me to translate it...
Did you say 'they' take? Who's they?

*
*
*

The creature speaks.

THE DOCTOR (cont'd)
The what? ARGH! What is that word? The
'guard'? ... No... 'The warden'?
(stunned)
This is a *prison*?

*

CUT TO:

54 INT. THE HOTEL - RECEPTION

54

HOWIE is thrashing and struggling in the chair, demented.

HOWIE
You lied to me! You said you was tying
me up in case I slipped from my
Master's control!

GIBBIS is flattened against the wall, behind Howie.

GIBBIS
Now, calm down, Howie. This is for
your own good.

Howie's head snaps from side to side, trying to find Gibbis.

HOWIE
At least stand where I can see you!

GIBBIS
They told me not to talk to you.

(CONTINUED)

54 CONTINUED:

54

There was a catch in Gibbis' voice. He's scared. Something Howie can use. He stops thrashing. A twitch of a sly smile.

HOWIE

Don't mean you can't listen.

CUT TO:

55 INT. THE HOTEL - BEAUTY SALON

55

THE DOCTOR

So what are we? Cell mates? Lunch?

The CREATURE speaks. THE DOCTOR translates.

THE DOCTOR (cont'd)

Tributes? You mean like *sacrifices*?
But why all the rooms?

The creature speaks.

THE DOCTOR (cont'd)

We... are not... ripe. This is what
Joe said. That we weren't ready.

*
*

The CREATURE speaks. THE DOCTOR translates.

*

THE DOCTOR (cont'd)

You *make*... us ready. You... What is
that word? '*Replace*'? Replace what?
The fear?

*
*
*
*

CUT TO:

56 INT. THE HOTEL - RECEPTION

56

HOWIE

You were right, you know. Let my
Master have me, chances are he'll
leave you all alone.

GIBBIS

(a mutter)

Yes, well, we saw how *that* idea got
shot down in flames...

HOWIE

It's not like pushing me out of a
plane to lighten the load. I'm *asking*
you for this. *Begging* you.

(hushed)

You're a survivor. That Doctor guy
said so himself. Why? Coz you *think*
like a survivor. I respect that.

GIBBIS is clearly tempted... But no. He shakes his head.

(CONTINUED)

GIBBIS
You're possessed. You'd say anything.

HOWIE
And possessed guys can be quite strong.

GIBBIS
What do you mean?

HOWIE
Who's to say I didn't overpower you?
(wiggles)
You didn't tie this very tightly...

Gibbis hurries quickly to secure HOWIE's bonds. Howie's head snaps around, so he's right up close to Gibbis.

HOWIE (cont'd)
I bet there's some nice juicy Armada on its way to your planet right now. And you're missing it.

Gibbis doesn't move. Eyes locked with Howie.

CUT TO:

57 INT. THE HOTEL - CORRIDOR OUTSIDE BEAUTY SALON (2) 57

RORY is holding the doors shut. His jaw drops. The Fire Exit door has returned! It's materialised out of nowhere, onto the wall next to him!

CUT TO:

58 INT. THE HOTEL - BEAUTY SALON 58 *

The creature staggers. As tired as the stars. It speaks. *

THE DOCTOR *

You... have lived... so long. Even...
your name... is lost.
(wow)
So you want this to *stop*?
(of course!)
When you said 'death' in the corridor,
you meant *your* death.

The Creature speaks.

THE DOCTOR (cont'd)
But you cannot... *make*... it end. You
are just... instinct.

The Doctor moves out of the shadows. He is on the other side of the wall of water, hands on the glass, making the water curl and run around his fingers. **

(CONTINUED)

THE DOCTOR (cont'd)
Then tell me how we fight you.

HOWIE (O.C.)
My master, my lord! I'm here!

The creature's head snaps around.

CUT TO:

59 INT. THE HOTEL - CORRIDOR OUTSIDE BEAUTY SALON (1) 59

AMY and RITA look at each other - did you hear that too?

RITA
That's Howie.

AMY
He's at the other door.

CUT TO:

60 INT. THE HOTEL - CORRIDOR OUTSIDE BEAUTY SALON (2) 60

Close on RORY, on the floor. Knocked unconscious. We pan up past the wall where the Fire Exit was (now vanished again) to find HOWIE, standing outside the doors of the salon. Nervous and excited, like he's waiting for his date to appear.

