DOCTOR WHO

SERIES 9

EPISODE 4

"Ghost in the Machine" Part Two

by

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SHOOTING SCRIPT

(Draft 6)

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(SHOOTING BLOCK 1)

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1 INT. TARDIS. DAY.

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.

1

THE DOCTOR (CONT'D)

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

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

CUT TO:

Titles.

CUT TO:

2

2 EXT. THE MILITARY TOWN. TRAIN STATION. DAY.

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...

The Doctor is out of earshot. O'Donnell jumps up and down, shaking Bennett by the lapels.

O'DONNELL (CONT'D)

It's bigger on the inside it's bigger on the inside how can it be bigger on the inside how Bennett?

She takes a breath. That's better. Back to her cool self.

O'DONNELL (CONT'D)

Okay, let's roll.

CUT TO:

3

3 EXT. THE MILITARY TOWN. STREETS. DAY.

o fronta in

They walk through the empty streets. More store fronts in Russian.

BENNETT

Why have we gone to Russia?

THE DOCTOR

We haven't. We're still in Scotland. The TARDIS has brought us to when the spaceship first touched down. But here and now, it's the height of the Cold War. The military were being trained for ground offensives on Soviet soil.

CUT TO:

4 EXT. THE MILITARY TOWN. SQUARE. DAY.

4

They turn a corner and freeze. There's the 'town square'. And in the centre, absurdly out of place, is the space-hearse. The loading door is open.

CUT TO:

5 EXT. THE MILITARY TOWN. SQUARE/INT. THE SPACE HEARSE. DAY. 5

The Doctor, O'Donnell and Bennett peep inside.

On the mortician's slab is a colossal corpse. Wrapped in a shroud. It must be 8 feet long.

O'DONNELL

Is that the pilot? My God, the size of it...

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

7 INT. THE DRUM. GALLERY. NIGHT.

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?

CLARA

For the moment.
 (answers)
Doctor? Doctor, you're all right.

CUT TO:

8 INT. TARDIS. DAY.

8

The Doctor, O'Donnell and Bennett are back in the TARDIS. Clara has her phone on facetime, relayed onto the large screen over the console.

THE DOCTOR

I'm fine, why? I mean, I'm a bit hungry, I might warm up that pasta.

CUT TO:

9 INT. THE DRUM. GALLERY. NIGHT.

9

Clara laughs, relieved, fighting back tears.

CUT TO:

10 INT. TARDIS. DAY.

10

THE DOCTOR

Clara, what's wrong?

CLARA (ON SCREEN)

Another ghost has appeared.

He looks at Bennett and O'Donnell. Does a head-count.

THE DOCTOR

What? Who? Has one of you died?

CLARA (ON SCREEN)

Doctor, it's you.

She holds the phone up to the windows of the gallery... And there on the screen is the ghost of the Doctor, hanging in the dark void. The Doctor stares, shocked into silence, processing this.

CLARA (ON SCREEN) (CONT'D)

Are you okay?

THE DOCTOR

Yeah. Well. Currently.

11 SCENE OMITTED

11

12 INT. TARDIS. DAY.

12

CLARA (ON SCREEN)

What does this mean?

THE DOCTOR

It means I die.

CLARA (ON SCREEN)

Not-- not necessarily. We can change the sequence of events so--

THE DOCTOR

This isn't a potential future, it's the future now. It's already happened. The proof's there in front of you. I have to die.

CUT TO:

13 INT. THE DRUM. GALLERY. NIGHT.

13

CLARA

But that's-- of course you can change things--

THE DOCTOR (O.C.)

I can't. Even the tiniest change, the ramifications of it could be catastrophic. It could spread carnage and chaos through the universe like ripples on a pond.

CUT TO:

14 INT. TARDIS. DAY.

14

THE DOCTOR

Besides, I've had a good innings. And this regeneration is a bit of a clerical error anyway. I've got to go sometime.

