

# **DOCTOR WHO**

**SERIES 10**

**EPISODE 1**

**"A Star In Her Eye"**

By

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**SHOOTING SCRIPT**

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(SHOOTING BLOCK 1)

1 INT. THE DOCTOR'S OFFICE - DAY 1 - 16.00

1

The quietest opening we've ever had.

We're in a reasonably untidy office. Dust and books. Obviously academic. A university lecturer's office.

We hold this stationary shot - there's a pleasing symmetry. There's a door on the left of the screen, and a slightly open one on the right - like the two doors on a weather clock. Through the slightly open door we can see another, smaller room.

In between the doors, there's a desk, facing across the screen. Two empty chairs. The one in front of the closed door, is a simple, wooden chair. Facing it across the desk is an elegant swivel chair.

Distantly, a bell chiming. We hear the chatter of distant voices - young people, chatting and laughing. Under that, the drone of traffic.

Ordinary and still, for as long as we dare. Then:

Squeak! Squeak! Squeak! It's like the squeaking wheel on a supermarket trolley - and it's getting closer. Now the closed door opens, revealing:

Nardole. Much as we last saw him in *The Husbands Of River Song*. He steps into the room (always a squeak on his left leg) revealing:

In the doorway, Bill. Young, female, cheeky as hell.

Nardole stands clear of the door, gestures towards the wooden chair. As his arm raises up, we hear a faint whine, as of servos.

On Bill: registering that, a quick look to his arm. What?

On Nardole: trying grimly to pretend that nothing is odd in any way. Tiniest flick of his eyes to his offending arm, back to Bill. Nope, nothing to see here.

Bill sits in the chair. Nardole lowers his arm. A clatter and tinkle. Bill looks down.

A nut and bolt have fallen out of Nardole's sleeve. The bolt rolls lazily round the floor.

A beat - then Nardole kicks the nut and bolt under the table - then heads to the door with as much dignity as *squeak-squeak-squeak* will allow.

The door closes. Bill waits, looks around.

Bill's POV: sitting in the corner, a big blue box. The TARDIS. Hanging on it, a sign: OUT OF ORDER. Odd!

She looks to the desk in front of her. There's a couple of framed photographs. One of them we recognise as River Song. The other is the Doctor's granddaughter, Susan.

Bill notices something. There is a cup, of the kind people usually keep pens in - but those aren't pens. (We recognise them as a selection of screwdrivers - every model so far, except the current one.)

Curious, she reaches for one, but just as her fingers touch it -

DUM-DUM-DUM-DUMMMMM!

Top volume, an electric guitar, the opening chords of Beethoven's 5th. \*

Bill startles, almost yelps.

DUM-DUM-DUM-DUMMMMMMM!

It's playing from the next room, behind the opened door. On the tiniest pause, Bill unleashes the LOUDEST EVER polite cough.

A squeak of fright from the electric guitar - then silence. Then -

- a head edges cautiously round the door. A head wearing shades. The Doctor! He sees Bill, and darts back again, like a guilty teenager.

A clattering from the room, like equipment being hurriedly cleared away. Ending on a squirt of sonic screwdriver noise.

A beat. Then the Doctor emerges again. No shades, dignity restored. He's much as we last saw him. \*

THE DOCTOR

Potts.

BILL

Yeah.

THE DOCTOR

Bill Potts.

BILL

You wanted to see me.

The Doctor, now seating himself. Regarding her from below those eyebrows.

THE DOCTOR

You're not a student at this university.

BILL

No. I work in the canteen.

THE DOCTOR  
But you come to my lectures.

BILL  
No, I don't. Never do that.

THE DOCTOR  
I've seen you.

BILL  
*Love your lectures. Totally awesome.*

THE DOCTOR  
Why would you come to my lectures, when you're not a student?

BILL  
Okay, so my first day here. In the canteen. I was on chips. And there was this girl. Student. Beautiful. Like a model, only with talking and thinking. She looked at you and you perverted. Every time, automatic. Like physics. Eye contact - perversion. So I gave her extra chips. Every time, extra chips. Like a reward. For all the perversion. Every day, got myself on chips, rewarded her. And then, finally - finally - she looked at me. Like she'd noticed - actually *noticed* - all the extra chips. And I realised something. You know what I realised? She was fat. I'd fattened her. But that's life, isn't it? Beauty or chips. I like chips. So did she.  
(Grins)  
So that was okay.

THE DOCTOR  
... how does that explain, in any way, why you've been coming to my lectures?

BILL  
It doesn't really, does it? I was hoping something would develop. What's that?  
(She's looked to the TARDIS)  
A police telephone box?

THE DOCTOR  
Yes.

BILL  
Did you build it from a kit?

THE DOCTOR  
No, it came like that.

BILL  
Then how did you get it in here?  
The door's too small and so are the  
windows.

Bill: smiles pleasantly, just waiting for the explanation.  
She's landed a hit!

THE DOCTOR  
... I had the window and part of  
the wall taken out and it was  
lifted in.

BILL  
With a crane?

THE DOCTOR  
Yes, with a crane. It's heavier  
than it looks. Why do you come to  
my lectures?

BILL  
Because I like them. Everybody  
likes them, they're amazing. Why  
me?

THE DOCTOR  
Why you what?

BILL  
There's plenty of people who go to  
your lectures who aren't supposed  
to. Why pick on me?

The Doctor, slightly blind-sided by that question. He glances  
briefly at the photo of his granddaughter on the desk.

THE DOCTOR  
I noticed you.

BILL  
Yeah, but why?

THE DOCTOR  
Normally, when people don't  
understand something, they frown.  
You smile.

BILL  
Tell you what I don't understand. \*  
You've been lecturing here for a  
long time. Fifty years, some people  
say. Nabeela in the office says  
over seventy.

THE DOCTOR  
And you're thinking I don't look  
old enough?

BILL  
No. I'm wondering what you're  
supposed to be lecturing on.

(MORE)

BILL (cont'd)

It's like the university lets you do anything you like. One time, you were going to give a lecture on quantum physics. You talked about poetry.

THE DOCTOR

Poetry, physics, same thing.

BILL

How is it the same?

THE DOCTOR

Because of the rhymes. What are you doing at this university?

BILL

I always wanted to come here.

THE DOCTOR

Just to serve chips?

A flicker on Bill's face. Doesn't like that. He's hit a nerve.

BILL

So anyway, am I nearly done?

THE DOCTOR

Do you want to be?

BILL

See ya.

And she gets up but barely has she risen -

THE DOCTOR

If you ever get less than a First, it's over.

BILL

... You what?

THE DOCTOR

A First. Every time. Or I stop immediately.

BILL

Stop what?

THE DOCTOR

Being your personal tutor.

She stares at him. Stares and stares.

BILL

... I'm not a student. I'm not part of the university. I never even applied.

THE DOCTOR  
We can sort that out later.

BILL  
You'd kind of have to sort that out  
*earlier.*

THE DOCTOR  
Leave it with me. I'm assuming it's  
a yes.

Bill - still reeling, still lost. Doesn't like being exposed like this, wants to get back in control of the conversation.

BILL  
They let you take apart a two  
hundred year old wall, just so you  
could get a box in here??

THE DOCTOR  
Yes?

BILL  
... Yes.

THE DOCTOR  
I'll see you at six o'clock every  
weekday. I don't care who's dying,  
never, ever be late.

He nods his head at the door. Meeting over. A little dazedly, she stands, hesitates towards the door, hesitates back.

BILL  
People just call you the Doctor?  
What do I call you?

THE DOCTOR  
The Doctor.

BILL  
But Doctor's not a name. I can't  
call you Doctor -

On the Doctor - the big old question, he's been asked for centuries untold.

BILL  
Doctor what?

CUT TO:

OPENING TITLES

Now, fast cutting, shots slamming in to the beat of the music: Bill's life, a fast montage - unless otherwise indicated, the shots are fast, just enough to tell you what's happening, slam, slam. This intercut, with one of the Doctor's lectures.

CUT TO:



Slam! The chips come out of the fryer.

CUT TO:

4C INT. LECTURE THEATRE - DAY X 4C

THE DOCTOR  
Because life only lets you see one  
day at a time.

CUT TO:

5 INT. UNIVERSITY CANTEEN - DAY 2 - 12.15 5

Slam! Chips land on a held-out plate.

Slam! Chips on next plate -

- and a second load of chips go on!

We pan up to a very pretty, slightly plump girl - who winks  
slyly.

On Bill winking slyly back.

