

THE SENDING OF THIS SCRIPT DOES NOT CONSTITUTE AN OFFER OF A
CONTRACT FOR ANY PART IN IT

Rehearsal Script

Project No: 50/LDL L 266T

"DOCTOR WHO" 7N

"BATTLEFIELD"

by

Ben Aaronovitch

EPISODE TWO

Producer	JOHN NATHAN-TURNER
Script Editor	ANDREW CARTMEL
Production Associate	JUNE COLLINS
Finance Assistant	
Producer's Secretary	CLARE KINMONT
Director	MICHAEL KERRIGAN
Production Manager	RIITA LYNN
A.F.M.	MATTHEW PURVIS
Production Assistant	ROSEMARY PARSONS
Designer	MARTIN COLLINS
Costume Designer	ANUSHIA NIERADZIK
Make-Up Designer	JULIET MAYER
Visual Effects Designer	DAVE BEZKOROWAJNY
Properties Buyer	SARA RICHARDSON
Technical Co-ordinator	RICHARD WILSON
Lighting Director	DAVID LOCK
Sound Supervisor	SCOTT TALBOT
Grams Op	MIKE WEAVER
Video Effects	DAVE CHAPMAN
Special Sound	DICK MILLS
E.M.1	IAN DOW
E.M.2	BRIAN JONES
V.T. Editor	HUGH PARSON
Artist Booker	MAGGIE ANSON
Camera Supervisor	
O.B. Sound	BRIAN ROBINSON

READ THRU: 28th April 1989

OB REHEARSAL: 29th April - 4th May 1989

OB: 6th - 10th May 1989, 13th - 16th May 1989

STUDIO REHEARSAL: 18th - 29th May 1989

STUDIO: 30th/31st May, 1st June 1989

"DOCTOR WHO" 7N 'STORM OVER AVALLION' EPISODE TWO

CAST:

THE DOCTOR
ACE
SHOU YUING
BAMBERA
ANCELYN
MORDRED
MORGAIN
BRIGADIER
PILOT LIEUTENANT LAVEL
PETER WARMSLY
PATRICK ROWLINSON
ELIZABETH ROWLINSON
MAJOR HUSAK

NON-SPEAKING:

CZECH UNIT TROOPS
GREY KNIGHTS
MEN AT ARMS

* * * * *

SETS:

Cockpit
Bar
Tunnel
Bedroom
Farmhouse
Kingshall
Airlock
Spaceship

* * * * *

OB LOCATIONS:

Hotel, comprising
Ext. Hotel
Ext. War Memorial
Ext. Beergarden
Int. Brewery
Int. Citreon 2CV

"DOCTOR WHO" 7N 'STORM OVER AVALLION' EPISODE TWO

OB LOCATIONS: (cont)

Woods, comprising .
Ext. Woods

Ext. Road through Woods

Ext. Archeological Dig

Ext. Crossroads

Ext. Farmhouse. Night

* * * * *

"DOCTOR WHO" 7N

'STORM OVER AVALLION'

by

Ben Aaronovitch

EPISODE TWO

(REPRISE CLIFFHANGER)

1. INT. BREWERY. (OB) DAY.

(BAMBERA SNAPS
HER RIFLE UP
TO THE SHOULDER
FIRING POSITION
AND TRAINS IT
ON THE GREY
KNIGHTS)

BAMBERA: I am an armed military
officer, you are under arrest,
lay down your weapons and put your
hands in the air.

THE DOCTOR: Winifred that is not the
right approach.

(THE GREY
KNIGHTS DRAW
THEIR WEAPONS)

BAMBERA: Put the guns down.

(ACE TIGHTENS
HER GRIP ON
THE SWORD (IT'S
ALMOST TOO
HEAVY TO LIFT).

ANCELYN TENSES,
SHOU YUING EDGES
BACKWARDS)

THE DOCTOR: Well now that we are all
here, let me introduce myself. I'm
the Doctor and this is ...

(THE GREY KNIGHT
LEADER BRINGS
HIS GUN UP.

BAMBERA FIRES A
BURST STRAIGHT
AT THE LEADER'S
HEAD.

HE STAGGERS BACKWARDS,
HIS FACEPLATE
CRACKING.

THE TWO OTHER
GREY KNIGHTS BRING
UP THEIR GUNS.

ANCELYN LAUNCHES
HIMSELF AT BAMBERA,
KNOCKING HER
DOWN AS THE
KNIGHTS FIRE. BITS
OF WALL EXPLODE
BEHIND THEM.

SHOU YUING DUCKS
BEHIND A VAT.

THE GREY KNIGHT
LEADER RECOVERS
AND LOPES FORWARD.

ACE STEPS OUT
AND CUMBERSOMELY
SWINGS ANCELYN'S
SWORD AT HIS
ANKLES.

THE LEADER TRIPS
OVER.

THE SWORD SNAPS
OUT OF ACE'S
HANDS.

THE LEADER HITS
THE FLOOR, HIS
FACEPLATE SHATTERS.
HIS GUN SKITTERS
ACROSS THE FLOOR.

THE KNIGHT'S
LEADER GETS TO
HIS FEET. BITS
OF HIS FACEPLATE
FALL TO THE FLOOR.

BAMBERA THROWS
ANCELYN OFF AND
GETS TO HER FEET.
SHE BRINGS HER
RIFLE UP AGAIN)

BAMBERA: Alright, you want to try
that again?

(THE TWO KNIGHTS
LURCH FORWARD.

THE LEADER ANGRILY
WAVES THEM TO
A STANDSTILL.

THE LEADER RIPS
THE REMAINS OF
HIS HELMET TO
REVEAL A HANDSOME
SATURNINE BEARDED
FACE.

ANCELYN: Mordred!

MORDRED: (NODS) Ancelyn. Fitting that you should die amongst peasants.

ANCELYN: Look again Mordred.

(MORDRED LOOKS
AT THE PARTY.
HIS EYES SETTLE
ON THE DOCTOR)

THE DOCTOR: Remember me?

MORDRED: Merlin.

ACE: Not again.

MORDRED: You were bound, my mother sealed you into the ice caves for all eternity.

THE DOCTOR: I am the master of time. I am not bound so easily.

MORDRED: (SNEER) Master of lies.

ANCELYN: Beware your tongue Mordred. Have you so easily forgotten Badon, where he cast down your mother with his mighty arts.

THE DOCTOR: (THINKING FAST) Yes, remember Badon and my mighty arts.
(cont...)

