DOCTOR WHO

SERIES 8

EPI SODE 11

"Dark Water"

by

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SHOOTING SCRIPT

16/06/2014

(SHOOTI NG BLOCK 6)

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INT. CLARA'S FLAT - DAY

CLARA Not while you're in the

6

6

CUT TO:

CUT TO:

EXT. BUSY STREET - DAY 7 7 DANNY Stupid me. The very idea! CUT TO: INT. CLARA'S FLAT - DAY 8 8 CLARA CUT TO: 9 EXT. BUSY STREET - DAY 9 DANNY (Suppressing a laugh) CUT TO: 10 10 INT. CLARA'S FLAT - DAY CLARA shut up! (Deep breath; prepared speech) Things to say. Not all of them good. CUT TO: 10A EXT. BUSY STREET - DAY 10A DANNY, he sitating to a halt at this new, more serious tone. DANNY Wouldn't it be better if I was actually there? CUT TO: 10B INT. CLARA'S FLAT - DAY 10B CLARA Everything is better when you're here, but maybe not this. She has paced to a place where we can see a wall covered in Post It notes. Her prep for this phone call.

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One of them just says:

10B CONTI NUED: 10B

Eyes flick to:

Another Post It. Which reads:

Anot her one:

(There are others, scattered over the wall. She's going to tell him the whole story!

Her eyes now flick to the Post It at the very top -

Just SAY it.

She locks on this one for a moment.

CLARA (cont'd)
Ckay. Before all that. Before all the stuff l've got wrong ... I love you.

CUT TO:

10C EXT. BUSY STREET - DAY 10C

DANNY

I love you.

CUT TO:

10D INT. CLARA'S FLAT - DAY 10D

CLARA No, not like that. Not like it's automatic. Just how you end the phone call, the sign off, the pat on the head.

CUT TO:

10E EXT. BUSY STREET - DAY 10E

DANNY

Clara?

CUT TO:

CLARA

I'll never say those words again. Not to anyone one else ever. Those words, from me, are yours now.

CUT TO.

EXT. BUSY STREET - DAY 11

11

On DANNY. That's brought him to a halt.

CUT TO:

12 INT. CLARA'S FLAT - DAY 12

CLARA, waiting.

CLARA So. That's a thing.

Silence. Just traffic noise from the phone.

CLARA (cont'd)

Okay? Danny?

Silence. Traffic.

CLARA (cont'd)

There's more -

(A glance at the Post Its) - but that's kind of the headline.

Traffic.

CLARA (cont'd

CLARA: mounting confusion: what the hell is going on?

CLARA

I was talking to Danny Pink. Who are you? Could you give this phone back to Danny Pink, please?

WOMAN (O.S.)

Were you talking to the young man?

CLARA

I was talking to Danny.

WOMAN (O.S.)

l'm sorry, l'm sò sorry -

CLARA

What are you sorry about, could you just give the phone -

WOMAN (O.S.)

He was crossing the road. I found the phone, it must have got ... thrown ...

On CLARA: what? What?? Dawning dread on her face.

CUT TO:

- CLARA running, running. Crashing past people, not stopping, not apologising, frantic -

CUT TO.

We can hear a murmur of voices from elsewhere in the flat - people are here to look after her.

Closer on the phone: Calling The Doctor.

CLARA's GRAN appears at the kitchen door, looking worriedly through.

GRAN

Hello, love. You all right?

CLARA Looks at her. There's a dullness in her face, an eerie calm Shock. Like she's not quite comprehending.

GRAN (cont'd)

Of course you're not.

(Coming to her, taking her hands)

Sorry, of course you're not all

CLARA: just staring at her. That slight puzzled frown.

GRAN (cont'd)

You know what you should do? You should cry. Let go.

CLARA

.... of what?

GRAN

It's a terrible thing. Just a terrible, terrible thing.

CLARA

It wasn't terrible.

GRAN

Clara?

right.

CLARA

It was boring.

GRAN

... boring?

CLARA

It was ordinary. People just kept walking. With their ipods and their shopping bags. He was alive, then he was dead, and it was nothing. Like stepping off a bus.