CUT TO: \*

5A-5B SCENES 5A & 5B OMITTED 5A-5B

6 INT. LECTURE THEATRE - DAY X 6 \*

THE DOCTOR  
You remember being alive yesterday.  
You hope you'll be alive tomorrow.

On the students, listening raptly, some frowning. We feature  
among them, Bill.

THE DOCTOR  
So it feels like you're travelling  
from one to the other.

On Bill. We roll focus from the plump girl, sitting slightly  
behind Bill, through Bill, to Heather, a pretty, slightly  
solemn looking girl.

Back on the Doctor.

THE DOCTOR  
But nobody's moving anywhere.

Closer on Heather, right in one of her eyes. There is a star-  
shaped discolouration in her iris. As she blinks -

CUT TO:



Then the creak of the Doctor's chair, and he swivels round into view...

BILL  
Am I on time?

THE DOCTOR  
That's a very big question.

The door closes.

CUT TO:

9 INT. BILL'S KITCHEN - DAY 3 - 19.45 9

Slam! Bill leans back in her chair, exhausted. Rubs her eyes.

Wider: there's a stack of books in front of her, and an opened laptop. Moira is pottering about. She's middle-aged, a little vacuous - many disappointments have curdled into a continual smiling bitterness.

MOIRA  
I don't see why you do all that studying. You work in a canteen - you need to keep your expectations under control.

BILL  
You know how I don't have a real Mum -

MOIRA  
You have a cruel streak, Bill, when I'm working my fingers to the bone ... !

BILL  
Well, now I've got a sort of ... foster tutor.

MOIRA  
But how can you *have* a tutor? You're a serving person.

BILL  
You know. Foster Mum, Foster Tutor ...

Moira is leafing through what is clearly a stack of essays. They're all marked as Firsts.

MOIRA  
... Am I going to have to break every bone in his body?

BILL  
It's not like that.

MOIRA  
You need to keep your eye on men,  
in your predicament.

BILL  
Men aren't where I keep my eye,  
actually. Not that you've noticed.

MOIRA  
I'm sorry, Billie. I just don't  
need to see you getting your hopes  
up - I've got a lot on.

Disgustedly, Bill slams one of her books shut.

CUT TO:

10 OMITTED 10

10A INT. LECTURE THEATRE - DAY X 10A

THE DOCTOR  
Imagine if time all happened at  
once.

Slam! A row of vertical split screens slamming down together  
showing each one of the familiar beats of Bill's day. Her  
eyes flicking open, the breakfast bowl slamming on the table,  
the chips going in the fryer, the chips rising from the  
fryer, Bill sitting in the lecture theatre, Bill opening the  
door to the Doctor's office.

\*  
\*

CUT TO:

\*

11-12 SCENES 11, 11A & 12 OMITTED 11-12

13 INT. LECTURE THEATRE - DAY X 13

The Doctor, holding court.

THE DOCTOR  
Every moment of your life laid out  
around you, like a city. Streets  
full of buildings made of days. The  
day you were born, the day you die.  
The day you fall in love, the day  
love ends. A whole city built from  
heartbreak and triumph and boredom  
and laughter and cutting your  
toenails. The best place you'll  
ever be.

CUT TO:

14-15 SCENES 14 & 15 OMITTED 14-15

16 INT. STUDENT BAR - NIGHT 5 - 21.40

16

Packed and noisy.

Bill, at a table, laughing and joking with her friends.

Closer on Bill, drinking a coke, laughing. There's music playing - electric guitar - so she glances to see who's playing.

And there he is, on a little raised platform, the Doctor. He's playing something sad and soulful - we might recognise it as Clara's theme.

Bill is caught by him, in this moment. His face is so sad, as he plays, and he's so lost in himself. She hasn't seen him like this before. And that music - so mournful.

So curious now. She looks to the drinks of everyone around her - mostly empty.

BILL  
I'll get them in.

And she stands, intending to make her way to the bar (but really, she's going to take a closer look at the Doctor.)

And she collides with -

- Heather. The girl with the star in her eye. And we freeze frame on this moment, with them face to face.

And we hear the Doctor's lecturing voice.

THE DOCTOR  
(V.O.)  
Time is a structure relative to  
ourselves, existing in the space  
made by our lives.

We are now moving round a three-dimensional freeze-frame, on Heather and Bill, momentarily caught in each other's gaze.

The patter of chalk.

CUT TO:

17 OMITTED

17 \*

17A INT. LECTURE THEATRE - DAY X

17A

The Doctor is chalking some familiar words on the blackboard.

THE DOCTOR  
Time And Relative Dimension In  
Space.







The Doctor and Nardole suddenly turn, heading into a barely visible narrow passage between two buildings.

Bill, now running to catch up.

CUT TO:

24      EXT. UNIVERSITY CAMPUS/NARROW PASSAGE - DAY 7 - 15.16      24

Bill skids round the corner, entering the passage.

It's empty - no sign of either of them. She looks round.  
Bins, litter, probably rats -

- and then she sees it. Almost lost in the shadows. A squat and sturdy door. Looks ancient, but formidable. Like the door to a dungeon.

She hesitates - then goes to the door, tries to open it.  
Locked!

Tries again. Nope! Definitely locked!

Then, an idea. Hesitates. She raises her fist - she's feeling stupid, this is clearly silly. But she does it anyway. She knocks on the door.

A silence. And the door creaks slightly open.

On Bill's face. Whoah!

CUT TO:

25      INT. SPIRAL STAIRCASE - DAY 7 - 15.17      25

A stone chamber, dark, no windows. The only thing here is the beginning of a spiral staircase, leading down...

She starts descending the stairs.

CUT TO:

26      INT. STONE CORRIDOR - DAY 7 - 15.17      26

Down and down. The stairs end on a narrow stone corridor. Bill looks around, heads cautiously along to the doorway at the end ...

CUT TO:

27      INT. THE GATE CHAMBER - DAY 7 - 15.18      27

... the doorway looks down a flight of steps to a large, pillared chamber. Vaulted ceiling, it looks a crypt from an old horror movie.

At the far end, there is a massive pair of ancient looking doors, firmly closed. And working at the doors, like they're doing basic maintenance are the Doctor and Nardole.

Seeing them, Bill darts back out of sight - but peers at them, watching.

She cranes round, to get a better look.

- and almost overbalances. A stumble, a noise.

On the Doctor as he looks round - is someone there?

On Bill, as she scampers back into the shadows, heading for the spiral staircase.

On the Doctor, troubled. Who was that?

THE DOCTOR  
The door upstairs - how did you set  
the security?

NARDOLE  
Friends only.

CUT TO:

28 EXT. UNIVERSITY CAMPUS - DAY 7 - 15.25

28

Bill heading back the way she came. Curious - what was that about? Then she loses that track of thought when she notices someone -

Heather, sitting alone on one of the benches. Again she looks disconsolate, miserable.

Bill hesitates. Then approaches.

BILL  
You okay?

Heather glances at her. That star in her eye.

HEATHER  
Yeah, fine.

But she doesn't look fine - not at all. She smiles weakly, looks away again.

Bill, sensing something wrong - how to prolong the conversation. Flails.

BILL  
Sorry, can I ask. What's that in  
your eye?

HEATHER  
It's just a defect. In the iris.

BILL  
... looks like a star.

HEATHER  
Well it's a defect.

BILL  
At least it's a defect that looks  
like a star.

HEATHER  
I'm getting it fixed.

On Bill: this chat really isn't flying.

BILL  
Okay.

She starts away. But looks back. There's something about  
Heather. She looks ... frightened.

BILL  
Sorry. None of my business. But are  
you freaking out about something?

Heather looks up at her. Seems to come to a decision.

HEATHER  
Please. You can say no. Would you  
come with me?

BILL  
God, yes.

CUT TO:

29 EXT. UNIVERSITY CAMPUS - DAY 7 - 15.30

29

Bill and Heather, walking through the campus together.  
Heather, absorbed and thoughtful. Bill, trying to make  
conversation.

BILL  
So what are you studying?

HEATHER  
Music.

BILL  
My tutor says music is the mains  
hum of the universe. I love this  
place, don't you?

HEATHER  
Hate it.

BILL  
Why?

HEATHER  
I don't know. I just do. Everywhere  
I go, I just want to leave.

BILL  
(Impish grin)  
... can I come too?

HEATHER  
(Faint smile)  
Maybe.

She's leading Bill towards some of the more modern buildings -  
big, brutal, concrete. Got to be the science wing -

CUT TO:

30 EXT. UNIVERSITY CAMPUS - BEHIND THE SCIENCE BLOCK - DAY 7 -30  
15.32

A desolate area, behind the science block. Bleak, gray,  
lonely - like there's always a wind here. Rows of black  
windows in the looming concrete block, overlooking -

- bins, a chain link fence, a solitary street lamp.

