

DOCTOR WHO

SERIES 9

EPISODE 3

"Ghost in the Machine"

by

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SHOOTING SCRIPT

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(SHOOTING BLOCK 1)

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1 **EXT. THE DRUM. NIGHT.** 1

We're looking at The Drum. An underwater base, maybe a mile in diameter. The cutting edge of sub-aquatic mining.

BENNETT (O.C.)
Shouldn't there be a cockpit.
Spaceships in films have cockpits.

Caption: *The Drum. Underwater mining facility. Caithness, Scotland. 2119.*

CUT TO:

2 **INT. THE DRUM. HANGAR. NIGHT.** 2

The grainy, flat eye of a security camera. Looking at a spaceship. Simple design; black, smooth, incongruous against the grimy iron of the Drum. Almost like a space hearse. Exactly like a space hearse, actually.

MORAN (O.C.)
I guess whoever designed it didn't watch the same films as you. Cass, how did they miss this in the initial survey?

We pan to the left, leaving the security camera screen, until we're looking at the real thing. Water still running off the spaceship, pooling on the floor. The rear door of the spaceship is open. Lunn stood by, frustrated, wanting to get inside. He's signing, translating to someone inside the ship.

LUNN
Cass says it was buried, but the currents of the water must have shifted the rubble around.

CUT TO:

3 **INT. THE DRUM. HANGAR/ INT. SPACE HEARSE. NIGHT.** 3

Inside, crouched slightly in the cramped spaceship, is the crew of the Drum. It's pretty bare. Except for what looks like a mortician's slab in the centre.

BENNETT
O'Donnell, the cockpit thing. You think it's weird, don't you?

O'DONNELL
We find a spaceship on the bottom of a lake, and *that's* the bit you think is weird.

They're a rag-tag bunch. Their clothes were military green, but are now dark with sweat. They wear combat shorts and flip-flops, bandanas as sweat bands.

Moran - Military. The highest ranking. 50s. Father figure.

Cass - Female. Military. Second in command. Deaf, communicates through Lunn. Brave, disciplined.

Lunn - Male. Military. Her sign language interpreter. They're in love with each other, everyone knows it except them.

O'Donnell - Military. Female, tomboyish. Blunt and fiery. Systems technician.

Bennett - Male. Marine Geologist. Would describe himself as a coward, the truth is he's anything but.

Pritchard - The representative of the oil company. 30s. Kind of a dick. Actually, a lot of a dick.

Cass splits her attention between the conversation, and Lunn, by the door, providing the translation.

MORAN

Can we stop calling it a spaceship?
We don't know *what* it is.

PRITCHARD

A conversation needs to be had
about who owns this spaceship.

MORAN

(sighs)
Don't let us stop you.

PRITCHARD

No, a conversation *with*... Oh. I
see. No, that's hysterical.

Moran spots something on the wall.

MORAN

What's this...?
(to Lunn)
Lunn, grab me a torch, would you?

CUT TO:

4

INT. THE DRUM. HANGAR. NIGHT.

4

Lunn trots across the hangar to a glass fronted cabinet. Inside a wrench, an axe, a harpoon gun and a torch.

PRITCHARD (O.C.)

A case could be made that this is
an asset, and my company has
brought the rights to all assets in
this area.

Lunn grabs the torch, closes the cabinet. Something reflected
in the glass: a strange mole-like creature. We'll come to
know him as Prentis, a Tivolean (like Gibbis in the God
Complex). He's wearing a shabby black suit. Like a none-too-
successful Victorian undertaker. And he's staring at Lunn.
His mouth working silently. It's macabre, chilling.

Lunn spins around. The strange creature isn't there.

MORAN (O.C.)

Lunn! Where's the torch?!

Lunn shudders. Regroups. Hurries back to the ship.

CUT TO:

5 **INT. THE DRUM. HANGAR/ INT. SPACE HEARSE. NIGHT.** 5

Moran gets the torch, shines it on the wall. Markings, carved
into the metal. Jagged, sharp, like writing.

MORAN

It was *found* on M.o.D. *property*,
even if that property is
underwater. What you bought is the
oil *under* the ground. I'll draw you
a diagram if that's easier.

C/U Moran's eye. Reflected in the black of the iris, the
alien writing. The strange symbols almost seem to glow.

PRITCHARD

I actually have a copy of the
contract in my cabin.

MORAN

Yeah, that doesn't surprise me.

CUT TO:

6 **INT. THE DRUM. HANGAR. NIGHT.** 6

Moran, Bennett, O'Donnell and Cass clamber out.

LUNN

(to Cass)
Can I go in?

MORAN

Radiation count.

Cass signs - "No, it's not safe" - over:

PRITCHARD
Pretty much background level.

LUNN O'DONNELL
Well if it's not safe, how Anything more, they would
come you got to go in there? have found it in the initial
survey twenty years ago.

Cass ignores that, she signs a question for the others.

LUNN
"How long do you think it's been
down here?"

BENNETT
There's next to no corrosion. I've
not seen technology like this--

MORAN BENNETT (CONT'D)
Please don't say 'on Earth'. -- on Earth before.

CUT TO:

7 INT. THE DRUM. HANGAR/ INT. SPACE HEARSE. NIGHT. 7

Pritchard is still prowling around inside the spaceship,
inspecting the alien tech with hungry eyes.

MORAN (O.C.)
Maybe it's some kind of
experimental craft that got left
behind when they abandoned the
site.

CUT TO:

8 INT. THE DRUM. HANGAR. NIGHT. 8

BENNETT
You think the army would just lose
a prototype weapon?

MORAN
You're new to the military, aren't
you, son?

CUT TO:

9 INT. SPACE HEARSE. NIGHT. 9

Pritchard has found a little bank of controls. Something
makes him look up.

O'DONNELL
We can't just leave him!

PRITCHARD
There was something in the
spaceship, I saw it!

Black. Light. Black. Light.

