

DOCTOR WHO

SERIES 9

EPISODE 4

"Ghost in the Machine"
Part Two

by

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SHOOTING SCRIPT

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(SHOOTING BLOCK 1)

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1

INT. TARDIS. DAY.

1

The Doctor. Straight to camera.

THE DOCTOR

So there's this man. He has a time machine. Up and down history he goes, zip zip zip, getting into scrapes.

He runs up the steps to the gantry. Runs his finger along a shelf of records.

THE DOCTOR (CONT'D)

Another thing he has is a passion for the works of Ludwig van Beethoven. And one day he thinks, what's the point of having a time machine if you don't get to meet your heroes?

He finds the one he's looking for. Beethoven's 5th Symphony.

THE DOCTOR (CONT'D)

So off he goes to eighteenth century Germany. But he can't find Beethoven anywhere. No one's heard of him, even his family don't know who the Time Traveller's talking about. Beethoven literally doesn't exist.

He takes the record from the sleeve, blows the dust off.

THE DOCTOR (CONT'D)

This didn't happen by the way. I've met Beethoven. Nice chap. Very intense. Loved an arm-wrestle. No, this is called 'The Bootstrap Paradox'. Google it.

He puts the record down, finds his guitar.

THE DOCTOR (CONT'D)

The Time Traveller panics, he can't bear the thought of a world without the music of Beethoven! Luckily he'd brought all his Beethoven sheet music for Ludwig to sign. So he copies out all the symphonies and concertos and gets them published. He *becomes* Beethoven. And history continues with barely a feather ruffled.

He feels for the right chords.

THE DOCTOR (CONT'D)

But my question is this: Who put
those notes and phrases together?
Who *really* composed Beethoven's
5th?

And we hear the Doctor play the opening bar of Beethoven's
5th. *Da-da-da-dum.*

CUT TO:

Titles.

CUT TO:

2

EXT. THE MILITARY TOWN. TRAIN STATION. DAY.

2

The TARDIS is sat on the platform. From here the Doctor
surveys the town. Deserted of course. And given the signs,
the tattered Hammer & Sickle flag, it looks like a rural
train station in Russia. Looming over it all, the dam.
Waiting. Like a fist ready to strike. O'Donnell emerges from
the TARDIS.

THE DOCTOR

Where's Bennett? We need to get
going.

O'DONNELL

Still throwing up. "A small step
for man, a giant... *Bleaurgh.*"

THE DOCTOR

Time travel does that sometimes.

O'DONNELL

Somehow I doubt Rose, Martha and
Amy lost their breakfast on their
first trip.

THE DOCTOR

You seem to know an awful lot about
me.

O'DONNELL

I used to be in Military
Intelligence. I read your file.
Well, I say 'file', it's more of a
room. I got demoted when I dangled
a colleague out of a window.

THE DOCTOR

In anger?

O'DONNELL

There's another way to dangle someone out of a window? He had some rather regressive views on gender roles.

THE DOCTOR

So you aren't thrown by this?

O'DONNELL

I wouldn't say that. What year are we in?

The Doctor crosses to the station building. Licks the wall.

THE DOCTOR

1980.

O'DONNELL

So pre-Harold Saxon. Pre-the Minister of War. Pre-the moon exploding and a big bat coming out.

THE DOCTOR

The Minister of War? Never mind. I expect I'll find out soon enough.

O'DONNELL

The time we come from, the human race knows it isn't top of the food chain anymore. But our technology hasn't kept pace with our knowledge. So we're vulnerable.

(indicates Bennett)

He's excited by this new world. But he's also terrified. We all are. Try to remember that.

Bennett slouches over, wiping his mouth.

BENNETT

Sorry about that. Had a prawn sandwich yesterday, I think it was off.

A look between the Doctor and O'Donnell. He smiles tightly.

THE DOCTOR

Don't worry. Shall we?

He strides off. Bennett goes to follow. O'Donnell rests a hand on his shoulder, stopping him, hopping on one foot.

O'DONNELL

Just a sec, I've got something in my boot...

Bennett and O'Donnell hang back. The Doctor ventures in a step or two.

THE DOCTOR
No, that's the body.

O'DONNELL
What do you mean the body?

THE DOCTOR
This isn't just any spaceship. It's a hearse.

BENNETT
But look. The suspended animation chamber is still here. And the power cell for the engine.

O'DONNELL
And no markings on the wall.

THE DOCTOR
Yet.

CUT TO:

6 **EXT. THE MILITARY TOWN. SQUARE. DAY.**

6

They step back out, look around.

BENNETT
So where's the pilot?

PRENTIS (O.C.)
Greetings!

They turn. Walking towards them, waving a white handkerchief, is the strange mole-like creature from the Drum! But alive, walking and talking and not trying to kill them!