Heather rounding a corner, coming to a halt. Looks solemnly  
towards the streetlamp. Bill joins her.

HEATHER  
There's a puddle over there.

She points. Beneath the streetlamp, there's the glitter of a  
puddle.

HEATHER  
But it hasn't rained for a week.

BILL  
Yeah, but you know, half the  
students here are blokes ...

HEATHER  
Go and look in it.

BILL  
You want me to *look* in a *puddle*?

HEATHER  
... please.

She starts towards the puddle, slightly more unnerved than  
she thinks she has any reason to be.

She looks down into the puddle. Her own reflection looks  
back.

BILL  
Okay, I'm looking. What am I  
looking at?

HEATHER  
(Keeping her distance)  
Your reflection.

\*

BILL  
Yep. There it is.

HEATHER  
Do you see what's wrong with it?

Looks back. Her perfectly ordinary reflection, looking up at her.

BILL  
My name's Bill, by the way.

HEATHER  
Heather. Can you see what's wrong?  
Bill squats down now, examines her own face.

BILL  
Nothing. It just looks like me -  
But she breaks off. Something's wrong and it suddenly hits her.

BILL  
Oh!

On Heather, hearing that reaction. She closes her eyes, despairing - all her worst fears, confirmed.

BILL  
(Studying her own face)  
What is that? That's weird. There's something wrong, but what is it?  
(Closer)  
That's me, that's my face - but it's *wrong* -

She looks up to Heather, and the words die in her throat - because Heather has gone.

Distantly, she can see Heather striding away.

BILL  
(Calling after her)  
Hey!

Heather calls back, over her shoulder.

HEATHER  
Sorry. Some other time.

BILL  
Promise?

But she just keeps walking away.



BILL  
She died when I was a baby.

THE DOCTOR  
Oh.

BILL  
Yeah.

THE DOCTOR  
... If she died when you were a  
baby, when did she say that?

BILL  
In my head.

The Doctor nods, absorbing that. Difficult stuff, emotional.

BILL  
I'm supposed to look like her, but  
I don't really know. There's hardly  
any photographs - she hated having  
her picture taken. But if someone's  
gone, do pictures really help?

The Doctor's eyes flick to -

- the pictures of River and Susan on his desk.

CUT TO:

34 INT. BILL'S KITCHEN - DAY 9 - 09.15

34

Christmas Day. Rather perfunctory Christmas decorations,  
Moirira and Bill in their PJs. Bill is just opening an envelope  
- it has a few tenners inside.

Moirira is modeling a rather nice scarf in the mirror.

MOIRIRA  
I thought you'd enjoy choosing  
something for yourself, as you're  
always passing judgments.  
(Indicating scarf)  
I hope you didn't spend too much on  
this.

BILL  
(Waves envelope)  
Nah. This should cover it.

She tosses the envelope on the kitchen table - it lands next  
to an old shoebox, which she notices for the first time.

BILL  
What's this?

MOIRA  
Oh, I found that, back of the  
cupboard. With all your old stuff.  
Just photographs. Of your Mum.

What??

CUT TO:

35      INT. BILL'S BEDROOM - DAY 9 - 10.30      35

A little while later. Bill, sitting cross-legged on her bed, going through all the pictures, one by one, tears streaming down her face.

Ordinary shots of Bill's mother. Laughing on holiday, posing in a new dress. \*

There's one of her standing in front of a mantelpiece -

- Bill almost puts it aside, when she notices something.

There's a mirror just behind her mother, and caught in it is a glimpse of the photographer taking the picture.

The camera is mostly covering his face, but you know, that could almost be the Doctor ...

CUT TO:

36      INT. THE DOCTOR'S OFFICE - DAY 10 - 18.00      36

Slam! Bill bursts through the door of the Doctor's office.

BILL  
Happy new term!

THE DOCTOR  
With you in a moment.

He ducks into his anteroom. Bill jolts to a halt, seeing something out of our view.

BILL  
You said you needed a crane to lift  
your box.

THE DOCTOR  
(From off)  
Sorry, what was that?

We pan from Bill's stare, to the base of the TARDIS. It stands where it always did - but now the Doctor's new rug goes partly underneath it. How?

CUT TO:

37 EXT. WASTE GROUND NEXT TO UNIVERSITY - DAY 11 - 16.30 37

Patch of wasteground next to the university. Bill mooching along - occupying herself before her tutorial.

She glances over -

- there's the back of the Science Block where she saw the puddle before. The big concrete building, the staring black windows. She's the other side of the chain link fence now, and as she glances down, she notices something.

Heather, the girl with the star in her eye. She's back, staring at that puddle.

Bill makes her way over, calls through the chain link fence now separating them.

BILL  
Hey. Still making eyes at a puddle?

Heather looks up. She seems maybe a little distant, almost a little fazed.

HEATHER  
... did you ever work out what was wrong with your reflection?

BILL  
No.

Heather: a beat, considers.

HEATHER  
Come round. I'll show you.

BILL  
(Grins)  
Promise you won't go?

HEATHER  
(The faintest smile)  
Promise.

Bill dashes off - maybe just a little too eager.

On Heather, as she looks back down at the puddle. Frowns, cocks her head. As if to say *Now what's that?*

CUT TO:

38 EXT. UNIVERSITY CAMPUS - BEHIND THE SCIENCE BLOCK - DAY 11 38  
16.33

A few minutes later, Bill comes skidding round the corner -

- oh!

Heather is gone...





46 EXT. UNIVERSITY CAMPUS - BEHIND THE SCIENCE BLOCK - DAY 13 46  
18.25

The desolate area as before, even more sinister in the gathering dusk. The streetlamp flickers on. The puddle glitters below.

Bill comes skidding round the corner, to discover the Doctor already kneeling at the puddle.

BILL  
Why do you run like that?

THE DOCTOR  
Run like what?

BILL  
Penguin with its arse on fire.

THE DOCTOR  
Ergonomics.  
(Squinting at his  
reflection)  
That's my face, yeah?

BILL  
You seem a bit flexible on the subject.

THE DOCTOR  
Oh, you've no idea.

BILL  
Maybe it's to do with the thing in her eye.

THE DOCTOR  
How?

BILL  
Well - what if she's been ...  
affected by something?

THE DOCTOR  
Like what?

BILL  
Look. I know you know lots of stuff  
about ... well, basically  
everything. But do you know any sci  
fi?

He gives her a look which says *basically I'm Doctor Who.*

THE DOCTOR  
Go on.

BILL  
Well. What if she's ... possessed.  
Something like that.

THE DOCTOR  
Possessed by what?

BILL  
I don't know. There was a thing on  
Netflix. Lizards in people's  
brains.

THE DOCTOR  
You meet a girl with a discoloured  
iris - and your first thought is  
she might have a lizard in her  
brain? I can see I'm going to have  
to up my game - oh!

He's looking at his reflection - and has noticed something.

BILL  
What?

THE DOCTOR  
*Oh!!*

BILL  
What is it, what?

THE DOCTOR  
I get it. I see it. It was easy for  
your friend because of her eye.

BILL  
Because it gives her special  
powers.

THE DOCTOR  
No. Because her face isn't  
symmetrical. Look. Look in the  
puddle.

She complies.

THE DOCTOR  
Your face looks wrong, because it  
looks *right*. There's one thing you  
never see in a reflection. You  
never see your own face *the right  
way round*.

She stares - oh my God.

THE DOCTOR  
Look for a freckle, a tooth  
anything that's not symmetrical.

BILL  
My badge!

As she leans further over the puddle, she sees that her WOW  
badge is not on the wrong (right) side.

THE DOCTOR  
That's why your friend could see it  
straight away - because of her eye.

Bill turning her head, moving. \*

BILL  
But ... but it's moving like a  
reflection.

THE DOCTOR  
It's not reflecting you. It's  
mimicking you. There's something in  
the water pretending to be you.

The Doctor has taken a little test tube from his pocket, now  
scooping up a sample of the puddle water. Now looks at it,  
against the light.

THE DOCTOR  
Except, of course, it isn't water.  
(Dashing over to  
something)  
Now what are these, let's have a  
look.

He's darting round some sooty black marks which are spaced  
around the concrete.

BILL  
What are they?

THE DOCTOR  
Scorch marks. Interesting. Possibly  
a landing pattern.

He looks at her. A frown now. Like he thinks he's said too  
much. He stuffs the test tube in his pocket, fires a big grin  
at her.