HOWIE
Bring me death! Bring me glory!

CUT TO:

61 INT. THE HOTEL - BEAUTY SALON 61

Helpless, dragged by an age-old yearning, the CREATURE staggers towards the door. It even groans with frustration.

THE DOCTOR
No. No no no no!

THE DOCTOR starts to run too, on the other side of the wall of water. **

The Creature lashes out with a huge arm and smashes the glass. **

The sound is deafening. The Doctor thrown to the ground. **

CUT TO:

62 INT. THE HOTEL - CORRIDOR OUTSIDE BEAUTY SALON (2) 62

The sound of the glass wall shattering inside the salon makes HOWIE stumble back. **

Then the doors explode from the inside out.

(CONTINUED)

62 CONTINUED:

62

The POV of the CREATURE: pounding towards Howie like a juggernaut.

CUT TO:

63 INT. THE HOTEL - BEAUTY SALON

63

The doors at the other end open and AMY and RITA spill into the room.

THE DOCTOR scrambles to his feet and dives towards the doors, after the creature.

THE DOCTOR

STAY BACK.

CUT TO:

64 INT. THE HOTEL - CORRIDOR OUTSIDE BEAUTY SALON (2)

64

THE DOCTOR tumbles into the corridor. No creature, no Howie.

He stoops down next to RORY, just starting to come round.

THE DOCTOR

Which way did they go?

RORY

Which way did who go? Someone hit me.
Was it Amy?

*
*

The Doctor stands and sprints off.

CUT TO:

65 INT. THE HOTEL - CORRIDOR

65

THE DOCTOR hurtles down a corridor.

CUT TO:

66 INT. THE HOTEL - CORRIDOR OUTSIDE BEAUTY SALON (2)

66

Back outside the Beauty Salon, RITA is checking RORY.

RITA

Are you dizzy? Can you focus on me?

AMY

Oh he's fine, he does this. We should
look for the Doctor, which way did...

AMY trails off. One of the doors has caught her eye (number 7). It draws her hand to the handle... she opens the door and peers in...

*
*

(CONTINUED)

66 CONTINUED:

66

We don't see what Amy sees... we just hear her breath catch in her throat, see the blink of her eyes as the pupils dilate...

The door is slammed shut, breaking the spell. Rita steps between Amy and the door, her hand on the handle.

RITA

You shouldn't have done that. What did you see?

AMY

Nothing. I don't know. It was weird.

Rita sighs - dammit, Amy's contaminated now.

RITA

Come on.

CUT TO:

67 INT. THE HOTEL - CORRIDOR

67

THE DOCTOR sprints around a corner and stops dead.

Ahead of him is HOWIE. He has his back to the Doctor. He's on the floor, sitting against the wall, like he's collapsed.

The Doctor edges forward. But he knows what he'll find. Like Joe, Howie's skin is pale. His eyes open. The beatific smile. *

Behind the Doctor, AMY, RITA and RORY skid into the corridor from around the corner.

The Doctor looks back at them. Shakes his head.

Ahead of the Doctor, at the other end of the corridor, GIBBIS appears. He fidgets, feeble and ashamed.

GIBBIS

He got free. He overpowered me.

The Doctor glares at Gibbis. Cold. Furious. Then he stands, and starts to walk away. Gibbis calls after him.

GIBBIS (cont'd)

It might leave us alone now! Now we might be safe!

The Doctor says nothing. Just keeps walking.

FADE TO BLACK.

68 INT. THE HOTEL - RECEPTION

68

THE DOCTOR is stood in front of the gallery of the Creature's victims, all grinning cheesily in their blazers and blouses and clip-on ties. But now Joe and Howie's pictures have been added. RORY approaches, opens his mouth to speak -

THE DOCTOR

Rory, have you found your room yet?

RORY

No. Is that good or bad?

THE DOCTOR

Maybe you're not scared of anything.

RORY

Well, after all that time I spent with you, what was left to be scared of?

THE DOCTOR

You said that in past tense.

RORY

No I didn't. Listen, I keep seeing a door. It's different to the others. It's marked Fire Exit. It pops up out of nowhere.

THE DOCTOR

Have you opened it?

RORY

It doesn't hang around long enough. I asked the others, but no one else has seen it. I wondered if you had.