O'DONNELL
It's him, the ghost from the Drum.

Bennett and O'Donnell instinctively stumble a few steps away from him. Prentis takes especial notice of the Doctor and Bennett. He stares at them, oddly impressed.

PRENTIS
And greetings to *you* two.
Remarkable... quite uncanny...

He gives them all business cards. The Doctor throws his away.

PRENTIS (CONT'D)
Albar Prentis, Funeral Director.

BENNETT
You're from Tivoli, aren't you?

PRENTIS
(proud)
The most invaded planet in the galaxy! Our capital city has a sign saying "If you occupied us, you'd be home by now."

THE DOCTOR
Yeah, I've had dealings with you lot before. Can't say I'm a fan.

PRENTIS
No, we do tend to antagonise.

A sound makes O'Donnell turn. She looks. Nothing there.

THE DOCTOR
What are you doing here?

Another bewildering pantomime wink to the Doctor and Bennett.

PRENTIS
Ah, yes. Of course.

Prentis lowers his voice and gestures reverentially to the space hearse, and the body inside.

PRENTIS (CONT'D)
This is the Fisher King. He and his armies invaded Tivoli and enslaved us for ten glorious years!
(scowls)
Until we were liberated by the Arcateenians.
(beams)
But, thank the Gods, soon we'd irritated them so much, they enslaved us too!

Bennett and O'Donnell stare at Prentis. Bennett's disappointment is almost palpable.

BENNETT
My first proper alien. And he's an idiot.

PRENTIS
But in accordance with Arcateenian custom, I've come to bury him on a barren savage outpost.

O'DONNELL
You mean the town?

THE DOCTOR
He means the planet.

PRENTIS
(aside to the Doctor)
Although, at the risk of starting a *bidding war*, if you wished you could enslave me. In the ship I've got directions to my planet and a selection of items you can oppress me with.

THE DOCTOR
Shut up. We've come from the future. You're about to send out some kind of message. How do you do it? Is it a special pen?

PRENTIS
What are you talking about?

THE DOCTOR
The technology you use, the thing that wrenches the soul out of the body and makes it repeat your coordinates for eternity. Give it to me now, I'm taking the batteries out.

PRENTIS
We don't have anything like that.
(the space hearse)
Even this belongs to the glorious Arcateenians. We've only just invented calculators.

THE DOCTOR
So who sends out the message?

O'Donnell glances inside the hearse. The body on the slab.

CUT TO:

7

INT. THE DRUM. GALLERY. NIGHT.

7

The ghost of the Doctor floats in the darkness of the water. Silently he mouths his chant, over and over.

Cass has dragged a chair to the immense windows. She stares up at the Doctor's ghost. The light of the water plays over her face. She's concentrating, watching him, studying him.

Clara is sat apart, still in shock. Lunn approaches.

LUNN

You've been here before. I mean in situations like this before.

CLARA

Not *exactly* like... But yeah, once or twice.

LUNN

So you'll have had to deal with people who are scared. What do you say to them? I'm asking what I should say to you right now.

CLARA

(a smile)

That it'll be alright. That the Doctor will save us.

LUNN

When you say it, do you believe it?

CLARA

Yeah. I do.

LUNN

And now?

Cass is clicking her fingers, trying to get Lunn's attention. He and Clara rush over. She signs to him.

LUNN (CONT'D)

Cass thinks the Doctor is saying something different to the others.

Cass signs.

LUNN (CONT'D)

"He's saying... Moran... Pritchard... Apprentice? No, Prentis... O'Donnell... Clara... Doctor... Bennett... Cass... It's a list of all our names and when he finishes, he just goes back to the beginning again. That's it, over and over."

CLARA

But who's Prentis?

Clara's phone starts ringing. She fishes it from her pocket.

CLARA (CONT'D)

It's the Doctor.

LUNN

So he's alive?

THE DOCTOR

Clara, listen to me. Don't let that phone out of your sight. I need to be able to reach you, I need to know everything my ghost does. Do you understand?

On screen, Clara swallows her nerves - nods.

THE DOCTOR (CONT'D)

I'll come back for you. I swear.

He turns the screen off and strides towards the door.

THE DOCTOR (CONT'D)

Come on.

(stops)

Wait, no, not you, O'Donnell.

O'DONNELL

What? Why not?

THE DOCTOR

Someone needs to stay here and mind the shop. What if Clara calls?

O'DONNELL

The last bloke who said something like that to me got dangled out of a window.

BENNETT

Maybe the Doctor's right, maybe it's best if you stay here.

She's marching towards the door.

O'DONNELL

Not gonna happen. Seriously, have either of you met me?

CUT TO:

53 **EXT. THE MILITARY TOWN. STREETS. DAY.**

53

The Doctor, O'Donnell and Bennett run through the town, turn the corner...