THE DOCTOR  
Let's get you on the bus!

BILL  
The what, the bus?

THE DOCTOR  
(Taking her arm)  
Tutorial's cancelled, take the  
night off, be a proper student.  
Texting, snogs, a vegan wrap.

BILL  
What about the puddle?

THE DOCTOR  
Oh, just a freak optical effect,  
I'm bored already.

And they're gone. We stay in this desolate, concrete place  
for a moment -

- then pan down to the puddle.

The surface ruffles for a moment, as in a breeze. For a moment the whole puddles reflects the image of an eye - an eye with a star in it.

Then the puddle starts to flow -

Panning up again - the puddle starts to flow after the Doctor and Bill ...

CUT TO:

47-50 SCENES 47-50 OMITTED 47-50

51 INT. BILL'S FLAT/HALLWAY/KITCHEN/BATHROOM - NIGHT 13 - 21.50

Bill coming through the door.

Heading down the hallway, she hears the thunder of a filling bath. She raps on the bathroom door.

BILL  
Hey! I'm home!

No answer. Bill doesn't act like she expects one. She heads into the kitchen, as she hears her phone buzzing. Answers it.

BILL  
Hey.

CUT TO:

52 INT. BAR - NIGHT 13 - 21.10 52

It's Moira, on the phone.

MOIRA  
Sorry I'm not there, love, but I think we both know it's time I treated myself.

CUT TO:

53 INT. BILL'S FLAT/HALLWAY/KITCHEN/BATHROOM - NIGHT 13 - 21.50

Bill, slightly startled - so who the hell's in the bath? (We now intercut with Moira, as required.)

BILL  
Are you with Neville?

MOIRA  
Why would I be back with Neville after last time? Why do you think I'm such an idiot?

BILL

Well. You're calling from his phone. Is there someone staying here? In the flat?

MOIRA

Of course not, no. What are you talking about -

BILL

Nothing, never mind. See you tomorrow.

Bill clicks off the phone.

She moves back out to the hall, looks down towards the bathroom. The taps have stopped thundering - but there's the general splashing of someone in a bath. She moves cautiously down the hall, now right outside the bathroom door.

BILL

Hello? Is someone in there?

The 'slunging' sound of someone moving around in a bath. Then the wet slap of feet on the bathroom floor. The feet slap across the floor, then fall silent. \*

What the hell??

BILL

Is that Barry? Because she's at Neville's and it's not my fault.

No answer. Bill looks quickly round. She grabs an umbrella from by the door.

BILL

Sorry, I need to know who's in there. I'm coming in. You hear me?  
(No answer)  
Make yourself decent.

She eases the door open, looks in.

The bathroom, apparently empty.

She steps to the bath - even more puzzling, the bath is entirely empty. She touches the inside. Wet though. It was full a moment ago. And the plug is still in.

Looks round.

There's a shower cubicle. The shower curtain is pulled shut.

Bill swallows - that's the only place anyone could hide.

BILL

If that's Barry, let's not make it worse. Just say it's you.

Silence.



She's moving with an eerie grace, stately almost. Her skin looks very pale in the moonlight.

She comes to a halt about twenty feet from Bill. Stares serenely at her.

Bill: trying to hold it together.

BILL

Hello.

Heather, not a flicker on her face, staring, blank.

HEATHER

Hello.

Was that an answer? It could almost have been a repeat.

BILL

You scared me.

HEATHER

You scared me.

Again, it could be an answer, it could just be a repeat.

Bill, summoning all her nerve, takes a step closer.

Heather, seemingly mirroring her, also takes a step closer.

Bill, her eyes searching Heather's face ...

Bill's POV: Heather is deathly pale, actually white. Her not quite focussed eyes, are unblinking, empty.

As Bill watches, Heather starts to cry. Tears rolling down her face. Except, they're not tears, because water is now trickling down from under her hairline.

Bill looks down. Water is trickling down from under Heather's sleeves, now dripping over the ends of her limply hanging fingers.

Water pooling at her feet, spreading in a dark stain.

It's not like she's wet - more like she's *exuding* water. Like she's *made* of it.

Bill looks to Heather's eyes again. The lifeless stare from below the dripping water.

Oh God! Oh God! She can't hold it back any longer - the truth!

BILL

You're dead.

A silence.

HEATHER

You're dead.

And suddenly Heather moves - gliding impossibly towards Bill.  
Bill shrieks, turn, *runs!!*

CUT TO:

56 INT. THE DOCTOR'S OFFICE - NIGHT 13 - 21.40

56

The Doctor, at his desk. He has an eyeglass screwed into his eye, and he's examining the little test tube of fluid he took from the puddle.

Bill bursts through the doors. Slams the door shut, grabs a chair, rams it under the handle. Backs away from the door.

THE DOCTOR  
... hello, Bill.

A battering at the door. Slunging noises.

THE DOCTOR  
What's that?

She's pointing at the foot of the door -  
- water is leaking through underneath.

BILL  
Tell you what it isn't.

The pool, advancing, swirling round the floor. Now seems to be swelling in the middle -

- and, as if slowly levitating, a head is rising out of the pool. Heather's head - her face dead white, her eyes, staring, ascending eerily into the room. \*

BILL  
It isn't a freak optical effect.

The Doctor, fascinated, takes a step forward. Bill grabs him back.

BILL  
No, what are you doing??  
(Looking around)  
Can we get out of the window?

THE DOCTOR  
Ohh, that sounds dangerous.  
(Reaching into his pocket,  
producing a key)  
Tell you what - let's pop into my  
box.

BILL  
Your box?? What good will going in  
your box do?

THE DOCTOR

What an extraordinarily long and  
involved answer this is going to  
be.

He's unlocking the TARDIS, now ushering her into the darkened  
interior.

CUT TO:

57 INT. TARDIS - NIGHT 13 - 21.41

57

Framed against the doors - the set is in darkness, so Bill  
doesn't immediately see all that's in here. She's trying to  
squint through the window. We stay tight on the doors. \*

BILL

How do we stop it getting in? We're  
trapped in here!

THE DOCTOR

Nothing gets through those doors.

BILL

They're made of wood! They've got  
windows!

He moves away from her. We stay on Bill, shot tight against  
the doors (as if the TARDIS really was no bigger than a  
police box.) She has now moved to try and peer through the  
keyhole.

BILL

Look, this is all mad, I know.

We are slowly pulling back from the oblivious Bill, revealing  
the huge majestic interior of the TARDIS; magical, as if  
we're seeing it for the first time. Back and back we go.

BILL

But the girl I told you about, with  
the eye. She's here. But I don't  
think it's really her.

Back and back - the whole, mad, gleaming TARDIS, waiting  
behind her, to be seen. The Doctor standing by the console -  
shooting his cuffs, flicking dust from his jacket, ready for  
his favourite reveal.

BILL

I know it's hard to believe, I know  
you're not exactly a sci-fi person -

And on these words, she has finally turned -

- and breaks off as, oh my God, she sees the incredible,  
impossible world she has just stepped inside.

And there is, standing proudly by his console, the Doctor. In  
his TARDIS.

A silence.

THE DOCTOR  
Time And Relative Dimension In  
Space. TARDIS, for short. You are  
safe in here, and always will be.  
Any questions?

Bill: looking around trying to get her head round it all.

BILL  
..... Is this a knock-through?

THE DOCTOR  
In a way.

BILL  
Look at this place. It's like ...

THE DOCTOR  
(Smiles, knowingly)  
A space ship.

BILL  
... a kitchen.

THE DOCTOR  
A what??

BILL  
Like a really posh kitchen, all  
metal. What happened with the  
doors, though, did you run out of  
money?

THE DOCTOR  
What you are standing inside is a  
technological marvel. It's science  
beyond magic. It's through the  
looking glass, it's out the back of  
the wardrobe, it's the letter from  
Hogwarts. This is the gateway to  
everything that ever was, or ever  
can be.

On Bill: looking round, really trying to take this in, trying  
to force it all into her head.

BILL  
... can I use the toilet?

THE DOCTOR  
I'm sorry?

BILL  
I've had a fright, I need the  
toilet.

THE DOCTOR  
There isn't one.

BILL  
Yeah, there is.

THE DOCTOR  
No, there isn't!

BILL  
You don't have one in your office,  
it's got to be in here.

A moment's stand-off. Then he gives in:

THE DOCTOR  
... Down there, first left, second  
right, past the macaroon dispenser.

BILL  
Thanks.

She turns to go -

- then Nardole comes up the stairs, from the direction Bill  
was about to head off in.

