

3 CONTINUED:

3

LASZLO

Just promise me you'll come on Sunday,
my mother will kill me if she doesn't
get to meet you.

TALLULAH

What if she doesn't like me?

LASZLO

Tallulah, she'll love you just as much
as I do.

TALLULAH

Aw, you say the sweetest things...

LASZLO

But it's true! Please, just promise me,
Sunday. You'll come?

TALLULAH

I promise. Cross my heart.

Laszlo unthreads a white rosebud from his lapel - hands
it to Tallulah.

LASZLO

Take this, sweetheart. Wear it on stage
and think of me.

MYRNA (OOV)

(shouts)

TALLULAH!

TALLULAH

(yells)

I'm COMING! Quit YELLING!

(normal again)

How do I look?

Tallulah straightens her costume.

LASZLO

Like an angel.

She smiles, another quick kiss, and she dashes out of the
door, leaving Laszlo on his own - he leans against the
wall, a smitten kitten, distant music playing.

Then through the half open door - a noise - a hard,
scuttling sound - a shadow flitting past [very 'Sixth
Sense'].

LASZLO (CONT'D)

Tallulah?

(CONTINUED)

3 CONTINUED: (2) 3

No answer. He heads to the door - peers out into the corridor, glancing back towards the stage, in the direction Tallulah left in. Distant music playing.

CUT TO:

4 INT. THEATRE CORRIDOR #1 - CONTINUOUS NIGHT A 4

The corridor empty now. For a second we see LASZLO from a peeking, covert POV, from the other end of the corridor - snuffly, grunty breathing. Something is watching him....

LASZLO

Hello?

A hard scuttle - a snort. Laszlo spins round.

LASZLO (CONT'D)

Who's there?

Cautious, he walks slowly down the corridor to the end - peers down the steps of a staircase -

Nothing. Must have imagined it - about to give up, Laszlo turns to walk back, when -

SQUEAL! From somewhere on the staircase (and these are real pig-shrieks, nasty sounding, visceral).

Laszlo jumps - what on earth...? Walks quickly, quietly back to the staircase -

CUT TO:

5 INT. THEATRE STAIRCASE - CONTINUOUS NIGHT A 5

- just in time to see a shadow on the wall - big, hunched, human-shaped - disappear as something whisks round the corner.

Quickly, quietly, LASZLO walks down the staggered flights of stairs, round corner after corner, getting faster, a shadow just disappearing ahead of him each time - and a scuffling, snuffling sound...

CUT TO:

6 OMITTED 6

7 INT. THEATRE BASEMENT - NIGHT A 7

LASZLO arrives in the doorway, looking into near darkness.

(CONTINUED)

7 CONTINUED:

7

LASZLO

Hello?

Nothing. He walks into the gloomy room - it's like a giant cellar. Cold, damp, water trickling through pipes - some knackered bits of old flattage mouldering away. A few ancient props stacked up - a dusty old stage chandelier [or similar] resting in a corner.

A manhole cover/grille in the floor. We see (but Laszlo doesn't) that the cover is ajar - it's been lifted and pushed aside.

Laszlo inches forward, and listens, eyes straining.

Nothing. Gives up, turns to go, when -

WHAM! The door slams shut. Near darkness. Laszlo freezes, terrified. And in the darkness...

A scuffling. A snuffling.

LASZLO (CONT'D)

Who's there?? *Who are you?*

A snort - a squeal/shriek - Laszlo fumbles desperately in

8 CONTINUED:

8

THE DOCTOR
I don't know, what about me?

MARTHA
Once I've gone. What happens to you?
D'you just... travel on?

THE DOCTOR
Same as ever. Wandering about.
Wherever the Time Winds take me. It's a
perfect life, Martha. No limits. No
ties. No responsibilities.

MARTHA
No one to keep you company.

THE DOCTOR
Nope!

MARTHA
And that's perfect?

THE DOCTOR
Yup.

Pause. The creak of the Tardis; all a bit melancholy.

Then, at the same time -

THE DOCTOR
You know, you could
always -

MARTHA
Of course, I don't have to -

THE DOCTOR
Sorry, go on -

MARTHA
I was just gonna say - since you've got
all the time in the world, then maybe we
could take a detour? Not an actual
trip, as such - just - y'know...

THE DOCTOR
The long way home?

MARTHA
That's it! The long way home.

THE DOCTOR
The scenic route.

MARTHA
The B roads.

(CONTINUED)

8 CONTINUED: (2) 8

Both laughing properly now -

THE DOCTOR

All right then, twist my arm. You can have one detour - just one, have you got that? One!

And he slams a lever down -

CUT TO:

9 EXT. VORTEX - NIGHT 5 9

FX: The TARDIS flying down the vortex....

CUT TO:

10 EXT. BASE OF STATUE OF LIBERTY - DAY 6 10

Tight on the TARDIS door as it opens - and out steps MARTHA, followed by THE DOCTOR.

MARTHA

Where are we?

THE DOCTOR

Ahh, smell that Atlantic breeze. Nice and cold, lovely! Martha, have you met my friend?

He indicates up -

FX: perspective up at the Statue of Liberty, looming overhead.

MARTHA

Is that..? Oh my God, that's the Statue of Liberty!

THE DOCTOR

Gateway to the New World. 'Give me your tired, your poor, your huddled masses yearning to breathe free.'

FX: Wide shot of the Statue of Liberty, the TARDIS nestling at the base.

Martha whoops! And moves round to see the full view...

MARTHA

That's so brilliant, I've always wanted to go to New York - I mean, the real New York, not the New New New New New one.

(CONTINUED)

10 CONTINUED:

10

FX: From a high perspective, a view across the water to 1930s Manhattan.

THE DOCTOR

There's the genuine article. So good, they named it twice. Mind you, it was New Amsterdam, originally. Harder to say twice, no wonder it didn't catch on...

(tries it)

Newamsterdam, newamsterdam...

Martha stares back out towards Manhattan -

MARTHA

Wonder what year it is. Cos look, the Empire State Building, it's not even finished yet.

FX: Soaring into the sky, still a skeleton of scaffold and girders at the top, magnificently alone in the skyline -

The wind sends a newspaper scudding in front of the TARDIS. Unseen by the Doctor, Martha grabs it. Over this -

THE DOCTOR

Work in progress, they've still got a couple of floors to go, and if I know my history, that would make the date somewhere, around....

MARTHA

November 1st, 1930.

The Doctor turns to her - she holds up the newspaper.

THE DOCTOR

You're getting good at this.

She grins - he takes the paper off her, reads, Martha staring out at the city. Quiet, in awe:

MARTHA

Nearly eighty years ago. It's funny, cos you see those old newsreels, all in black and white. Like it's so far away. But here we are. It's real. It's *now*.

(beat)

C'mon then, you!

(MORE)

(CONTINUED)

10 CONTINUED: (2)

10

MARTHA (CONT'D)

We need to get the ferry! Shopping,
iceskating in Central Park - Broadway -
where do you wanna go first?

