DOCTOR WHO

SERIES 10

EPISODE 1

"A Star In Her Eye"

By

Steven Moffat

SHOOTING SCRIPT

16/06/2016

(SHOOTING BLOCK 1)
INT. THE DOCTOR’S OFFICE - DAY 1 - 16.00

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.


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-DUMMM!

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

Bill startles, almost yelps.

DUM-DUM-DUM-DUMMMMMM!

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 perved. 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 fatted 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.
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??

Yes?

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, slam. This intercut, with one of the Doctor’s lectures.

CUT TO:

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INT. BILL’S BEDROOM – DAY 2 – 07.00
Slam! Bill’s eyes flick open.

CUT TO:

INT. LECTURE THEATRE – DAY X
Slam! Close on the Doctor, in lecturing mode.

THE DOCTOR
Time!

CUT TO:

INT. BILL’S KITCHEN – DAY 2 – 07.20
Slam! Bill’s breakfast bowl is plonked on the table. (Tiny kitchen, tiny flat - an older woman called Moira, potters in the background.)

CUT TO:

INT. LECTURE THEATRE – DAY X
Wider: the Doctor is lecturing to a packed hall.

THE DOCTOR
Time doesn’t pass.

CUT TO:

INT. UNIVERSITY CANTEEN KITCHENS – DAY 2 – 08.15
Slam! Bill throws open the door to the canteen kitchens, arriving for the day.

CUT TO:

INT. LECTURE THEATRE – DAY X
The passage of time is an illusion, and life is the magician.

CUT TO:

INT. UNIVERSITY CANTEEN KITCHENS – DAY 2 – 11.30
Slam! The chips go into the fryer.
Slam! The chips sizzle.
Slam! The chips come out of the fryer.

CUT TO:

INT. LECTURE THEATRE - DAY X

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

CUT TO:

INT. UNIVERSITY CANTEEN - DAY 2 - 12.15

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: *

SCENES 5A & 5B OMITTED

INT. LECTURE THEATRE - DAY X

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:
EXT. UNIVERSITY CAMPUS/QUADRANGLE - DAY 2 - 17.50

Slam! A clock on a spire. Ten to six.

Slam! Bill, leaning back on a bench in a quadrangle, looking up at the clock, waiting.

CUT TO:

OMITTED

INT. THE DOCTOR’S OFFICE - DAY 2 - 18.00

Slam! The door to the Doctor’s office, just standing there, so solid. Suddenly awesome and almost frightening.

A nervous Bill steps forward, raises her fist to knock - and we freeze-frame.

THE DOCTOR
(V.O.; lecturing)
Movies don’t really move - they’re just pictures.

The picture judders a few frames forward, moving Bill’s fist closer to the door, freezes again.

THE DOCTOR
(V.O.; lecturing)
Lots and lots of pictures.

Now zooming out from the freeze frame, to see every other frame around it, like strips of film. Out and out, until we can see the entire episode as a grid of tiny rectangles.

THE DOCTOR
(V.O.; lecturing)
All of them still, none of them moving. Frozen moments.

Now, zooming back in on the original frame -

THE DOCTOR
(V.O.; lecturing)
But if you experience the pictures, one at a time ... 

- Bill, moving again, knocks on the door.

THE DOCTOR
(V.O.; lecturing)
... then everything comes alive.

- and as if of its own accord, the handle turns, the door swings open.

She steps in. The room, seemingly empty for a moment.
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:

INT. BILL’S KITCHEN – DAY 3 – 19.45

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

10A INT. LECTURE THEATRE - DAY X

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

13 INT. LECTURE THEATRE - DAY X

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
INT. STUDENT BAR - NIGHT 5 - 21.40

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:

INT. LECTURE THEATRE - DAY X

The Doctor is chalking some familiar words on the blackboard.

THE DOCTOR
Time And Relative Dimension In Space.

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The words are in list form so we can clearly read TARDIS down the side.