(THE DOCTOR
GETTING THE HANG
OF IT)

THE DOCTOR: (cont) Do you think
I would use mere trickery against one
as formidable as you. Go, before I
unleash a terrible ... something upon
you.

ANCELYN: Go Mordred, while you
still live.

(MORDRED AND
KNIGHTS BACK
AWAY OUT THROUGH
THE HOLE THEY
CAME IN)

MORDRED: There will be reckoning
Ancelyn. I promise it. And as for you
Merlin, my mother has waited twelve
centuries to face you. You will bow
down before her this time.

(HE LEAVES.

SHOU YUING LOOKS
AT THE DOCTOR)

ACE: Who was he?

THE DOCTOR: That was Mordred, and his
mother is Morgaine, a mighty
sorceress.

SHOU YUING: You know those guys then?

THE DOCTOR: Never seen them before.

- 6 -

1A EXT. SKY. DAY.

(THE UNIT
HELICOPTER CLATTERING
THROUGH THE
SKY)

- 6 -

2. INT. COCKPIT. (STUDIO) DAY.

(CRAMPED COCKPIT
OF THE
HELICOPTER.

THE PILOT IS
A YOUNG ATTRACTIVE
FRENCH WOMAN
(LIEUTENANT LAVEL).

SHE WEARS SUNGLASSES
AND LOOKS THE
BIZ.

SHE IS CONTROLLING
THE COPTER WITH
A MODERN STATIC
JOYSTICK.

THE BRIGADIER
NEXT TO HER
IN THE CO-PILOT
SEAT)

LAVEL: ATC Docklands this is Uniform,
November, niner zero. Request
clearance for London Central. Over ...
Thank you Docklands. Over.

(TO BRIGADIER)

We're clear all the way to London sir.

(THE BRIGADIER HAS
A SMALL PORTABLE
COMPUTER ON
HIS LAP)

BRIGADIER: I want an exclusion zone around the whole Carbury Area, extending one mile. I mean one and a half kilometers, out from the limit of radio jamming.

LAVEL: Yes sir.

BRIGADIER: The regular armed forces are to stay out of the zone, this is a Unit only operation. What about the personnel?

LAVEL: We have problems with that sir. Bulk of the European Unit commitment is handling the Azanian ceasefire.

BRIGADIER: Who's left?

LAVEL: Czech engineering group, flood relief in the low countries. They can be at the DOZ by tomorrow.

BRIGADIER: Put it in motion.

MACKINNAWE: Sir.

BRIGADIER: And Lavel.

MACKINNAWE: Sir?

BRIGADIER: The officer who requested the information on the Doctor. This Brigadier ... (CHECKS SCREEN) ... Bambara. (LOOKS UP) A good man?

3. EXT. BEERGARDEN. (OB) DAY.

(BAMBERA IS
RELOADING HER
RIFLE OUTSIDE
THE BREWERY.

THE DOCTOR WALKS
PAST WITH ACE
AND SHOU YUING)

THE DOCTOR: Brigadier Bambera, if
we are going to work together, you
will have to stop shooting at anything
that moves.

(ANCELYN STARTS
TO GO PAST
BAMBERA.

SHE GRABS THE
FRONT OF HIS
SHIRT AND STOPS
HIM)

BAMBERA: Not you. I want to talk to
you.

ANCELYN: I am Ancelyn ap Gwalchmai,
Knight General of the Britons. I do
not talk to peasants.

(THE DOCTOR,
ACE AND SHOU
YUING ARE TEN
METERS UP THE
GARDEN.

ACE SEES BAMBERA
AND ANCELYN)

ACE: Professor?

BAMBERA: You'll talk to me.

(ANCELYN TRIES
TO PUSH BAMBERA
AWAY.)

IT TURNS INTO
A RATHER MESSY
GRAPPLING FIGHT
IN THE COURSE
OF WHICH THEY
BOTH LOSE THEIR
WEAPONS)

THE DOCTOR: Ignore them, they're just
establishing their credentials.

(THEY WALK ON)

ANCELYN: (O.O.V.) Ow!

ACE: They've got a funny way of
doing it.

THE DOCTOR: Don't worry about them.

SHOU YUING: What should we worry
about?

THE DOCTOR: Sorcery.

4. EXT. FARMHOUSE. (OB) NIGHT.

(A PARTLY
RUINED FARMHOUSE
ON BLEAK MOORLAND.

LIGHTNING FLASHES,
THUNDER)

5. INT. BAR. (STUDIO) NIGHT.

(THE DOCTOR IS
TALKING TO
ELIZABETH, ROWLINSON
AND PETER)

THE DOCTOR: Nobody is to go outside.

ELIZABETH: I heard gunshots.

THE DOCTOR: Exactly.

ROWLINSON: Even so ...

THE DOCTOR: There are things out
there in the dark, that you don't
want to meet.

(NOISE OUTSIDE
BACK ENTRANCE)

PETER: What was that?

(THE BACK DOOR
BANGS OPEN.

LOW DISTANT ROLL
OF THUNDER.

BAMBERA PUSHES
ANCELYN INTO
THE ROOM. HIS
ARMS ARE HANDCUFFED
IN FRONT OF
HIM.

BAMBERA HOLDS
UP HER ID CARD)

BAMBERA: (OUT OF BREATH) Brigadier
Bambera.

(THE DOCTOR PULLS
OUT A CHAIR.

ANCELYN SLUMPS
INTO IT)

THE DOCTOR: (TO ANCELYN) What happened
to you?

ANCELYN: (CHEERFULLY) She vanquished
me, and I threw myself on her mercy.

(THE DOCTOR
NOTICES THE
SCABBARD ON
THE WALL MOVE
A FRACTION)

BAMBERA: As of now, I am in charge.
Everyone remain calm, we'll soon
have everything under control.

(THE SCABBARD
BEGINS TO
VIBRATE)

THE DOCTOR: I doubt that.

(THUNDER)

6. EXT. FARMHOUSE. (OB) NIGHT.

(ESTABLISHING SHOT.

FLICKERING LIGHTS
FROM DOWNSTAIRS
WINDOWS.

FLASH OF LIGHTNING,
THUNDER)

7. INT. FARMHOUSE. (ST) NIGHT.

(INSIDE THE
FARMHOUSE IS
JUST A SHELL.

THE UPPER FLOOR
HAS LONG FALLEN
IN, LEAVING
A CHAMBER THAT
STRETCHES UPWARDS
TO THE ROOF
BEAMS.

ALL THE DEBRIS
HAS BEEN PUSHED
AGAINST THE
WALLS LEAVING
CLEAN STONE
FLAGGINGS.