CUT TO:

54 **EXT. THE MILITARY TOWN. SQUARE. DAY.**

54

...across the square towards the space hearse...

CUT TO:

62 **INT. THE MILITARY TOWN. EMPTY HOUSE. ROOM 2. DAY.** 62

The Doctor and Bennett can hear it too. *It's in the corridor outside.*

And then it stops. The door handle rattles. Silence. The Fisher King moves on.

CUT TO:

63 **INT. THE MILITARY TOWN. EMPTY HOUSE. ROOM 1. DAY.** 63

Clank. Clank. Clank. O'Donnell hears it pass her door. We follow her eyeline, moving across the wall as the Fisher King drags itself along the corridor and back out into the street..

O'Donnell's eyes move to a block of sunlight on the dusty floor...

... that is suddenly cut by a huge shadow as the Fisher King moves off down the street.

O'Donnell daren't move, daren't breathe.

The shadow passes.

O'Donnell exhales. She steps forward.

But she stops.

Because the shadow has returned.

The sun is behind the Fisher King, making him a silhouette. Immense, broad. His arm raised. The metal of his gun glints.

CUT TO:

64 **INT. THE MILITARY TOWN. EMPTY HOUSE. ROOM 2. DAY.** 64

The Doctor and Bennett haven't moved. Then the sound of a blaster cuts through the air.

Bennett lunges for the door, yanking the wood out of the way.

 THE DOCTOR
 Bennett, No! Wait!

CUT TO:

65 **INT. THE MILITARY TOWN. EMPTY HOUSE 1. CORRIDOR. DAY.** 65

Bennett crashes back into the corridor, where did O'Donnell go? The Doctor has joined him.

A murmur breaks the silence. A weak groan.

CUT TO:

66 **INT. THE MILITARY TOWN. EMPTY HOUSE. ROOM 1. DAY.** 66

Bennett crashes into the room. He stops dead.

On the floor, O'Donnell. Bennett crouches down next to her,
heaves her up as best he can, cradles her body in his arms.

BENNETT

Why did you come? Why didn't you listen? You never listen, it drives me barmy.

O'DONNELL

(a weak smile)

Had to keep an eye on you. Bennett--

BENNETT

It's like the thing with strawberries. I *told* you they weren't a berry, I *told* you they were an aggregate fruit--

O'DONNELL

God, do you ever stop talking? I have to say something.

(strokes his cheek)

I liked you. You idiot. I really liked you. So don't die.

And she's gone. Silence. The Doctor has arrived, standing behind Bennett.

BENNETT

Who's next on the list?

He gently lays O'Donnell down. Stands, brushes himself off and turns to face the Doctor. Trembling with rage.

BENNETT (CONT'D)

That list your ghost was saying, it's the order in which people die, isn't it. I just worked it out. But you knew straight away, I could see it in your eyes. Moran, Pritchard, Prentis, O'Donnell.

THE DOCTOR

(can't meet Bennett's eye)

I thought, because her ghost wasn't there in the future, like Prentis, then maybe it wouldn't happen, maybe she stood a chance.

BENNETT

You didn't try very hard to stop her though, did you? Almost like you wanted to test your theory. Well, now you know. So who's next on the list?

THE DOCTOR

(beat)

Clara.

BENNETT

Yeah. Except now you're going to do something, aren't you? You're going to break your rules and change what happens.

THE DOCTOR

You need to get back to the TARDIS--

BENNETT

You'll change history to save Clara, but you wouldn't to save O'Donnell. YOU WOULDN'T SAVE HER.

The Doctor leans in to Bennett. Cold. Deadly.

THE DOCTOR

Yeah, I'll change history for Clara. And the first thing I'll do is hand you over to the Fisher King. That'll buck the trend, won't it? Or you can get back to the TARDIS.

Bennett regards the Doctor, disgusted. He pushes past, walks out. The Doctor closes his eyes. Hating himself. That was horrible. Horrible.

CUT TO:

67 **INT. THE DRUM. CORRIDOR OUTSIDE THE FARADAY CAGE. NIGHT.** 67

Clara's phone. Planted in a recess in the wall, its little screen visible.

CUT TO:

68 **INT. THE DRUM. FARADAY CAGE. NIGHT.** 68

Clara, Cass and Lunn are in the Faraday cage. Clara keeping an eye on the phone through the porthole.

Ahead of her, the corridor. Pools of light cover the first ten or twenty yards of the corridor, after that it's devoured by darkness.

Wham.

The ghost of O'Donnell suddenly appears, face at the glass.
Clara jumps, stumbles back.

LUNN

What?

CLARA

O'Donnell's dead.

The ghost of O'Donnell watches Clara and the others through
the porthole. Mouthing the co-ordinates of course. Then she
turns, notices the phone taped to the wall.