GRAN

... He deserved better. And so did you.

CLARA

I don't deserve anything. Nobody deserves anything. But I am

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GRAN staring at her now. Slightly worried.

GRAN

... Who owes you?

And now a familiar voice, coming from the phone.

THE DOCTOR (O.S.)

Clara?

CLARA glances at the phone, snatches it up.

CLARA

Hey!

CUT TO:

20 INT. TARDIS - DAY

20

THE DOCTOR, entering the TARDIS, with the phone at his ear, the cord extending from the outside of the door.

THE DOCTOR

Sorry, I was busy. What's happening?

CUT TO:

21 INT. CLARA'S FLAT/KITCHEN - DAY

21

We now intercut as required.

CLARA - manner has changed. Brisk and bright, putting it on flawlessly.

CLARA

Ch, not hing. Same old, same old.

THE DOCTOR

Well, you're only human. So what I can do for you, Clara?

On CLARA's face. There is something new in her eye. Fixed and calculating ...

OPENING TITLES

22 EXT. VOLCANO - NI GHT

22

On the TARDIS, close on the police box windows.

Fiery light, reflected in the panes. We are somewhere terrible and hellish. Falling ash in the air, sparks are flying.

Panning down, to a prostrated figure on the ground just outside the doors.

22

Closer on his eyes - glimmering open.

THE DOCTOR'S POV.

Outlined against flame and smoke, a WOMAN standing a few feet from him

THE DOCTOR, blinking, focussing.

Who is that.

On the WOMAN: it's CLARA.

She's stepping forward, extending one hand, palm up. Something glittering in her hand...

Closer: TARDIS keys. A handful of TARDIS keys, all identical.

THE DOCTOR, staring at her, what? What??

Now on CLARA's face, revealed by the shifting, fire-light dulled with grief, but not a single tear. Resolved, implacable purpose.

THE DOCTOR
... Clara?

He's looking round - how the hell did he get here?

CUT TO:

23 INT. TARDIS - DAY

23

FLASHBACK.

CLARA bounding through the TARDIS doors, her old self, not a trace of what just happened. THE DOCTOR is at the console.

CLARA

Start her up!

THE DOCTOR

Where are we going?

CLARA

Away.

THE DOCTOR

Fr om?

CLARA

Just away.

THE DOCTOR

(Eyebrows)

Normally you say work, kids, dishes, or dullness. What's happened?

23

The question wrong-foots her - God, he's so quick. She's heading down the steps, avoiding his gaze.

CLARA

A vol cano.

THE DOCTOR

I'm sorry?

CLARA

I've never seen an active volcano, do you know one?

THE DOCTOR

What's good about seeing a volcano. It's just a sort of leaky mountain.

CLARA carries on down the steps - as she goes, she passes THE DOCTOR's workbench -

- slides open a drawer, her hand flashes inside -
- close on her hand as she retrieves a TARDIS key -

CLARA

l've never seen lava.

THE DOCTOR

It's rubbish.

As she speaks, she's passing one of THE DOCTOR's spare coats, hanging on a hook(?).

CLARA

Prove it.

She's slipping her hand in THE DOCTOR's coat pocket.

CUT TO:

24 EXT. VOLCANO - NI GHT

24

CLARA's outstretched hand in the fiery light, the seven keys glittering.

Panning up to her face - eyes blazing, flame and ash storming behind her.

THE DOCTOR, sitting up, groggily. Where? What?

CLARA

It's on your neck.

THE DOCTOR, now reaching to touch his neck ...

CUT TO:

25 INT. TARDIS - DAY

25

CLARA at one of the bookcases on the upper level - she has a copy of The Time Traveller's Wife by Audrey Niffenegger, and is flipping it open to reveal another key, preserved in the pages. Takes it, pockets.

> CLARA (During above) Do you still have those sleep patch t hi ngs?

THE DOCTOR, flying the TARDIS now, slamming controls.

THE DOCTOR

You can't have one.

CLARA

I'm having trouble sleeping.

THE DOCTOR

You still can't have one.

CLARA

Can I have one?