THE DOCTOR

(eyes Rory, curious)

No. Just you.

Rory turns to go. Stops.

RORY

Howie had been in speech therapy. He'd just overcome this really bad stammer. What an achievement, can you imagine? I'd forgotten that not all victories are about saving the universe.

He shrugs. The Doctor watches him go. RITA approaches. The Doctor grins a little maniacally.

*
*

THE DOCTOR

Rita! Brilliant! How are you? Not panicking, are you?

*
*
*

(MORE)

(CONTINUED)

68 CONTINUED:

68

THE DOCTOR (cont'd)

Good good, because I am literally an
otter's toenail away from getting us
out of here.

*
*
*

RITA

Why?

*
*

THE DOCTOR

Excellent question! ... Why what?

*
*

RITA

Why is it up to you to save us? That's
quite a God complex you have there.

*
*
*

The Doctor sags, the bluster leaving him like air from a
balloon. He looks over at Rory and AMY.

*
*

THE DOCTOR

I brought them here. They'd say it was
their choice, but offer a child a
suitcase of sweets and they'll take
it. Offer someone all of time and
space and they'll take that too. Which
is why you shouldn't. Which is why
grown ups were invented.

RITA

All of time and space, eh?

THE DOCTOR

(turns back, grins)

Oh yeah. And once we get out of this,
I'll show you too.

RITA

I don't know what you're talking
about, but whatever it was, I have a
feeling you just did it again.

The Doctor stares at her. She's right. He laughs. Then
something catches his eye. On the ceiling, a security camera.

CUT TO:

The Doctor and Rita through the flat grey eye of a CCTV
camera, looking up at the lens. And the Doctor is grinning.

CUT TO:

THE DOCTOR

Right down to the smallest detail...

He scampers off. Rita looks back at the camera.

CUT TO:

(CONTINUED)

68 CONTINUED: (2)

68

Rita, through the camera again. It's silent, of course. She stares up at it - at us, essentially - and then her lips move. She just said 'Praise him'. Her eyes widen with horror.

CUT TO:

69 INT. THE HOTEL - SECURITY SUITE (CCTV: VARIOUS HOTEL ROOMS) 69

An office. A desk, mug of tea, debris of an imaginary security guard, and a bank of screens. CCTV feeds from all over the hotel. THE DOCTOR clatters into the room. Looks around. Grins.

THE DOCTOR

Oh you beauty.

He drops into the chair and his eyes dart over the screens.

THE DOCTOR (cont'd)

Come on, big fella, where are you?

We see the screens. Corridor after corridor, all deserted. RECEPTION, with AMY and RORY and GIBBIS. The DINING ROOM, with JOE's body still under the sheet and now, next to it, HOWIE's body. RITA walking quickly through. The KITCHENS and...

Hold on. What was Rita doing there? The Doctor goes back to the restaurant screen, but she's gone now...

Onto another screen, a CORRIDOR. There's Rita again. She's moving quickly. But the screens aren't arranged in a logical order, so when she disappears from one screen the Doctor has to scan about to find the screen she appears on next.

There she is. Moving along a corridor lined with doors. He leans in close to the screen so he can see the numbers on the bedrooms she's passing, snatches up a phone on the desk.

CUT TO:

70 INT. THE HOTEL - CORRIDOR

70

RITA stops. A phone is ringing from the other side of the door of the room she's passing. She looks up. There's another of those upturned half-orbs containing a camera.

CUT TO:

71 INT. THE HOTEL - SECURITY SUITE (CCTV: CORRIDOR)

71

She's looking directly into THE DOCTOR's eyes.

THE DOCTOR

Come on come on come on come on.

On screen, RITA seems to sag. She opens the door and disappears into the room.

(CONTINUED)

71 CONTINUED:

71

On the phone, someone picks up the other end.

RITA (O.C.)
Hello, Doctor.

THE DOCTOR
Rita. Where are you going?

Silence. Just the sound of her breathing. The Doctor looks up at the screen. The empty corridor. The open door.

THE DOCTOR (cont'd)
Can you take the phone into the corridor? Will it reach?

Rita reappears with the phone and slides down to the floor.

THE DOCTOR (cont'd)
You started to praise it, didn't you.

Rita nods.