TWO SMALL GLOBES
ON TELESCOPIC
TRIPODS, SET
ABOUT 150CM HEIGHT.
THE GLOBES HAVE
LIGHTS FLICKERING
INSIDE.

MORDRED KNEELS
WITH HIS SWORD
SET BEFORE HIM.

THE TWO GREY
KNIGHTS STAND
A RESPECTFUL DISTANCE
BEHIND)

MORDRED: (SOFTLY) Here is the
convocation, this we make the place
of meeting. The point between two
worlds, two universes, two realities.
(cont...)

(AN OCTAGRAM
FLAMES INTO
EXISTENCE.

AS IF IT HAD
BEEN OUTLINED IN
GUNPOWDER AND
THEN SET ON
FIRE)

MORDRED: (cont) By this sword,
brother to Excalibur I part the curtain
of night.

(HE RAISES HIS
SWORD)

8. INT. BAR. (STUDIO) NIGHT.

(THE SCABBARD
IS RATTLING
FURIOUSLY AS IF
TRYING TO BREAK
FREE OF ITS
MOUNTING)

PETER: What's that noise?

THE DOCTOR: What noise?

(THE SCABBARD
FLINGS ITSELF
OFF THE WALL,
FLIPS END OVER
END, SMASHES
AGAINST THE
GLASS RACK OVER
THE BAR, THEN
SHOOTS OVER AND
EMBEDS ITSELF IN
THE PLASTER OF
THE WALL INCHES
FROM PETER'S EAR)

PETER: That noise.

THE DOCTOR: Which way does that wall
face?

PETER: Excuse me but three inches to
the left and ...

(HE INDICATES SCABBARD)

ROWLINSON: North, towards the lake.

9. EXT. FARMHOUSE. NIGHT.

(THE FARMHOUSE,
WIND WAILING,
LIGHTNING FLASHING
IN THE DARKNESS
AROUND IT)

10. INT. COCKPIT. (ST) NIGHT.

(INSTRUMENT LIGHTS
ARE THE ONLY
ILLUMINATION.

THE BRIGADIER IS
ASLEEP.

IN THE BACKGROUND
LAVEL IS TALKING
ON THE RADIO
JUST AUDIBLE ABOVE
THE ENGINES)

LAVEL: (BACKGROUND) ... roger
Docklands ATC, commencing approach
now.

(TO BRIGADIER)

We'll be landing at London shortly
sir.

(SHE NOTICES THAT
HE IS ASLEEP
AND LEAVES HIM
ALONE)

11. INT. FARMHOUSE. (ST) NIGHT.

(MORDRED HOLDING
THE SWORD ALOFT)

MORDRED: (BUILDING TO A CLIMAX)
Across the abyss, life calls to life,
biomass to biomass, energy to
energy. To Avallion I summon thee,
from beyond the confines of this
universe.

(HE PLUNGES
THE BLADE DOWN
INTO THE FLAGSTONES
IN A SHOWER
OF SPARKS.

THERE IS A
SUDDEN BURST OF
LIGHT FROM THE
CENTRE OF THE
OCTAGRAM.

NOISE)

- 20A -

11a INT. KING'S HALL. DAY.

(THE JEWEL IN THE
HILT OF EXCALIBUR.

LIGHTS FLARE AT THE
JEWEL'S CENTRE)

- 20A -

12. INT. COCKPIT. (ST) NIGHT.

(NOISE ECHOES
AS IF IN A
DREAM.

BRIGADIER'S EYES
SNAP OPEN.

A SUDDEN
PREMONITION)

13. INT. FARMHOUSE. (ST) NIGHT.

(PLUMES OF LIGHT
ARE SWOOSHING
AROUND THE
ROOM, THE GLOW
IN THE OCTAGRAM
HAS RESOLVED
INTO A SWIRLING
DISK.

MORDRED BOTH
HANDS STILL
CLASPING THE
SWORD HILT
IS LAUGHING)

14. EXT. FARMHOUSE. (OB) NIGHT.

(LIGHTNING TWITCHES
DOWN FROM THE
SKY AND WREATHS
THE ROOF.

THE THUNDER IS
DEAFENING)

15. INT. BAR. (STUDIO) NIGHT.

(DISTANT THUNDER)

BAMBERA: Another storm, just what we need.

THE DOCTOR: This is no ordinary storm. That's static discharge.

ROWLINSON: I'd better check the windows.

THE DOCTOR: Stay where you are.

(GLASSES START
TO RATTLE
ON SHELVES
AND TABLES.

LOW RUMBLING
SOUND)

PETER: An earthquake?

(THE ROOM
SHAKES)

ACE: (O.O.V.) Doctor?

(ACE AND SHOU
YUING STAGGER
IN)

BAMBERA: What's going on Doctor.

THE DOCTOR: I don't know.

(SUDDEN SILENCE.

HE PULLS THE
SCABBARD FROM
THE WALL)

But I have some nasty suspicions.

16. INT. FARMHOUSE. (ST) NIGHT.

(MORDRED'S FACE
IS ELATED.

OVER THE
OCTAGRAM,
BETWEEN THE
TWO GLOBES IS
A RIPPLING
HEAT SHIMMER
EFFECT.

THERE IS A
RIPPING SOUND
LIKE A HUGE
CLOTH TEARING)

17. INT. BAR. (STUDIO) NIGHT.

SHOU YUING: An earthquake, in
England?

THE DOCTOR: Not an earthquake,
someone is creating a rip in the
fabric of space and time.

ANCELYN: She is coming.

BAMBERA: What's he saying, who's
coming.

ACE: And you can feel it?

THE DOCTOR: Yes, I'm uniquely
sensitive ... ughhh.

(THE DOCTOR
SINKS TO
HIS KNEES
AS IF IN
PAIN.

ACE RUSHES
TO HIM CONCERNED.

BUT EVERYTHING
IS NOW MOVING
IN SLOW-MOTION,
SOUNDS ARE DISTORTED
AND SEEM TO COME
FROM A GREAT
DISTANCE)

ACE: (FAINT) Doctor, what is it?

(THE RIPPING
SOUND IS
SUDDEN AND
SHOCKING)

18. INT. FARMHOUSE. (ST) NIGHT.

(THE RIPPING
NOISE CARRIES
ON.

THE HEAT HAZE
EFFECT IS RIPPING
VERTICALLY DOWN
ITS CENTRE.

LIGHT SPILLS
OUT.

A FEMALE FIGURE
IS SILHOUETTED
AGAINST THE
LIGHT.