He's frowning at the newspaper.

THE DOCTOR

I think our detour just got longer.

He holds up the newspaper so Martha can see the headline -
she reads -

MARTHA

'Hooverville Mystery Deepens.'

She looks at the Doctor.

MARTHA (CONT'D)

What's Hooverville?

CUT TO:

11 EXT. CENTRAL PARK - DAY 6

11

THE DOCTOR and MARTHA make their way through the park;
trees topped with skyscrapers in b/g.

THE DOCTOR

Herbert Hoover, 31st President of the
USA - came to power a year ago. Up till
then, New York was a boomtown, the
Roaring Twenties. And then...

MARTHA

The Wall Street Crash, yeah? When was
that, 1929?

THE DOCTOR

Yup. The whole economy wiped out
overnight. Thousands of people
unemployed. All of a sudden, the
huddled masses doubled in number, with
nowhere to go. So they ended up here.
In Central Park.

MARTHA

What, they actually live in the Park?
In the middle of the city?

Hard on the line.

CUT TO:

11A EXT. CENTRAL PARK HOOVERVILLE - DAY 6

11A

REVEAL: a shanty town, in the middle of the trees - cobbled together tents, canvas, cardboard, bits of crate - washing lines strung out between them.

THE DOCTOR & MARTHA walk through, cautious.

A few small fires, one MAN breaking up a broken chair for firewood - PEOPLE (mainly men) gathered in small groups, talking, smoking - they look at the Doctor and Martha suspiciously as they pass.

THE DOCTOR

Ordinary people - lost their jobs,
couldn't pay the rent - lost everything.
There are places like this all over
America, and no one's helping them. You
only come to Hooverville when there's
nowhere else to go.

Suddenly, in a small group just ahead of them, shouting -

MAN #1

You thieving low life!

Reeling from a punch, MAN #2 goes sprawling onto the track, clutches his head.

MAN #1 (CONT'D)

(to Man #2)

All morning I wait in the bread line,
for a single loaf -

MAN #2

(to MAN #1)

I ain't touched it -

MAN #1

You took it from right under my nose!

Man #2 scrambles back onto his feet.

MAN #2

I said I ain't touched it!

MAN #1 draws back his fist for another punch, but before he gets the chance -

SOLOMON

(shouts)

Hold it right there!

(CONTINUED)

11A CONTINUED:

11A

Striding down the dirt path comes SOLOMON (late 30s, black, authoritative).

The men scatter in front of him, and he wrenches the two fighting men apart, holds them either side of him.

SOLOMON (CONT'D)

You cut it out, the pair of you.

11A CONTINUED: (3)

11A

SOLOMON

Come to see the freak show?

MARTHA

That's not fair, we came to help -

SOLOMON

What, did you bring us money? Or food?
Or firewood?

MARTHA

No -

SOLOMON

Then what kind'a help did you bring?
Unless! Maybe you can tell me, Doctor.
You're a man of learning, you explain
this...

He points at the Empire State Building in the distance.

FX: Their POV, the Empire State Building rising into the
sky.

SOLOMON (CONT'D)

That there's gonna be the tallest
building in the world. How come they
can do that, but we got people starving
in the heart of Manhattan?

CUT TO:

12 EXT. EMPIRE STATE BUILDING. MAST - DAY 6

12

FX: A WORKMAN at the end of a girder, heroically and
impossibly high over New York, hangs onto a rope, guiding
it as it swings, CLANG! into place -

On the windswept, open, very top floor.

FOREMAN #1 (V.O.)

You're out of your mind.

CUT TO:

13 INT. EMPIRE STATE BUILDING OFFICE - DAY 6

13

FOREMAN #1, burly, exhausted, faces MR DIAGORAS, angry.

FOREMAN #1

I got five hundred men, working seven
days a week, they're flat out - and you
want us to go faster?

(CONTINUED)

13 CONTINUED:

13

The office is an on-site 'HQ' - part building site at one end, scaffolding/boards/girders visible outside - more 'finished' at the other end. Some decor in place, and lift doors in the far wall.

MR DIAGORAS

The new masters demand it.

FOREMAN #1

But we're on schedule, what's the problem? Another week, we'll be done.

MR DIAGORAS

The mast on this building needs extra work, completed by tonight.

FOREMAN #1

Tonight? No way! That's impossible.

MR DIAGORAS

That's an order.

FOREMAN #1

Yeah? Well one word from me, and every man on this site stops work. Go on! Tell your masters that!

MR DIAGORAS

If that's your attitude. I think you should tell them yourself.

He goes to the wall, presses the 'up' lift button. The noise of hydraulics, cables, the lift-indicator showing the lift's approach. The noise getting louder throughout. Sinister. Foreman less certain, now.

FOREMAN #1

Yeah, well don't think I'm scared of no man in a suit. These new bosses, what are their names?

MR DIAGORAS

I think you could say, they're from out of town.

FOREMAN #1

Italians?

MR DIAGORAS

Bit further than that.

13 CONTINUED: (2)

13

MR DIAGORAS
Beyond your imagination.

Diagoras's stare has unnerved the Foreman now.

FOREMAN #1
What's that supposed to mean? Who are they? Mr Diagoras, who are we working for?

The noise of hydraulics settles; the lift has arrived.

The Foreman turns to face it...

MR DIAGORAS
Behold. Your masters.

The lift doors open...

FX: a familiar, circular POV of the Foreman -

FOREMAN #1
What the *hell*..?

And out of the lift rolls -

BRONZE DALEK #1. Flanked by two PIG MEN.

BRONZE DALEK #1
I have been summoned, explain. Explain!
Explain!!

FOREMAN #1
It can talk, how does it talk - ?!
(of the Pig Men)
And what the hell are *they*??! You're kidding me, right?

MR DIAGORAS
I'm sorry, my Lord. But this man is refusing to complete the work.

BRONZE DALEK #1
Then we must replace him.

FOREMAN #1
Is anyone gonna tell me, what the hell is happening here?! -

BRONZE DALEK #1
Use him! Take him for the Final Experiment.

(CONTINUED)

13 CONTINUED: (3)

13

The two PIG MEN lurch and grunt forwards - grab hold of the Foreman -

FOREMAN #1

What's going on - you let go of me, let go of me, right now -

They pull him into the lift, FOREMAN yelling all the way -

FOREMAN #1 (CONT'D)

Get off me! Get off, you freaks, Mr Diagoras, tell them! Please -!

But the lift door closes on him, gone. The Bronze Dalek wheels to face Mr Diagoras.

BRONZE DALEK #1

The Empire State Building must be completed in time.

MR DIAGORAS

It will be, trust me. Labour is cheap, that man can be replaced.

BRONZE DALEK #1

The plan must not fail. We need the mast in place - and we need more bodies. Immediately!