BENNETT
O'Donnell, he's dead! Didn't
you see him?!

LUNN
Are we--? The fire, are we
safe out here?

Black. Light. Black. Light.

BENNETT
(to Lunn)
It's fine, the CO2 will put
the fire out.

O'DONNELL
(to Pritchard)
It was you! You were messing
about with the controls in
that ship!

Black. Light. Black. And when we switch back to light, Moran,
the man we just saw die, is in the corridor with them! His
eyes are black, hollow sockets. His lips are moving. Silently
muttering.

Cass is the first to spot him. She screams.

Now the others see it. They scramble back away from him.

BENNETT
Moran... But you're... We just saw
you...

O'DONNELL
He's... my God, he's a *ghost*...

Still the lights blink. And in a moment of blackness, another
figure has appeared beside him. Prentis. His mouth working
silently still.

They regard the frozen, terrified crew. Repeating their
mantra. On and on and on.

The lights flicker. Black. Light. Black. Light. And the last
thing we see is the ghosts of Moran and Prentis lunge at the
crew, just as we cut to:

Black. And... **Titles**.

11 **INT. THE DRUM. CORRIDOR. NIGHT.**

11

Underwater habitats in the future aren't grey iron and pipes
like the inside of a battleship or submarine. But the
pristine white has faded to a dull cream now, with green and
brown moss gradually infecting every surface.

And there's Clara. She looks around. Appraises the scene.

CLARA

Nope, nothing doing here. Let's go.

She strides back into the TARDIS. Past the Doctor. He's stroking the TARDIS, frowning, concerned. It's making groaning noises. Protesting, agonised.

THE DOCTOR

What's wrong...? You're not happy, why aren't you happy, tell me...

After a moment Clara pops her head out of the door again.

CLARA

Come on, we were on a roll! Monsters, things blowing up. Hey, let's go back to that place with the people with the long necks who've been celebrating New Year for two centuries! I left my sunglasses there. And most of my dignity.

THE DOCTOR

(steps back, looks around)
... And why have you brought us here?

Clara sighs, steps out. They're clearly not leaving yet.

CLARA

Here, being?

The Doctor crosses to a wall. He studies the moss. Sniffs it. Licks the walls.

THE DOCTOR

Under water. Some kind of base. The technology's 22nd century. Maybe military, maybe scientific.

CLARA

Is there a crew?

THE DOCTOR

Must be. Somewhere. There's oxygen.

CUT TO:

12

INT. THE DRUM. INTERSECTION. NIGHT.

12

They cross an intersection, stepping over the frames of the flood doors.

CLARA

I want another adventure! You feel
the same. You're itching to run
down a corridor, I know it.

CUT TO:

13

INT. THE DRUM. GALLERY. NIGHT.

13

They walk into the gallery. Immense windows look out onto the lake bed. The light from the water glitters over the walls and an immense mural of a sea monster. Expensive art for a corporate environment. But the moss is slowly devouring that too. Here even the monsters are eaten by the sea.

Plates of half-eaten food on the table. A single upturned chair. Like there was a savage fight, then someone tidied up.

THE DOCTOR

Well. Be careful what you wish for.

The Doctor crosses to a wall. Scratches and marks, as if chairs and tables have been thrown against it. And a metal handled knife, wedged so deep in the wall it won't come out.

CLARA

What do you think happened?

On the side, a mug of tea. The Doctor dips a finger into it.

THE DOCTOR

Whatever it was, it happened pretty recently. 7 or 8 hours ago.

(looks around)

No bodies though.

CLARA

(opens some cupboards)

And they took provisions. So someone or something made the crew abandon ship. Oh yes. This is more like it.

She holds her hand up for the Doctor to High-5. But he's walked off.

CLARA (CONT'D)

Come on, don't leave me hanging here.

CUT TO:

14

INT. THE DRUM. CORRIDOR OUTSIDE GALLERY. NIGHT.

14

Clara follows the Doctor out and almost walks into him. At the other end of the corridor, kneeling on the floor, bent over something, their backs to them, is Moran and Prentis.

THE DOCTOR
Look. Told you. Crew.
(shouts)
Hello, Sailors!

Moran and Prentis stop what they're doing. Turn. The Doctor and Clara gasp as they see the ghost's sightless eyes, the yawning black sockets.

THE DOCTOR (CONT'D)
Right. I did not expect that. Hands
up who expected that.

The ghosts start advancing on the Doctor and Clara. Clara makes to bolt away, but the Doctor grabs her arm.

THE DOCTOR (CONT'D)
Wait. I don't think they want to
hurt us. I think they're just
curious.

CLARA
You're sure?

THE DOCTOR
Well. I mean. Define 'sure'.

Prentis and Moran are upon them now. As curious about the Doctor and Clara as they are about the ghosts. They study them, their black eyes running over the Doctor and Clara, heads tilting this way and that, almost... sniffing them. Clara is flat against the wall, eyes screwed shut, skin crawling at the proximity of the ghosts. While the Doctor watches them, eyes shining with fascination.

THE DOCTOR (CONT'D)
Look at you lovely chaps. What's
happened to you then?

The ghosts stop. Something passes between them, they turn and walk off down the corridor.

THE DOCTOR (CONT'D)
Come on.

The Doctor and Clara follow. They pass the point where Moran and Prentis were knelt. A circuit board, a mess of wires trailing back into the wall where it was taken from.

CLARA
Doctor, what are they?

THE DOCTOR

Well, looks like the tall fella
used to be one of you lot, and the
other one used to be a Tivolian.

CLARA

A Tivolian?

THE DOCTOR

The most annoying race in the
galaxy. And that's official, there
was a vote. They've either had
something done to them or something
else has taken their form.

CUT TO:

16 **INT. THE DRUM. HANGAR. NIGHT.**

16

The Doctor and Clara walk into the hangar. The mysterious
spaceship is still there. But the ghosts have gone.

CLARA

Where'd they go?