DW9: EP 4 'Before the Flood' by Toby Whithouse - PINK SCRIPT - XX/XX/15 INT. THE DRUM. GALLERY. NIGHT. 15 15 CLARA NOT WITH ME. Die with whoever comes after me. Don't leave ME. CUT TO: 16 INT. TARDIS. DAY. 16 The Doctor blinks, taken aback. Where did that come from? THE DOCTOR Clara. I need to talk to just you. He picks up the receiver on the console, and the screen blinks off. CUT TO: 17 INT. THE DRUM. GALLERY. NIGHT. 17 Clara turns the speaker off, puts the phone to her ear. THE DOCTOR (O.C.) Listen to me. We all have to face death eventually. Be it ours... CUT TO: 18 INT. TARDIS. DAY. 18

THE DOCTOR ... or someone else's.

CUT TO:

19 INT. THE DRUM. GALLERY. NIGHT.

19

Clara leans against the wall, her hand covering her face, her voice quiet, tears threatening.

CLARA

I'm not ready yet. I don't... I don't want to think. About that. About him. Not yet.

DW9:	EP 4	'Before the Flood' by Toby Whithouse - PINK SCRI	PT - XX	/XX/15 12.
20		INT. TARDIS. DAY.		20
		THE DOCTOR I can't change what's already happened. There are rules.		
			CUT 1	ro:
21		INT. THE DRUM. GALLERY. NIGHT.		21
		CLARA So break them. And anyway, you owe me. You made yourself essential to me. You gave me something else to to be. And you can't do that and then die. It's not fair.		
		THE DOCTOR (O.C.) Clara		
		CLARA I don't care about your rules or your bloody survivor's guilt. If you love me in any way, you'll come back.		
			CUT 1	ro:
22		INT. TARDIS. DAY.		22
		The Doctor leans forward, fist on the console. H	lead dow	m.
			CUT 1	ro:
23		INT. THE DRUM. GALLERY. NIGHT.		23
		The silence roars between them.		
		CLARA (tentative) Doctor, are you		
			CUT 1	ro:
24		INT. TARDIS. DAY.		24

THE DOCTOR
I can't save Moran or Pritchard.

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CLARA (O.C.)

No, but like you said, if you can understand why this is happening, maybe you can stop them killing anyone else, you can save us.

CUT TO:

25 INT. THE DRUM. GALLERY. NIGHT.

25

CLARA

And you can stop it happening to you.

CUT TO:

26 INT. TARDIS. DAY.

26

The Doctor says nothing. Then musters a smile that never reaches his eyes.

THE DOCTOR

I can stop it happening to me.

CUT TO:

27 INT. THE SPACE HEARSE. DAY.

27

Prentis returns to the space hearse. He stops. The body on the slab has gone. He squeaks. He's lost the Fisher King! And then he sees it. The writing on the wall.

CU: Prentis' eyes as the writing burns itself into his thoughts, the curse taking root.

And then a shadow falls over him. A mountain of bone and robes and armour, silhouetted by the sun, has just appeared at the cargo doors of the hearse.

CUT TO:

28 INT. TARDIS. DAY.

28

Energised now (if only for Clara's sake), the Doctor strides around the console. The screen is back on.

THE DOCTOR

So. Ghost me. You've got a better view than I have. How do I look? Any scars or signs of trauma? Any clues to how I die?

29 INT. THE DRUM. GALLERY. NIGHT.

29

CLARA

Nothing. You look like all the other ghosts with the weird black eyes and the... No, wait. Your coat. It's torn. The right shoulder.

She holds the phone up, showing the Doctor.

CUT TO:

30 INT. TARDIS. DAY.

30

The Doctor squints at the screen, at his ghost. Unconsciously fingering the shoulder of his coat.

THE DOCTOR

Anything else?

CUT TO:

30A INT. THE DRUM. GALLERY. NIGHT.

30A

Cass signs.

LUNN

"His handkerchief has gone. Sometimes it was poking out of his pocket or I could see the shape of it. I think that's gone too."