CUT TO:

17B

INT. STUDENT BAR - DAY 5 - 21.41

Bill, back at her table with friends, laughing, glances over at: Heather at a table, with friends, also laughing. And she glances over at Bill. (We’ll need at least one very identifiable Heather friend here - someone with mad hair, or something.) Freeze frame on this. Now the screen splits into two freeze-frames - Bill glancing at Heather, and Heather glancing at Bill.

CUT TO:

17C

INT. LECTURE THEATRE - DAY X

Close on the lecturing Doctor - he might almost be talking directly to us.

THE DOCTOR

It means life.

CUT TO:

18

INT. THE DOCTOR’S OFFICE - DAY 6 - 18.45

The Doctor and Bill, listening to classical music, while eating scones.

BILL

Seriously? Scones and Mozart?

THE DOCTOR

Do you get it? They rhyme!

BILL

What was that tune you were playing last night? (off his look) I saw you. At the bar.

THE DOCTOR

I forget.

BILL

It was sort of slow. Really sweet.

THE DOCTOR

No, that’s what it’s called. I Forget.
INT. BILL’S BEDROOM – DAY 7 – 07.00

Slam! Bill’s eyes flick open.

CUT TO:

INT. UNIVERSITY CANTEEN – DAY 7 – 13.05

Slam! Chips on a plate –

- panning up to Heather. It’s the same girl from last night –
  but now subdued, even a little freaked.

  HEATHER
  Thanks.

She passes on, not recognising Bill.

On Bill as she watches her go.

  NARDOLE
  (From off)
  Excuse me?

She looks round. There’s Nardole, proffering an empty plate.

  BILL
  Just chips?

  NARDOLE
  Yeah!

Slap! On the plate.

CUT TO:

INT. CANTEEN – DAY 7 – 14.25

The bustling canteen is now mostly empty. Nardole, is
finishing his plate of chips. He picks it up and methodically *
licks it, drawing it down over his face and out-flopped
tongue. As his eyes peep over the top of the plate, he
notices –

- Bill now sitting opposite. Freezes.

  BILL
  Carry on.

Nardole considers – then starts rotating the plate against
his face. We can hear the squeak of tongue on china.

Finally he puts the plate down. My God, it’s gleaming!

  BILL
  Blimey. We should get you on the
  washing up.
NARDOLE
It’s been known.

He winks. Bill absorbs that thought, puts it away.

BILL
Tell me about him.

NARDOLE
Who?

She gives him a look - oh come on.

BILL
Where does he go, when he’s not here? Where does he live, what does he do?

NARDOLE
... I must be going.

He’s getting hurriedly to his feet. Hesitates, takes the plate.

Bill notices -

- round Nardole’s neck there is a scar. It appears to be crudely stitched. Nardole registers her interest, quickly hides his scar.

BILL
You been in a fight?

NARDOLE
I lost my head.

And he hurries away.

CUT TO:

EXT. UNIVERSITY CAMPUS/QUADRANGLE - DAY 7 - 15.15

Bill heading along. She’s bemused, thinking.

- then she notices something.

Nardole is scampering along to catch up with the Doctor, who is striding through the campus. He taps his watch at Nardole - clearly Nardole is late for something. They head on.

Bill hesitates for only a moment - then she’s following them.

CUT TO:

EXT. UNIVERSITY CAMPUS/OLD BUILDINGS - DAY 7 - 15.16

The Doctor and Nardole heading among some of the older buildings. A moment later, Bill is following them.
The Doctor and Nardole suddenly turn, heading into a barely visible narrow passage between two buildings.

Bill, now running to catch up.

CUT TO:

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

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:

INT. SPIRAL STAIRCASE - DAY 7 - 15.17

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:

INT. STONE CORRIDOR - DAY 7 - 15.17

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:

INT. THE GATE CHAMBER - DAY 7 - 15.18

... 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:

EXT. UNIVERSITY CAMPUS - DAY 7 - 15.25

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:

EXT. UNIVERSITY CAMPUS - DAY 7 - 15.30

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:

EXT. UNIVERSITY CAMPUS – BEHIND THE SCIENCE BLOCK – DAY 7

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: a world of disappointment. It seems like a familiar feeling for her.