14 OMITTED

14

15 INT. SOLOMON'S TENT - DAY 6

15

A cobbled together canvas tent. A palette covered by a blanket in the corner as a bed, SOLOMON sitting on it, THE DOCTOR and MARTHA perched on crates. Solomon is staring at the newspaper headline from Sc 4/10, 'Hooverville Mystery Deepens'.

THE DOCTOR

Men going missing. Is it true?

Solomon hands the paper back to them.

SOLOMON

It's true alright.

THE DOCTOR

But what does 'missing' mean? - people must come and go here all the time, it's not like anyone keeps a register -

(CONTINUED)

15 CONTINUED:

15

SOLOMON

Sure. But this is different.

MARTHA

In what way?

Solomon lowers his voice - intense.

SOLOMON

Someone takes them. In the night. We hear something, someone calls out for help - by the time we get there, they're gone. Like they've vanished into thin air.

THE DOCTOR

And you're sure someone's taken them?

SOLOMON

Doctor - when you've got next to nothing, you hold on to the little you got. A knife, a blanket. You take it with you. You don't leave bread uneaten, a fire still burning.

MARTHA

Have you been to the police?

SOLOMON

And said what? One more deadbeat goes missing, big deal.

THE DOCTOR

So the question is... who's taking them, and what for?

Suddenly, FRANK, 18, pushes his way into the tent, urgent -

FRANK

Solomon! Mr Diagoras is here.

Solomon leaps up, strides out.

CUT TO:

16 EXT. CENTRAL PARK HOOVERVILLE - DAY 6

16

MR DIAGORAS is standing on a crate, 2 BODYGUARDS, one either side of him. Mr Diagoras is addressing a group of 12 or so HOOVERVILLIAN MEN, grubby and desperate looking. SOLOMON, FRANK, THE DOCTOR and MARTHA thread their way through the crowd to the front.

(CONTINUED)

16 CONTINUED:

16

MR DIAGORAS

I need men. Volunteers. I've got a little work for you. And you sure look like you could use the money.

FRANK

What's the money?

MR DIAGORAS

A dollar a day.

SOLOMON

What's the work?

MR DIAGORAS

A little trip down the sewers.

No one moves, men mutter, stare at the ground.

MR DIAGORAS (CONT'D)

Got a tunnel collapsed, needs clearing and fixing. Any takers?

SOLOMON

A dollar a day is a slave wage. And men don't always come back up, do they?

A stir in the crowd at this, the Doctor alert. Mr Diagoras is unperturbed.

MR DIAGORAS

Accidents happen.

THE DOCTOR

What do you mean, what sort of accidents?

SOLOMON

Where are the bodies?

MR DIAGORAS

You don't need the work, that's fine, anyone else?

The Doctor raises a hand.

MR DIAGORAS (CONT'D)

Enough with the questions.

THE DOCTOR

No, I'm volunteering. I'll go.

Incredulous faces turn towards him. Martha raises her hand too.

(CONTINUED)

16 CONTINUED: (2)

16

MARTHA
(to the Doctor)
I'll kill you for this.

MR DIAGORAS
A lady volunteer - happy to get her
hands dirty while you men sit around -
anyone else?

Frank raises his hand, followed by Solomon, grim faced.

CUT TO:

17 INT. SEWER TUNNEL #1 - DAY 6

17

THE DOCTOR, SOLOMON, FRANK and MARTHA picking up rope,
torches etc, lit by light from the open drain above them.
MR DIAGORAS watching. He points down the tunnel, into
the darkness.

MR DIAGORAS
Turn left, go half a mile, just follow
the tunnel - the fall's right ahead of
you, can't miss it.

18 INT. SEWER TUNNEL #1 - DAY 6

18

A dark, damp stone/brick tunnel, the sound of water trickling down the walls etc. Four torch beams light up the tunnel, as THE DOCTOR, SOLOMON, MARTHA and FRANK walk slowly down the tunnel, peering around.

MARTHA

I've heard stuff about New York sewers - like, they're full of alligators that people used to flush down the toilet - that's not true, is it? What would they eat?

THE DOCTOR

They could live off the rats, plenty of them.

MARTHA

Okay...

She shines her torch upwards, to where a shaft of daylight filters down. Water drips down onto her upturned face - she flinches, scrubs at her face with her sleeve. Solomon laughs.

SOLOMON

It's just rain off the street. All the drains in Manhattan lead down here.

They reach a T-junction. The Doctor shines a torch left down TUNNEL #2, into darkness.

THE DOCTOR

Come on...

CUT TO:

18A INT. SEWER TUNNEL #2 - DAY 5

18A

THE DOCTOR and SOLOMON slowly making their way along the tunnel, followed by MARTHA and FRANK. Occasionally, they stop - shine their torches at the roof, the walls - looking for evidence of a fall.

MARTHA

(to Frank)

So what about you, Frank? Not from round these parts, are you?

FRANK

You can talk...I'm Tennessee, born and bred.

(CONTINUED)

18A CONTINUED: (2)

18A

MARTHA

Is it radioactive, or something?

Solomon and Frank exchange glances, puzzled. Martha crouches down beside the Doctor, wrinkling her nose.

MARTHA (CONT'D)

It's gone off, whatever it is -

The Doctor reaches out, lifts it up, green and dripping -

MARTHA (CONT'D)

- and, you've got to pick it up...

The Doctor's fascinated - holds it up so it stretches down, almost translucent - fibres, almost like a network of veins, or tendons, reach out from the centre.

THE DOCTOR

(to Martha)

Shine your torch through it -

(he peers at it)

Composite organic matter, radial nerve structure... Martha, medical opinion?

MARTHA

It's not human, I know that much.

THE DOCTOR

No. It's not.

He's intrigued, baffled.

THE DOCTOR (CONT'D)

Tell you something else.

He straightens up, shines a torch on the wall of the tunnel.

THE DOCTOR (CONT'D)

We must be half a mile in, I don't see any signs of a collapse, do you? So why did Mr Diagoras send us down here..?

MARTHA

Where are we now, what's up above?

THE DOCTOR

We're right underneath Manhattan.

He looks up, CAMERA pans up...

CUT TO:

19 OMITTED

20 CONTINUED:

20

WORKER #1

But sir... The men can't work out there at night, it's freezing - your hands go numb, and if you lose your grip, you fall...

MR DIAGORAS

You don't get it. If you won't work, I can replace you, like that.
(he snaps his fingers)
Now take those panels, and get going!

Reluctant, the workers gather the panels in the canvas.

WORKER #2

What sort of metal is that anyway..?

MR DIAGORAS

Don't ask questions. Just go.

He opens the door, and as the Workmen walk out -

MR DIAGORAS (CONT'D)

I don't care how cold it gets, how tired you are, you get out there and *finish the job!*

Mr Diagoras slamming the door shut behind them.

A moment of exhaustion - then there's the whoosh of lift doors opening, and he spins round - BRONZE DALEK #1 is in the lift.

BRONZE DALEK #1

The conductor must be complete for our plan to succeed.