THE DOCTOR

No, you can't have one.

She's now rooting through a cupboard. She's found a little pack of what look like futuristic sticking plasters.

THE DOCTOR slams the final controls, with a flourish.

THE DOCTOR (cont'd) vol cano, I ava. What's so good about I ava?

And CLARA slaps her hand against his neck.

THE DOCTOR startles at this. A frown of confusion in his eyes

CUT TO:

26 EXT. VOLCANO - DAY

26

THE DOCTOR, slowly getting to his feet.

Dazed disbelief. No words, just staring at her. What?

On CLARA. Deep breath. Been building to this. The hardest conversation of her life.

CLARA

You told me once what it would take to destroy a TARDIS key. what's so good about lava. (Ext ends her hand again) (MORE)

CLARA Seriously?

THE DOCTOR

And?

CLARA

And

Si I ence.

CLARA (cont'd)
Change it. Change what happened, save him Bring him back.

THE DOCTOR

No.

A beat. Then CLARA throws the second key into the lava.

This time THE DOCTOR doesn't even watch it fall.

CLARA
Five left. Every time you say no to me, I will throw another key down

THE DOCTOR

I know when I can, and I know when I can't. Throw the key.

CLARA

I know what you're doing. You're trying to take control.

THE DOCTOR

I taking control - throw the key, do as you're told.

CLARA

No!

THE DOCTOR

Either you throw it, or you don't throw it. Either you do as you're told, or you stop threatening me. There really isn't a third option.

St ony silence.

CLARA

You know what, Doctor? When it comes to taking control, you are out of your depth.

CLARA takes her other hand - the one with the four keys - and throws all four down in to the lava stream

THE DOCTOR, now stepped forward, shocked, didn't expect that.

CLARA (cont'd)
One last chance. I don't care about rules, I don't give a darm about paradoxes. Save Danny, bring him back - or I will cut you off for ever from the one thing in your life you have ever loved. Bring my Danny back or, I swear, you will never step inside your TARDIS again.

A long, terrible silence.

THE DOCTOR

No.

CLARA

Say it again so I know you mean it.

THE DOCTOR

No.

CLARA

I'm not kidding, Doctor.

THE DOCTOR

(Stepping forward) Neither am I. CLARA

(Faltering back - too close to the edge)
Stay back, I mean it, I really do. I'm going to do it.

THE DOCTOR

(Another step)
No, Clara. My Clara. I really don't think you are ...

He's now reaching for the key in her hand -

- and in that wild terrible moment, CLARA spins and throws the key as hard as she can.

The last TARDIS key spins and tumbles towards the lava flow, lost forever.

A stunned and terrible moment.

CLARA, shocked and horrified at what she just did.

THE DOCTOR - grave, sombre, unreadable.

CLARA

I'd say sorry ... but I'd do it again ... (Sobbing now, lost)
I'd do it again.

THE DOCTOR, contemplating her. Cold, evaluating.

CLARA (cont'd)
Well. What are you doing, are you just going to stand there?

THE DOCTOR

Look in your hand.

CLARA

They're all gone. All the keys, down there, gone.

THE DOCTOR

Clara, look in your hand.

CLARA

There's nothing in my hand.

THE DOCTOR

Yes. There is.

Confused, CLARA Looks in her hand. Stares. What??

In the palm, sticking there, is the Sleep Patch. Exactly where we saw her put it.

THE DOCTOR (cont'd)
Seriously. Did you really think
that would work on

CUT TO:

27 INT. TARDIS - DAY

27

FLASHBACK: Very fast, a cut to what really happened. The TARDIS, CLARA is slapping the sleep patch on THE DOCTOR's neck -

- THE DOCTOR looks confused for a moment. Then simply reaches back, grasps her hand, and detaches it from his neck.

Still gripping her wrist, he turns to face her -

- and shows where the sleep patch is still sticking to her palm

CLARA's eyes are already flickering shut ...

CUT TO:

28 <u>EXT. VOLCANO - DAY</u>

28

Back at the volcano: THE DOCTOR reaches over, now peeling off the patch from CLARA's palm

THE DOCTOR

They're not sleep patches - they induce a dream state.