She looks back to the puddle. So strange...

Looking back at her, her own equally perplexed reflection...

What’s wrong with her face?

CUT TO:

EXT. UNIVERSITY CAMPUS – DAY 8 – 17.45

It’s snowing. It’s winter now. Students in big coats and scarves -

- and making her way through them, Bill. She’s carrying a big cylindrical parcel, like a roll of something. It’s wrapped in Christmas paper.

CUT TO:

INT. THE DOCTOR’S OFFICE – DAY 8 – 18.05

The same parcel, partially unwrapped, revealing a rolled up rug. Bill has partly unrolled it to reveal the pattern.

THE DOCTOR
I didn’t get you anything.

BILL
It’s okay, it was cheap.

CUT TO:

INT. THE DOCTOR’S OFFICE – DAY 8 – 18.35

As the snow falls outside, the Doctor and Bill are having a little Christmas party across the desk. They both wear Christmas hats, and eat biscuits off plates. Two used Christmas crackers are lying on the desk.

BILL
Going anywhere for Christmas?

THE DOCTOR
I never go anywhere.

BILL
That’s not true. You go places, I can tell. My Mum always said, with some people you can smell the wind in their clothes.

THE DOCTOR
(Struggling with the idea of conversation)
She sounds ... nice.
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:

INT. BILL’S KITCHEN – DAY 9 – 09.15

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

Moira is modeling a rather nice scarf in the mirror.

MOIRA
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

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

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:
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:

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

- oh!

Heather is gone...
She registers this. Like it’s a familiar disappointment, like she’s soldiered through this before - she copes. Restores composure, mutters to herself.

BILL
Okay! No worries.

She turns to go -
- as she leaves we cut closer on the puddle.
- and for a moment we seem to see Heather looking up from it, so scared and lost -

CUT TO:

39  INT. CANTEEN KITCHENS - DAY 12 - 13.05
Slam! The chips go into the fryer.

CUT TO: *

40  EXT. UNIVERSITY CAMPUS - DAY 12 - 16.15
Bill walks past the bench where she saw Heather - conspicuously empty.

CUT TO:

41  INT. CANTEEN - DAY 13 - 12.35
Slam! Chips land on a held-out plate.

CUT TO:

42  INT. STUDENT BAR - DAY 13 - 17.35
The same bunch of students, laughing at the same table - we see the mad hair one, from the last time with Heather. - conspicuously absent is Heather.

On Bill, arriving at the table.

BILL
Excuse me ... I was looking for Heather?

The students all look at each other - blankly.

CUT TO:
Bill comes through the door - maybe just a little more subdued than normal.

The Doctor looks up at her. Instantly notices.

THE DOCTOR
What’s wrong?

CUT TO:

The Doctor, in his chair, listening - deep and dark in thought.

BILL
She said it was a defect - but what kind of defect puts a star in your eye?

The camera moves, losing the Doctor, discovering Bill standing at the window, staring out at the gathering darkness.

BILL
But that doesn’t even matter. Because she was right. There was something wrong, when you looked in the puddle. That was definitely my face, I see my face all the time. Never liked it, it’s all over the place. Always doing expressions when I’m trying to be enigmatic. But I know my face, and there was something wrong with my face in the puddle. What could be wrong with your own face?

She breaks off, because down below the window, there’s a man running away. And it looks very like the Doctor.

She spins to check -

- and the Doctor is gone, his chair still gently revolving.

CUT TO:

The Doctor, racing through the campus. Bill racing after him.

BILL
Doctor! Doctor!

CUT TO:
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

51 INT. BILL’S FLAT/HALLWAY/KITCHEN/BATHROOM - NIGHT 13 - 21.10

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

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 - 21.10

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.
Shit!

Bill reaches out and yanks the curtain open -
- and the shower cubicle is empty.