The Doctor starts walking towards the spaceship.

CLARA (CONT'D)

What is it, some kind of sub?

THE DOCTOR

It's alien.

CUT TO:

17 **INT. THE DRUM. HANGAR/INT. SPACE HEARSE. NIGHT.**

17

They clamber inside, look around. As they take in the writing
on the wall, we go close on their eyes. The strange jagged
scrawl reflected in their irises. As if being branded there.

THE DOCTOR

That's weird. The TARDIS hasn't
translated it.

CLARA

Look, they're back.

Sure enough the ghosts of Moran and Prentis are back. In the
hangar. Watching the Doctor and Clara.

CUT TO:

18 INT. THE DRUM. HANGAR. NIGHT.

18

They step out of the spaceship, face the ghosts. The Doctor talks to them like they're foreigners. Loud, over-pronounced.

THE DOCTOR

Did you want us to see this? It's very nice.

CLARA

Wait, are they... *saying* something?

The ghosts of Moran and Prentis walk to the wall. They open the tool cabinet. Moran takes out the metal-handled axe. It's heavy, he almost drops it. Prentis takes out the harpoon gun.

They start back towards the Doctor and Clara, the head of the axe and the spike of the loaded harpoon gun dragging along the hangar floor. A slow screech of metal on metal.

CLARA (CONT'D)

Okay, they now appear to be arming themselves.

THE DOCTOR

Yes, I spotted that too.

With a colossal effort, the ghost of Moran heaves up the axe... and swings at the Doctor and Clara! They leap back. The ghost stumbles forward, the axe clanging to the floor, its weight almost making him topple over.

THE DOCTOR (CONT'D)

Is it something she said? She does that. She once got into an argument with Gandhi.

Again ghost-Moran heaves up the axe, lurches forward and swings at the Doctor and Clara. They crash backwards.

CLARA

I'm starting to see why the crew jumped ship.

The ghost of Prentis has been trying to work the harpoon gun. He's got it now. He takes aim.

The Doctor and Clara turn tail and flee, just as the harpoon spear thuds into the wall where they were stood.

The ghosts don't chase after them, they simply turn and *walk through a wall*, dragging the axe and the harpoon gun behind them. Though when the solid metal objects meet the solid metal hull, they go no further and clang to the floor.

CUT TO:

THE DOCTOR
(psychic paper)
This is Clara, I'm the Doctor.

Pritchard snatches it away, examines it.

PRITCHARD
You're from UNIT.

THE DOCTOR
If that's what it says.

PRITCHARD
I'm Pritchard, this is Bennett.

O'Donnell grabs the Doctor's hand, fan-girl-ing.

O'DONNELL
O'Donnell. You're really the
Doctor? Wow. Big fan.
(shrugs, tries to be cool)
I mean, y'know. Some nice work.

LUNN
Tim Lunn, I sign for Cass.

THE DOCTOR
Thanks, though I should warn you
I'd forgotten all your names before
you'd even finished saying them.
Tell me about those things outside.

BENNETT
They're ghosts.

THE DOCTOR
They're not ghosts, we're not nine
years old.

Cass signs.

LUNN
Cass says--

THE DOCTOR
Thank you but I don't need your
help. I can actually speak sign.

He thinks, searching his mind.

THE DOCTOR (CONT'D)
Oh no, wait. I can't. That was the
last guy. It's been deleted for...
semaphore! I can speak semaphore!
Quick, someone get me a selection
of flags.

Cass gives up, signs to Lunn.

LUNN

"One of the ghosts is our previous commanding officer. The other one, the sort of moley-guy, we don't know what that is."

THE DOCTOR

He's from the planet Tivoli.

BENNETT

I told you he was an alien! Didn't I say!

THE DOCTOR

What's weird is, they're not violent, they're too cowardly. Wouldn't say boo to a goose. They're more likely to give the goose their car keys and bank details.

(turns)

When did they first appear?

O'DONNELL

Did you see the spaceship in the hangar? We found it on the bed of the lake. We'd just got it on board when one of the engines started up and Moran got... Moran was killed.

PRITCHARD

It was the mole-guy, the one from Tripoli? I saw him.

Cass signs.

LUNN

"Then *they* appeared. And pretty much straight away they started trying to kill us. So we grabbed what we could and were looking for somewhere to hide, when we realised the ghosts couldn't get in here."

CLARA

Why not? What is this?

THE DOCTOR

It's a Faraday Cage. Sound proof, completely impenetrable to sound waves, radio waves. And apparently whatever those things are out there.

(to the crew)

So who's in charge now? I need to know who to ignore.

Cass signs.

LUNN
"That would be me."
(points to Cass)
Her.

PRITCHARD
Actually that would be me.
(his card)
I represent Vector Petroleum. We've
obtained the mining rights to the
oil.

The Doctor looks absently at the card. Throws it away.

THE DOCTOR
The oil? Where are we?

BENNETT
This used to be a military training
site, a mock town they used for
manoeuvres and stuff. It was under
sea level, with a dam overlooking
it, but the dam burst and the
valley was submerged.

PRITCHARD
Then 20 years ago we discovered a
massive oil reservoir underneath
it. The military are here in a,
well, an observational capacity.
It's a courtesy really.

There is a shift as the base clicks into 'day' mode. The
background hum of various systems kick up a semi-tone. The
lights get brighter. The base is waking up.

O'DONNELL
Okay, it's morning, we can go
outside.

CLARA
Morning?

BENNETT
We're too far below the surface for
daylight, so we have to demarcate
artificial days and nights.

THE DOCTOR
I want to take another look at that
spaceship. Wait, what about the
things that aren't ghosts?

O'DONNELL
It's all right, they only come out
at night.

CLARA
Weird how that's not comforting.

The Doctor marches out, followed by the others.

CUT TO:

22

INT. THE DRUM. HANGAR. DAY.

22

The Doctor marches towards the spaceship. Clara and the crew trotting behind.