And as the patch comes off, she realises she's in -

CUT TO:

29 INT. TARDIS - DAY

29

- THE DOCTOR and CLARA, in the exact same positions - but now in the TARDIS, where they've really been all along.

CLARA, I ooking round, ast oni shed.

There are all the keys scattered on the floor.

THE DOCTOR

Makes you very suggestible. Allowed the whole scenario to play out just as you planned. I was curious about how far you would go.

He tosses the patch away, goes back to the controls.

CLARA

Well. Now you know.

THE DOCTOR

Now I know.

CLARA

I hi m

THE DOCTOR

(Scans her briefly with the sonic)
Yes, you're quite the mess of chemicals, aren't you?

CLARA just stares at him - dulled with grief.

CLARA

So. What now?

No answer. He's busy slamming levers, flicking switches.

CLARA (cont'd)

What do we do now? You and me, what happens now?

No answer. Slam, slam! The grind of landing. The TARDIS engines power down.

CLARA (cont'd)

Doct or?

THE DOCTOR turns to face her. Solem, grave. Eyes her for a moment. Then:

THE DOCTOR

Co to hell.

On CLARA: even after all this, the words wound her. Wind her.

But she keeps it together. Gives a little nod. Okay. Can't quite meet that burning stare, but she gets to her feet ...

CLARA

Fair enough. Absolutely fair enough.

She starts moving towards the door.

THE DOCTOR looks cross, faintly puzzled.

0.01 Tw (She starts movingir6ep 0.196 Tc kryl4yAF

THE DOCTOR (cont'd)
Or wherever people go when they
die. If there is anywhere. Wherever
it is, we're going there, and we're
going to find Danny, and if it is
in any way possible, we are going
to bring him home.

She's still staring. He's back to the console, preparing it.

THE DOCTOR (cont'd)
Almost every culture in the
universe has some concept of an
afterlife - always meant to have a
look around, see if I can find one -

CLARA

You're going to me?

THE DOCTOR

Why wouldn't I help you?

CLARA

But what I did - I just ... I tried to -

THE DOCTOR

You betrayed me. You betrayed my trust, our friendship, and everything I've ever stood for. You let me down.

CLARA

Then why are you helping me?

Takes a step towards her. The severity of that gaze ...

THE DOCTOR

Do you think I care for you so little, betraying me would make a difference?

And she just stares at him Cannot speak.

THE DOCTOR (cont'd)

Oh, stop it with the eyes. How do you do that, it's like they inflate!?

(Tosses her a hankie)
And cut out the whining while
you're at it, we've got work to do.
This is it, Clara, one of those
moments.

CLARA

What moments?

THE DOCTOR

The darkest day, the blackest hour. Chin up, shoulders back - let's see what we're made of, you and l.

He's yanking at the controls.

THE DOCTOR (cont'd)
Switching off the safeguards,
turning off the nav-com Remember
we did this before? Plugged you
into the TARDIS telepathic
interface?

CLARA

We ended up all over Danny's time stream

THE DOCTOR

Because you and he are linked. Strongly linked, your time-streams intertwined. If he's anywhere at all, that link will hold. Give me your hands.

He's taken her to the organic interface panel of the console. About to plunge her hands into it.

CLARA

Doct or -

THE DOCTOR

We're in a hurry.

CLARA

I don't deserve a friend like you.

He looks at her, grave.

THE DOCTOR

Clara, I'm terribly sorry about this - but I am what you deserve.

He plunges her hands in.

The lights in the room change, darken. The TARDIS linking to CLARA.

THE DOCTOR (cont'd)

Think about Danny. Think about the man you lost. Let it hurt. Let it. But don't . Don't ask, why him? Why me? Forget all that. Ask one question. Just one.

The TARDIS now juddering, heaving.

THE DOCTOR (cont'd) Ask, where is Danny Pink now?

On CLARA's face - anguished, concentrating.

And now the engines start up. The disks above beginning to rotate. A terrible grinding roar from the engines - like a dreadful forbidden journey about to begin ...