What??

A gurgling. The last of some water is spiralling down the plughole.

Bill kneels, looks as it runs away. What the hell is going on?

She puts her eye to the plughole, like she’s trying to see where the water is going -
- and for a plunging, terrifying moment -
- an eye is looking back!!

And it’s an eye with a star in it.

Bill lets out a shriek, falls back, now scrubbling backwards over the tiled floor. What was that, what the hell was that??

A terrible gurgling, draining noise from the pipes -
- and Bill is scrabbling to her feet, terrified.

CUT TO:

54  EXT. CITY STREET - NIGHT 13 - 21.20  54

Bill pelting along, fast as her legs will carry her.

CUT TO:

55  EXT. UNIVERSITY CAMPUS - NIGHT 13 - 21.35  55  *

The University, quiet and dark.

Bill comes racing into the quadrangle, stumbles to a halt, looks round.

One window is lit, the Doctor is clearly pacing.

She’s about to run towards the door below -
- when a movement behind, freezes her.

Someone else is there, in the darkness, by the wall.

She turns. Could be anyone. But her neck is prickling -
- and then, slowly, melting out of the shadows -
- comes Heather.
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:

INT. THE DOCTOR’S OFFICE - NIGHT 13 - 21.40

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:

INT. TARDIS - NIGHT 13 - 21.41

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:

INT. THE DOCTOR’S OFFICE – NIGHT 13 – 21.43

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:

INT. TARDIS – NIGHT 13 – 21.44

Nardole and Bill, watching on the monitor.

BILL
Oath? What oath?

CUT TO:
INT. THE DOCTOR’S OFFICE – NIGHT 13 – 21.44

The Doctor, confronting the Heather Creature.

THE DOCTOR

I am warden of this site. Explain who you are, and the purpose of your incursion.

Heather Creature – silence.

CUT TO:

INT. TARDIS – NIGHT 13 – 21.44

Bill and Nardole watching.

BILL

How is he a warden?

NARDOLE

Shh!

THE DOCTOR

(On the screen)

Do my words mean anything to you?

CUT TO:

INT. THE DOCTOR’S OFFICE – NIGHT 13 – 21.44

The Heather Creature, silent.

THE DOCTOR

Do any words mean anything to you?

(Silence)

You are an off-world visitor – you cannot remain in this place and it is my legal obligation to remove you from it. Do you understand?

CUT TO:

INT. TARDIS – NIGHT 13 – 21.44

Bill and Nardole.

BILL

Please, explain! What’s he talking about?

NARDOLE

He made a sort of deal, a long time ago.
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:

INT. THE DOCTOR’S OFFICE - NIGHT 13 - 21.45

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:

INT. TARDIS - NIGHT 13 - 21.45

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:
INT. THE GATE CHAMBER - NIGHT 13 - 21.46

- 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 sonicing 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 slunging 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:

INT. TARDIS - NIGHT 13 - 21.48

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:

EXT. QUAYSIDE - DAY 14 - 12.48

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.

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:
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:

INT. TARDIS - DAY 14 - 13.00

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:

EXT. DESOLATE PLAIN - DAY 14 - 13.15

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)
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 TARDIS, run!!

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

CUT TO:

INT. TARDIS - DAY 14 - 13.20

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.
INT. COMPLEX OF CORRIDORS – DAY 14 – 13.25

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:

INT. ANOTHER CORRIDOR – DAY 14 – 13.30

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

CUT TO:

INT. COMPLEX OF CORRIDORS – DAY 14 – 13.35

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:

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

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:

INT. CORRIDOR COMPLEX - DAY 14 - 13.40

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:

INT. CORRIDOR COMPLEX - DAY 14 - 13.44
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:

INT. CORRIDOR COMPLEX - DAY 14 - 13.45
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:

OMITTED

INT. THE DOCTOR’S OFFICE – NIGHT 14 – 22.05

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:

EXT. UNIVERSITY CAMPUS - NIGHT 14 - 22.15

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