SHE COMES FORWARD
REVEALING HERSELF
AS A WOMAN IN
GOLDEN ARMOUR.

MORDRED KNEELS
BEFORE HER AS
DO THE GREY KNIGHTS)

MORDRED: Immortal Morgaine.
Ageless and Deathless.

(THE GOLDEN WOMAN
NODS AND STEPS
FORWARD.

BEHIND HER MEN
AT ARMS EMERGE
FROM THE RIP
AND TAKE UP
HONOUR POSITIONS.

THE MEN AT
ARMS ARE DRESSED
IN HALF ARMOUR
OF SIMILAR STYLE
TO THE KNIGHTS
BUT MORE BARBARIC.

THE GOLDEN WOMAN
REMOVES HER
HELMET AND SHAKES
OUT LONG PRE-
RAPHAELITE HAIR)

MORGAINES: Mordred.

MORDRED: Mother. Merlin is here.

MORGAINES: Yes, I can feel his
presence.

MORDRED: He has a new countenance.

MORGAINES: He has worn many faces.
(INTO SPACE) Merlin hear me.

19. INT. BAR. (STUDIO) NIGHT.

(THE DOCTOR IS
STILL ON HIS
KNEES.

SOUNDS ARE
STILL MUTED)

THE DOCTOR: (CLEAR) I hear you.

20. INT. FARMHOUSE. (ST) NIGHT.

(MORGAINE.

(Note: The two
scenes could be
superimposed or
split screened
to give the
impression of
communication))

MORGAINE: Do not stand against me
this time. For your soul's sake.

(MORGAINE RAISES
ONE ARMoured
HAND)

21. INT. BAR. (STUDIO) NIGHT.

(THE DOCTOR
ON HIS KNEES.

EVERYTHING ELSE
BLURRED OUT)

THE DOCTOR: I cannot allow your
interference.

22. INT. FARMHOUSE. (ST) NIGHT.

MORGAINE: Then Merlin, let this
be our last battle-field.

(SHE MAKES A
FIST)

23. INT. BAR. (STUDIO) NIGHT.

(THERE IS A
HUGE CRASH
OF THUNDER.

ALL THE LIGHTS
BLOW OUT)

24. INT. COCKPIT. (ST) DAWN.

(LAVEL IS SITTING
AT THE CONTROLS.

THE ENGINES CAN
BE HEARD GETTING
UP TO SPEED.

DAWN LIGHT SLANTS
INTO THE COCKPIT.

THE BRIGADIER
CLIMBS INTO HIS
SEAT AND FASTENS
HIMSELF IN)

LAVEL: How did it go sir?

BRIGADIER: Usual bureaucracy,
inch thick forms and about half
a pint of blood.

(LOOKS OUT
OF THE WINDOW)

Funny how even London looks
beautiful at sunrise.

LAVEL: Never noticed, seen one
heliport and you've seen them all.

(THE ROTORS HAVE
RISEN TO FULL
PITCH.

- 37 -

THE ENGINE'S
VERY LOUD)

LAVEL: Where now sir?

BRIGADIER: Carbury. Where the
action is.

- 37 -

25. EXT. BEERGARDEN. (OB) DAY.

(THE DOCTOR
ALONE.

BITS OF BROKEN
GARDEN FURNITURE
LITTER THE LAWN.

FORMING A
DEFINITE TRAIL
WHICH THE DOCTOR
FOLLOWS.

HE PICKS UP
ANCELYN'S SWORD
AND BAMBERA'S
RIFLE.

THE TRAIL LEADS
BACK TO THE
INN.

HE FINDS
BAMBERA'S BERET.

HE SHAKES HIS
HEAD AND
ENTERS THE INN)

26. INT. BAR. (STUDIO) DAY.

(THE DOCTOR
ENTERS THE
BAR.

ANCELYN IS
ASLEEP ON
ONE OF THE
WALL SEATS.

STILL HAND-
CUFFED.

BAMBERA HAS
FALLEN ASLEEP
NEXT TO HIM,
HER HEAD ON
HIS SHOULDER.

HE PUTS DOWN
THE WEAPONS
AND THE BERET.

HE PICKS UP
AN EMPTY
CRISP PACKET,
BLOWS IT UP
AND THEN
HITS IT TO
MAKE A 'BANG'
SOUND.

ANCELYN AND
BAMBERA LEAP
TO THEIR FEET.

GRABBING CHAIR-
LEGS THEY CIRCLE
WILDLY BACK TO
BACK, GLANCING
AROUND FOR
ENEMIES.

THEN ANCELYN AND
BAMERA WAKE
UP PROPERLY.

SEE THE DOCTOR
LOOK A BIT
SHEEPISH)

THE DOCTOR: Good morning.

(THE DOCTOR
SLIPS OUT)

BAMBERA: Doctor?

27. INT. COCKPIT. (ST) DAY.

(BRIGADIER AND
LAVEL)

BRIGADIER: Has Major Husak reported
in yet.

LAVEL: No sir. London says that
the area of radio interference
is expanding.

BRIGADIER: See if you can raise
them from here. Can you speak
Czechoslovakian?

LAVEL: Only when I'm drunk sir.

28. EXT. CROSSROADS. (OB) DAY.

(UNIT VANS
(LIKE BAMBERA'S)
PARKED AT A
CROSSROADS.

TWO MEN IN
EASTERN BLOCK
TYPE CAMOUFLAGE
STAND AT A
SKEWED ROAD-
SIGN TRYING
TO FIGURE
THEIR POSITION
ON A MAP-BOX.

MAJOR HUSAK
(CZECH UNIT)
STANDS BY A
VAN, HE IS
TALKING INTO
A MICROPHONE
CONNECTED TO
THE INTERIOR
BY A LONG
CURLY CORD)

HUSAK: We're experiencing some
navigational problems.

LAVEL: (ON RADIO) What's your
ETA?

HUSAK: Just a moment. (cont ...)

HUSAK: (CZECH) Where in God's
name are we?

(THE TWO MEN
AT THE SIGN-
POST LOOK
UP ONE SHRUGS)

(UNDER HIS BREATH) Outstanding.

(HUSAK REACHES
OUT AND PUSHES
THE ROAD-SIGN
AROUND TILL
IT POINTS IN
THE RIGHT
DIRECTION)

(INTO RADIO) On our way now sir.

29. INT. COCKPIT. (STUDIO) DAY.

(BRIGADIER AND
LAVEL)

BRIGADIER: I'm not sure we can
wait for Husak to get there.
Take us in.

LAVEL: At once Brigadier.

29A EXT. SKY. DAY.