The Doctor says nothing. He puts the mouthpiece of the phone against his chest, head bowed, and with his other arm he lashes out, wiping everything off the desk. He takes a breath.

THE DOCTOR (cont'd)
(into phone)
Come back. Please. We'll find a way to stop it, I swear to you.

RITA
(on phone)
No, I need to get as far away from you all as possible.

THE DOCTOR
You don't. The creature only wants whoever's praising it.

RITA
Then you'll put yourself in its way.

THE DOCTOR
I'm coming to get you. Block out the fear and stay focused on your belief.

*

*

RITA
The hotel will keep us apart. I could be 50 miles away by now. Doctor, I want you to do me one last favour.

*

CUT TO:

*

72 INT. THE HOTEL - CORRIDOR

72

RITA

I can feel the... the rapture
approaching like a wave. I don't want
you to witness this. I want you to
remember me the way I was.

*
*
*
*
*

That roaring bellow. It makes RITA jump. It's close.

CUT TO:

73 INT. THE HOTEL - SECURITY SUITE (CCTV: CORRIDORS)

73

One of the screens is relaying footage from an intersection of
corridors, the junction lost in darkness. But something big
and slow disturbs the shadows. The creature is on the move.

AMY, RORY and GIBBIS appear at the door of the security suite.

AMY

What's going on? Rita's disappeared.
(the screen)
What's she doing there?

THE DOCTOR

(into phone, pleading)
Rita. Please. Let me find you.

CUT TO:

74 INT. THE HOTEL - CORRIDOR

74

Another bellowing howl. It's getting nearer.

RITA

You stay where you are. Please, let me
be robbed of my faith in private.

CUT TO:

75 INT. THE HOTEL - SECURITY SUITE (CCTV: CORRIDOR/S)

75

RORY

Look.

He's pointing at another screen. The CREATURE's back is
visible, just exiting the screen as it lumbers along another
corridor en-route to Rita.

THE DOCTOR

Rita. Rita, please. Go into the room,
lock the door...

RITA

(on phone)
I told you, I'm not frightened.
(MORE)

(CONTINUED)

75 CONTINUED:

75

RITA (cont'd)

I'm blessed, Doctor. I'm at peace already.

(stands)

I'm going to hang up. And then I'm going to turn away from the camera.

THE DOCTOR

Rita -

RITA

Goodbye, Doctor. Thank you for trying.

On the screen, she hangs up. She stands, puts the phone back inside the room. She steps into the middle of the corridor, her back to the camera.

Another camera picks up the shadow of the creature as it continues its journey towards Rita. All in chilling silence.

As the creature moves from screen to screen, always out of vision - just a shadow or a door swinging shut - the Doctor 'sonics each screen off, obeying Rita's last request, one by one, until finally he - and the creature - reach Rita.

*

She turns back to the camera, a look of elation on her face, to welcome the Creature. The Doctor sonics her screen as the shadow of the monster falls upon her, and we...

*

*

CUT TO BLACK:

76 INT. THE HOTEL - RECEPTION

76

THE DOCTOR hurls a chair across reception. He upends a table, picks up another chair and smashes it on the ground. A desperate, helpless fury. The others watch, unnerved.

Finally he stops. He tries to calm his ragged breathing.

THE DOCTOR

Ok: It preys on people's fear and possesses them. But Rita *wasn't* afraid, she was brave and calm. Maybe it's something to do with the people. Some connection between the four of you that'll tell me how to fight it.

He places his hands on the reception desk. Head down.

GIBBIS

You keep saying that, but you never do! And while we wait, people keep dying! And we'll be next!

AMY

Look. He'll work it out, he always does. Just let him riff and move anything expensive out of his way.

(CONTINUED)

THE DOCTOR
(looks up)
Say that again.

AMY
Er, I just said it's fine. You'll work
it out. You always do.

The Doctor stares at AMY, all the colour drains from his face.

THE DOCTOR
Oh no. Oh no no no no no.

AMY
Doctor, what's wrong?

THE DOCTOR
It's not fear... it's faith. *That's*
the connection. You all have *faith*.

Amy, RORY and GIBBIS look at each other, uncertain.

AMY
Are you sure? I mean Rita was kinda
religious, but we're not.

THE DOCTOR
Not just *religious* faith, faith in
something. Howard believed in
conspiracies. That *external* forces
controlled the world.