CUT TO:

69 **INT. THE DRUM. CORRIDOR OUTSIDE THE FARADAY CAGE. NIGHT.** 69

The ghost of O'Donnell seems to be thinking...

CUT TO:

70 **INT. THE DRUM. FARADAY CAGE. NIGHT.** 70

CLARA

No. No no no no, don't you dare...

Clara watches in horror as the ghost of O'Donnell takes the
phone from the wall...

... and walks away down the corridor.

CUT TO:

71 **INT. THE DRUM. CORRIDOR OUTSIDE THE FARADAY CAGE. NIGHT.** 71

The door of the Faraday cage - Clara's face visible through
the little porthole - getting smaller and smaller as
O'Donnell moves away, taking her last link to the world.

CUT TO:

He ventures forward, looking around. Then he sees something and darts backwards, out of sight.

THE DOCTOR (CONT'D)

Oh no. No no no no.

BENNETT

What's the matt-

The Doctor puts a finger to his lips. Gestures to Bennett - look. Bennett creeps forward. On the other platform is... the Doctor, O'Donnell and the TARDIS. Sc 2, essentially.

THE DOCTOR

We've moved half an hour backwards.
I'm locked in my own time-stream.
My death, here, whenever it is, has
made me part of events, so the
TARDIS won't let us leave. This is
why I never do this. Now everything
I touch, everything I do or say,
digs me deeper into the narrative.

The Doctor marches off. Bennett struggling to keep up.

CUT TO:

75

EXT. THE MILITARY TOWN. SIDE STREET. DAY.

75

There, ahead of them, is Prentis. He has a little telescope
on a tripod, like something a surveyor would use.

BENNETT

It's Prentis. He's alive.

THE DOCTOR

No, he's just not dead yet. And we
don't tell him.

BENNETT

But we can--

The Doctor turns, shoves Bennett back into the shadows.

THE DOCTOR

No. However that sentence ends, no,
we can't. Save him and you'll want
to save O'Donnell, and the
fractures spread further and
further across time and space.

He looks at Prentis, going about his business, blissfully
unaware of the fate that awaits him.

THE DOCTOR (CONT'D)

You can't go back and cut tragedy
off at the root. Because you find
yourself talking to someone you
just saw dead on a slab. Because
then you really do see ghosts.

(beat)

(MORE)

THE DOCTOR (CONT'D)
We don't tell him. Understand? Not
a word. We don't have that right.

Bennett gulps. Nods. The Doctor takes a moment to prepare,
fixes a smile in place, turns and approaches Prentis.

THE DOCTOR (CONT'D)
Prentis!

Prentis looks up, frowns.

PRENTIS
Have we met?

THE DOCTOR
No. We're about to. We've come from
the future by mistake. Because our
future selves are on their way here
now and when we came here before,
we had a conversation with you, and
it's imperative we all have the
same conversation in about a
minute's time that me and him had
with you about half an hour ago.

Prentis just blinks.

THE DOCTOR (CONT'D)
You know what? Forget it. We don't
have future-selves. That's just a
joke. No, what it is, we're
identical twins.

PRENTIS
You don't look very similar.

THE DOCTOR
Not *us*. We *have* identical twins.
And they're on their way here. But
before they arrive, there's
something I need to ask you: You
came here to bury the Fisher King.

PRENTIS
Glory to the Fisher-- !

THE DOCTOR
Him and his tribe invaded your
planet but you were liberated by
the Arcateenians.

PRENTIS
All hail the Arcateen-- !

THE DOCTOR
How? How did they defeat the Fisher
King? What's his weakness?

PRENTIS

Ah. Well. The Arcateenians are an amphibious race. Their planet is 95% water. Whereas the Fisher King comes from an arid and barren world. So the Arcateenians simply raised our sea level, flooded our cities and routed the Fisher King and his warriors.

(beams)

To save us, the Arcateenians put us in immense slave ships, and we sailed away.

(grudging)

Well, we called them slave ships...

Across the other side of the square, the Doctor, Bennett and O'Donnell are approaching the space hearse.

PRENTIS (CONT'D)

Look. That's you.

The Doctor steps out of sight, pulling Prentis and Bennett with him.

THE DOCTOR

No, those are our identical twins I told you about.

PRENTIS

Right, yes. I remember.

THE DOCTOR

Good man.

PRENTIS

And where's mine?

THE DOCTOR

Your what?

PRENTIS

My identical twin.

THE DOCTOR

YOU DON'T HAVE ONE.

(aaaaaaand breathe)

Listen. Don't tell them any of that. Just the stuff about why you're here, what you're doing. And nothing about meeting us either, understand? It's a big surprise.

PRENTIS

(weasly)

Hmm, yes, the thing *is*...

(MORE)

PRENTIS (CONT'D)
we are currently enslaved to the
Arcateenians...