THE DOCTOR
If whatever they are--

BENNETT
They're ghosts!

THE DOCTOR
(They're not ghosts) -- have been
trying to kill you, why haven't you
abandoned the base?

PRITCHARD
That was my call. We've got about a
trillion dollars worth of mining
equipment here, we're not just
going to *abandon* it.

That argument clearly hasn't been going down well with the rest of the crew. And now the Doctor and Clara are looking at him disgusted. Pritchard squirms, defensive.

PRITCHARD (CONT'D)
What? It's fine! We hunker down in
the Faraday cage at night and...
Look, if it all goes pear-shaped,
it's not *them* that lose a bonus.

The Doctor puts a hand on Pritchard's shoulder, sympathetic.

THE DOCTOR
It's okay. I understand. You're an
idiot.
(to the rest of the crew)
Come to mention it, why *is* there a
Faraday cage on the base?

BENNETT
The mining equipment runs on
nuclear fission. The Faraday cage
has been lined with lead to act as
a shelter in the event of a
radiation leak. We worked out it's
the one room Moran and the other
one couldn't get into.

THE DOCTOR

So we're fighting an unknown homicidal force that has taken the form of your commanding officer and a cowardly alien, under water in a nuclear reactor. Anything else I should know? Has someone got a peanut allergy or something?

He turns and sweeps into the spaceship, Clara following.

CUT TO:

23

INT. SPACE HEARSE / THE DRUM. HANGAR. DAY.

23

The Doctor and Clara inspect the inside of the spaceship, while the rest of the crew congregate outside.

THE DOCTOR

Where's the stuff you've removed?

The crew look bewildered.

THE DOCTOR (CONT'D)

This is for long haul flights. There should be a suspended animation chamber over there for the pilot. Where is it? Plus, one of the power cells is missing.

PRITCHARD

A power cell?

THE DOCTOR

Yeah, you can see the casing, it's empty.

Lunn & Cass are signing. An argument. Lunn: *I just want a quick look.* Cass: *We've been over this, it's not safe.*

CLARA

What's the matter?

LUNN

She won't let me look inside the spaceship. She says it's not safe. *I'm saying it's not safe out here.*

The Doctor and Clara clamber out.

PRITCHARD

I imagine they're pretty valuable.

THE DOCTOR

What?

PRITCHARD

I mean powerful. Those power cells.
I imagine they're pretty powerful.

THE DOCTOR

They can zap a vessel from one side
of the galaxy to the other so, you
know, take a wild stab in the dark.

PRITCHARD

And the missing one must still be
out there.

THE DOCTOR

Well, seeing as it's not in--
(to everyone)
Sorry, why is this man still
talking to me?

O'DONNELL

We haven't removed anything, there
hasn't been time.

The Doctor is pacing, thinking out loud.

THE DOCTOR

So what have we got? Moran dies and
then those things appear. They can
walk through walls, they only come
out at night, they're sort of see-
through...

The Doctor stops, grins, eyes blazing.

CLARA

Wait. Doctor, you're not saying...

CUT TO:

24

INT. THE DRUM. BRIDGE. DAY./NIGHT.

24

The Doctor is striding around the bridge, beaming, thrilled.

THE DOCTOR

They're ghosts. *They're ghosts!*

CLARA

You said there's no such thing. You
pooh-poohed the ghost theory.

THE DOCTOR

There were no such things as socks
and iphones and badgers until there
suddenly were. Besides, what else
could they be? They're not Autons,
they're not holograms or Flesh
Avatars!

(MORE)

THE DOCTOR (CONT'D)

They're not digital copies bouncing round the Nethersphere. These people are literally actually dead. Ha! This is amazing! I've never seen a proper ghost before!

O'Donnell, Cass, Lunn and Bennett are staring at the Doctor. Cass signs.

LUNN

"Moran was our friend."

The Doctor stares at them, bewildered. Clara takes him aside.

CLARA

The cards.

THE DOCTOR

Ah, right you are.

From his pocket he takes out a little stack of cards. He and Clara sift through them. Choose the right one. The Doctor turns back to the crew, clears his throat, reads:

THE DOCTOR (CONT'D)

I'm very sorry for your loss. I'll do all I can to solve the death of your friend stroke family member stroke pet.

He beams at Clara, impressive, yes? She sags, shrugs. He gave it his best shot.

THE DOCTOR (CONT'D)

But don't you see what this means? Death was the *one thing* that unified every single living creature in the universe, and now it's gone! How can you just sit there? Don't you want to go out there now, wrestle them to the ground and ask them questions until your throat falls out? What's death like? Does it hurt? Do you still get hungry? Do you miss being alive? Why can you only handle metal objects?

(stops, thinks)

I didn't know I'd noticed that.

(back on track)

Okay, so they'll try to kill you blah blah. WHAT DOES IT MATTER? You come back! A bit murderly, sure, but even so!

It's all too much. He flops into a chair.

THE DOCTOR (CONT'D)
Calm, Doctor, calm. You were like
this when you met Shirley Bassey.

He jumps back up and starts pacing.

THE DOCTOR (CONT'D)
Okay. Question 1: what *is* a ghost?
Question 2: what do they want?

Suddenly the lights start to dim. The background hum of the
engines and systems click down a semi-tone.

O'DONNELL
Whoa whoa, what's happening? We're
switching into night mode again.

Then from off comes the melancholy sound of the TARDIS
cloister bell. The Doctor rushes out. Clara rushes after him.

CUT TO:

25

INT. TARDIS. NIGHT.

25

The Doctor bursts into the TARDIS. Lights are flashing, the
central console is rising and falling, groaning with
frustration. The Doctor runs to the controls, checks screens.

CLARA
What's wrong?

THE DOCTOR
It must be the ghosts. That's why
she was upset when we got here.

CLARA
Why? I don't understand.

THE DOCTOR
What I was just saying. You live
then you die, that's it. The ghosts
are aberrations. A splinter of time
in the skin. They're unnatural, she
wants to get away from them.