(UNIT HELICOPTER
PITCHES FORWARD
AND ACCELERATES)

30. EXT. DIG. (OB) DAY.

(BY THE LAKE
A SERIES OF
SHALLOW
SECTIONS HAVE
BEEN LABORIOUSLY
SCRAPED AWAY.

STICKS BANGED
INTO THE GROUND
WITH ROPE STRUNG
BETWEEN THEM
FORM A DEMARCATION
OF THE ARCHAEOLOGICAL
SITE.

THE DOCTOR,
PETER AND ACE.

THE DOCTOR
GESTURES AT
THE DIG)

THE DOCTOR: (TO PETER) And you
excavated all this by yourself.
Impressive.

PETER: Well, it was something of
a 'labour of love'. And I had
some help from Shou Yuing.

THE DOCTOR: Where did you find
the scabbard?

PETER: By that marker.

(HE POINTS AT
A STICK WITH A
RED PENNANT ATTACHED.

THE DOCTOR AND
PETER MOVE OFF
TOWARDS IT)

ACE: How long did it take?

PETER: About ten years so far.

ACE: Ten years.

(THEY ARRIVE
AT THE MARKER
AND STOP)

PETER: Archaeology is a delicate
and precise skill. History has to
be eased out of the earth one
painstaking layer at a time.

ACE: I still think ten years is a
bit long. What's this?

(ACE BRUSHES
A THIN LAYER
OF DIRT OFF
A FLAT ROCK
WITH AN INSCRIPTION
ON IT)

PETER: That's a bit of a mystery.
No one has been able to decipher
the carvings.

THE DOCTOR: It says 'dig hole here'.

PETER: Extraordinary, what does
it say that in?

THE DOCTOR: My handwriting. (TO ACE)
Ace, I need a hole here.

ACE: Right.

(ACE PULLS A
CAN OF NITRO 9
OUT AND PLACES
IT IN THE
HOLE)

How long?

THE DOCTOR: Sixty seconds should
be enough.

(ACE TWISTS A
TINY DIAL
ON THE TOP
AND STRAIGHTENS
UP)

PETER: (ALARMED) Long enough for
what?

THE DOCTOR: Nothing to worry about.

(THE DOCTOR
LEADS PETER
AWAY FROM THE
MARKER, ACE
COMES WITH
THEM)

My young friend here is something
of an expert.

PETER: In archaeology?

THE DOCTOR: No, explosives.

PETER: What!

(THERE IS A
TITANIC EXPLOSION
BEHIND THE DOCTOR,
PETER AND ACE.

THEY ALL END
UP FACE DOWN
IN THE GROUND.

TONS OF EARTH
FLY INTO THE
AIR AND RAIN
DOWN AROUND
THEM.

PAUSE)

THE DOCTOR: Ace!

ACE: I think the timer needs work.

THE DOCTOR: One day Ace, we are
going to have a long talk about
acceptable safety standards.

31. EXT. ROAD/WOODS. (OB) DAY.

(ANCELYN AND BAMBERA
JOGGING ALONG THE
ROAD)

BAMBERA He better not be gone when
we get there.

ANCELYN: You cannot hold the Doctor,
he goes where he will.

BAMBERA: Shut up and run, Ancelyn.

ANCELYN: My Lady.

BAMBERA: Call me 'My Lady' once
more, and I'll break your nose.

32. INT. COCKPIT. (STUDIO) DAY.

(IN FLIGHT.

BRIGADIER AND LVEL
ARE LOOKING DOWN
AT THE GROUND)

LVEL: I can't see anybody around.

BRIGADIER: Looks like some damage
to that barn.

LVEL: I can see a possible landing
zone. Everything looks peaceful.

BRIGADIER: Very peaceful. Are you
armed Lieutenant?

LVEL: Yes sir.

BRIGADIER: Check it's loaded and
take us in.

32A EXT. SKY. DAY.

(THE HELICOPTER
STARTS TO DESCEND)

33. EXT. WOODS. (OB) DAY.

(MORDRED IS LOOKING
UP AT THE SKY.

MORGAINE STANDS
BESIDE HIM.

THE KNIGHTS AND MEN
AT ARMS ARE ARRAYED
BEHIND THEM.

SOUND OF DISTANT
ROTORS)

MORGAINE: What can you see?

MORDRED: A flying machine, like
an ornithopter but with whirling
blades for wings.

MORGAINE: The people of this world
are obsessed with machinery.

MORDRED: It would seem so.

MORGAINE: Well then, let us teach
them the limitations of their
technologies.

(SHE CLOSES HER EYES
FOR A MOMENT CONCENTRATING
THEN OPENS THEM.
FLINGING OUT AN ARM
TOWARDS THE SKY.

A PULSE OF ELECTRIC
BLUE LIGHT SHOOTS
FROM HER HAND)

33A EXT. SKY. DAY.

(THE PULSE HITS
THE HELICOPTER,
THERE IS A SMALL
EXPLOSION NEAR THE
REAR)

34.. INT. COCKPIT. (STUDIO) DAY.

(THE COCKPIT SUFFERS
A HEAVY BLOW.

WARNING KLAXONS ARE
BLARING. LIGHTS
HAVE GONE RED ALL
OVER THE CONTROL
BOARD.

LAVEL IS LOOKING
WORRIED, SHE CHECKS
THE CONTROLS)

LAVEL: Malfunction. Control systems,
port engine VTC.

BRIGADIER: How?

LAVEL: It felt like something hit
us. Strap in, this could be rough.

BRIGADIER: Can we get down?

LAVEL: Down is not the problem.

35. EXT. DIG. (OB) DAY.

(THE DOCTOR, ACE, AND
PETER ARE ALL STANDING
AT THE EDGE OF A HOLE
WHERE THE MARKER WAS.

PETER IS GAPING)

ACE: What's down there?

PETER: Don't ask me I've only been
excavating this site for ten years.

THE DOCTOR: With a bit of luck,
a tunnel.

ACE: A dark mysterious one?

THE DOCTOR: Probably.

ACE: Leading to unknown dangers?

THE DOCTOR: Certainly.

ACE: Wicked.

THE DOCTOR: (TO PETER) Peter, Ace
and I are going to investigate this
tunnel. I want you to guard this
end.

PETER: I should come with you.

ACE: You'd better stay here.

(THE DOCTOR CLIMBS
INTO THE HOLE)

THE DOCTOR: The unknown is our
business. Come along, Ace.

35A EXT. SKY. DAY.