NARDOLE  
Oh, human! Human alert! Do you want  
me to repel her?

BILL  
*Human* alert?

THE DOCTOR  
She's just passing through. She  
wants to use the toilet.

Nardole looks sheepishly to Bill.

NARDOLE  
Ah. I'd give it a minute, if I were  
you.

And *thump!* The whole room shakes.

NARDOLE  
What's that??

THE DOCTOR  
We have an incursion on campus.  
Extra-terrestrial.

The whole room shakes again. Bill is racing back up the  
steps.

The Doctor, now frantic at the controls. He's got an image of  
Heather on the scanner now - she's examining the TARDIS  
doors.

THE DOCTOR  
Thought you were going to the loo.

BILL  
I got over it, I'm suddenly extra-  
clenched. *Where are you going?*

THE DOCTOR  
(Heading to the doors)  
I'll be right back.

He's heading for the doors.

BILL  
Is it safe out there?

THE DOCTOR  
In my experience, absolutely never.

He steps out of the TARDIS -

CUT TO:

58 INT. THE DOCTOR'S OFFICE - NIGHT 13 - 21.43

58

The Doctor steps from the TARDIS.

The Heather Creature just looks at him - eerie and silent.

The Doctor carefully closes the TARDIS doors, leans against them.

THE DOCTOR  
Hello. Should you wish to check, I  
am currently protected by the  
forcefield extending around the box  
immediately behind me.

The Heather Creature extends her hand. It fizzes and ripples against the forcefield protecting the Doctor.

THE DOCTOR  
There you go. To business then. The  
Valtraffio Accord holds, if you've  
heard of that. I perform the duties  
of my office as set out at  
Carnathon. My oath is on record.

CUT TO:

59 INT. TARDIS - NIGHT 13 - 21.44

59

Nardole and Bill, watching on the monitor.

BILL  
Oath? What oath?

\*

CUT TO:



THE DOCTOR  
(On the monitor)  
A reply would be helpful. Anything  
at all. A nod, a wave, a wiggle.

BILL  
What sort of deal? \*

NARDOLE  
A good one. Well. A bad one.

CUT TO:

64 INT. THE DOCTOR'S OFFICE - NIGHT 13 - 21.45 64

The Doctor and the Heather Creature.

THE DOCTOR  
Okay.  
(He holds up the test tube  
he took earlier)  
I think you followed me here for  
this - a little piece of you I  
stole. You can have it back - but  
you'll have to come and get it!

He turns, strides into the TARDIS, slams the door.

CUT TO:

65 INT. TARDIS - NIGHT 13 - 21.45 65

The Doctor races to the console, tosses the test tube on the  
console, starts slamming levers.

BILL  
You think it's following that?

THE DOCTOR  
It is. Hold tight!

The engines roar, the TARDIS lurches. Bill grabs the console.

BILL  
Oh my God! This isn't just a room,  
is it.

THE DOCTOR  
No, it's not just a room.

BILL  
This is a *lift*!

Crunch. The TARDIS lands. The Doctor racing for the doors -

CUT TO:

66 INT. THE GATE CHAMBER - NIGHT 13 - 21.46

66

- the Doctor racing out of the TARDIS, looking round. We're in the chamber we saw earlier, with the big doors.

The Doctor has gone straight over to them, is checking the doors.

Bill and Nardole, emerging from the TARDIS - Nardole closes the TARDIS doors.

THE DOCTOR  
(Checking the doors)  
Well, no interference here, far as  
I can see - the vault's secure.

Bill, looking round in confusion. She's checking the TARDIS, inside and out.

BILL  
So your box can move? It can go  
anywhere it likes?

NARDOLE  
Good, isn't it?

BILL  
Anywhere at all, in the whole  
university?

The Doctor, now sonicising every part of the door's mechanisms, checking the seals. He continues to work as he talks.

THE DOCTOR  
(To Nardole)  
Is it my imagination, or is this  
taking longer than normal?

BILL  
(Looking back into the  
TARDIS)  
Hang on, the room's still inside  
the box.

NARDOLE  
(Loving this)  
Yes it is.

BILL  
This isn't a knock-through!

THE DOCTOR  
Nope.

BILL  
Doctor! It's bigger on the inside  
than it is on the outside!

A simultaneous shout and clap from Nardole and the Doctor, like they're used to hearing this sentence.

BILL  
How? How is that possible? How do  
you do that?

NARDOLE  
Well, okay. First, you've got to  
imagine a very big box, fitting  
inside a very small box.

BILL  
Okay.

NARDOLE  
Then you've got to make one. It's  
the second part people get stuck  
on. \*

THE DOCTOR  
Could we shut up, please. Busy,  
busy!

BILL  
Doing what?

THE DOCTOR  
Interrogating an alien puddle, to  
establish its intentions and  
abilities. Since it won't talk, we  
must force it to act. First, I need  
to know if it has any interest in  
what's inside this vault.

She follows his look. The big double doors, set in the wall.  
Huge, ancient, inscribed with what we might recognise as  
Gallifreyan symbols.

BILL  
Why, what's inside it?

THE DOCTOR  
Something I don't want anyone being  
too curious about.

BILL  
... so you put it in the middle of  
a university?

NARDOLE  
Oh, valid point, nice.

THE DOCTOR  
Either the creature came to this  
place specifically for what's in  
here, or it's just a coincidence.

BILL  
It's just a coincidence.

THE DOCTOR  
We can't know that.

BILL

Yeah, we can. It was here for ages before it did anything. If it had work to do, why would it lie around in a puddle?

\*

THE DOCTOR

I don't know, maybe it's a student.

NARDOLE

Oh, banter, this is good.  
(Nudges Bill)  
Your go again.

Then that slung noise from off -

- something has arrived at the top of the stairs.

They all turn to look.

There she is, in the eerie dimness, the Heather Creature.  
Water is streaming down her face again -

- and now starting to drip down the steps.

THE DOCTOR

Nardole. Bill. We're going to move away from the doors and towards the TARDIS.

NARDOLE

What if it attacks us?

THE DOCTOR

If it does, that's good news. That means it's not interested in the vault, it just wants to kill us.

NARDOLE

That's not *completely* good news, is it? It's more like very bad news with a slightly good bit that you don't really care about.

On the Heather Creature. She seems to be slowly sinking into the floor -

- the water cascading down the steps.

They watch the water flow. They just carry on talking, never taking their eyes from it.

The water, swirling into the middle of the room, swirling up - like an inverted plughole.

BILL

(Glancing at the TARDIS)  
TARDIS? What does that mean,  
TARDIS?

Out of the water, Heather is forming.

THE DOCTOR  
I told you - Time And Relative  
Dimension In Space.

Heather, almost formed now. Scans the room. It quite clearly ignores the doors, looks to the Doctor, Bill and Nardole.

THE DOCTOR  
Generally speaking, it means *run!*

The three of them turn and race into the TARDIS.

CUT TO:

67      INT. TARDIS - NIGHT 13 - 21.48      67

The Doctor, Bill and Nardole, running for the console. The Doctor is already slamming levers.

THE DOCTOR  
Okay, so it's not here for the vault, it's chasing us. Let's give it a proper challenge, see what it's got in the tank.

The room lurches again, the engines roar.

Bill, clinging to the console, watching the discs above the time rotor grind round.

BILL  
But what about my friend, what about Heather? Can you save her?

The TARDIS has crunched to a halt. The Doctor grabs the test tube from the console, now bounding for the doors.      \*  
\*      \*

THE DOCTOR  
First things first. Can we *survive* her?      \*

He pulls open the door - sunshine streams into the control room. He strides outside.

Bill, standing, staring. She looks to Nardole for help. He just shrugs.

As in a dream, Bill is now stepping out of the TARDIS.

CUT TO:

68      EXT. QUAYSIDE - DAY 14 - 12.48      68

Bill steps out into the dazzle. She stands rooted to the spot, just outside the TARDIS.

Bill's POV - she finds herself on fairly busy quayside in the dazzling sunshine. Tourists in teeshirts, with ice creams walk back and forward, crossing in front of the Doctor -

- he's leaning against a rail, the glittering bay behind him. He's smiling, arms folded, just a little smug. Can't help showing off what his ship can do.

BILL  
But ...

THE DOCTOR  
Yes.

BILL  
We've moved again.

THE DOCTOR  
We have.

BILL  
It was night.

THE DOCTOR  
Yep.

BILL  
Now it's day.

THE DOCTOR  
Definitely day.

BILL  
... oh my God!! Have we travelled  
in time??