The Doctor swallows his irritation, musters a smile.

THE DOCTOR
I understand. Look, do this and
maybe we'll enslave you.

PRENTIS
(affronted)
Hey. We do have *some* pride.
(chuckles)
I'm kidding. Little Tivolean joke
for you there. We so don't.

The Doctor looks Prentis up and down.

THE DOCTOR
Wait. Something's not right.

The handkerchief. Of course. Doctor hands Prentis his
handkerchief. So that's how he loses that then.

THE DOCTOR (CONT'D)
Here, take this. And remember: not
a word.

Prentis moves to go. The Doctor can't help himself. He puts a
hand on Prentis' shoulder.

THE DOCTOR (CONT'D)
Thank you. Genuinely. I think you
may have saved us. And I'm sorry.

PRENTIS
For what?

Fair question. What can the Doctor say? He shrugs.

THE DOCTOR
I don't know. Interrupting you.

Prentis sets off, flapping his little white handkerchief as
he approaches the Doctor, Bennett and O'Donnell, now gathered
by the space hearse.

The Doctor and Bennett watch from around a corner.

Bennett's POV: O'Donnell pushing hair out of her eyes.
Beautiful in the sunlight.

Bennett can't bear it any longer, he starts walking forward.
The Doctor grabs him, pulls him back. A scuffle as they fall
to the ground out of sight.

CUT TO:

LUNN
Me. Cass wouldn't let me go inside.

CLARA
That's why the ghosts didn't hurt you when they had the chance. The message isn't inside you.

LUNN
Yes, I suppose that makes sense.

CLARA
So you can get the phone back.

LUNN
What?!

Cass tugs Lunn's sleeve. Indicates, what did she say?

LUNN (CONT'D)
She's saying I should go and get the phone back.

Cass is stunned. She shakes her head violently, signing. *No no no no no.*

CLARA
Listen. I need to be able to...
(corrects herself)
We need to be able to contact the Doctor. You're the only one who can do this.

LUNN
(beat)
Okay.

He didn't need to sign that. Cass grabs him, signing angrily. *There's no way you're going out there, no way.*

LUNN (CONT'D)
(signs, replying)
No, Clara's right, neither of you can get it back.

Cass glares at Clara, then signs to Lunn. He shifts, awkward.

CLARA
What? What did she say?

LUNN
It doesn't matter.

CLARA
Please.

LUNN

(sighs)

She said to ask whether travelling
with the Doctor changed you, or
were you always happy to put other
people's lives at risk.

That hits Clara like a slap. But she doesn't falter.

CLARA

He taught me to do what has to be
done.

(turns to Lunn)

You should get going.

CUT TO:

79 **INT. THE DRUM. CORRIDOR OUTSIDE THE FARADAY CAGE. NIGHT.** 79

Lunn steps out into the corridor. Clara and Cass remain in
the doorway. He takes a breath. They watch him go until, like
the ghosts, he is swallowed by the shadows of the corridor.
Clara tugs Cass' sleeve. Cass looks at her.

CLARA

He'll be fine, I promise.

Cass snorts. Walks back inside. Signs something, out of
frame.

CLARA (CONT'D)

Okaaaaaay. Didn't need anyone to
translate that.

Clara heaves the door shut.

CUT TO:

80 **EXT. THE MILITARY TOWN. CHURCH. ESTABLISHER. DAY.** 80

The Doctor, outside the church. The tear on his coat, the
handkerchief. Everything has led to this moment.

THE DOCTOR

Here we go then.

He marches into the church.

CUT TO:

81 **INT. THE MILITARY TOWN. CHURCH. DAY.** 81

It's just a big empty stone room. Columns of light from the
gaps where the windows should be. The rest is lost in shadow.

The suspended animation chamber lies open and empty in the centre of the room. The Doctor can just about make out a shape in the darkness. When he speaks, his voice is soft, awed. Almost confessional.

THE DOCTOR

I've come from the future. I've seen the chaos you cause, the bloodshed. The people I'm with, the survivors, they think I came here to stop you. I didn't. I came because I have to know...

(no, that was inadequate)

I need to know... how you do it. How you create these creatures with nothing but words.

Silence. And then the Fisher King speaks. His voice like rocks grinding in the shadows.

THE FISHER KING

Tell me what you have seen.

THE DOCTOR

Ghosts. Souls wrenched from the dead. Repeating directions to here, to this spot, over and over.

THE FISHER KING

How many ghosts do I create?

THE DOCTOR

Four that I know of. Probably five now. Maybe even more since I left.

THE FISHER KING

Enough to be heard. Enough to bring an armada. Enough to wake me.

CUT TO:

82 **INT. THE DRUM. HANGAR. NIGHT.**

82

Lights flicker on the suspended animation chamber as it starts the acclimatisation process. Minutes away from opening.