THE DOCTOR looks up, fascinated.

THE DOCTOR (cont'd) Well! The TARDIS thinks he's somewhere.

CUT TO:

30 <u>INT. NETHERSPHERE/OFFICE - NIGHT</u>

30

Close on DANNY PINK. His eyes, blinking, opening.

He sits back, with a start, and finds himself - where?

- he looks round.

Such an ordinary office. A table that he's sitting at, an unoccupied chair opposite.

How the hell did he get here?? There's a very simple poster on the wall. Just a circle - with another much tinier circle attached to the lower left side.

He stares at it in bemusement. He shivers, rubs his arms - cold in here.

The door is opening. A pleasant young man - SEB.

SEB

Has anyone offered you coffee?

DANNY

Um Well, no ...

SEB

(Calling off)

Coul d we get some coffee along here? The good kind, we've got a new one.

(To Danny)

Five minutes, tops. Best to wait for the good coffee.

DANNY

Where am I?

SEB

Because sometimes, it's just the instant, and -

DANNY

SEB

Well. Big question. We try to take that one slowly.

SEB (cont'd)

We've been trying to contact family members, but there's so much admin...

DANNY

I wasn't here, I was -

Frowns. Remembering.

SEB

Yeah. That last thing that happened to you. It really happened, I'm afraid. But that's life. Well! Not exactly , I suppose.

(Proffers some forms)
There's some forms to fill in. They might help you relax. Well, they won't, but we do need them filled in

DANNY takes the forms. What is going on?

SEB (cont'd)
Right, important thing. Need to know. Are you being cremated?
Sorry, it's a fairly urgent question.

DANNY

I don't know. Never really thought about it.

SEB

I'm putting you down as a 'yes', it's pretty much the default nowadays. God, if people only knew ...

DANNY

Knew what?

SEB

(Calling along the corridor again)
We've got a burner in No. 12 - tell them to prep.

DANNY

A burner?

SEB

Yeah, it's fine, we'll come to that.

DANNY

I don't understand where I am

DANNY has stepped to the window. Torn back the blind - and

DANNY's POV. The most amazing city spread out below his window, spires and office blocks, and parks and lakes.

Outting closer on details. A Roman ampitheatre. Mud huts. Pyramids. Victorian slums. Steel and glass skyscrapers.

As we pan, a sickening weirdness. The city is curving up towards us, Inception style, rising up and up, until the spires and rooftops are angling to point at us.

DANNY, staring, taking it in.

Up and further up. Now distant cities, blazing grids of roads and lights and glittering rivers, like satellite photographs, but curving up and over.

As he looks and looks -

SEB

Our sincere condol ences.

DANNY

SEB tilts his head, sympathetically. A professional understander.

SEB

Yes, you are. Welcome to the Underworld. Also known as the Nethersphere, or the Promised Land. It's where you go when you die!

DANNY just stares. SEB understands.

SEB (cont'd)
Would you like to breathe into a bag?

And there's a sound like the greatest wheezing, groaning breath of all time, but it is of course -

CUT TO:

31 INT. TARDIS - NIGHT

31

- the TARDIS engines. On the rotating disks above the console, as the engines grind and heave.

Panning down, as the TARDIS crunches to a halt. The engines stop. Landed.

CLARA, stepping back from the console, pulling her hands from the sucking matter of the Interface.

CLARA

Where are we?

THE DOCTOR

Nav-com's offline - we'll have to do this old school.

He's heading for the police box doors.

CLARA

But this is where Danny is?

THE DOCTOR

Al most certainly not. It's where there's a with Danny. According to the TARDIS, this is where your time-line is most likely to re-intersect with his, and that won't do.

CLARA

What won't?

THE DOCTOR

won't, look at you. I need skeptical, clever, critical. I don't need . It adds to your face - what if people see us together? You look like you've been

CLARA

THE DOCTOR
Because your boyfriend's dead, and we're going to get him back. Now.

THE DOCTOR follows her look.

Extending up above, an atrium ascending into shadow. Walkways encircle it, and lining the walkways, just out of sight, there seem to be glowing tanks of water, light rippling from within - eerie, shifting.