THE DOCTOR  
No, of course not. We've travelled  
to Australia.

He moves off from the rail -

- revealing the Sydney Opera House across the bay behind him  
(and, of course, some award-winning green screen work.)

THE DOCTOR  
There's good coffee this way.

He strides off, expecting her to follow.

On Bill. Staring. What?? *What??* It's too much!

Nardole is emerging from the TARDIS behind her -

- just in time to see her bolt in terror!

NARDOLE  
(Calling after her)  
Oi!

CUT TO:

69

INT. REST ROOM - AUSTRALIAN BAR - DAY 14 - 12.52

69

Bill comes crashing through the door - over her shoulder, we glimpse a bar full of Australians.

She goes straight to one of the sinks, splashes water on her face -

- then a thought occurs to her, an alarming one. Rather too energetically, she yanks the tap off again, backs nervously from the sink -

- just as the Doctor steps calmly through the door. Looks at her genuinely concerned. She just looks back at him.

THE DOCTOR

How are you doing?

BILL

How do you think?

\*

The Doctor gives a serious little nod. Closes the door behind him.

THE DOCTOR

How do I help?

BILL

Can I ask you a personal question?

THE DOCTOR

No.

BILL

Can I anyway?

THE DOCTOR

Yes.

BILL

... are you from space?

THE DOCTOR

No, of course not. Nobody's from space. I'm from a planet like everybody else.

BILL

This planet?

THE DOCTOR

No, not specifically this one.

BILL

Doesn't make sense then.

THE DOCTOR

What doesn't?

BILL  
TARDIS. If you're from another planet, why would you name your box in English? Those initials wouldn't work in any other language.

THE DOCTOR  
People don't generally bring that up.

BILL  
It looks like a *phone box*.

THE DOCTOR  
Yeah, that's the cloaking device. It sort of hides itself.

BILL  
It's hidden itself as a box with Pull To Enter on the front?

THE DOCTOR  
It got stuck. It's supposed to blend in, but it's broken.

BILL  
Why don't you fix it?

THE DOCTOR  
Because it was me that broke it. Cloaking devices are rubbish. What's the point in having a space time machine if you can never find it? God help you if you forget where you've parked.

Despite herself, Bill is now laughing. As she does so, she glances at one of the mirrors opposite -

- and freezes.

Her teeshirt (same one as in specially shot scene) in the mirror -

- she looks down. Her mirrored teeshirt is the right way round. Her WOW badge is on the wrong (right) side, as are her buttons.

BILL  
Doctor ...

THE DOCTOR  
Yeah?

BILL  
I think she's here.

The Doctor's eyes flicking to the mirror -

- *too late!*

The whole mirror is bulging outward, like a giant silver droplet, like a rapidly expanding balloon -

- the Doctor and Bill, throwing themselves back.

And a great 'splunge', the silver balloon splashes to the floor...

The Doctor, already grabbing Bill's hand.

THE DOCTOR

Run!!

They race out!

CUT TO:

69A INT. AUSTRALIAN BAR - DAY 14 - 12.55

69A

The Doctor and Bill come tumbling out of the Ladies, into a reasonably packed Australian bar. It's a chilled bar - mostly with laid-back surfer types. The Doctor vaults over the bar, rings the bell.

\*  
\*  
\*

THE DOCTOR

(Yelling)

Out, everybody out, shark attack!  
There's a shark in the ladies!

Everybody stares.

THE DOCTOR

(Still yelling)

Not actually a shark, kind of a  
shark - I'm simplifying for  
dramatic effect.

Everybody still stares -

- and then, with an unearthly howl, the door to the Ladies flies open, and Heather comes gliding out. Her mouth is stretched open, in a terrifying frozen yell -

- and everyone screams and runs.

THE DOCTOR

Oh, it's a *lady*. Now you run.

As everybody piles out of the bar, the Doctor confronts the Heather creature. Bill stands hesitant, a few feet away.

THE DOCTOR

Well, speedy, aren't you. Got here  
as fast as me.

The Heather Creature looks at him - cold, and white and indifferent.

He raises the test tube.

THE DOCTOR

You followed me for this. Take it  
and go in peace.

Silence, from the Heather Creature - then, indifferent to the test tube, it suddenly revolves to look at Bill. \*  
\*

Instantly, the Doctor has his sonic screwdriver out, leveled at the Heather Creature. \*

THE DOCTOR

Listen to me. This is not a weapon,  
but if you harm my friend, I swear  
I will find a way to harm you.

The Heather Creature glances indifferently at him, looks back to Bill.

BILL

I *know* her. She's Heather.

THE DOCTOR

Your friend no longer exists, as  
you knew her. She's been absorbed.  
You will be too.

BILL

What does any of that even mean?

THE DOCTOR

Remember your reflection? That was  
you being scanned. Stare into the  
water long enough, the scan  
completes, and you become part of  
it - that's what's happening *right*  
*now*.

BILL

How do you know all that?

THE DOCTOR

I don't know, I'm theorising based  
on what I've seen. Do the same if  
you want to live.

BILL

Okay. She's not following your  
little test tube, she's following  
me. She came to my flat.

The Doctor: what?

He pulls the stopper out of the test tube, pours it down the  
bar sink. The Heather Creature doesn't even react.

THE DOCTOR

Why would she follow you?

BILL

Because I think Heather's awake.  
(To the Heather Creature)  
Did you follow me?

The Heather Creature, silent. Then:

HEATHER  
Did you follow me?

Heather glides imperceptibly closer to Bill. (She does this every time she speaks, like the words move her closer.)

THE DOCTOR  
Who's that speaking? Who said that?

Silence: the Heather creature doesn't even look at the Doctor. She stares fixedly at Bill.

BILL  
(With certainty)  
It's Heather.

HEATHER  
(Closer)  
It's Heather.

THE DOCTOR  
It's just repeating your words.  
(Falters)  
I think.

BILL  
You're right, I followed you too.

HEATHER  
(Closer)  
You're right, I followed you too.

THE DOCTOR  
It's not talking to you, it's just reflecting your words back at you.  
It's making a copy.

Bill, ignoring the Doctor, staring at Heather.

BILL  
Why?

HEATHER  
(Closer)  
Why?

THE DOCTOR  
Please. Don't pretend this is something it can't be.

BILL  
I liked you.

HEATHER  
(Closer)  
I liked you.

Too close for the Doctor. He sonics - a blast of sound, a shockwave spins the Heather Creature around.

\*

The Doctor grabs Bill's hand.

THE DOCTOR  
Come on, that won't work twice!

He races from the bar, dragging Bill after him.

On the Heather Creature, spinning round. It stretches its mouth in another unearthly wail.

CUT TO:

70      INT. TARDIS - DAY 14 - 13.00      70

The Doctor and Bill come racing through the doors, tumbling to the console.

Nardole is there, in a hat with hanging corks.

NARDOLE  
I'm ready!

THE DOCTOR  
(Slamming levers)  
We're leaving.

NARDOLE  
Okay!

The room lurches, spins.

BILL  
Where are we going?

THE DOCTOR  
As far as we can, we have to break its connection with you.

Nardole is looking at the instruments, appalled by what he sees.

NARDOLE  
Sir, we're leaving Earth. What about your oath?

THE DOCTOR  
We'll be fine!  
(Waves his psychic paper)  
I'll get a message on this, if there's any trouble.

NARDOLE  
Sir, if they find out about this -

And crunch! Landed already.

The Doctor, already striding for the doors, flings them open.

A blood red sky, a desolate landscape...

Bill, staring.

BILL  
Where are we?

THE DOCTOR  
Other end of the universe. Twenty  
three million years in the future.  
(Off her look)  
Yeah, it's a time machine too.

CUT TO:

71 EXT. DESOLATE PLAIN - DAY 14 - 13.15

71

Nardole, sits with his back against rocks, as if sunning himself.

Bill and the Doctor wandering about, separately, poking at rocks, examining the strange new place. Awestruck.

BILL  
So this ... is somewhere else. This  
is a different planet. Not Earth, a  
different one.

THE DOCTOR  
That's the general idea.

BILL  
Even the sky. That's different sky.  
Is it made of something else?  
What's sky made of?

THE DOCTOR  
Lemon drops.

BILL  
Really?

THE DOCTOR  
No, but wouldn't that be nice.

NARDOLE  
So how do we know this ... water  
thing is actually dangerous? \*

THE DOCTOR  
Because most things are.

NARDOLE  
Oh, that's true.

BILL  
Why? Is everything out here evil?