MR DIAGORAS

Unemployment is such an incentive. It'll get done, don't worry.

BRONZE DALEK #1

Daleks have no concept of worry.

MR DIAGORAS

Yeah well. Lucky you.

Bronze Dalek #1 rolls forward to the window/open end of the office - looks out.

FX: the Dalek & Diagoras looking down over Manhattan, looking towards Central Park, darkening skies. Both strangely quiet, contemplative:

(CONTINUED)

20 CONTINUED: (2)

20

BRONZE DALEK #1

This day is ending. Humankind is weak,
you shelter from the dark. And yet, you
have built all this.

MR DIAGORAS

That's progress. Gotta move with the
times, or you get left behind.

BRONZE DALEK #1

My planet is gone. Destroyed in a great
war. Yet versions of this city stand
throughout history. The human race
always continues.

MR DIAGORAS

We've had wars. I've been a soldier
myself. And I swore then, I'd survive,
no matter what.

Bronze Dalek #1 swivels abruptly to face him - eye stalk
glowing blue. Mr Diagoras wary, but stands his ground.

BRONZE DALEK #1

You have rare ambition.

MR DIAGORAS

Oh, I want to run this city, whatever it
takes - by any means necessary.

BRONZE DALEK #1

You think like a Dalek.

MR DIAGORAS

I'll take that as a compliment.

We see Mr Diagoras from Bronze Dalek #1's circular POV -

CUT TO:

21 OMITTED

21

22 INT. TRANSGENIC LAB - DAY 6

22

CUT TO tight shot on the BLACK DALEK, BRONZE DALEKS #2
and #3 immediately behind him (no b/g visible).

BLACK DALEK

This Human is our best option. Bring
him to me.

CUT TO:

23 INT. EMPIRE STATE BUILDING OFFICE - DAY 6

26 CONTINUED:

26

Then the doors open, slowly, revealing MR DIAGORAS (BRONZE DALEK #1 beside him). He boggles, mouth open, looking all around him -

BRONZE DALEK #1
I bring you the Human.

Mr Diagoras steps out of the lift.

FX: We pull back to reveal an 'industrial' Dalek laboratory; a mix of Dalek 'design' and genuine 1930s equipment. Flasks bubble, flames leap, it's all very active.

Among it all, BRONZE DALEKS #2 and #3 stop, and turn to face Mr Diagoras, who's stunned. Though instantly fawning.

MR DIAGORAS
I take it... you're in charge?

BLACK DALEK
Correct. I am Dalek Sec. Leader of the Cult of Skaro.

MR DIAGORAS
Then my Lord Sec, I am honoured to meet you. Ever since you first made contact with me... transmitting your thoughts into the corners of my mind, tempting me with such images, such ideas, ohh sir, I've always dreamt that together...

BLACK DALEK
Cease talking.

MR DIAGORAS
I just wanna tell you how grateful -

BLACK DALEK
I said cease!
(turns to Pig Men)
Slaves! Secure the Human.

They grunt forwards, towards Diagoras, who panics -

MR DIAGORAS
But... you don't need to do that, I'm on your side. I'm working with you. I'm your colleague! I'm your partner! *I'm your friend!*

But the Black Dalek just stares, impassive.

(CONTINUED)

26 CONTINUED: (2) 26

And Diagoras is helpless as the Pig Men grab hold of him -

CUT TO:

27 INT. SEWER TUNNEL #2 - DAY 6 27

THE DOCTOR, MARTHA, SOLOMON and FRANK walking slowly, cautiously down the tunnel - they stop as they get to another T junction.

SOLOMON

We're way beyond half a mile. There's no collapse, nothing.

MARTHA

That Diagoras bloke, was he lying?

THE DOCTOR

Looks like it.

FRANK

So why'd he want people to come down here?

THE DOCTOR

Solomon, I think it's time you took these two back, I'll be much quicker on my own -

But before they can argue -

SQUEAL! They all start, spin round, as far off, out of the darkness, there's a vicious squeal and a guttural snort.

SOLOMON

What the hell was that?

Torch beams dart left and right, down TUNNELS #3 and #4, as they try and pick something out - a scuttling, scuffling? - everyone tense and listening, eyes straining in the dark -

FRANK

(calls)

Hello?

Everyone shushes him. He whispers, urgent -

FRANK (CONT'D)

What if it's one of the folk gone missing - you'd be scared half mad, down here on your own.

27 CONTINUED:

27

THE DOCTOR
You think they're still alive?

FRANK
Heck, we ain't seen no bodies down here,
maybe they just got lost -

All silent, listening...Again, a distant but distinct
SQUEAL! Echoing through the tunnels - everyone jumps,
nerves on edge.

SOLOMON
(whispers)
I never heard anyone make a sound like
that.

FRANK
Where's it's coming from? Sounds like
there's more than one of them -

THE DOCTOR
This way?

He shines his torch to the left -

SOLOMON
No, it was this way -

Solomon shines his torch to the right - they're tense,
listening - then Martha turns, slowly, full of
trepidation -shines her torch BEHIND them - back down
TUNNEL #2, the way they came.

MARTHA
(whispers)
Doctor...

THE DOCTOR
Yes?

The Doctor, Solomon and Frank turn to look -

Some way off, is a figure, squatting, facing them.
Shrouded in darkness, the weak torch beams pick out
details - dishevelled trousers, shirt -

The face picked out - too far off to see clearly, but
there's the gleam of a tiny eye - a tusk.

SOLOMON
(loud)
Who are you?

(CONTINUED)

27 CONTINUED: (2)

27

No response. From behind him -

FRANK

Are you lost?

No answer.

FRANK (CONT'D)

You understand me? I been thinking
about folk lost down here.

Frank's about to walk forward, but the Doctor stops him.

THE DOCTOR

All right, Frank, just stay back. Let
me have a look.

The Doctor advances, slowly, carefully.

THE DOCTOR (CONT'D)

He's got a point, though. My mate
Frank. I'd hate to be stuck down here,
all on my own. But we know the way out.

27 CONTINUED: (3)

27

MARTHA

(whispers)

Doctor. I think you'd better come back here.

Slowly appearing out of the darkness behind the first two Pig Men, another 3 PIG MEN appear, one by one -

MARTHA (CONT'D)

Doctor?

THE DOCTOR

Actually... good point.

He begins to walk back slowly, still facing the Pig Men.

But slowly, they begin to advance. Low grunts.

MARTHA

They're following you...

THE DOCTOR

Yeah, noticed that, thanks.

He's walking backwards, the Pig Men still advancing.

THE DOCTOR (CONT'D)

Right then... Martha. Solomon. Frank.

MARTHA

...what?

THE DOCTOR

I think, um... Basically... RUN!!!