CUT TO:

83 **INT. THE DRUM. CORRIDOR. NIGHT.**

83

Lunn makes his way down the corridor.

He stops. Ahead of him, all the ghosts. The Doctor, Moran, Pritchard, Prentis and O'Donnell.

They are in a circle, facing inwards, heads slightly bowed, their bodies rocking gently with the chant. Lulling themselves into a trance.

The ghost-Doctor's head pops up above the circle. He's spotted Lunn. They all look up. Watch him. Mouths silently working.

Lunn takes a breath. He can't believe he's doing this. But he moves forward.

The ghosts surge forward. Lunn cries out. But they stop. Regard him. Clara was right, they can tell the message isn't in him.

They fall back, letting him pass.

Lunn creeps forward, through the ranks of the ghosts. They watch him. Almost sniff him. Threatening. Toying with him.

CUT TO:

84

INT. THE MILITARY TOWN. CHURCH. DAY.

84

THE DOCTOR

So it's a distress call. What will happen when your people arrive?

THE FISHER KING

We will drain the oceans and put the people in chains.

CUT TO:

85

INT. THE DRUM. GALLERY. NIGHT.

85

Lunn has reached the gallery. There on a table, conspicuous and deliberate, is the phone. It's a trap. Of course. But where are the ghosts?

He starts to walk towards the table. His heart pounding. Nothing happens. He reaches the table, snatches up the phone. He turns, starts running back towards the door.

It slams shut. Clunk. Clunk. Clunk. It's been locked. Lunn peers through the little wire-glass window. Just in time to see the Pritchard disappear into the shadows.

CUT TO:

THE DOCTOR

I understand the theory. The words rewrite the electromagnetic connections in your mind and when you die, as the last drop of oxygenated blood reaches the brain-- Boom!--the synapses fire the coordinate blueprint to create a specific projection of an electromagnetic field in the form of the host. I get that. But what *sustains* the ghosts after that? How do they *survive*?

THE FISHER KING

The worlds feed them.

THE DOCTOR

The worlds? Feed them what? It can't be the atmosphere, you wouldn't create ghosts that could only exist on planets like Earth. So what do *all* planets have? Or at least *most*...

He stops. The answer hits him like a punch in the gut.

THE DOCTOR (CONT'D)

A magnetic pole.

He puts his hands to his head. *Of course*.

THE DOCTOR (CONT'D)

The ghosts couldn't come out during the day, because that's when the base ran diagnostic checks on the life support systems and locks. The electromagnetic field it generated must have been out of phase with the Earth's magnetic field, which is what powers the ghosts.

Movement in the shadows as the Fisher King slowly stands.

THE FISHER KING

Such... *distaste* in your voice.
Such anger. Peculiar sentiments...

The Fisher King lumbers forward into the spill of light from the window, and we get our first proper look at him. Even in his weakened state, he's huge. About 10 feet tall. A spacesuit that looks more like a suit of armour. But his head is a skull, like a cow's skull.

THE FISHER KING (CONT'D)
... from a Gallifreyan.

CUT TO:

87 INT. THE DRUM. FARADAY CAGE. NIGHT.

87

Clara and Cass wait. Clara is sat on the floor, Cass paces like a tiger in a cage. She's had enough. She marches to the door, looks through the porthole. The corridor is empty. She starts unlocking the door.

CLARA
Wait, what are you doing?

Clara jumps up, tries to get between Cass and the door.

CLARA (CONT'D)
Lunn will be fine, I promise. We have to stay here.

Cass looks at her. *You really think you're going to stop me?*

CLARA (CONT'D)
I know that look. I do that look.
(sighs)
Okay. But we stick together.

CUT TO:

88 INT. THE MILITARY TOWN. CHURCH. DAY.

88

THE FISHER KING
Those pompous, timid bureaucrats who suddenly remembered they had teeth... and became the most warlike race in the galaxy.

His immense bone head tilts to one side, studying the Doctor.

THE FISHER KING (CONT'D)
But you. You are curious. Why don't you kill me? Is it mercy?

A chuckle, like chains dragging across a floor.

THE FISHER KING (CONT'D)
No. You have seen the words too. I can hear them *tick* inside you.

The Fisher King turns, starts walking towards the chamber.

THE FISHER KING (CONT'D)
But you are still locked in your history.

(MORE)

THE DOCTOR (CONT'D)

And it makes a fella think. If all I have to do to survive is tweak the future a bit, then what's stopping me? Yeah yeah, the ripple effect. Maybe it'd mean cats become rulers of the universe or something. But the way I saw it, even a ghastly future is better than none at all.

The Fisher King prowls towards the Doctor, looming over him.

THE DOCTOR (CONT'D)

You robbed those people of their deaths. Made them nothing more than a message in a bottle. You violated something even more important than time. You bent the rules of life and death.