(THE HELICOPTER SINKING
RAPIDLY, SMOKE
BELLOWING FROM ITS
ENGINES)

36. INT. BAR. (STUDIO) DAY.

(ROWLINSON AND ELIZABETH.

SOUND OF THE UNIT
HELICOPTER LABOURING
OVERHEAD. THEN A
CRASH)

ELIZABETH: That was a plane.

ROWLINSON: I'd better take a look.

ELIZABETH: Be careful Pat.

37. EXT. CRASH-SITE. (OB) DAY.

(THE BRIGADIER HAULS
AN INJURED LAVEL
AWAY FROM THE WRECK.

SMOKE DRIFTS INTO
VIEW FROM BEHIND
THEM)

LAVEL: (IN FRENCH) I'm alright,
I'm alright.

BRIGADIER: Quickly, it'll blow any
moment...

(THERE IS A VAST
EXPLOSION BEHIND
THEM)

LAVEL: Seventy million francs worth
of aircraft and I lost it.

(THEY SINK DOWN)

If they make me pay for that, I'll
be poor forever.

BRIGADIER: I think you've pulled
a ligament.

LAVEL: (IN PAIN) Good. I thought
it might be something serious.

BRIGADIER: I'm going to get help
from the village.

LAVEL: Sir, we don't know what situation is yet.

(THE BRIGADIER DRAWS HIS
PISTOL AND LOOKS AROUND
TO GET HIS BEARINGS)

BRIGADIER: The situation is normal and it doesn't get much worse than that. (TAKES DEEP BREATH) Good God, I think I'm enjoying this.

38. INT. TUNNEL. (STUDIO)

(A LOW TUNNEL SCRAPED
FROM THE EARTH AND
SEALED WITH
FERROCONCRETE.

ACE AND THE DOCTOR
MOVE CAUTIOUSLY
FORWARD.

LIGHT TRICKLES IN
FROM THE HOLE
BEHIND THEM)

ACE: It's damp.

THE DOCTOR: Yes, we're under the
lake.

(ACE FEELS THE
WALLS)

ACE: This wall's made out of concrete.

THE DOCTOR: Yes. It's gone soft
with age. It must have been put
up in the eighth century.

ACE: They didn't have concrete in
those days, did they?

THE DOCTOR: No, they didn't.

ACE: Thought so. (cont ...)

(BEHIND ACE AND THE
DOCTOR A HUGE THICK
STEEL DOOR SLAMS
DOWN)

ACE: (cont) Doctor!

THE DOCTOR: Don't worry Ace, it's
just a trap.

39. EXT. HOTEL. (OB) DAY.

(THE BRIGADIER MOVES
SWIFTLY AND
CAUTIOUSLY, GUN
DRAWN.

HE TURNS A CORNER
AND STARTLES
SHOU YUING WHO
IS GETTING OUT OF
HER CITROEN 2CV)

SHOU YUING: Who are you?

BRIGADIER: Never mind that. I'm
looking for a man called The Doctor.
Have you seen him?

SHOU YUING: Yeah, short guy wears
a scarf ...

BRIGADIER: It doesn't matter what
he looks like. Where is he?

SHOU YUING: At the dig, which is
up by the lake, which is about five
kilometers in that direction.

BRIGADIER: Is that your car?

SHOU YUING: Yes.

BRIGADIER: Stay here.

- 64A -

SHOU YUING: Stay here and what?

BRIGADIER: Wait until I get back.
Someone shot down my helicopter and
I want a word with them.

(HE GOES)

- 64A -

40. EXT. MEMORIAL. (OB) DAY.

(A WAR MEMORIAL.
A STONE CROSS,
A PLINTH AND THE
NAMES OF THE
VILLAGE WAR DEAD
INSCRIBED BELOW
A CAPTION.

MORDRED IS EXAMINING
THE INSCRIPTION.

MORGAINE, KNIGHTS
AND MEN AT ARMS
NEARBY)

MORDRED: It is a shrine, to those
fallen in battle.

MORGAINE: So they are not the savages
you led us to believe. You fought
on their soil without proper respect
for the Dead.

MORDRED: Mother ...

MORGAINE: You have dishonoured us
Mordred. What is victory without
honour. Leave us!

(MORDRED WALKS AWAY
FOLLOWED BY GREY
KNIGHTS)

41. EXT. HOTEL. (OB) DAY.

(THE BRIGADIER STARTS
TOWARDS THE WAR
MEMORIAL)

42. EXT. MEMORIAL. (OB) DAY.

(BEHIND THE BRIGADIER
IS THE WAR MEMORIAL.

MORGAINE AND THE MEN
AT ARMS)

MORGAINE: What manner of man are
you?

(THE BRIGADIER TURNS
AND ASSUMES THE
CLASSIC DUELLIST
POSITION. BODY
TURNED SIDEWAYS,
PISTOL HELD
STRAIGHT ARMED AND
POINTED AT MORGAINE.

THERE IS A CLATTER
AS ALL THE MEN AT
ARMS RAISE THEIR
WEAPONS, CLICK
BOLTS ETC.

THE BRIGADIER
DOESN'T FLINCH)

(AMUSED) A warrior no less.

(SHE STEPS FORWARD)

How goes the day?

BRIGADIER: (CAREFULLY) I have had
better.

MORGAINE: I am Morgaine Sunkiller,
Dominator of the thirteen worlds
and battle queen of the S'rax. What
say you?

BRIGADIER: I am Brigadier Lethbridge-
Stewart. Surrender now and we can
avoid bloodshed.

43. EXT. DIG. (OB) DAY.

(ANCELYN AND BAMBERA
STAGGER/RUN UP TO
WHERE PETER IS
STARING AT THE
FRESH HOLE IN
THE GROUND.

BOTH ARE EXHAUSTED
AND GASPING FOR
BREATH)

BAMBERA: (GASPING) Where's the
Doctor?

(PETER POINTS DOWN
INTO THE HOLE)

PETER: Somewhere under the lake
by now.

44. INT. TUNNEL. (STUDIO)

(ACE AND THE DOCTOR
STAND IN FRONT OF
A CLOSED PORTAL
THAT STANDS AT THE
END OF THE TUNNEL.

IT HAS AN ORGANIC
LOOK TO IT AS IF
IT WAS THE MOUTH
OF SOME GIGANTIC
BEAST)

THE DOCTOR: Ancelyn's people must
have built the tunnel.

ACE: Professor?

(THE DOCTOR REACHES
OUT AND TOUCHES THE
PORTAL)

THE DOCTOR: Hmnn?

ACE: Where does Ancelyn come from?

THE DOCTOR: Another dimension.
Sideways in time. A different
universe.