CUT TO:

77 INT. THE HOTEL - DINING ROOM

77

Flashback - The DOCTOR and JOE in the dining room. The 'bullet
camera' zooms around Joe, picking out the bits of his clothing
the Doctor refers to.

THE DOCTOR (V.O.)
Joe had dice cufflinks, and a chain
with a horseshoe. He was a gambler,
gamblers believe in *luck*. An
intangible force that makes them win
or lose.

CUT TO:

78 INT. THE HOTEL - RECEPTION

78

THE DOCTOR
Gibbis has rejected *any* personal
autonomy and is just waiting for the
next batch of invaders to oppress him
and tell him what to do. Do you see?
(MORE)

(CONTINUED)

THE DOCTOR (cont'd)
They all believe there's something
guiding them, about to *save* them.
That's what it *replaces*. Every time
someone was confronted with their most
primal fear they fell back on their
most fundamental *Faith*.

He puts his hands to his face. Shocked. Ashamed.

THE DOCTOR (cont'd)
All this time I've been telling you to
dig deep, find the thing that keeps
you brave. I made you *expose* your
faith, *show* them what they needed.

RORY
But why us? Why are we here?

THE DOCTOR
It doesn't *want* you! That's why it
kept showing you a way out. You're not
superstitious or religious, so there's
no faith for you to fall back on.
(looks at Amy)
It wants her.

AMY
Me? Why?

THE DOCTOR
Your faith in me. That's what brought
us here.

Silence. Neither Amy or The Doctor know where to look.
Exposing the depth of their bond is oddly embarrassing, like
the reveal of an affair. Rory struggles through the silence,
for all their sakes.

*
*
*
*

RORY
But - but why do they *lose* their faith
before they die and start
worshipping... '*it*'?

*

THE DOCTOR
It needs to convert the faith into a
form '*it*' can consume. That's why at
the end of her note, Lucy said -

AMY
Praise him.

THE DOCTOR
Exactly.

But Amy has both her hands clamped over her mouth, like she
just accidentally swore on Blue Peter.

RORY
Oh no. Oh please, no.

Something heavy starts lumbering across the floor above them. They follow the sounds across the ceiling to the staircase.

Thick, grimy legs, knotted with muscle and ending in hooves clump down the stairs. And there, standing before them is an 8 foot tall MINOTAUR. Primal and grotesque, wearing a hotch potch of armour. A battered breastplate. Rusty tattered chain mail. But it looks old. The armour is ancient. Its fur is patchy. The skin is drawn back against the skull of its bull's head. It stands on the stairs and ROARS.

The Doctor, Amy, Rory and Gibbis are mesmerised by this impossible creature. Then they turn tail and run.

CUT TO:

79 INT. THE HOTEL - CORRIDOR

79

They hurtle around a corner and down a corridor.

The MINOTAUR thunders around the corner after them, but its bulk and momentum make it smash into the wall opposite.

AMY has stopped to look at the Minotaur. She smiles, falling in love. The conversion starting to work its dark magic.

RORY
Amy, what are you doing?!

AMY
He's *beautiful*...

GIBBIS
Leave her! Just leave her!

THE DOCTOR and RORY scramble back, and between them they scoop Amy up and race off down the corridor again.

The Minotaur gets to its feet and lumbers after them.

CUT TO:

80 INT. THE HOTEL - AMY'S ROOM

80

They dive into one of the hotel rooms (number 7) and shut the door. AMY gasps. Because sitting on the floor, looking out through the window into the night sky, is AMELIA. The little girl, waiting endlessly for the raggedy Doctor. Abandoned and forgotten. A sight that shocks even THE DOCTOR. Amy grabs her head and falls to her knees.

*

AMY
Doctor, it's happening! It's changing me, changing my thoughts!

(CONTINUED)

RORY tries to brace the door as outside the MINOTAUR hurls its body against it. GIBBIS quivers in a corner, while the Doctor crouches down in front of Amy, twists her head to face him.

THE DOCTOR

Amy, listen to me. I can't save you, I can't do anything to stop this.

AMY

... what?

THE DOCTOR

I stole your childhood and now I've led you by the hand to your death. But the worst thing is I *knew* this would happen. This is what *always* happens.

The door shakes as the Minotaur slams into it over and over until, with a deafening crash, it bursts open, slamming Rory against the wall.