He stares up into the nightmarish bone face. Such rage.

THE DOCTOR (CONT'D)

So I'm putting things straight. Now *this* is where your story ends.

CUT TO:

96

INT. THE DRUM. CORRIDOR. NIGHT.

96

Cass is approaching the Bridge. The ghost of Moran still on her tail. The axe-head still dragging along the floor.

Cass stops. She can sense something. She crouches down, as if tying her shoelaces, and lays her palm flat on the corridor floor.

CU: She closes her eyes concentrating.

CU: The axe scrapes along the floor.

CU: her hand on the corridor floor. And we go into Cass' head. The sounds become dull and indistinct. But we can feel the reverberations and pulse of the Drum's turbines, rhythms Cass knows as well as her own heartbeat. But underneath that is something unfamiliar. A strange, uneven resonance.

CU: the axe dragging along the floor.

CU: Cass' eyes flick open. Pupils dilated. Something is being dragged along the floor. And that something is behind her.

The ghost of Moran is almost on top of her now.

CU: the proximity of the ghost makes the hairs on the back of Cass' neck prickle, like she's had a static charge.

Cass stands. But doesn't turn. Perhaps she's too frightened, perhaps she's protecting the only advantage she has: whatever is behind her thinks she doesn't know its there.

Cass tries to steady her breathing, concentrating.

The ghost of Moran swings the axe up.

CU: the movement of the air, as Moran's ghost heaves the axe over her head, disturbs the hairs on the back of her neck.

Cass holds her breath.

The axe swings down.

And Cass leaps out of the way.

The axe-head hits the floor with a brutal echoing clang.

Cass doesn't waste a second. She bolts back down the corridor, *through* the ghost of Moran.

CUT TO:

97 **INT. THE DRUM. CORRIDOR. NIGHT.**

97

Cass is sprinting down the corridor. Clara emerges from a junction ahead of her.

CLARA

There you--

Cass doesn't even pause. She grabs Clara's wrist and drags her along with her.

CUT TO:

98 **INT. THE MILITARY TOWN. CHURCH. DAY.**

98

THE FISHER KING

What have you done?

THE DOCTOR

The words have gone. I got rid of them. The future I saw, none of that will happen now, the message will never contaminate my friends, no one will die. No one's coming to save you.

(grins, eyes ablaze)

(MORE)

Through the doors they can see the ghosts (all except the Doctor's) approach along the corridor. Moran walking upside down along the ceiling, O'Donnell along the wall.

CLARA
Get behind me.

There is a hiss and a clunk from the suspended animation chamber. Clara, Cass & Lunn spin around.

CLARA (CONT'D)
Now?! It's opening *now*?!

The ghosts are getting nearer. They clamber through the hangar doors, walking up the walls.

CUT TO:

109 **EXT. THE BASE OF THE DAM. DAY.** 109

Water starts to pump out. Then chunks of the dam tumble off. The holes in the dam widen, until there's barely anything left of it. Just the irresistible tide.

CUT TO:

110 **EXT. THE MILITARY TOWN. SQUARE. DAY.** 110

The ground is literally shaking.

Over the rooftops The Fisher King can see the top of the dam topple like a child's tower of bricks.

And then the water. Already coursing through the town, powerful enough to smash everything in its path. It bears down on the Fisher King.

He starts to lumber away from it. But within seconds the flood has covered the town square and devoured the Fisher King. Smashing into him like the wrath of God.

CUT TO:

111 **INT. THE DRUM. HANGAR. NIGHT.** 111

A cloud of steam and vapour escapes the chamber, hiding the figure inside. But slowly a shadow sits up, and emerging through the steam is the face...

... of the Doctor!

CLARA
Doctor!

THE DOCTOR
Don't kiss me. Morning breath.

The ghosts are in the room now, moving towards the Clara and the others, coming at them from all sides.

The Doctor clambers out of the chamber, rushes over to the control panel, pulls out some kind of USB lead and plugs it into the sonic glasses.

A roar. The same howling battle-cry that the Doctor, Bennett and O'Donnell heard in the town. But now it's coming from deep in the belly of the base.

The ghosts freeze. They even stop chanting. They blink, as an ancient instinct stirs inside them. Quickly they scurry towards the doors and out of the hangar.

CLARA
What's that noise? Where are they going?

CUT TO:

112 **INT. THE DRUM. CORRIDOR. NIGHT.** 112

Along the corridor they go, stumbling, eager, like children to their mother. The roar goes on, echoing around the base.

CUT TO:

113 **INT. THE DRUM. CORRIDOR OUTSIDE THE FARADAY CAGE. NIGHT.** 113

They reach the Faraday cage. The roar is coming from in here.