ACE: Not a local boy then.

(THE DOCTOR EXAMINES THE
PORTAL)

THE DOCTOR: The question is,
where do we go from here?

45. EXT. DIG. (OB) DAY.

(ANCELYN LOOKS DOWN
INTO THE HOLE.

BAMBERA IS DOWN
BELOW, EMERGING
FROM THE TUNNEL.

PETER STANDS ON
THE OTHER SIDE)

BAMBERA: Steel door, like a bulkhead.
You'd need explosives to shift it.
Give us a hand up.

(ANCELYN REACHES DOWN,
THEY GRIP HANDS AND
HE HAULS HER OUT OF
THE HOLE.

THEY END UP FACE
TO FACE)

Thanks...

(PAUSE)

PETER: Do you think they're still
alive?

(NO RESPONSE)

Do you think they're still alive?

BAMBERA: What?

(REMOVES HER HAND
FROM ANCELYN'S)

Impossible to say.

ANCELYN: Let us hope so.

46. EXT. MEMORIAL. (OB) DAY.

(THE BRIGADIER
AND MORGAINA ARE
FACING EACH
OTHER OFF)

BRIGADIER: Let me see if I have understood you correctly. You wish to hold a remembrance ceremony for the dead of our World Wars. A ceasefire to remain in force for the duration of said ceremony. Right?

MORGAINA: Your words are strange but that is the meaning, yes.

BRIGADIER: Very well.

(THE BRIGADIER
HOLSTERS HIS
GUN. THE MEN
AT ARMS LOWER
WEAPONS, SHEATH
SWORDS ETC)

What must I do?

47. INT. TUNNEL. (STUDIO)

(THE DOCTOR IS
FEELING ALONG
THE EDGE OF
THE PORTAL.

ACE LOOKS ON)

ACE: No coded pattern?

THE DOCTOR: And no hidden switch.

ACE: How are we going to get through
the door then?

THE DOCTOR: (TO PORTAL) It's me,
open up.

(THE PORTAL
GRINDS OPEN
IT'S DARK ON
THE OTHER SIDE)

48. EXT. MEMORIAL. (OB) DAY.

(THE MEN AT
ARMS ARE
KNEELING IN
RANKS BEFORE
THE WAR MEMORIAL.

THE BRIGADIER
AND MORGAINE
STAND IN FRONT
SIDE BY SIDE)

MORGAINE: We respect those that have
fallen, for they are the repository
of all honour, wisdom and courage.
Only they deserve our devotions.

BRIGADIER: Do you never honour the
living?

MORGAINE: No, the living are imperfect.

(MORGAINE KNEELS,
THE BRIGADIER
FOLLOWS SUIT)

I think Brigadier that soon we will
be enemies.

BRIGADIER: It doesn't have to be that
way.

MORGAINE: Perhaps. I wish you to
know that I bear you no malice.

BRIGADIER: I understand.

MORGAINE: But when we meet again I
will kill you if I can.

49. INT. TUNNEL. (STUDIO)

(THE DOCTOR AND
ACE PAUSING
BEFORE ENTERING
THE PORTAL)

ACE: I refuse to ask how you did that. How did you do that?

THE DOCTOR: It came to me that this tunnel was built by Merlin.

ACE: But everyone thinks that you're Merlin.

THE DOCTOR: Exactly. Door keyed to my voice pattern, just the sort of thing I'd do.

ACE: Are you Merlin?

THE DOCTOR: No. But I could be, in the future. My personal future that is. Which could be the past.

ACE: I get it. If you're Merlin in your future but that's in the past, you'd know about finding the door in the future which would be your past. I'm getting lost somewhere.

THE DOCTOR: That's time travel for you. Best not to think about it.

ACE: But fundamentally, you don't know anything about Ancelyn, Mordred or where they come from. Because you haven't done any of it, yet.

THE DOCTOR: Yes. Shall we go in?

ACE: You don't know what's in there?

THE DOCTOR: Not a thing.

ACE: Makes a change.

THE DOCTOR: Exciting isn't it?

50. EXT. HOTEL. (OB) DAY.

(SHOU YUING
WATCHES AS THE
BRIGADIER RUNS
TOWARDS HER)

BRIGADIER: I'm commandeering your
car.

SHOU YUING: Excuse me?

BRIGADIER: Give me the keys.

SHOU YUING: What?

BRIGADIER: The keys.

(SHOU YUING
GIVES HIM
THE KEYS)

Thank you.

(HE GETS IN
THE DRIVING
SEAT)

SHOU YUING: Just a second, this is
my car.

(SHE GETS IN)

51. INT. SPACESHIP. (STUDIO)

(A CRAMPED ODDLY
SHAPED CORRIDOR,
THE WALLS HAVE
ORGANIC PATTERNS.

LIGHT COMES FROM
PATCHES SET AT
RANDOM IN THE
WALLS, CEILING
AND FLOOR, LIKE
THOSE ON A DEEP
SEA FISH.

ACE AND THE
DOCTOR)

ACE: This is a spaceship?

THE DOCTOR: More than that, this is
a craft for travelling between
dimensions.

ACE: It's more like being inside
some huge animal. Who built this?

THE DOCTOR: It wasn't built, it was
grown.

ACE: Who grows spaceships?

THE DOCTOR: Very advanced bioengineers.

ACE: Ask a stupid question. If it's
grown, how does it fly then?

THE DOCTOR: Magic.

ACE: Be feasible Professor.

(AT THE END
OF THE
CORRIDOR A
PORTAL OPEN)

THE DOCTOR: What's Clarke's law?

(THEY CONTINUE
TOWARDS THE
IRIS PORTAL)

ACE: Any sufficiently advanced technology is indistinguishable from magic.

THE DOCTOR: Well the reverse is true.

(THEY GO THROUGH
THE PORTAL)

ACE: Any sufficiently advanced form of magic is indistinguishable ...

52. INT. KINGSHALL. (STUDIO)

ACE: ... from technology.

(DARKNESS.

SHADOWS SUGGEST
A VAST CATHEDRAL
LIKE SPACE.

IN THE CENTRE A
SINGLE BEAM OF
LIGHT ILLUMINATES
A SMALL AREA.

CAUGHT IN THE
LIGHT IS A LARGE
SWORD EMBEDDED
IN BLOCK OF
OBSIDIAN.

THE SWORD IS
UNORNAMENTED
EXCEPT FOR A
SINGLE JEWEL
IN ITS HILT.