CLARA
So what do we do?

The Doctor yanks a lever.

THE DOCTOR
Put the hand-brake on.

The lights stop flashing, the TARDIS stops groaning.
Everything returns to normal. Clara is already walking
towards the door.

THE DOCTOR (CONT'D)
Where are you going?

CLARA
Out there, where the action is.
(beat)
What?

THE DOCTOR
Look. It's my own fault. I like
adventures as much as the next man.
If the next man is a man who likes
adventures. Even so. Don't go
native.

CLARA
What do you mean? I'm not.

THE DOCTOR
There's an entire dimension in
here. But only room for one me.

CLARA
Wait a sec. You just raved about
ghosts like a kid who'd had too
much sherbet.

THE DOCTOR
(an idea)
I know what you need! A hobby!

CLARA
I really don't.

THE DOCTOR
No, even better, another
relationship! You lot are *bananas*
about relationships. You're forever
writing songs about them or going
to war or getting tattooed.

CLARA
Doctor. I'm fine.

THE DOCTOR
I just felt I should say something.

CLARA
I know. And I appreciated it.

THE DOCTOR
I have a duty of care.

CLARA
Which you take very seriously, I
know.

BENNETT

O'Donnell, where are the ghosts
now?

CUT TO:

31 **INT. THE DRUM. BRIDGE. NIGHT.**

31

The Doctor and O'Donnell are looking at the bank of security screens. O'Donnell's attention divided between that and restoring the day / night settings.

On the screen, the ghost of Moran and Prentis. In a corridor. Just standing there, staring absently into nothing. Rocking slightly as they repeat their mantra.

O'DONNELL

In a corridor, Sector 9A. They're not doing anything. We'll let you know if they start moving.

CUT TO:

32 **INT. THE DRUM. GALLERY. NIGHT.**

32

BENNETT

Sorry, do you mind if we talk a bit? I hate it here and there's a ghost trying to kill us and I really need something normal.

CLARA

No, of course, it's fine.

BENNETT

So you work for UNIT.

CLARA

(what?)

UNIT? Oh! Yes. *UNIT*.

BENNETT

I'd love to work for UNIT. Earth's first line of defence. I'm probably not suited though. Not much of a fighter. More of a bleeder.

CLARA

So why join the military?

BENNETT

I didn't. I mean I did, but... I'm a geologist for Vector. But to work down here me and Pritchard had to enlist.

(MORE)

Pritchard is gone. The Doctor, Clara and the crew are left dazed, shaken.

CUT TO:

39

INT. THE DRUM. BRIDGE. DAY.

39

CCTV footage from the corridor outside the airlock. The ghosts of Moran and Prentis, stood before the door. Pritchard visible through the window. Then ghost-Moran presses the button. Pritchard is sucked out into the lake. Moran and Prentis turn and walk away. The picture freezes. Pull back, the Doctor, Clara and the crew crowded around the screen.

THE DOCTOR

They're working out how to use the base against us. Changing the day-night settings so they can go about uninhibited, opening the airlocks. They're learning.

CLARA

And now there's three of them.

BENNETT

(to Cass)
What do we do?

Cass thinks. A decision. She signs to Lunn:

LUNN

"We abandon the base. Topside can send down a whole team of marines or Ghostbusters or whatever."

THE DOCTOR

Wait--

LUNN

"I have no jurisdiction over you, so do the whole cabin in the woods thing and stay and get killed or drowned if you want. But my first priority is to protect my crew."

Cass faces him down. He eyes her. Impressed. He nods, okay.

THE DOCTOR

We'll take you back in our ship.

CLARA

But we're coming back, aren't we?

The Doctor sighs imperceptibly. She's forgotten their conversation already.

THE DOCTOR
We're coming back.

Cass signs.

LUNN
"O'Donnell, call topside, tell them
we're abandoning base on my
orders."

O'DONNELL
(into radio)
Topside, Topside, this is Lance
Corporal Alice O'Donnell from Drum
Control. Over.

VOICE ON RADIO
Drum Control, this is Topside.
We've received your message, sub on
its way. Over.

O'DONNELL
Repeat, Topside. Over.

VOICE ON RADIO
We received your request for a
rescue sub, it's about two minutes
away. Over.

What? That's got everyone's attention.

O'DONNELL
Topside, who did you speak to, and
when was this request made? Over.

VOICE ON RADIO
Drum Control, it was in morse code.
Arrived maybe half an hour ago.
Said it was urgent, comms were
down, two crew members critically
ill, full paramedic team requested.
Over.

Bewildered looks all round. Except for the Doctor. He lunges
forward, grabs the mic.

THE DOCTOR
Topside, this is the Doctor, UNIT
security visa 7-1-0-apple-0-0. You
may be familiar with my work. Call
back the sub.

VOICE ON RADIO
Doctor...?

THE DOCTOR

Call it back. We have a hazardous and undefined contagion on board and this base is now under quarantine.

He tosses the mic back. The others stare at him incredulous.

BENNETT

What did you do that for?!

THE DOCTOR

None of us sent that message, which means the ghosts did. Which means they *want* that crew down here.

Cass signs.

LUNN

"Why would they do that?"

THE DOCTOR

I don't know, but I'm pretty sure it's not so they can all form a Boy Band. No. We solve this on our own.

(pacing)

Ok, think. Think think think. They can only come out at night, so they alter the base's time settings. But why? What's different at night?

O'DONNELL

Mainly it's just atmospheric. The lights dim, the noise of the engines is muffled.

THE DOCTOR

No, something else.

Cass signs.

LUNN

"The diagnostic sweep, when all the systems are checked. That stops at night to save power."

THE DOCTOR

Which systems specifically?

O'DONNELL

Life support, the locks. They're electromagnetic. They've got to be secure in case of flooding, so during the day they're tested one by one, every few seconds.

The Doctor hammers his head with his fists. The agony of the unknown.