THE DOCTOR directs his torch to one of the walls.

THE DOCTOR

In a mausoleum?

She Looks:

Picked out in the beam of light, words carved into the stone walls.

REST IN PEACE.

Now panning down to words carved below.

WE PROM SE.

(The words are carved inside a large circle, exactly like the one we saw in the Nethersphere) -

CLARA

We What does that mean?

THE DOCTOR

It means those are definitely not fish tanks.

THE DOCTOR is heading towards a set of stairs. He now runs up them to the second level.

Stops and stares at one of the tanks, the eerie, watery light rippling over his face.

Now CLARA joining him Staring, wide-eyed.

CLARA

Why??

THE DOCTOR

I don't know.

Now, their POV.

The nearest of the tanks, set into the marble wall.

In the dim glow inside, an underwater room... an armchair, an occasional table next to it. A pile of books, a table lamp, a scatter of every day items -

- and sitting in the armchair apparently, staring at them -
- a human skel et on.

CLARA

Okay. I'm assuming they didn't actually drown in there.

He moves to the next tank. Another underwater room A skeleton sitting in a cane chair.

THE DOCTOR

No. They were placed, after death. These are tombs. Water tombs. Some kind of fluid, anyway.

CLARA

With chairs? Books?? Why?

that? THE DOCTOR I'm open to theories.

He turns, looks across the well of atrium Rows of water tanks. Skeletons staring back through the sickly gloom of the fluid.

CLARA

Ancient Egypt. They used to bury people with things they might need in the next life. Something like that?

THE DOCTORHE DOCTOR Yes, good, very good.

CLARA

You thought of that already. Stop being kind.

THE DOCTOR

No.

CLARA looking along the eerie ranks of the dead, all those hollow-eyed stares.

We hold on the skeleton in the cane chair. As THE DOCTOR and CLARA move away, it seems to move its head very slightly, as if watching them go...

Another tank. Another skeleton, in another chair.

THE DOCTOR (cont'd)
Why has someone gone to so much trouble ... just to keep watch on the dead?

THE DOCTOR has turned, now crosses to a little table, where a leather bound book has been placed.

As CLARA follows him - also turning her back on the tank - we cut closer on the skeleton, as it watches them go.

THE DOCTOR has taken the book, now opens it at random

Blank pages. THE DOCTOR simply taps the page -

- and it illuminates, like an iPad screen.

Now four black lines forming a simple square materialise on the page.

THE DOCTOR - clearly knowing what to do - does the iPad style reverse pinch on the square.

- and the square rises from the page, a glowing cube of light. Just the tiniest flicker tells us this isn't real, it's a hologram

It hovers in the air in front of THE DOCTOR -

- and he swipes through it with his finger.

The cube scatters into millions of tiny cubes - a silent, digital explosion.

The cubes form almost instantly a hologramatic image hovering in the air in front of them

A large 3W symbol.

Now a (perhaps familiar) female voice.

M SSY

3W

Words now hang in the air.

DEATH IS NOT AN END.

As the words appear, the voice again.

M SSY (cont'd) Death is not an end.

Now the voice continues, words scrolling across in time with it.

THE DOCTOR

Well. No immediate hurry, in fact, we're just ... um - Clara?

CLARA

Browsing.

THE DOCTOR

Yeah, browsing.

M SSY

Please take all the time you need. At 3W you always have the rest of your life.

THE DOCTOR

Good. Good, good, that's good. Isn't that good, Clara?

CLARA

Yeah. Great.

THE DOCTOR

Exactly what is 3W?

M SSY

Apol ogi es. O early you have not received the official 3W greetings package.

THE DOCTOR

Well, no, unexpected visit -

And she steps forward to THE DOCTOR, grabs hold of him roughly -

It's practically assault. She slams him back against the wall, and it goes on and on.

CLARA: staring, as only she can.

M SSY steps back, serene.

M SSY

Welcome to the 3W institute.

THE DOCTOR: not so serene, clenched up, eyes shut - the man

CLARA

I'm fine, I'm good, no worries!

THE DOCTOR

(Still recovering)

Who are you?