BEHIND IT IS A
RAISED PLINTH,
ON WHICH A KNIGHT
IN BLACK ARMOUR
LIKE ANCELYN WAR
EXCEPT HE LIES
AS STILL AS A
STATUE.

DUST ON ALL THE
SURFACES GIVES
A FEELING OF
TREMENDOUS AGE)

THE DOCTOR: Impressive.

(THE DOCTOR
AND ACE WALK
TOWARDS THE
POOL OF LIGHT.

THEIR VOICES
AND FOOTSTEPS
ECHO)

ACE: That's Arthur, King of the
Britons, isn't it?

THE DOCTOR: What makes you say that?

ACE: The sword in the stone is a
dead giveaway. Not to mention the
names that have been cropping up.

THE DOCTOR: Mordred and Morgaine?

ACE: Mordred and Morgan le Fay, not
to mention Merlin. What about Ancelyn?

THE DOCTOR: A variation on Lancelot.

ACE: If he's Lancelot, where's
Guinevere?

THE DOCTOR: Legends walk the earth.

ACE: So this geezer has to be Arthur,
in eternal sleep until England's
greatest need.

THE DOCTOR: There's only one problem
with all this.

ACE: What?

THE DOCTOR: I've met the historical
King Arthur, and this isn't him.

ACE: What was he like?

THE DOCTOR: Not a bad man, for a dark ages King. Unified most of England before dying in Brittany.

ACE: So who's this?

THE DOCTOR: I suspect that this is the legendary King Arthur. From another dimension where the man was closer to the legend. I wonder what he's doing here?

ACE: Not a lot.

(THE DOCTOR
BENDS OVER
THE PLINTH.
ACE EXAMINES
THE SWORD)

THE DOCTOR: He's in suspended animation.

(ACE HAS
EXPERIMENTALLY
GRASPED THE
HILT OF THE
SWORD.

THE DOCTOR
NOTICES)

Ace, leave that alone.

ACE: Don't worry Professor. It's not like I'm the King of England.

(SHE GIVES A
LIGHT HEARTED
TUG AT THE
SWORD)

THE DOCTOR: Ace, no!

(THE SWORD SLIPS
OUT OF THE
STONE EASILY.

ACE SURPRISED
TUMBLES BACKWARDS,
THE SWORD IN
HER HANDS)

ACE: Gordon Bennett!

(THE DOCTOR
HELPS HER
UP)

THE DOCTOR: I hope that didn't
disturb anything.

ACE: It disturbed me.

THE DOCTOR: I hope it didn't disturb
anything else.

ACE: Like what?

(THERE IS A
LOW KEENING
SOUND FROM
THE DARKNESS)

THE DOCTOR: Like that. Look.

ACE: Where?

THE DOCTOR: There. I saw something
move. (cont ...)

(SOMETHING
MOVES.

A LONG RIBBON
OF POISONOUS
GREEN LIGHT.

SLITHERING
THROUGH THE
AIR LIKE AN
ETHEREAL TAPEWORM)

THE DOCTOR: (cont) Ace. I think
it's time for plan B.

ACE: We run?

THE DOCTOR: Yes.

(THEY RUN FOR
THE EXIT, BUT
IT'S DIFFICULT
TO FIND IN THE
DARK.

THE GHOST SNAKE
HURTLES TOWARDS
THEM)

ACE: (DESPERATE) I can't see the
exit.

THE DOCTOR: Now is not the time to
panic.

(THE GHOST SNAKE
HOMES IN ON THE
DOCTOR AND STRIKES
AT HIS FACE.

HE THROWS HIS
ARMS UP.

THERE IS A FLASH
OF BLUE LIGHT
AND THE DOCTOR
HURTLES SKIDDING
ACROSS THE FLOOR.

ACE RUSHES
OVER STILL
HOLDING THE
SWORD)

ACE: Doctor!

THE DOCTOR: Now we can panic.

(THE GHOST SNAKE
CIRCLES AT A
DISTANCE)

ACE: It's a form of automated defence
system isn't it?

THE DOCTOR: Yes. Get ready to run.

(THE GHOST SNAKE
ATTACKS AGAIN
AIMING FOR THE
DOCTOR)

Run!

(THEY RUN.

ACE SEES A
PORTAL AHEAD
AND MAKES FOR
IT)

Ace, not that way ...

(THE SNAKE HITS
HIM AGAIN AND
HE FLIES ACROSS
THE FLOOR.

HE LOOKS FOR ACE
BUT SHE'S ENTERED
THE PORTAL)

53. INT. AIRLOCK. (STUDIO)

(ACE SKIDS TO
A HALT.

SHE'S IN A
CUBICLE.

THERE IS NO
OTHER WAY OUT.

SHE TURNS ROUND
AND DOING SO
PUTS HER FOOT
DOWN ON ONE OF
THE LIGHT PATCHES.

IT TURNS RED)

ACE: Doctor, it's a dead end.

(A GLASS DOOR
SLAMS DOWN
SEALING THE
PORTAL)

54. INT. KINGSHALL. (STUDIO)

(THE DOCTOR
SEES THE
GLASS DOOR
SLAM DOWN.

HE LOOKS
QUICKLY AT
THE GHOST SNAKE
WHICH IS CIRCLING
AGAIN)

THE DOCTOR: (TO SNAKE) I'll deal
with you in a moment.

(HE RUNS OVER
TO THE PORTAL.

ACE IS BANGING
ON THE GLASS
AND SHOUTING.

THERE IS NO
NOISE WHATSOEVER
GETTING THROUGH)

55. INT. AIRLOCK. (STUDIO)

(ACE LOOKING
OUT CAN SEE
THE GHOST
SNAKE COMING
AT THE DOCTOR
FROM BEHIND)

ACE: Doctor, behind you!

(SUDDENLY DIRTY
LAKE WATER
STARTS TO POUR
IN ON ACE AND
FILL THE CUBICLE
VERY FAST)

Doctor!

56. INT. KINGSHALL. (STUDIO)

(THE WATER IS
UP TO ACE'S
WAIST.

THE DOCTOR IS
DESPERATELY
SEARCHING FOR
CONTROLS BY
THE PORTAL.

HE DOESN'T SEE
THE GHOST SNAKE
BEARING DOWN
ON HIM.

HE SUDDENLY
REALISES THAT
ACE IS POINTING
AT SOMETHING
BEHIND HIM,
EVEN AS THE
WATER REACHES
HER SHOULDERS.

GHOST SNAKE'S
POINT OF VIEW.
RUSHING TOWARDS
THE DOCTOR.

HE TURNS AROUND
AND WE RUSH THE
LAST FEW METERS)

FADE OUT