CUT TO:

30B INT. TARDIS.

30B

THE DOCTOR (God, she's smart.)

CLARA (ON SCREEN)

What?

THE DOCTOR

Nothing! And I assume I'm saying the same thing as the others.

CLARA (ON SCREEN)

No, you're saying a list of names.

Our names mainly. Moran, Pritchard,

'Prentis', O'Donnell, Clara,

Doctor, Bennett, Cass.

THE DOCTOR

Does it ever change? Or is it always the same names and always in that sequence?

CUT TO:

31 INT. THE DRUM. GALLERY. NIGHT.

31

CLARA

Always the same. Moran, Pritchard, Prentis, O'Donnell, Clara, Doctor, Bennett, Cass.

CUT TO:

32 INT. TARDIS. DAY.

32

A thought occurs to the Doctor. His expression darkens...

CLARA (ON SCREEN)

Who's Prentis?

... but he shakes his head, dispelling it.

THE DOCTOR

Mm? Oh. The mole-faced chap.

Clara screams.

The Doctor darts back to the screen. It's hard to tell what's happening. Clara has taken the phone away from her face, she's stumbling across to the other side of the gallery. Just a blur of movement. Shouts from her, Cass and Lunn.

THE DOCTOR (CONT'D) What's the matter? Clara, what's happened?

CUT TO:

33 INT. THE DRUM. GALLERY. NIGHT.

33

The Doctor's ghost is moving inside, melting through the thick glass, gliding down through the air and settling on the floor before Clara, Cass and Lunn.

CLARA

You've moved inside. You're in here now.

34 INT. TARDIS. DAY.

34

THE DOCTOR What am I doing?

CUT TO:

35 INT. THE DRUM. GALLERY. NIGHT.

35

Clara, Cass and Lunn have fled to the far wall. Backs against the hull. The ghost of the Doctor just watches them with malevolent eyes, muttering the mantra.

CLARA

Nothing, you're just standing there.

THE DOCTOR (O.C.)
I'm not trying to kill you? Why aren't I trying to kill you?

The Doctor's ghost goes to the touchscreen control panel.

CLARA

No, wait, you've gone to the control panel. You're typing something.

The ghost of the Doctor has his back to them. Clara tentatively approaches. Cass and Lunn watch, frozen to the spot. What's he going to do..?

Clara creeps around to the side of the ghost-Doctor.

It's absorbed in its work, tapping away at the screen.

CLARA (CONT'D)

... Doctor...?

The ghost of the Doctor taps the last key. It turns away from Clara. Doesn't move. Awaiting its next order, its next idea.

Clara looks down at the little screen, what did he do...?

CLARA (CONT'D)

Oh no. He opened the Faraday Cage. He's let the other ghosts out.

36 INT. TARDIS. DAY.

36

THE DOCTOR Clara, I want to talk to me.

CUT TO:

37 INT. THE DRUM. GALLERY. NIGHT.

37

CLARA

Didn't you hear me? You just opened the Faraday Cage. The other ghosts are out. Shouldn't we be hiding?

CUT TO:

38 INT. TARDIS. DAY.

38

THE DOCTOR

In a minute. It's vital I talk to my ghost first. Stall Cass and Lunn, tell them it's all under control, the last thing we need is them panicking. Now put me on speaker-phone.

CLARA (ON SCREEN)

You already were.

She points the phone in the direction of Cass and Lunn. Lunn has just finished relaying what the Doctor said. Cass signs angrily - what?! They turn back to Clara, looking very unimpressed.

THE DOCTOR

Awkward.

CUT TO:

39 INT. THE DRUM. GALLERY. NIGHT.

39

CLARA

You think?

CUT TO:

40 INT. TARDIS. DAY.

40

THE DOCTOR Oh well, no point dwelling on that. Let me talk to me.

41 INT. THE DRUM. GALLERY. NIGHT.

41

Carefully - never taking her eyes off the ghost - Clara places the phone on the table between them.