As one, they turn and RUN, heading down TUNNEL #3 -

The Pig Men lurch forwards, fast, angry, squealing -

CUT TO:

27A INT. SEWER TUNNEL #3 - DAY 6

27A

THE DOCTOR, MARTHA, SOLOMON running, FRANK last in line -
the Doctor looks over his shoulder -

At the far end, PIG MEN, running, gaining on them -

MARTHA

(shouts to THE DOCTOR)

Where are we going?

They hit another T junction -

(CONTINUED)

27A CONTINUED:

27A

THE DOCTOR

This way! -

And he runs off to the right, down TUNNEL #5, followed by Martha, Solomon and Frank -

CUT TO:

28 INT. SEWER TUNNEL #5 - DAY 6

28

THE DOCTOR, MARTHA, SOLOMON, FRANK running - the Doctor's torch picks out a ladder on the wall of the tunnel -

THE DOCTOR

Come on - there's a ladder -

The Doctor legs it up the ladder, racing up, torch in his teeth, digging the sonic screwdriver out of his pocket -

Martha's climbing the ladder desperately, shining her torch up -

The Doctor frantically sonicking a grill - pushes it up, climbing up through the hole, leaning back in to grab Martha with both hands, hauling her out, SOLOMON pushing her out above him -

Frank's last on the ladder - squeals of Pigs approaching -

CUT TO:

28A INT. THEATRE BASEMENT - DAY 6

28A

SOLOMON just out, whipping round and reaching back down through the grill hole, THE DOCTOR doing the same -

CUT TO:

28B INT. SEWER TUNNEL #5 DAY 6 - DAY

28B

FRANK

Solomon!

FRANK's on the ladder - reaching up to THE DOCTOR and SOLOMON, leaning in to grab him -

THE DOCTOR

Come on, Frank!

Frank just about to take their hands -

When with a yell, he's surrounded by PIG MEN, and disappears backwards into the darkness.

(CONTINUED)

28B CONTINUED:

28B

THE DOCTOR (CONT'D)

NO!

SOLOMON

(to the Doctor)

Get back!

Solomon pulls the Doctor back out of the hole -

CUT TO:

29 INT. THEATRE BASEMENT - DAY 6

29

SOLOMON slams the grille down, holding it down with all his strength, THE DOCTOR furious -

THE DOCTOR

What are you doing?

SOLOMON

We can't go after him.

THE DOCTOR

I've got to go back down! We can't just leave him -

SOLOMON

(anguish)

I'm not losing anyone else! Doctor, those were creatures from Hell! From Hell itself! And if we go after him, they'll take us all!

(quiet, shaken)

There's nothing we can do. I'm sorry.

Suddenly - creak! The door to the basement opens -

TALLULAH stands in the doorway, strong, defiant, points a revolver at them.

TALLULAH

Alright then, put 'em up! Hands in the air! And no funny business.

The Doctor, Solomon, MARTHA look at each other, bemused - slowly raise their hands.

TALLULAH (CONT'D)

Now tell me, you shmucks. What have you done with Laszlo?

(CONTINUED)

29 CONTINUED:

29

MARTHA
Who's Laszlo?

JUMP CUT TO:

30 INT. THEATRE DRESSING ROOM - DAY 6

30

THE DOCTOR, MARTHA and SOLOMON listening intently to TALLULAH, who's still holding the revolver casually, like she's forgotten about it.

TALLULAH
Laszlo is my boyfriend. Was my boyfriend. Until he disappeared, two weeks ago. No letter, no goodbye, no nothing. And I'm not stupid, I know some men are just pigs. But not Laszlo. I mean, what kind of guy asks you to meet his mom before he vamooses?

She's gesticulating with the revolver in her hand.

THE DOCTOR
It might help if you put that down...

TALLULAH
Huh? Oh, sure -

She chucks it casually onto the floor, the others wincing/flinching -

TALLULAH (CONT'D)
Oh, c'mon, it's not real, it's just a prop - it was that or a spear.

MARTHA
What do you think happened to Laszlo?

TALLULAH
I wish I knew. One minute he's there, the next - zip - vanished.

THE DOCTOR
Listen - what's your name?

TALLULAH
Tallulah. Three 'l's and an aitch.

THE DOCTOR
Tallulah - we can try and find Laszlo - but he's not the only one. There are people disappearing every night -

(CONTINUED)

30 CONTINUED:

30

SOLOMON

And there are creatures. Such
creatures...

TALLULAH

Whaddya mean, creatures?

THE DOCTOR

Never mind that, just trust me.
Everyone's in danger. I need to find
out exactly what this is -

He digs into his pocket, pulls out the green stretchy
glob he found in the tunnel -

31 CONTINUED:

31

SOLOMON

I'm not a fool, Doctor.

THE DOCTOR

No. Sorry.

SOLOMON

When I saw those Pig things down there,
I thought I'd walked into another world.
You took it in your stride.

THE DOCTOR

They've walked into your world, Solomon.
They shouldn't be here, in New York, in
1930.
But if I can do one thing... then I can
walk them right back out again.

SOLOMON

(quieter)

I was scared, Doctor. I let them take
Frank. Cos I was so scared.

Pause. Then Solomon takes a deep breath, gathers
himself.

SOLOMON (CONT'D)

I got to get back to Hooverville. With
those creatures on the loose, we need to
protect ourselves. Cos no one else is
gonna help us.

THE DOCTOR

Good luck.

SOLOMON

I hope you find what you're looking for.
For all our sakes.

CUT TO:

32 INT. THEATRE DRESSING ROOM - DAY 6

32

TALLULAH and MARTHA - Tallulah looking in the mirror,
putting on make-up/costume, getting ready for the show,
like a good old trouper.

TALLULAH

...oh, but Laszlo, he'd wait for me
after the show, walk me home - like I
was a lady - he'd leave a flower for me
on my dressing table. Every day, just a
single rosebud.

(CONTINUED)

32 CONTINUED:

32

MARTHA

But haven't you reported him missing?

TALLULAH

Sure, but he's just a stage hand, who cares? The management certainly don't.

MARTHA

Can't you kick up a fuss or something?

TALLULAH

Okay, so then they fire me!

MARTHA

But they'd listen to you, you're one of the stars!

TALLULAH

Oh honey, I got one song, in a back street revue, and that's only cos Heidi Chicane broke her ankle, I can't afford to cause trouble! If I don't make this month's rent, then before you know it, I'm in Hooverville.

I ' m i n H

34 EXT. CENTRAL PARK HOOVERVILLE - NIGHT 6

34

SOLOMON with PEOPLE huddled around. Solomon's commanding, at his strongest, mid-speech -

SOLOMON

...the stories are true. People are being taken. Just today, we lost Frank, he was stolen away right in front of me, but no more! I swear to you, no more!

People standing, listening - more people joining them.

SOLOMON (CONT'D)

I made a pledge, that this would be a peaceful place, but now it's time to bear arms. We need weapons. Sentries on duty. Men prepared to fight. We got to protect ourselves, cos you know no one else will. Now get moving! Arm yourselves, come on!

People move into action, Solomon watching, grim.