THE DOCTOR
Argh. The answer's there somewhere,
I can smell it.

CLARA
Doctor, what do we do?

The Doctor is thinking. Brooding. A decision:

THE DOCTOR
O'Donnell. Excellent work, getting
the base into Day Mode again.

O'DONNELL
(concealing her delight)
Shut up. It was nothing. You really
think so?

THE DOCTOR
Now put it back into Night Mode.

O'DONNELL
What?!

THE DOCTOR
We know *nothing*. Not what they are,
not what they want. *That's* what's
getting us killed.

His voice is quiet, precise, boiling with rage.

THE DOCTOR (CONT'D)
Well I won't run. Not any more. I
won't hide. So, O'Donnell, kindly
put this base back into Night Mode.
We want to know what these ghosts
are after: we ask them.

CUT TO:

40 **INT. THE DRUM. CORRIDOR. NIGHT.** 40

The lights dim and the noise of the turbines clicks down a notch as the base clicks into night mode.

CUT TO:

41 **INT. THE DRUM. GALLERY. NIGHT.** 41

As darkness descends, the ghosts fade into view. But, not subject to the laws of physics, Moran is hanging from the ceiling - no, that's not right - he's standing on the ceiling as if it were the floor. Prentis is stood on the wall, his body at a 90 degree right angle to the floor. They're like figures in an Escher picture, standing natural and erect at impossible angles. Pritchard is half in a wall, half out.

Like an immense guillotine blade has sliced him from head to toe. And all of them are locked in their strange trance. Muttering under their breath, consumed by their mantra.

Bennett appears in the doorway. But the macabre sight stops him in his tracks. He can barely keep himself from running away screaming. He takes a breath, his voice cracking.

BENNETT
Hey, how's it going?

That gets their attention. Bennett doesn't hang about. He stumbles back, bolts down the corridor.

CUT TO:

42 **INT. THE DRUM. BRIDGE. NIGHT.**

42

O'Donnell is watching the security camera screens. There's Bennett, haring down the corridor, the ghosts in pursuit. Cass stands over her shoulder, grim with fear for her crew.

O'DONNELL
Bennett's got them moving.

Another screen. Clara waiting.

O'DONNELL (CONT'D)
And Clara's in position.

The Doctor is nearby, a plan of the whole base spread out before him. He's wearing a headset.

THE DOCTOR
Clara. Bennett is going to cut across the top of the T-junction to your left in about ten seconds.

CUT TO:

43 **INT. THE DRUM. CORRIDOR. NIGHT.**

43

Clara can hear the Doctor through an earpiece.

THE DOCTOR (O.C.)
Draw the ghosts towards you. Turn right, take the second left.

To her left, about fifty yards away, Bennett sprints past. After a couple of seconds, the three ghosts appear.

CLARA
Hey! Hey, down here!

The ghosts stop, look at Clara. Then, lured by this new prey, they start moving towards her.

LUNN
It didn't hurt me. I'm okay.

CUT TO:

65 **INT. THE DRUM. BRIDGE. NIGHT.**

65

THE DOCTOR
What? Why didn't it hurt you?
What's wrong with you?

O'Donnell holds Cass' head to face her, so she can read her lips, her expression.

O'DONNELL
He's fine. Cass. He's alive.

THE DOCTOR
Bennett, you're on again.

Silence from the comms.

THE DOCTOR (CONT'D)
Bennett, where are you?

O'Donnell is looking across the screens, the various locations on the Drum, looking for--

O'DONNELL
There. Oh God, look.

The ghosts of Moran and Prentis have stopped a couple of metres before an intersection where, just around the corner, flat against the wall, is Bennett.

THE DOCTOR
Bennett, can you hear me? Two of the ghosts are just around the corner.

CUT TO:

66 **INT. THE DRUM. INTERSECTION. NIGHT.**

66

Bennett is frozen to the spot, he daren't move, daren't breathe, in case he gives away his position.

BENNETT
(a hissed whisper)
Yeah, thanks, I'd noticed.

CUT TO:

Again she steps forward, takes up her position, waits, waits, waits, and disappears again. On and on. A broken recording, a few seconds of footage on a loop, playing over and over...

And then the door slams shut.

THE DOCTOR (O.C.)
We need to talk.

Pan around: the Doctor, glasses on, outside the Faraday cage, looking through the little window, talking on the intercom. He taps the arm of the glasses and Clara flickers and vanishes for the last time.

THE DOCTOR (CONT'D)
Sorry, chaps. Just a hologram. You play a little too rough.

CUT TO:

71 **INT. THE DRUM. BRIDGE. NIGHT.**

71

The same view on screen in the bridge. The picture being transmitted from the Doctor's sonic glasses.

Clara, Bennett and Lunn return to the bridge. Cass hugs Lunn so hard she almost knocks him over. Bennett has rushed over to the screen to see what's going on. O'Donnell glances at him. Displacing her relief into a bruising punch on Bennett's shoulder. No one really notices Clara.

CLARA
I'm fine. By the way. In case you were worried.

On screen: the ghosts. Through the thick glass of the door.

THE DOCTOR
(on Comms)
Cass, are you seeing this?

Bennett signals to Lunn - get Cass. Lunn points her towards the screen. She goes over, sits, studies the screen, watching the ghost's lips. She shakes her head, it's no good. Signs.

LUNN
She says she can't see them properly. The glass is too thick.

CUT TO:

72 **INT. THE DRUM. CORRIDOR OUTSIDE FARADAY CAGE. NIGHT.**

72

It's true. The ghosts are visible through the glass, but not clearly. The movement of their mouths obscured by the glass. The Doctor studies them through the window. A decision:

THE DOCTOR (CONT'D)
What does that mean? What are you
telling me, big man?

Then a thought hits him.

THE DOCTOR (CONT'D)
Bennett. I need maps. Of the
seabed, of the town, even star
charts. I think I just worked out
what our friend here is telling us.