M SSY turns her glassy, serene stare on THE DOCTOR.

M SSY

I am M ssy.

CLARA

M ssy?

M SSY

Mobile Intelligent Systems
Interface. I am a multi-function,
interactive, welcome-droid helping you, to help me, to help
you.

THE DOCTOR

(Dabbing his mouth with a hankie)

You're very'... realistic.

CLARA

Tongues?

THE DOCTOR

Shut up.

M SSY

I am fully programmed with social interaction norms appropriate to a range of visitors. Please indicate if you'd like me to adjust my intimacy settings.

THE DOCTOR

Ch, God, please, yes, please, do that, do that now, yes.

CLARA

(To Mssy)

Maybè just a tad, yeah.

THE DOCTOR

I need to speak to whoever's in charge here.

M SSY

I am in charge.

THE DOCTOR

Who's in charge of you?

M SSY

I amin charge of me.

THE DOCTOR

Who ... you? Who does your maint enance?

M SSY

I am programmed for self-repair. I am maintained by my heart.

She takes THE DOCTOR's hand (ohh!!) and, quite serenely places his hand against the centre of her chest (arg!!)

M ssy (cont'd) Is everything in order?

THE DOCTOR struggles to find his voice - he's having a bad day.

THE DOCTOR

... who maintains your heart?

On M SSY. Such a level, glassy stare.

M SSY

My heart is maintained by the Doctor.

On THE DOCTOR: what?? What?? His voice, barely a whisper now.

THE DOCTOR

... Doct or who?

M SSY: is that the ghost of a smile? When she speaks, it's suddenly loud - like she's calling to someone.

M SSY

Dr. Chang!

A voice, from somewhere down the darkened corridor.

DR. CHANG

... who's there?

THE DOCTOR and CLARA turn to look towards the voice.

Now, emerging from a side corridor:

DR. CHANG. He's Asian, wears a smart suit. Young, geeky.

DR. CHANG (cont'd)

Hello?

THE DOCTOR and CLARA, looking bemusedly at him (We don't particularly feature it, but M SSY steps from view at this point.)

CLARA

Um, hello.

THE DOCTOR

Hello.

CLARA

(to the Doctor)

You can probably put your hand down now.

THE DOCTOR realises his hand is still extended in front of him in chest touching position, as if frozen.

THE DOCTOR

Yeah.

Quickly drops it.

DR. CHANG

So. Hey. Condol ences.

CLARA

Condol ences?

DR. CHANG

It's a mausoleum It's our hello.

They just look at him

DR. CHANG (cont'd)

Sorry. Mausoleum humòur is in its infancy. My office is this way.

THE DOCTOR

Yeah, we were just talking to - um -

Looks round. No one.

DR. CHANG

Yeah, I was going to ask - is there someone in particular?

CLARA I'm sorry?

DR. CHANG

Is there a particular dead person you want to talk to?

On CLARA: this impacts. Exchanges a glance with THE DOCTOR. The mood has now completely changed. She takes THE DOCTOR's hand - for once he doesn't resist.

CLARA

Yes. Yes, there is.

DR. CHANG

This way then?

He starts down the side corridor, through the watery, rippling shadows.

CLARA, not making to follow, still gripping THE DOCTOR's hand.

THE DOCTOR

You okay?

CLARA

No.

THE DOCTOR

Good. There would be something very wrong with you if you were.

He starts leading her along the walkway.

Now panning along the tanks of skeletons -

-

Panning now to M SSY, also watching from the shadows.

Closer on her now.

Not the glassy-eyed stare now - ferocious concentration as she stares at THE DOCTOR, watching him go. Now she's grinning in triumph.

She I ooks up -

Panning with her look.

In the upper reaches of the darkened chamber, there's a globe hanging from the ceiling. Black, glossy, covered in millions of tiny winking lights, like endless computer displays.

Zooming in on this now, dissolving to become:

DI SSOLVE TO.

33 <u>INT. NETHERSPHERE/BALCONY - NI GHT</u>

33

The sphere becomes another circle, with tiny circle attached only this time it's a window cut in that shape, in a door.