CLARA

Okay, Doctor. You're on.

CUT TO:

42 INT. TARDIS. DAY.

42

On the console screen, the ghost of the Doctor again.

THE DOCTOR

Doctor. Such an honour. Always been a huge admirer.

CUT TO:

43 INT. THE DRUM. GALLERY. NIGHT.

43

Alerted by his own voice, the ghost Doctor looks at the phone.

CUT TO:

44 INT. TARDIS. DAY.

44

THE DOCTOR

This really is a delight. Finally someone worth talking to. So. First off, why are you here?

CUT TO:

45 INT. THE DRUM. GALLERY. NIGHT.

45

Everyone waits. Whatever the ghost Doctor says, it's bound to be sensational. The ghost-Doctor stares at the phone. His lips move. Cass watches. Signs to Lunn.

LUNN

He's just repeating the list again.

46 INT. TARDIS. DAY.

46

THE DOCTOR

What? No. Come on, me, there's no way I'm going to be like all the other ghosts. Don't hold back. Let's dazzle them.

CUT TO:

47 INT. THE DRUM. GALLERY. NIGHT.

47

Suddenly, the Doctor's ghost stops speaking. It stares at Clara, Cass and Lunn.

THE DOCTOR (O.C.)

Clara, what's happening?

CLARA

It... you've just stopped. You're not saying anything.

THE DOCTOR (O.C.)

Why did you go quiet?

CLARA

I was enjoying the moment.

Then the ghost starts to speak again.

CLARA (CONT'D)

No, wait, you've started again.

But Cass is flapping her hands, eyes focused on the Doctor's lips. She signs to Lunn.

LUNN

"His message has changed, he's saying something else. He's saying..."

The tension is unbearable...

CLARA

What?!

CUT TO:

48 INT. TARDIS. DAY.

48

THE DOCTOR

What?!

49 INT. THE DRUM. GALLERY. NIGHT.

49

... even for Lunn.

LUNN

What?!

Cass signs.

LUNN (CONT'D)

"He's saying... 'The chamber will open tonight'."

CUT TO:

50 INT. TARDIS. DAY.

50

That doesn't sound good. The Doctor thinks. A decision:

THE DOCTOR

Clara, listen to me. Now the ghosts are out, go to the Faraday cage. They won't be able to get you in there. Neither will whatever's in that suspended animation chamber.

CUT TO:

51 INT. THE DRUM. GALLERY. NIGHT.

51

THE DOCTOR (O.C.)

There's a problem though.

CLARA

A problem? Really? But everything's been going so smoothly.

CUT TO:

52 INT. TARDIS. DAY.

52

THE DOCTOR

The phone signal won't get through either. So you'll have to leave the phone outside, watch it through the little porthole, and when you see it ringing, if it's safe, come out and answer it.

CLARA (ON SCREEN)

Okay. How long will you--

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...

55 INT. THE SPACE HEARSE. DAY.

The body of the Fisher King has gone. In its place on the slab, half covered by the shroud, is the body of Prentis. His little black dusty shoes poking out. The Doctor rushes to his side, tries to revive him.

THE DOCTOR

Prentis. Prentis.

Nothing. They're too late. The Doctor slumps. He notices something. The handkerchief in Prentis' pocket. The Doctor takes out his own handkerchief. They're the same.

O'DONNELL

So the dead body wasn't that dead after all.

BENNETT

And now we know who put that there.

On the wall, no doubt the last thing Prentis saw, the carved markings. The words that will bring him and the others back.

THE DOCTOR

And so it begins.

CUT TO:

56 EXT. THE MILITARY TOWN. SQUARE. DAY.

56

55

They step back into the square. Tracks in the dust, an immense object has been dragged towards the church. And footprints. *Biq* footprints.

THE DOCTOR

He's taken the suspended animation chamber to the church.

Then a howl. In the distance. Something between a wolf and the roar of a lion. A sound straight from a nightmare.