FX: the Empire State building behind him, rising high, high into the sky....

CUT TO:

35 EXT. EMPIRE STATE BUILDING. TOP OF MAST - NIGHT 6

35

WORKERS #1 and #2 edge their way clinging to scaffolding around the central vertical 'pole' of the mast, the wind whipping at their clothes, shivering -

WORKER #1

I can't feel my fingers - I can't hold on much longer, I'll fall -

WORKER #2

C'mon, we're nearly done -

Holding on with one hand, he reaches for a length of metal, the piece of DALEK SKIRT.

On the central vertical mast 'pole' there are 2 other pieces of 'skirt', attached to the base. Rivets holding them securely in place [or attached by some other means].

(CONTINUED)

35 CONTINUED: 35

Worker #2 gets out a rivet gun or a hammer - Worker #1 holds the Dalek casing while Worker #2 hammers it into place.

CUT TO:

36 INT. TRANSGENIC LAB - NIGHT 6 36

Heightened activity from the lab equipment - liquid running down tubes, centrifuges whirring, the three BRONZE DALEKS intent on their work. MR DIAGORAS restrained by two PIG MEN. He watches all this, terrified:

BRONZE DALEK #2 wheels round from his station.

BRONZE DALEK #2
The chromatin solution is ready.

BLACK DALEK
Then our preparations are complete.

The BLACK DALEK rolls forward into the centre of the Lab, a large circular space.

MR DIAGORAS
What are you doing - preparations for what?

BLACK DALEK
This is the Final Experiment.

The Bronze Daleks swivel slightly - look at each other.

MR DIAGORAS
But what do you mean? D'you mean like those Pig-men-things? You're not gonna turn me into one of those, ohh God, please don't...

BLACK DALEK
The Pig Slaves are primitive. The Final Experiment is greater by far.

MR DIAGORAS
But how does that involve me?

BLACK DALEK
We need your flesh.

The Bronze Daleks react, glance at each other, unsure.

(CONTINUED)

36 CONTINUED:

36

BLACK DALEK (CONT'D)

Bring him to me.

Two pig men drag Mr Diagoras forward.

BRONZE DALEK #2

Halt!

The Pig Men stop, confused.

BRONZE DALEK #2 (CONT'D)

This action contradicts the Dalek imperative.

BRONZE DALEK #3

Daleks are supreme. Humans are weak.

BLACK DALEK

But there are millions of humans, and only four of us. If we are supreme, why are we not victorious?

The three Daleks are silent.

BLACK DALEK (CONT'D)

The Cult of Skaro was created by the Emperor, for this very purpose. To imagine new ways of survival.

BRONZE DALEK #2

But we must remain pure -

BLACK DALEK

No, Dalek Thay! Our purity has brought us to extinction! We must adapt to survive. You have all made sacrifices -

CUT TO Bronze Dalek #2, as it turns round on the spot; it has several panels missing from the back of its 'skirt', with improvised panels patched in.

BLACK DALEK (CONT'D)

And now, I will sacrifice myself. For the greater cause.

For the future of Dalek-kind. Now bring me the Human!

Two pig men bring Mr Diagoras forward, struggling, to in front of the Black Dalek.

MR DIAGORAS

- but I don't understand - what are you doing - get off me -

(CONTINUED)

36 CONTINUED: (2)

36

BLACK DALEK
Behold. The true Dalek form.

FX: The Black Dalek's casing opens, section by section - Mr Diagoras is astonished and then revolted by the little tentacular white Dalek inside.

BLACK DALEK (CONT'D)
Now. *Join* with me.

The Pig Men grab Mr Diagoras and drag him to the Dalek -

MR DIAGORAS
No - get off me - I've done everything
you asked me - no!

And the Pig Men push Mr Diagoras, screaming, right up to the Dalek 'squid' - pushing his face against the Dalek in a grotesque kiss, the Dalek's tentacles reaching out in embrace - Mr Diagoras' screams muffled and then silenced, as -

FX: The white squid-like face and tentacles envelop his head completely. His body goes limp.

FX: The Black Dalek's casing starts to close around Mr Diagoras, like an Iron Maiden.

Cut back to the Bronze Daleks. Watching. Silent.

CUT TO:

37 INT. THEATRE CORRIDOR #1 - NIGHT 6

37

Burst of music, the opening of 1930s showtune - C/U on TALLULAH as she steps out of the door of the dressing room.

TALLULAH
It's showtime!

The other GIRLS, inc. MYRNA & LOIS, hurry out - laughing, giggling, good-natured banter -

MYRNA
Lois, you spoil my sashay tonight, I'm gonna punch ya!

LOIS
Ahh, quit complaining, Myrna, buy yourself some glasses!

(CONTINUED)

42 CONTINUED: 42

Martha's watching, in admiration, the chorus line spreading out behind Tallulah - then GASPS in shock -

Opposite her, across the stage in the wings, there's a PIG MAN!(LASZLO) -

Almost invisible, pressed flat against the wall - watching the stage intently [watching Tallulah] - and quick as a flash, Martha ducks behind MYRNA, nearest to her, using her as human shield, obscured (mostly) by the giant feather fan and costume.

CUT TO:

43 INT. THEATRE STAGE - NIGHT 6 43

MYRNA

(hisses)

What are you doing?!

Crouched behind her, MARTHA looks anxiously for the PIG LASZLO - still there, hasn't seen her -

One line of 5 CHORUS GIRLS starts to pass behind the other, each 'half' of the line changing places -

LOIS

Outta the way!

LOIS bumps into Martha, behind MYRNA, a ripple of laughter from the audience.

MARTHA

Sorry -

Lois recovers, and Martha travels further across the stage behind Myrna, further towards the Pig Laszlo, keeping out of sight, Myrna making heroic but limited efforts to shield her from the audience -

CUT TO:

44 INT. THEATRE GODS - NIGHT 6 44

THE DOCTOR squints, lifts the opera glasses to his eyes - his POV: CU of MARTHA's distinctly 2007 trousers and boots visible behind MYRNA and her feather fan -

THE DOCTOR

Can't take her anywhere...

CUT TO:

45 INT. THEATRE STAGE - NIGHT 6

45

The CHORUS GIRLS stop, still facing out front, in a line -
MARTHA takes the opportunity, and creeps further behind
them, further across the stage, closer now -

Then the chorus line start stepping/dancing backwards -

With a shriek, LOIS trips right over Martha -

Quick thinking, TALLULAH shimmies backwards, shielding
them with her wings, as Martha helps Lois up -

TALLULAH

(whispers)

What are you doing?!

LOIS

My tail, you're on my tail! Get off my
tail!

CUT TO:

46 INT. THEATRE GODS - NIGHT 6

46

THE DOCTOR whirrs the sonic at the glob, fine tuning the
surrounding lash-up -

THE DOCTOR

Fundamental DNA type 467 dash 989, hold
on, that means, planet of origin....