*
*

Gibbis screams, clambers into the wardrobe and shuts the door. The Minotaur lumbers into the room. It looms over the Doctor and Amy, huge and savage, about to strike. But the Doctor holds Amy's head still, his eyes boring into hers.

*
*

THE DOCTOR (cont'd)

I took you with me because I was vain, because I wanted to be adored.

Amy is looking at the Doctor now, eyes locked. The grunting of the Minotaur, Gibbis' hysteria, they all fade until there is nothing in the world other than the Doctor's words.

THE DOCTOR (cont'd)

Look at you. Glorious Pond. The girl who waited for me.

And when we look back at Amy... it's AMELIA! The little girl! Staring up at the Doctor, eyes wide and frightened.

THE DOCTOR (cont'd)

But I'm not a hero, I really am just a mad man in a box. And it's time we saw each other as we really are.

He leans forward to kiss the top of her head. But now Little Amelia has gone again, and Amy has returned.

THE DOCTOR (cont'd)

Amy Williams, it's time to stop waiting.

The Minotaur lets loose another deafening bellow. But the Doctor and Amy don't even blink. Lost in each other.

But nothing happens.

(CONTINUED)

80 CONTINUED: (2)

80

Tentatively they look up. The Minotaur has gone.

CUT TO:

81 INT. THE HOTEL - CORRIDOR

81

THE DOCTOR creeps out of the bedroom. The MINOTAUR is stumbling away down the corridor, its back to the Doctor.

But as the Doctor approaches, the Minotaur's legs give way and it falls to the floor with a crash.

It lays there, its breath a wheezing rumble. The Doctor looks down at the dying Minotaur. There's no sense of victory, no triumph. It tries to tug off its helmet. The Doctor reaches down, helps him to drag it off.

THE DOCTOR

I severed the food supply. I gave you
the space to die.

There is a clanking sound, like generators shutting down. FX:
The entire hotel starts to flicker and fade...

*
*

CUT TO:

81A INT. THE GOD COMPLEX

81A

FX: ... revealing an immense black box, the size of an aircraft hanger. Like the holo-deck in Star Trek TNG, there's a grid on the floor, the walls and ceiling (hundreds of yards above).

*

FX: The hotel has all but gone now. The last thing to disappear is the door to Room 11. It lingers just a moment longer, until it too disappears. The Do Not Disturb sign flutters to the floor.

*
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*
*

A few yards away are AMY, RORY and GIBBIS, visible now the walls around them have dissolved. And way way over on the other side of the huge room... is the TARDIS.

Amy joins THE DOCTOR. They look down at the creature.

*

AMY

What is it, a Minotaur? Or an alien?
Or an alien-Minotaur? That's not a
question I thought I'd be asking this
morning.

The Doctor is striding towards a hatch. He sonics it open, to reveal a small screen. Images and symbols flash by.

*
*

THE DOCTOR

(reading the screen)

It's both. Yeah, here we go... distant
cousin of the Nimon.

*
*
*

(MORE)

(CONTINUED)

THE DOCTOR (cont'd)

They descend on planets and set themselves up as Gods to be worshipped. Which is fine until the inhabitants get all secular and advanced enough to build bonkers prisons.

FX: In the wall, a small porthole window. Rory crosses over, peers out into deep space.

*

RORY

Correction. Prisons in *space*.

AMY

Where are the guards?

*

THE DOCTOR

No need for any. It's all automated. It drifts through space, snatching people with belief systems and converts their faith into food for the creature.

*

AMY

It didn't want *just* me. You must believe in some God, some... *one*, or they'd have shown you the door too. So what do Time Lords pray to?

The Doctor looks at her. That's a huge question. The screens flicker and blink.

THE DOCTOR

According to the in-flight recorder, the programme developed glitches. It got stuck on the same setting, the fears from the people before us weren't tidied away.

*

AMY

But why bother? Why not just stick it out here and let is starve?

THE DOCTOR

Maybe he was a good god to them. Maybe this was his pension.

Gibbis trots over to the Doctor. A smug grin.

*

GIBBIS

You were right. I survived, while all the others died. I knew I would! I'm a survivor.

*

*

*

*

He says this with no shame, but sneering pride. The Doctor fixes him with a cold thunderous look. Gibbis scuttles off.