O'DONNELL

What. Was that?

It rolls around the empty streets.

THE DOCTOR

We need to get back to the TARDIS. Now.

57 EXT. THE MILITARY TOWN. STREETS. DAY.

57

The Doctor, Bennett and O'Donnell run down one of the deserted streets. Empty concrete buildings either side.

But another roaring howl again brings them stumbling to a halt. It's a lot closer this time. Maybe a street away.

They freeze, trying to work out where it's coming from.

Again, that roar. Very close now. They rush into one of the houses.

CUT TO:

58 INT. THE MILITARY TOWN. EMPTY HOUSE 1. CORRIDOR. DAY. 58

The Doctor, Bennett and O'Donnell scramble down a corridor. The Doctor and Bennett disappear through one door, O'Donnell through another.

CUT TO:

59 INT. THE MILITARY TOWN. EMPTY HOUSE. ROOM 1. DAY.

O'Donnell dives into a room. The army have tried to replicate a family home. More shop window dummies, in what was a little dinner tableau. One has fallen from its chair, rigid on the floor. Bullet holes in the wall, in the dummies. O'Donnell flattens herself against the wall behind the door.

CUT TO:

60 INT. THE MILITARY TOWN. EMPTY HOUSE. ROOM 2. DAY.

60

59

The Doctor and Bennett tumble through a door and ease it shut. The Doctor grabs a length of discarded skirting board and wedges it under the handle. They back away, eyes never leaving the door.

CUT TO:

int. The military town. Empty house. Room 1. Day.

61

There is a clank of what sounds like armour; grunting as the Fisher King heaves his immense body along. And it's getting nearer, getting louder.

- DW9: EP 4 'Before the Flood' by Toby Whithouse PINK SCRIPT XX/XX/15
 - 102 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. 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.

int. The military town. Empty house. Room 1. Day.

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.

66

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.

72 EXT. THE MILITARY TOWN. SQUARE. DAY.

72

Alone, the Doctor makes his way through the empty town. Over the rooftops, the iron grey dam, like a bank of approaching thunder. He stops. A thought. He looks at the spaceship.

CUT TO:

73 INT. TARDIS. DAY.

73

The Doctor runs into the TARDIS. Bennett is sat on the steps to the gantry.

THE DOCTOR

Right, big day for you. Time travel. Now we're going to another planet.

Bennett gets to his feet, shakily, excited.

BENNETT

Seriously? Which one?

THE DOCTOR

Tivoli. Planet of cowards and sympathisers. I want to find out how they defeated the Fisher King.

BENNETT

Do I need anything? A spacesuit? Weapons? Can I breathe there? Will they try to probe me?

THE DOCTOR

Why is it humans always think they're about to get probed? You're obsessed. Seriously, you should all look into that.

He yanks levers, twists dials. The ancient engines grind...

CUT TO:

74 EXT. THE MILITARY TOWN. TRAIN STATION. DAY.

74

They emerge from the TARDIS. The Doctor stops dead. All the TARDIS has done is move to a different part of the station.

BENNETT

Their planet looks an awful lot like ours.

THE DOCTOR

We're still here. Why are we still here?

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:

EXT. THE MILITARY TOWN. SIDE STREET. DAY. 75

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.

76 EXT. THE MILITARY TOWN. SQUARE. DAY.

76

The Doctor and Prentis are in the middle of their conversation from sc 6.

PRENTIS

No, we do tend to antagonise.

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

CUT TO:

77 EXT. THE MILITARY TOWN. SIDE STREET. DAY.

77

The Doctor is peeping around the corner. He watches his earlier self and Bennett and O'Donnell finish their conversation with Prentis and walk away.

Prentis checks they're out of sight and turns to the Doctor and gives a big thumbs-up, grinning proudly.

The Doctor smiles tightly, returns the thumbs up. He turns to Bennett and... wait. The seam in the shoulder of his jacket. It must have got torn in his scuffle with Bennett. Just like his ghost. Another step towards death. The Doctor looks at it. Anyway:

THE DOCTOR

Come on. We need to get back to half an hour from now.