CUT TO:

81 INT. THE DRUM. BRIDGE. NIGHT.

81

Clara and the crew gather round while the Doctor takes them
through his theory.

THE DOCTOR
They're *coordinates*.

BENNETT
Coordinates? How?

He spreads the maps out over the desk.

THE DOCTOR
The Dark: space. So whoever's
following the coordinates knows
they're going to another planet.

He pulls out a star chart, a ping-pong ball, an apple, one of
those washing-machine-balls you put the liquid into and a
coaster.

THE DOCTOR (CONT'D)
The Sword: Orion's sword, the three
stars (although one isn't actually
a star but the Orion Nebula)
hanging down from Orion's belt.

He hands the ping-pong ball, the washing machine ball and the
apple to Bennett, Clara and O'Donnell, and moves their arms
so they're holding them in the right positions, using the
coaster as Earth.

THE DOCTOR (CONT'D)
But if viewed from back *here*, Earth
becomes the *fourth* bit of the
sword. So! Narrowed it down to a
planet now! Getting closer!

He pulls out a map of Earth.

THE DOCTOR (CONT'D)

The Forsaken: The empty or abandoned or *forsaken* town. See? A *location*, beaming out to someone or something across the universe, over and over. And every time they kill one of us--

CLARA

-- it strengthens the signal. Another ghost, another transmitter.

O'DONNELL

Which is why they called for the rescue sub.

THE DOCTOR

To get *more* people down here. Kill them and there's even more ghosts to beam out the coordinates.

Cass signs to Lunn.

LUNN

She says "But *why* are they beaming out the coordinates? Is it a distress call?"

THE DOCTOR

Could be. Or a warning. Even a call to arms. It could mean 'come here, they're vulnerable, help yourself'.
(suddenly)

Wait a minute though.

(jabbing Lunn's chest)

Wait. A. Minute. You know what this means. It means they're not a natural phenomenon. It means someone is deliberately getting people killed and highjacking their souls and turning them into transmitters. I don't like that, Ron--

LUNN

Lunn.

THE DOCTOR

-- I don't like that one bit.

O'DONNELL

But what do the coordinates lead to? Us? The ghosts?

THE DOCTOR

What is being looked *for* is part of the answer to the other question you're all thinking.

Blank looks all round.

THE DOCTOR (CONT'D)

Oh come on, really? None of you?
Doesn't just being around me make
you cleverer by osmosis? What is
the Other Question?

Silence. Cass signs.

LUNN

"The Temple. The fourth part of the
directions. What's the Temple?"

THE DOCTOR

Finally. It's like pulling teeth...

He's pulled out another map.

THE DOCTOR (CONT'D)

This is the fake town. Shops,
houses, a town square, and this:

CLARA

A church.

THE DOCTOR

Whatever those coordinates are for,
it's in that church. Find that and
it's just a hop skip and a jump to
stopping them.

BENNETT

Wait, you're not suggesting we--
We're safe now. The ghosts are in
the cage, *we can get out of here.*

THE DOCTOR

Look, no one has to stay. In fact
I'd prefer it if you went. You'll
get in the way and ask ridiculous
questions. But.

(Cass, Lunn and O'Donnell)

You've chosen to protect and serve.

(Bennett)

You've given yourself to science
and the pursuit of knowledge.

(to them all)

None of you chose anonymous or
selfish lives. Go, and a part of
you will always wonder what would
have happened if you'd stayed. How
you would have helped. What you
would have learned. I want you to
go. But you should know what it is
you're leaving.

Bennett's hands glide, and on the monitor the sub chugs closer. We can see it better now. It's maybe twelve feet long. A chamber or coffin of some kind. And we...

FADE TO:

84 **INT. THE DRUM. HANGAR. NIGHT.**

84

The coffin-like chamber, now on board the Drum. The Doctor, Clara and the crew are gathered around it. The Doctor takes out the Sonic glasses, polishes them with his handkerchief, pops them on and studies the chamber. He presses his head against it, listening for the faintest sound of life.

THE DOCTOR

It's the suspended animation chamber from the spaceship.

CLARA

So the pilot could be in there.

THE DOCTOR

Something's in there. But it's dead-lock sealed, I can't open it.

Frustrated he walks away.

THE DOCTOR (CONT'D)

More questions. Everything I solve, just more questions.

The Doctor is by the rear of the spaceship, its hatch still open. His eyes run over the interior, searching for clues. The slab for the body, the writing on the wall...

THE DOCTOR (CONT'D)

I have to go back to the beginning. We arrive, we see the ghosts. They don't try to kill us, they lead us here, show us the spaceship. *Then* they try to kill us. So we run away, we find the crew, the ghosts try to kill them...

Wait. He scrambles inside.

CUT TO:

85 **INT. THE DRUM. HANGAR/INT. SPACE HEARSE. NIGHT.**

85

The Doctor studies the writing on the wall. Takes out the Sonic glasses, polishes them with his handkerchief, pops them on and peers at the words. They almost seem to glitter. He has to steady himself against the bulkhead. That's it.

CUT TO:

86 INT. THE DRUM. HANGAR. NIGHT.

86

The Doctor scampers back out and grabs Lunn.

THE DOCTOR

You translate:

(turns to Cass)

Whenever I step outside, you're the smartest person in the room. So tell me. What's the weirdest thing about this? It's all bonkers, I know, but when you think about it, one thing keeps snagging in your mind, what is it?

Cass thinks. Signs. Lunn frowns, really? Cass nods, go on.

LUNN

"The markings on the inside of the spaceship".

THE DOCTOR

The markings on the inside of the spaceship. Yes. Why?

Cass signs.

LUNN

"I don't think they're just words".

The Doctor smiles. His new favourite child.

THE DOCTOR

They're not. They're magnets.

BENNETT

Magnets?

THE DOCTOR

Well, a localised and manufactured electromagnetic field to be precise. The dark. The sword. The forsaken. The temple. When we heard the coordinates for the first time, did anyone expect them *not* to be that?