CUT TO:

114 **INT. THE DRUM. FARADAY CAGE. NIGHT.** 114

But it's not the Fisher King, it's the Doctor's ghost, head tipped back, roaring.

CUT TO:

115 **INT. THE DRUM. HANGAR. NIGHT.** 115

The Doctor is at the control panel. On the screen of the security camera, he can see the ghosts move into the Faraday Cage. He taps in a command...

CUT TO:

118 INT. THE DRUM. CORRIDOR OUTSIDE THE FARADAY CAGE. NIGHT. 118

Through the little porthole Bennett watches the ghosts shamle about the Faraday cage, lost, still muttering the coordinates. Of course it's O'Donnell he's really there to see. The Doctor, Clara, Cass and Lunn arrive. They keep to a respectful distance. Bennett doesn't look up, doesn't acknowledge them. Just watches O'Donnell.

BENNETT

What will happen to them?

THE DOCTOR

UNIT will cut the Faraday Cage out, take it away with them inside it. Then the space-hearse will be destroyed, so the writing can't infect anyone else.

BENNETT

How long will they stay like this?

THE DOCTOR

I don't know. Perhaps forever.

BENNETT

What do I do now?

THE DOCTOR

I don't understand.

CLARA

I do.
(to Bennett - keep talking)
Go on.

BENNETT

I'm not sure I can do this again.
Feel this again.

CLARA

After I lost someone, I thought my life was over. Because I knew... I know I can't love again, and surely loving someone is what defines us. But it isn't. The songs are wrong, take it from me. There is a world out there, a galaxy, a life.

Bennett absorbs that. He takes a breath.

BENNETT

Thank you.

THE DOCTOR

(beat)

I need to erase the message from your memory. But it's fine, we'll do it later.

They start to walk away.

BENNETT

Lunn. Can you translate something to Cass for me?

LUNN

Of course.

BENNETT

Tell her that you're in love with her and always have been.

LUNN

... what?

BENNETT

Tell her I said you can't waste time. Because things happen. And then it's too late. Tell her I wish someone had given *me* that advice.

Lunn is wide-eyed. Cass signs, what's wrong?

BENNETT (CONT'D)

Go on.

Lunn looks at Cass. He takes a breath. The others watch as he signs Bennett's message. They watch Cass' face change from shocked, to confused. She looks away, processing what Lunn just told her. Lunn cringes.

LUNN

(signing)

Oh God. I was just passing on what he said, please don't feel you--

That's as far as he gets. Cass grabs Lunn, kisses him. Passionate. Bruising. She lets go, looks at him, both of them laughing. Then Cass becomes aware of the others, especially Bennett. She signs 'sorry'. Bennett smiles.

BENNETT

It's okay. O'Donnell would want *something* good to come out of this.

Bennett looks back at O'Donnell in the cage.

BENNETT (CONT'D)

I know it's not her, I know she's gone, but I'd like to stay with her for a bit. Till I have to leave.

CUT TO:

119 INT. TARDIS. NIGHT.

119

The Doctor and Clara return to the TARDIS. The Doctor starts checking the systems and engines, getting ready to leave.

CLARA

What *will* UNIT do with the ghosts?

THE DOCTOR

Drag the cage into space, away from the Earth's electromagnetic field. With nothing to sustain them, they'll eventually fade away.

Clara says nothing. Wrong-footed by the harshness of it.

THE DOCTOR (CONT'D)

They're still programmed to kill.

Clara holds her hands up, she's not having a dig at him.

CLARA

Here's what I don't understand, you *did* change the future. You stopped the Fisher King from returning.

THE DOCTOR

The Fisher King had been dead for a hundred and fifty years before we even got here. But once I went back *I* became part of events. But here's the thing. The messages my ghost gave weren't for you, they were for me. That list. Everyone after you was random, but you being the next name is what made me confront the Fisher King.

CLARA

And saying the chamber will open?

THE DOCTOR

That was me telling me to get into the chamber and when to set it for.

CLARA

Smart.

THE DOCTOR

Except: that's not why I said them.

CLARA

What do you mean?

THE DOCTOR

I programmed my ghost to say them *because* that's what my ghost had said. And the only reason I *created* my ghost-hologram in the first place was because I saw it here. I was reverse engineering the narrative.

CLARA

That's still pretty smart.

THE DOCTOR

No, you don't understand. *When* did I actually have those *ideas*, Clara? *When* did I decide to make the ghost-me? To make you the next name, or to get inside the chamber? When did I first *learn* when the chamber would open?

CLARA

Well it must have been...
(stops)
Wow.

THE DOCTOR

Exactly. Who composed Beethoven's 5th?

Clara tries to process that. Her brains reduced to paella. The Doctor carries on calibrating the TARDIS for take off. A glance to the camera, a twitch of a smile, and we crash into:

End titles.