CUT TO:

78 INT. THE DRUM. FARADAY CAGE. NIGHT.

78

Clara, Cass and Lunn waiting.

CLARA

(suddenly)

The dark. The sword. The forsaken. The temple. When we found out what the ghosts were saying, we weren't surprised because the words were already inside us.

(she turns to Lunn)

But you were, weren't you? You didn't know what the words would be.

LUNN

No. No, I didn't. How did you know?

CLARA

Who was the one person who didn't see the writing in the spaceship?

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

81

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

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.

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.

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

82

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:

86 INT. THE MILITARY TOWN. CHURCH. DAY.

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.

86

THE FISHER KING (CONT'D)

... from a Gallifreyan.

CUT TO:

187 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)

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THE FISHER KING (CONT'D) Still slavishly protecting time. Willing to die rather than change a word of the future.

CUT TO:

89 INT. THE DRUM. INTERSECTION. NIGHT.

89

Clara and Cass make their way along the corridor. It is earily quiet. Just the rumble of the mining engines, the creak of the hull. Cass is a few yards in front. They pass an intersection. Clara peers down the other corridor.

Clara ventures a few feet down the corridor.

CLARA

(a hissed whisper)

Lunn... Lunn...

Nothing. Clara hurries back to the intersection. No sign of Cass either now.

CLARA (CONT'D)

Cass. Cass.

Yeah, there's one teeny-tiny flaw in calling out for a deaf person. Clara clonks her forehead with the ball of her palm. But where did Cass go? Clara chooses a corridor, sets off.

CUT TO:

90 **SCENE OMITTED.**

90

91 **SCENE OMITTED.**

91

92 INT. THE DRUM. CORRIDOR. NIGHT.

92

Cass moves along the corridor. Eyes darting around. Nerves jangling. Jumping at every shadow.

She passes the mouth of another corridor. Just a few yards visible, the rest hidden in shadows.

Cass moves on. But we stay on the corridor. And slowly from the darkness, the ghost of Moran emerges. He has the axe he attacked the Doctor and Clara with in ep 3. He slips out into the corridor and falls into step behind Cass.

The metal axe-head scrapes along the metal floor, emitting a teeth-curling shriek. That Cass can't hear.

CUT TO:

93 INT. THE MILITARY TOWN. CHURCH. DAY.

93

THE DOCTOR

Yeah, except this time I might play it differently. Mix the future up a bit. Get a damp cloth and wipe that message off the wall so it never gets seen. For all we know the ripple effect will herald a new golden age of peace and prosperity across the universe.

THE FISHER KING
Or civilisations might fall. Worlds
might die. Life might end.

CUT TO:

94 INT. THE DRUM. CORRIDOR. NIGHT.

94

Cass moves on. And maybe fifteen yards behind her is the ghost of Moran. Still dragging the axe-head along the floor, the grating sound reverberating around the tin walls of the corridor.

Cass turns. The corridor behind her is only lit for about 10 yards behind her. Beyond that, shadows. She squints into the darkness. Nothing. She carries on. And behind her, emerging from the darkness, comes the ghost of Moran, the axe scraping along the floor.

CUT TO:

95 INT. THE MILITARY TOWN. CHURCH. DAY.

95

THE DOCTOR
You know, you've got a lot in
common with the Tivoleans, you'll
both do anything to survive.
They'll surrender to anyone. You'll
hijack other people's souls to make
electromagnetic projections. That
will to endure, that refusal to
ever... cease, it's extraordinary.

The Fisher King stops, turns.

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

98

97 INT. THE DRUM. CORRIDOR. NIGHT.

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.

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)

THE DOCTOR (CONT'D)

That's the thing about knowing you're going to die. You've got nothing left to lose.

With a roar of fury, the Fisher King pushes past the Doctor and out into the street.