THE DOCTOR  
Hardly anything's evil. But most  
things are hungry.  
(MORE)

THE DOCTOR (cont'd)  
Hunger looks very like evil from  
the wrong end of the cutlery. Or do  
you think your bacon sandwich loves  
you back?

BILL  
I'm vegetarian.

NARDOLE  
Are you?

BILL  
All of a sudden.

NARDOLE  
So what is it? What was it doing on  
Earth?

THE DOCTOR  
There were scorch marks on the  
concrete where we found it. Could  
have been made by a shuttle craft,  
probably only landed for a few  
minutes - and something got left  
behind.

BILL  
How can I be breathing?

THE DOCTOR  
With lungs, I hope. Unless there's  
something you're not telling me.

BILL  
But there's air.

THE DOCTOR  
Yeah, I chose a planet with air. I  
tend to do that.

NARDOLE  
But what got left behind?

THE DOCTOR  
(Shrugs)  
Shape-shifter, liquid based -

BILL  
What kind of alien is that?

THE DOCTOR  
How would I know. It's a big  
universe, I haven't written it all  
down.

BILL  
But what's it called?

THE DOCTOR  
A person. That's what all aliens  
are called. Good or bad, they're  
just called people.

(MORE)

THE DOCTOR (cont'd)

(Frowns)

Unless, of course, it's not a person at all.

NARDOLE

Ohh, he's thinking now.

(To Bill)

Hold tight!

\*

THE DOCTOR

That landing pattern, where the ship was standing. The puddle, what did it look like? If it was a car, what would you say that was?

BILL

... an oil leak? What it's ... space engine oil?

THE DOCTOR

Intelligent oil. Super intelligent space oil. Or no, maybe part of the ship itself. A bit that fell off.

BILL

Seriously? A water space ship?

THE DOCTOR

Mine's a phone box, there's everything out here. But it just lay there, being a puddle, for ages - what changed?

(Looks to Bill)

Your friend. She looked in it. More than once.

BILL

So?

THE DOCTOR

Maybe it saw something it needed. What was she like, your friend?

BILL

I didn't really know her.

THE DOCTOR

What did she want?

BILL

To leave. I think she wanted to leave.

THE DOCTOR

You see? You *see*?

NARDOLE

The puddle found a passenger.

THE DOCTOR

A left behind droplet of a liquid space ship.

(MORE)

THE DOCTOR (cont'd)

A single tear, alone in a strange world. Then, one day, it finds someone who wants to fly away. More than a passenger - it found a *pilot*. So it ate her.

As the Doctor speaks, Bill has found something. A little rock pool. Gingerly she bends to look in it. Seems innocuous.

BILL

Why do we have to assume it's evil?

THE DOCTOR

Who said anything about evil - wrong end of the cutlery. We're all calories to somebody.

Bill turns away, slightly upset by the Doctor's coldness -

- and she looks back to the rock pool -

- and suddenly, Heather's face just rises out of it and stares up at her. An eerie sight, like a face just floating on water.

Bill, about to call the Doctor, hesitates.

Because the floating face is *smiling* at her. Just smiling. Bill kneels by the pool. That smile.

**FLASHBACK: Bill and Heather, smiling from either side of the chainlink fence.**

Now Heather's face recedes into water. Just a rockpool again.

Distantly she can hear the Doctor and Nardole, talking.

NARDOLE

(From off)

So why does it want this one too?

THE DOCTOR

(From off)

I don't know. But it has to stop, and it will.

Bill is craning down to look closer at the pool.

BILL

Heather?

And *big shock!!* A hand shoots out of the water, clamps on to Bill's face.

THE DOCTOR

*Bill!!*

The hand, now dragging Bill down into the pool.

The Doctor and Nardole, heaving Bill free.

THE DOCTOR  
The TARDIS, *run!!*

They are already racing away -  
- as the water explodes out of the rock pool in a fountain.

CUT TO:

72 INT. TARDIS - DAY 14 - 13.20

72

The Doctor and Nardole helping a choking, spluttering Bill through the doors.

The Doctor throws himself at the console.

THE DOCTOR  
Okay, it's fast, it time travels,  
it never gives up. Any ideas?

He's slamming the levers. The engines roar.

NARDOLE  
Where are we going? If that didn't  
shake it off, what will?

THE DOCTOR  
(To Bill)  
It's bonded with you, tagged you, I  
don't know why.

BILL  
Why would she want to harm me? It's  
Heather.

THE DOCTOR  
Heather's gone!

BILL  
Heather won't leave me alone!

THE DOCTOR  
(Spins to the console)  
Okay! Plan!

He starts slamming levers again.

THE DOCTOR  
Basic sterilisation. We're going to  
run that thing through the  
deadliest fire in the universe.

NARDOLE  
Oh, that sounds excellent.  
Deadliest fire in the universe,  
that's definitely good.

BILL  
How do we do that?

THE DOCTOR

The only way we can. We run through  
it first.

NARDOLE

Less good now.

The TARDIS crunches to a halt.

From outside, there is the din and boom of multiple  
explosions. The whole TARDIS shakes. It's like they're in the  
middle of a war.

Nardole, looking at the instruments. \*

NARDOLE \*

Oh, not *there*. I don't like there. \*

The Doctor tosses Nardole a spare screwdriver (one of the old  
ones.) \*

THE DOCTOR \*

Nardole, I'm going to need you  
running interference. Can you do  
that? \*

NARDOLE \*

Can I say no, sir? \*

THE DOCTOR \*

No. \*

NARDOLE \*

Yes then. \*

THE DOCTOR \*

Thank you. \*

NARDOLE \*

But no, really. \*

The Doctor, striding for the doors. \*

BILL \*

Where are we?

THE DOCTOR \*

Oh, in the middle of a war. Just  
your basic skirmish. But there's  
some friends of mine here. \*

He opens the TARDIS door. From outside we hear cries of  
EXTERMINATE. \*

THE DOCTOR

Well. I *say* friends of mine ...

And out they go! On Nardole. Big swallow, follows.

CUT TO:

73 INT. COMPLEX OF CORRIDORS - DAY 14 - 13.25

73

The Doctor and Bill racing along. Explosions, distant cries of EXTERMINATE.

BILL  
We still in the future?

THE DOCTOR  
Nope. This is the past.

BILL  
Doesn't look like the past.

They come stumbling to a halt at a junction.

Ahead, at the next junction, a bunch of humanoids are firing weapons at something unseen at the other end of the corridor. (If we know the classic series, we might recognise these humanoids as Movellans.)

BILL  
Who are those guys?

THE DOCTOR  
Never mind them - it's who they're firing at.

A sound of rushing water from behind. They spin.

The Heather Creature has formed in the corridor.

\*

THE DOCTOR  
*Come on!*

CUT TO:

74 INT. ANOTHER CORRIDOR - DAY 14 - 13.30

74

A nervous Nardole, running along a corridor. There are various instrument panels dotted along the walls. He runs to each, sonicising each one.

\*

CUT TO:

75 INT. COMPLEX OF CORRIDORS - DAY 14 - 13.35

75

The Doctor and Bill come skidding round a corner -  
- and a Dalek revolves to face them!

DALEK  
Exterminate!

THE DOCTOR  
Halt!!  
(Raises his screwdriver)  
Scan this device and identify me!

Bill: what??

DALEK  
You are the Doctor. You are an  
enemy of the Daleks.

THE DOCTOR  
Oh, yes!

DALEK  
Exterminate!

The Daleks fires -

- just as the Doctor grabs Bill, and ducks them both out of  
the way.

The energy beam scorches past them, straight at -  
- the Heather Creature.

Who just wobbles, looks quizzically at the Dalek.

The Doctor, pulling Bill away. They race off.

The Dalek, now staring at the Heather Creature. What?

DALEK  
(Firing again)  
Exterminate!

The Heather Creature, unharmed, just advances.

HEATHER  
Exterminate!

DALEK  
(Firing again)  
Exterminate!

The Heather Creature advancing into a big, sinister close-up.

HEATHER  
Exterminate.

CUT TO:

76     INT. CORRIDOR COMPLEX/DAMAGED AREA - DAY 14 - 13.37     76

The Doctor and Bill come skidding to a halt. A damaged area -  
a door is trapped by rubble, only a tiny section open. Just  
enough to squeeze through. They start doing just that.

CUT TO:

76A     INT. CORRIDOR COMPLEX - DAY 14 - 13.40     76A

The Doctor and Bill running (we are now into the sequence we  
shot for the Bill intro scene, which we now use part of.)

They duck round a corner, the Doctor peers back the way they  
came.

\*  
\*

BILL  
What was that thing?