*

*

(CONTINUED)

The Creature is speaking. The Doctor and Amy hurry over.

AMY
What is it saying?

THE DOCTOR
(translating)
An ancient being... drenched in the
blood... of the innocent... drifting
through space... in an ever shifting
maze.... For such a creature...
death... would be a gift.
(to the Minotaur)
Then accept it. And sleep well.

The Creature speaks. Its final words.

THE DOCTOR (cont'd)
(translating)
I was not... talking... about myself.

That hits the Doctor like a slap.

FX: We pull away from them, the Doctor and the dying God.
Diminishing figures in the huge floor of the complex. And far
off, the familiar and comforting lights of the TARDIS.

*

FADE TO BLACK.

We hear the grind of ancient engines.

82 EXT. STREET - DAY

82

FX: The TARDIS materializes. THE DOCTOR, AMY and RORY step out
and stare at the scene before them.

*

A cottage. But not any old cottage. The dictionary definition
of a dream home. Ivy covers the red brick walls all the way up
to the thatched roof. There's even a gleaming vintage car in
the driveway. But Amy looks unimpressed.

AMY
Don't tell me. This isn't Earth, that
isn't a real house, and inside lives a
goblin who feeds on indecision.

The Doctor roots through his pockets.

THE DOCTOR
Nope. Real Earth, real house... and
real door keys!

AMY
You're not serious!

(CONTINUED)

RORY

The car too?! But that's my favourite car! How did you know that was my favourite car?

THE DOCTOR

You showed me a picture of it once and said "that's my favourite car."

AMY

Rory, can you give us two minutes?

RORY

She'll say we can't accept it because it's too extravagant and we'll always feel a crippling sense of obligation. It's a risk I'm willing to take.

The Doctor laughs. Rory walks to the front door, unlocks it and enters. Amy and the Doctor stand in silence for a moment.

AMY

So do you have, like, a whole drawer of winning lottery tickets?

THE DOCTOR

In the kitchen, the one with the receipts and take away menus.

AMY

(beat)

You're leaving, aren't you.

THE DOCTOR

You haven't seen the last of me. 'Bad Penny' is my middle name! Seriously, the looks I get when I fill in a form.

AMY

But why now?

THE DOCTOR

Because you still love it. Because you still love me. Because you're still breathing.

AMY

I think this is about the washing up.

The Doctor turns and strolls back to the TARDIS.

THE DOCTOR

No, you're right. There's still heaps of stuff out there to look at. Y'know there's a planet whose name literally translates as 'Volatile Circus'.

(CONTINUED)

He opens the TARDIS door. Amy looks longingly into the glow of the control room... then back to the house.

THE DOCTOR (cont'd)
Or maybe there's a bigger, scarier
adventure waiting for you in there.

But then she turns back, shaking her head.

AMY
Even so. It can't happen like this.
After everything we've been through,
you can't just drop me off at my house
and say goodbye like we shared a *cab*.

THE DOCTOR
What's the alternative? Me standing
over your *grave*? Over your broken
body? *Rory's* body? All those people in
that hotel, those innocent people,
sacrificed for that ancient creature.
It has to stop, Amy. It has to stop.

He's right. She nods, mute. They hug. Desperate and agonised.

AMY
If you bump into my daughter, tell her
to visit her old mum sometime.

THE DOCTOR
(nods)
And look after him.

AMY
Look after you.

He holds her at arm's length to look at her for the final
time... Then steps into the TARDIS and shuts the door. The
engines start to grind.

Amy is shaking, tears in her eyes.

Rory has emerged from the house, clutching 3 glasses of
champagne. He reaches Amy just as the TARDIS disappears (FX).

RORY
What happened? What's he doing?

AMY
He's saving us.

FX: We pull back away from them, up and over the town, high in
the air, looking down on a world without the Doctor.

CUT TO:

83 INT. TARDIS

83

THE DOCTOR at the controls. He hums and 'pom-pom's as he yanks levers, turns dials. A flurry of displacement activity that eventually dies. And now all is quiet, aside from the grind of the engines. The TARDIS has never seemed so big and empty.

The Doctor steadies himself against the desk as the loss of Amy crashes into him like a wave. A sob escapes him.

He looks so old. So sad. And so alone.

END TITLES.