CUT TO:

99 INT. THE DRUM. CORRIDOR. NIGHT.

99

Ahead of Clara and Cass, the door to the gallery. Lunn visible through the glass. He's waving frantically at them. They run up to the door, unlock it.

CUT TO:

100 INT. THE DRUM. GALLERY. NIGHT.

100

LUNN

No, no, you have to get out of here. The ghosts locked me in. It's a trap.

And then the ghosts start to appear. Stepping through the walls. They come at Clara, Cass and Lunn from all sides, surrounding them.

CLARA

Come on! We need to get back to the Faraday Cage!

Lunn signs that to Cass. Clara bolts for the door. Cass grabs Lunn's wrist and they chase after her.

CUT TO:

101 EXT. THE MILITARY TOWN. SQUARE. DAY.

101

The Fisher King exits the church and lumbers into the square. Ahead of him the space hearse.

CUT TO:

102 INT. THE SPACE HEARSE. DAY.

102

The Fisher King peers inside.

But the Doctor was lying, the words are still there, scrawled on the wall.

The Fisher King growls, confused.

Only one thing has changed. One of the powers cells from the engine has gone...

CUT TO:

103 EXT. THE BASE OF THE DAM. DAY.

103

... because the Doctor has laid it at the base of the dam. It blinks, timed to ignite. Blink. Blink. Blink. Then suddenly it starts to blink rapidly, an ignition sequence... Blinkblinkblinkblinkblink.

CUT TO:

104 INT. THE DRUM. CORRIDOR. NIGHT.

104

Clara, Cass and Lunn bolt down the corridor. The ghost of Prentis literally bursts out through a wall ahead of them. They dart down another corridor...

CUT TO:

105 EXT. THE MILITARY TOWN. SQUARE. DAY.

105

The Fisher King hears the explosion in the distance. His immense bone head craning to see where the sound came from.

CUT TO:

106 EXT. THE BASE OF THE DAM. DAY.

106

The explosion has cracked the wall of the dam. The cracks spread, like on a pane of glass, webbing upwards from the blast.

CUT TO:

107 INT. TARDIS. DAY.

107

Bennett has been sat mournfully on the steps of the gantry. Suddenly the central console starts to grind. The TARDIS is on the move.

CUT TO:

108 INT. THE DRUM. HANGAR. NIGHT.

108

Clara, Cass and Lunn tumble into the main hangar. They back away from the door, and clunk into the suspended animation chamber.

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:

116 INT. THE DRUM. FARADAY CAGE. NIGHT.

116

... and the door to the Faraday cage clangs shut.

The ghost of the Doctor simply flickers out of existence.

The rest of the ghosts simply stand there, lost and bewildered.

CLARA (O.C.)

So what was it? Your ghost.

FADE TO:

117 INT. THE DRUM. HANGAR. NIGHT.

117

Later. Clara is wearing the sonic sunglasses. Tiny lights dance over it. Cass and Lunn also there.

THE DOCTOR

A hologram. Like the one we made of you, to lure the ghost into the Faraday cage. With a soupcon of Artificial Intelligence, and a couple of pre-recorded phrases thrown in.

The lights stop dancing. Clara goes to take the glasses off, the Doctor smacks her hand away. He gently lifts them off and signals to Cass: you next. She takes Clara's place. The Doctor pops the glasses on her.

THE DOCTOR (CONT'D)

All beamed from the Sonic glasses. As soon as we brought me and the chamber on board, it connected with the base's wi-fi and Bob's your uncle, you've got a ghost-Doctor.

The lights on the Sonic glasses do their thing. The Doctor takes them off Cass, polishes them with his lapel and pockets them.

THE DOCTOR (CONT'D)

Right. I've erased the memory of the writing. Though you might find you've lost a couple of other memories too. People you were at school with, previous addresses, how to drink liquids, that sort of thing. That's you two done. Where's Bennett?

CUT TO:

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

Through the little porthole Bennett watches the ghosts shamble 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 ghostme? 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.