THE DOCTOR  
A Dalek.

BILL  
A what?

THE DOCTOR  
A Dalek.

BILL  
What's a Dalek?

THE DOCTOR  
Never mind, it's a Dalek.

CUT TO:

77 INT. CORRIDOR COMPLEX - DAY 14 - 13.44 77

Nardole, sonicing away at a panel, a Dalek bearing down on  
him.

DALEK  
Exterminate!

Nardole, yelps, runs for it, energy beams streaking all round  
him.

CUT TO:

77A INT. CORRIDOR COMPLEX - DAY 14 - 13.45 77A

Bill and the Doctor, racing along. (Now using the end of the  
intro scene.)

He grabs Bill's hand, they start racing away -

- just as a Dalek appears at the end of the corridor,  
blasting away at them.

On Bill, spinning to look at the Dalek, wide-eyed in shock.

On the Doctor - no hope of escape, no way out. What does he  
do now?

Then he frowns -

- because the Dalek isn't doing anything. Just standing  
there.

On his face, a revelation.

THE DOCTOR

Oh. I see.

BILL

You see what?

The Doctor steps forward, sombre, looks the Dalek up and down.

Nardole comes racing round the corner. \*

NARDOLE \*

Emergency, Dalek emergency -  
(Breaks off, staring at  
the Doctor) \*  
Doctor, what are you *doing*? \*

THE DOCTOR

It's okay. This isn't a Dalek. Look  
at the eye. \*

He points. Close on the Dalek eyestalk. There's a star in the lens, just like Heather's eye.

BILL

Heather.

On the Dalek: it flows, liquefies, drains away -

- and becomes the Heather Creature.

HEATHER

Heather.

The Doctor, facing the creature, at his most grave.

THE DOCTOR

Listen. You have already taken one  
person from the Earth. I'm going to  
let that pass, because I have to.  
But I will not let you take  
another. Go. Just go, now. Fly  
away.

The Heather Creature looks at him for a moment - then turns to look at Bill.

THE DOCTOR

*Why won't you just go!*

On Bill: the cogs are spinning, she's starting to understand.

**FLASHBACK: Bill and Heather, talking through the chain link fence.**

BILL

(Grins)  
Promise you won't go?

**HEATHER**  
(The faintest smile)  
**Promise.**

**BILL**  
Oh my God. I understand.

**NARDOLE**  
You what?

**BILL**  
The last thing she said. She  
promised she wouldn't leave without  
me.

The Doctor looks back to the Heather Creature. Putting this  
together in his head.

**THE DOCTOR**  
Her last conscious thought. Driving  
her across the universe. Never  
underestimate a crush.

**NARDOLE**  
You don't have to tell *me!*

**BILL**  
... what do we do?

**THE DOCTOR**  
I don't know. Release her. Release  
her from her promise.

He's stepping aside, ushering Bill forward.

A silence, as Bill and Heather stare at each other.

**BILL**  
I'm sorry.

**HEATHER**  
I'm sorry.

**BILL**  
(To the Doctor)  
I don't know what to say.

**THE DOCTOR**  
Tell her to let you go.

Bill looks to Heather. For a moment it's like she doesn't  
want to say it.

**BILL**  
You have to let me go.

**HEATHER**  
You have to let me go.

**BILL**  
I will.

HEATHER

I will.

And then, surprisingly, Heather takes a pace back.

Bill, mirrors this, takes a step back.

BILL

I really liked you.

HEATHER

I really liked you.

Water starts flowing down Heather again. Like she's starting to melt. Heather extends her hand to Bill -

THE DOCTOR

Bill, no, don't!

But Bill isn't listening - hesitantly, she reaches her hand.

NARDOLE

Don't do that! Listen to him,  
please, listen.

But the girls, their hands now clasped together. Water now flowing over Bill's hand.

THE DOCTOR

Bill, *let go!*

A moment - Bill not letting go! Then a storm of water, swirling round them, and -

Close on Bill's face - overlaid, all of space and time, monsters and planets and stars and galaxies. The time vortex, running through her.

THE DOCTOR

(V.O.)

Bill, let go! You have to let go!

On the clasped hands - and, with an effort, Bill lets go. Staggers back, the Doctor catches her.

Heather looking sadly down at Bill.

THE DOCTOR

(to Heather)

Please, just leave. I can't bring you back, but I will not let you take her.

Silence. No movement, no response.

THE DOCTOR

Bill, tell her goodbye. She's not human any more. Tell her goodbye, and mean it.

Bill: this is so hard.

BILL  
Goodbye Heather.

HEATHER  
Goodbye. Bill.

And she dissolves, flows away.

On Bill, staring in astonishment. She said her *name!*

THE DOCTOR  
... you all right?

BILL  
... I think so.

NARDOLE  
You don't *look* all right.

THE DOCTOR  
She's fine, look at her.

NARDOLE  
That's the Doctor for you. Never  
notices the tears.

Bill wipes the tears from her face, looks at the moisture on  
her fingertips.

BILL  
I don't think they're mine.

DISSOLVE TO:

78 OMITTED 78

79 INT. THE DOCTOR'S OFFICE - NIGHT 14 - 22.05 79

The TARDIS is back in its corner. Bill is sitting in her  
chair, brooding as the Doctor enters, snapping shut his  
psychic paper.

THE DOCTOR  
The vault alarm went off, but it  
was nothing. A student was sick  
outside, it registered as a  
biological attack.

\*  
\*  
\*

BILL  
I saw it all, for a moment.  
Everything out there. She was going  
to let me fly with her, she was  
inviting me. But I was too scared.

THE DOCTOR  
Scared is good. Scared is rational.  
She wasn't human any more.

BILL  
Will we see her again?

THE DOCTOR  
I don't see how.

She looks towards the TARDIS. An impish smile - but he looks very serious - and her face falls.

THE DOCTOR  
You have to forget about that.

BILL  
I don't see how I can.

THE DOCTOR  
I do.  
(Stands)  
Come here, Bill.

She gets up, crosses to him.

BILL  
What's up?

THE DOCTOR  
Just want to ... fix something.

And he starts to place his hands on her temples, just as he did long ago, with Donna.

BILL  
What are you doing?

THE DOCTOR  
This won't hurt, I promise.

BILL  
No, but tell me.

THE DOCTOR  
Nothing.

BILL  
Because I think you're going to wipe my memory.  
(Off his surprised look)  
I'm not stupid you know. Trouble with you, you don't think anyone's ever seen a movie. *I know what a mind-wipe looks like!*

THE DOCTOR  
I have no choice. I'm here for a reason, I'm here in disguise - I have promises to keep. No one can know about me.

BILL  
This has been the most exciting  
thing that has ever happened to me.  
The *only* exciting thing.

THE DOCTOR  
I'm sorry.

BILL  
Okay. Let me remember for a week.  
Just a week.

THE DOCTOR  
No.

BILL  
Just for tonight. Just one night.  
Let me have some good dreams, for  
once.

THE DOCTOR  
No.

BILL  
(Fighting tears)  
Okay. Okay, do what you've got to  
do.  
(As his hands go to her  
temples)  
But imagine, just imagine, how it  
would feel if someone did this to  
you.

And that gets him where it hurts. Holds still for a moment.  
Lowers his hands.

Bill: what's happening? What's this?

THE DOCTOR  
Get out!

BILL  
... what?

THE DOCTOR  
You can keep your memories, but  
just for tonight. Now get out  
before I change my mind. Don't  
speak, just run!

And she legs it.

The Doctor: troubled. Throws himself into his chair. Looks at  
the photos on his desk.

THE DOCTOR  
Shut up.  
(To River Song)  
You shut up too.

The TARDIS throbs in the corner. The windows glow a little  
brighter for a moment.

THE DOCTOR  
Will you all just leave me alone. I  
can't do that any more. I promised!  
The vault must be protected!

And he storms out into his little anteroom, slams the door.

CUT TO:

80      EXT. UNIVERSITY CAMPUS - NIGHT 14 - 22.15      80

Bill heads along. Cheerful. But under that, a little sad. As she rounds a corner, she comes to a halt. What the hell??

There's the Doctor. Leaning against his TARDIS. Clearly waiting for her.

They stare at each other.

BILL  
Okay. So what's this?

THE DOCTOR  
Time.

BILL  
Time?

THE DOCTOR  
And Relative Dimension In Space.

He snaps his fingers. The TARDIS doors slap open, revealing the control room inside. He turns and walks in. Looks back at Bill.

THE DOCTOR  
It means what the hell.

She stares. She grins. And she *runs* towards that TARDIS.

END CREDITS