Does his sums, frantically muttering numbers...

Then! Oh my God -

THE DOCTOR (CONT'D)

Skaro.

And he's up, running towards a door -

CUT TO:

47 INT. THEATRE STAGE - NIGHT 6

47

TALLULAH grabs hold of LOIS -

TALLULAH

Stupid kid, you're spoiling it -

MARTHA

But look, over there! -

MARTHA points -

(CONTINUED)

47 CONTINUED: 47

CRASH ZOOM into PIG LASZLO.

Beat. On Tallulah. Horrified. Deep breath...

And she screams!

All the GIRLS stop, turn, look -

MYRNA screams!

Pig laszlo squeals, monstrous, covering his face -

Lois screams!

All the girls scream!

Pig laszlo turns and runs -

MARTHA (CONT'D)

Hey!

Caution to the winds, she stands up and runs offstage,
after him -

CUT TO:

48 OMITTED 48

49 INT. THEATRE CORRIDOR #1 - NIGHT 6 49

- MARTHA runs into one of the backstage corridors, just
in time to see the PIG LASZLO glance back at her as he
whisks round the corner -

MARTHA

Wait!

She runs after him, pounding down the corridor -

CUT TO:

50 OMITTED 50 *

AND AND

51 51

52 INT. THEATRE CORRIDOR #2 - NIGHT 6 52 *

6 hysterical CHORUS GIRLS, MYRNA, LOIS and TALLULAH among
them, THE DOCTOR pushing his way through, protesting

52 CONTINUED: 52

The Doctor sees Tallulah -

THE DOCTOR
Where is she, where's Martha?

[NB If we need Tallulah to have changed, she can be putting something on here OR can grab something in the basement].

CUT TO:

53 INT. THEATRE BASEMENT - NIGHT 6 53

MARTHA runs in -

But there's a different - clearly not Laszlo - PIG MAN right behind her, and it *grabs her* -

CUT TO:

54 INT. THEATRE CORRIDOR #2 - NIGHT 6 54 *

THE DOCTOR and TALLULAH hear Martha's distant scream - and they *run* -

CUT TO:

55 OMITTED 55 *

56 INT. THEATRE BASEMENT - NIGHT 6 56

- THE DOCTOR bursting through the doorway -

THE DOCTOR
Martha!

She's not there.

The grille is beside the hole in the floor. The Doctor rushes over -

TALLULAH
Where are you going?

THE DOCTOR
They've taken her.

TALLULAH
Who's taken her? What are you doing?

The Doctor starts climbing into the hole -

CUT TO:

56A INT. SEWER TUNNEL #5 - NIGHT 6 56A

THE DOCTOR climbing down the ladder -

CUT TO:

56B OMITTED 56B *

57 INT. SEWER TUNNEL #5 - NIGHT 6 57

THE DOCTOR stands in the tunnel, with a torch, peering left and right. Looks round as TALLULAH climbs down the ladder.

THE DOCTOR
No, no way, you're not coming.

TALLULAH
Tell me what's going on.

THE DOCTOR
There's nothing you can do, go back -

TALLULAH
Whoever's taken Martha could have taken Laszlo, couldn't they?

THE DOCTOR
Tallulah, you're not safe down here.

TALLULAH
Then that's my problem. C'mon, which way?

The Doctor's defeated.

CUT TO:

58 INT. SEWER TUNNEL #1 - NIGHT 6 58

MARTHA being carried by TWO PIG MEN, struggling, muffled cries, along a tunnel, light filtering dimly through the odd grill and drain above - she's thrown roughly to the ground -

MARTHA
Let me go -

With a violent squeal, PIG MAN #1 thrusts his face into hers - and licks his lips, sharp tusks glintT Qu2 lai64a q 1 0 0 1o

58 CONTINUED:

58

From further down the tunnel, the sound of tramping, scuffling - and another PIG MAN appears, 3 HUMANS behind him, silent. But suddenly -

FRANK

Martha!

And there, as one of the new arrivals, is FRANK - Martha's so relieved to see a friendly face, she jumps up, runs to him, wraps him in a huge hug.

MARTHA

You're alive! Oh, I thought we'd lost you -

But the Pig Men grunt, angry.

MARTHA (CONT'D)

All right, all right, we're moving!

On they stumble, prisoners and guards.

FRANK

Where are they taking us?

MARTHA

(brave)

I don't know. But if we can find out what's going on down here... Come on, Frank, Don't be scared. You're with me now.

And she squeezes his hand, smiles.

CUT TO:

59 INT. SEWER TUNNEL #4 - NIGHT 6

59

THE DOCTOR walking along, raking the walls, the floor, the darkness with his torch, searching for clues - TALLULAH behind him -

TALLULAH

When you said - they've taken her - who's 'they', exactly? And who are you anyway, I never asked.

THE DOCTOR

I'm the Doctor.

TALLULAH

A doctor? Really?
(MORE)

(CONTINUED)

59 CONTINUED:

59

TALLULAH (CONT'D)

Mom's always said, marry a doctor or a lawyer, and you're made for life. Just my luck, I finally find a Doctor but he's into showtunes.

THE DOCTOR

Shhhh!

TALLULAH

Okay, okay -

She makes a 'zipping' gesture across her mouth.

THE DOCTOR

No, ssshhhh!!

They freeze, and listen.

Up ahead, there's a faint rumble, and a dim blue light -

Too late to run and hide, the Doctor and Tallulah shrink back into 1 i l i and 0 l e, and- doctor or a

59 CONTINUED: (2)

59

THE DOCTOR
Do I look like I'm kidding?

She stares at him; no, he doesn't.

THE DOCTOR (CONT'D)
Inside that shell, there's a creature,
born to hate, who's only thought is to
destroy everything and everyone that
isn't a Dalek too. It won't stop until
it's killed every human being alive.

TALLULAH
But... if that's not a human being, that
kinda implies... It's from outer space.
(stares at him)
Yet again, that's a no with the kidding.
But what are they doing here? In New
York?

CUT TO:

60 INT. TRANSGENIC LAB - NIGHT 6

60

CU on the BLACK DALEK, steam pouring out of it, a high
pitched whine, like a scream -

BRONZE DALEK #2
Stop the process! Dalek Sec is failing!

BLACK DALEK
(in pain)
No! The experiment... Must continue!
Administer the solution!

BRONZE DALEK #1 rolls forward, a 1930s steel syringe
attached to its sucker arm.

BLACK DALEK (CONT'D)
We must evolve... Evolve! *Evolve!*

CUT TO:

61 INT. SEWER TUNNEL #4 - NIGHT 6

61

THE DOCTOR's pulling TALLULAH along by the hand -

THE DOCTOR
- every second you're down here, you're
in danger, I'm taking you back, right
now -

(CONTINUED)

61 CONTINUED:

61

Tallulah gasps, half shrieks, claps her hand over her mouth, scared - both stop dead -

Standing there is a PIG LASZLO. He flinches back, cowers against the side of the tunnel.