The crew frown, bemused. But no one says no (though we might notice Lunn start to raise his hand, before the Doctor ploughs on).

THE DOCTOR (CONT'D)

Exactly. Me neither. It's like we already *knew* somehow. Like the words were already *in* us.

O'DONNELL

So that writing *is* the coordinates?

THE DOCTOR

Everything you see or experience shapes you in some way. But these words actually *rewrite* the synaptic connections in your brain. They literally change how you are wired. Clara, why don't I have a radio in the TARDIS?

CLARA

You took it apart and used the pieces to make a clockwork squirrel.

THE DOCTOR

AND because whatever song I heard first thing in the morning, I'd be stuck with it. TWO WEEKS of 'Mysterious Girl' by Peter Andre. I was BEGGING for the brush of Death's merciful hand. Do you see? These words, they're an *ear-worm*. A song you can't stop humming even after you *die*.

CLARA

So the spaceship lands here. The pilot leaves the writing so whoever sees it, when they die they become a beacon of the coordinates, while he/she/it snoozes in the suspended animation chamber--

THE DOCTOR

--waiting for his/her/its mates to pick the message up.

He can see the whole picture now, and the full horror of it staggers him.

THE DOCTOR (CONT'D)

My God. Fold upon fold of... horror. Every time I think it couldn't get more extraordinary, it surprises me. It's impossible! It's evil! I hate it! It's astonishing! I want to KISS IT TO DEATH.

TANNOY

Attention, all crew. Evacuate the base immediately. Emergency protocols have been initiated. Repeat. Evacuate the base immediately. This safety message was brought to you by Vector Petroleum. Fuel for all our futures.

O'Donnell rushes across to the control panel. On it, a schematic of the whole base.

O'DONNELL
Oh no...

CLARA
What's the matter?

O'DONNELL
All the tampering with the day-night settings has made the computer think there's a malfunction. Its first priority is to keep the reactor cool, so it's opened the hull doors and is flooding the base.

BENNETT
Can you close them from here?

O'DONNELL
The computer has rerouted everything to the back-up hub, I'd need to do it from there.

Cass signs. As Lunn relays it to the others, Cass points to locations on the schematic of the Drum.

LUNN
"You can still close internal doors from here. That'll create a single channel so it passes through the Drum from one side to the other."

THE DOCTOR
Wait, where's the TARDIS?

O'DONNELL
On the other side.

She quickly punches a command into the control panel.

O'DONNELL (CONT'D)
Okay, we've got forty seconds before the flood doors close.

CUT TO:

87

INT. THE DRUM. CORRIDOR. NIGHT.

87

The Doctor, Clara and the crew run out of the hangar.

CUT TO:

88 **INT. THE DRUM. INTERSECTION. NIGHT.** 88

They reach an intersection. The Doctor, O'Donnell and Bennett run across the corridor, the water already ankle deep.

But the doors on either side clang shut, separating the Doctor, O'Donnell and Bennett from Clara, Cass and Lunn.

CUT TO:

89 **INT. THE DRUM. CORRIDOR. NIGHT.** 89

The Doctor rushes back to the door. Through the little porthole he can see the door on the other side of the corridor, and behind it Clara. They stare at each other across the corridor, window to window, the water rising between them. The Doctor presses the intercom. Clara picks up.

THE DOCTOR

I'll get you and the others out, I swear. Sit tight, I'll come back for you.

CLARA

What? Just come over here in the TARDIS now.

THE DOCTOR

The TARDIS won't go there, it won't go near the ghosts.

CLARA

You can't just leave us!

THE DOCTOR

Listen to me. I'm going back to when the spaceship landed. If I can understand why this is happening, I can stop them killing anyone else, I can save you. You trust me, don't you, Clara?

Clara takes a breath. Nods. The Doctor puts his hand on the glass. Clara does the same. And then the rising water envelops the windows and they both vanish from sight.

The Doctor turns and finds himself face to face with Bennett.

BENNETT

You're going to go back in time? How do you do that?

THE DOCTOR

(pushing past)
Extremely well.

BENNETT

I have to come. You were right. I'm a scientist, like you. I have to know, I have to be part of this.

O'DONNELL

If he's going then I should go too. He's useless, he'll fall down a well or be eaten by a dinosaur if I'm not there to look after him.

THE DOCTOR

Fine, fine. But don't press any buttons, and *do not* run off and trip over and get captured.

The Doctor stalks off, Bennett and O'Donnell scuttle behind.

CUT TO:

90

INT. THE DRUM. GALLERY. NIGHT.

90

Clara, Cass and Lunn walk into the gallery.

LUNN

"You're sure they're not going to hurt us?"

CLARA

They can't get out of the Faraday cage.

They sit, Clara and Cass with their backs to the windows. Lunn facing them so he can translate for Cass.

LUNN

"And you're sure the Doctor won't just leave us here?"

CLARA

Look. This is how we roll. He'll sort it out, come back, we'll have to listen to how he did it--

But something behind Clara and Cass has got Lunn's attention. He pales, stares.

Clara and Cass turn. Through the glass, in the depths of the water, a figure has appeared in the distance. Just a glint of white in the darkness now, but slowly it moves towards the window. Not swimming but gliding, like the water has no density, like the figure has no density...

They rush to the windows, and press against the glass.

LUNN

Is it Moran? Or Pritchard? Or the
mole guy? How did they get out?

CLARA

(squinting)

I don't think it's any of them, I
think it's a new ghost.

LUNN

What does that mean?

CLARA

Something must have happened in the
past, one of the others must have
died...

Clara's voice trails off as the figure becomes clear now,
becomes recognisable...

CLARA (CONT'D)

Oh no. Oh no, please...

It's just outside the window now. Hanging in the dark and icy
water, his mouth working, repeating the same mantra over and
over and over...

... is the ghost of the Doctor.

End titles.