THE DOCTOR (CONT'D)

...Where's Martha? What have you done with her?

Pig Laszlo doesn't answer, turns his face into the tunnel wall.

The Doctor edges forwards, shining the torch on his face.

THE DOCTOR (CONT'D)

What have you done with Martha?

PIG LASZLO

I didn't take her.

THE DOCTOR

(more gently)

Who are you? Can you remember your name..?

PIG LASZLO

Don't look at me.

TALLULAH

Do you know where she is...?

She walks forward -

PIG LASZLO

Stay back! Don't look at me.

THE DOCTOR

What happened to you?

PIG LASZLO

They made me a monster.

THE DOCTOR

Who did?

PIG LASZLO

The Masters.

THE DOCTOR

The Daleks. Why?

(CONTINUED)

61 CONTINUED: (2)

61

PIG LASZLO

They needed slaves. Slaves who would steal more people for them. So they created us. Part human - part animal. I escaped before they took my mind - but it was still too late.

THE DOCTOR

Do you know what happened to Martha?

PIG LASZLO

They took her. It's my fault, she was following me.

TALLULAH

Were you in the theatre?

Pig Laszlo nods.

TALLULAH (CONT'D)

Why? Why were you there?

She's angry and upset, not wanting to think -

PIG LASZLO

I never wanted you to see me like this.

TALLULAH

Why me, what have I got to do with this? Were you following me, is that why you were there?

And finally he looks at her, full face.

PIG LASZLO

Yes.

And Tallulah walks slowly towards him -

TALLULAH

Who are you?

PIG LASZLO

I was lonely.

TALLULAH

Who are you?

PIG LASZLO

I needed to see you -

TALLULAH

Who are you?

(CONTINUED)

61 CONTINUED: (3)

61

PIG LASZLO

I'm sorry.

He tries to turn away -

TALLULAH

No. Let me look at you.

She stops in front of him, the Doctor watching intently.

TALLULAH (CONT'D)

....*Laszlo*? My *Laszlo*?

And she reaches up her hand to his face - touches him ever so gently -

TALLULAH (CONT'D)

What have they done to you?

LASZLO

(upset)

I'm sorry. I'm sorry...

And he shrinks away, ashamed. The Doctor goes up to him.

THE DOCTOR

62 CONTINUED:

62

MARTHA

I dunno. Got a nasty feeling we're
being kept in the larder.

Suddenly, the squatting Pig Men become excited, grunting.

FRANK

What are they doing, what's wrong?

BRONZE DALEK #1 OOV

Silence! *Silence!*

All turn and look...

From the darkness... First, the blue light of the eye,
then the whole of BRONZE DALEK #1.

MARTHA

(whispers)

What the hell is that..?

CUT TO the FAR END of SEWER #6 - NB, a GOOD DISTANCE
between these two groups - as THE DOCTOR, TALLULAH & PIG
LASZLO crouch round the corner, quietly watching what's
going on at the other end.

THE DOCTOR

There she is. And Frank, he's still
alive.

CUT BACK TO Martha, Frank & others.

BRONZE DALEK #1

You will form a line! Move! *Move!!*

MARTHA

(quiet)

Just do what it says, everyone, okay?
Just...obey.

BRONZE DALEK #1

The female is wise. Obey!

And the Humans line up against the wall, the Pig Men
still on guard. Martha looks round as -

BRONZE DALEK #2 arrives.

BRONZE DALEK #2

Report!

(CONTINUED)

62 CONTINUED: (3)

62

DOCK WORKER

No! Let go of me! I'm not becoming one
of them, I'm not - !

But he's gone, off into the dark. The Dalek glides to
the next in line, lifts its plunger.

BRONZE DALEK #1

Intelligence scan - initiate!

63	<u>OMITTED</u>	63
AND		AND
67		67
68	<u>INT. SEWER TUNNEL # 6 - NIGHT 6</u>	68

MARTHA's next - stands there, brave, as the DALEK extends its plunger.

BRONZE DALEK #1
Intelligence scan - initiate!

Martha closes her eyes, winces.

BRONZE DALEK #1 (CONT'D)
Superior intelligence. This one will
become part of the Final Experiment.

Martha opens her eyes -

MARTHA
What does that mean?

BRONZE DALEK #1
Silence!

MARTHA
You can't just experiment on people,
it's insane, it's *inhuman* -

BRONZE DALEK #1
We are not Human.

CUT TO the FAR END, THE DOCTOR, TALLULAH, PIG-LASZLO
watching.

THE DOCTOR
Look out, they're moving -

They shrink back -

DALEKS 1 & 2 are gliding towards them, flanked by PIG
MEN, guarding 4 of the chosen prisoners - including
Martha & FRANK, marching along -

BRONZE DALEK #1
Prisoners of high intelligence will be
taken to the Transgenic Laboratory.

The Doctor, Tallulah and Pig Laszlo duck back down the
adjacent sewer -

(CONTINUED)

68 CONTINUED: (2)

68

MARTHA

I am SO glad to see you!

THE DOCTOR

Yeah, well you can kiss me later. You
too, Frank, if you want to.

And Frank walking behind them, keeps his head down, grins
in disbelief.

CUT TO:

70 CONTINUED:

70

MARTHA

(of the Black Dalek)

What's wrong with old Charlie Boy over there?

THE DOCTOR

Ask them.

MARTHA

What, me? Don't be daft.

THE DOCTOR

I don't exactly want to be noticed, ask them what's going on.

She takes a deep breath, steps forward.

MARTHA

Daleks. I demand to be told. What is this Final Experiment?

(beat)

Report!

Bronze Dalek #1 turns its eyestalk to her. (The Doctor fascinated by all this.)

BRONZE DALEK #1

You will bear witness.

MARTHA

To what?

BRONZE DALEK #1

This is the dawn of a new age.

MARTHA

What does that mean?

Now DALEK #1 glides towards her, Martha scared.

BRONZE DALEK #1

We are the only four Daleks in existence. So the species must evolve. A life outside the shell. The children of Skaro must walk again.

From the Black Dalek, massive grinding and cracking -

All - Humans, Daleks, pig men - turn to face it.

FX: The steel casing peels open again, billowing clouds of steam, the Doctor squinting to see what's happening -

(CONTINUED)

70 CONTINUED: (2)

70

The steam clears - and curled up inside the Dalek is a humanoid form, foetus like. As they watch, it unfurls - stretches its limbs - stands up and steps out of the casing.

It wears a suit recognisable as being Mr Diagoras's, though dirtied down now - but where the head should be, there's a familiar squid-like whitish glob - with a single eye, and tentacles stretching Medusa-like around it. The human mouth visible, moving when he speaks.

Someone screams - the humans retreat, holding onto each other - the Bronze Daleks recoil slightly -

MARTHA

What is it?

BLACK HUMAN DALEK

I - am a Human Dalek. I - am your future.

Out on the Doctor, horrified.