SEB's face appears at the window, as he opens the door:

Wider: SEB is leading DANNY out on to a balcony - a fairly typical, brick, city centre balcony. There are a couple of weathered chairs, a wrought iron table. So far, so normal.

A little dazedly, DANNY - now clutching a coffee - goes to the edge of the balcony, looks out.

DANNY's POV: the weird, disorientating spectacle, the upward curving city scape, the horizons meeting overhead, where the sky should be.

SEB wat ches him, am able as ever, and now clut ching an i Pad.

SEE

Bit of fresh air. Do you good.

SEB Any regrets? Bad memories?

And we've seen that look on DANNY's face before -

FLASHBACK: EP 2. Fleming, his hand up, asking a question:

FLEMING Ever killed anyone who wasn't a soldier? FLASHBACK: DANNY comes crashing through the door into the hut, yelling, spraying the room with machine gun fire -

SEB (cont'd)
It's been given a priority - that usually means -

DANNY

Means what?

FLASHBACK: DANNY, not firing, just staring. In horror. In terrible horror at what he's done!

SEB

Well, anyway - we've arranged a meet - up.

DANNY finally finds his voice.

DANNY

When?

SEB turns, calls to the door.

SEB

Come in.

The door starts to open ...

On DANNY, staring at the door.

FLASHBACK: DANNY staring. Horror.

DANNY staring. Almost the same expression. Looking at the same person.

SEB (cont'd)
So. I guess you remember him yeah?

Wider: a brown skinned BOY of about ten or eleven is looking up at DANNY. Solem. Maybe even a little afraid.

And DANNY is just staring at the BOY. A tear starts to trickle from the corner of his eye, just as in ep 2.

Close on his eye, the tear trickling from the corner of his eye -

- which becomes -

DI SSOLVE TO.

34 INT. DR. CHANG'S OFFICE - DAY

34 *

- as the doors split open, to reveal -

Another water-filled tank. This time, a skeleton enthroned on a big chair, just staring right at us.

DR. CHANG leading THE DOCTOR and CLARA from a lift, into:

DR. CHANG's office. It's large and opulent, no windows. Sleek, hi-tech, lots of equipment, humming and beeping. Apart from the skeleton, centrally placed in the tank, this is where you might impress rich clients with your wealth and t echnol ogy.

> DR. CHANG Come in, come in.

(To Clara) Going to need to take a reading off

CLARA A reading?

He's pressed a switch on his desk. On the wall a little camera-like device, swivels to point at CLARA - the lens glows.

CLARA doesn't notice.

DR. CHANG

It won't hurt.

CLARA

What won't?

THE DOCTOR

(Examining the skeleton in the tank) How does the body keep its integrity - why isn't it just a lot of bones, floating about?

DR. CHANG

Well that's interesting actually.

As we continue to hear DR. CHANG's voice we:

CUT TO:

35 INT. 3W VAULT - DAY

35

DR. CHANG's voice now echoing round the vast dark chamber, as if someone is listening in on him

We are panning along the tanks of skeletons.

DR. CHANG

(V. O.) Each body is encased in a support exoskel et on.

THE DOCTOR

(V. O.)
Why can't I see the exoskel et on?

(V. O.)

An

exoskel et on?

DR. CHANG

(V.O.)
It's only invisible in the water there's a specially engineered
refraction index in the fluid, so
we can see the tank resident,
unimpeded by the support
mechanisms.

THE DOCTOR

(V. O.)
So each of those skelletons is something.

During the above, we have now panned along the tanks to M SSY, listening, amused and grinning.

She absently extends a hand, and places it flat against the glass of the tank next to her.

Of ose on her hand, flattened against the tank - as a skelletal hand matches her on the other side of the glass.

CLARA

(V.O.) Are you serious?

wat er??

DR. CHANG

(V. O.)

It's so cool! Look at this!!

CUT TO:

INT. DR. CHANG'S OFFICE - DAY

36

36

DR. CHANG (cont'd) Only living organic matter can be seen through it.

> THE DOCTOR organic matter?

THE DOCTOR glances at the skeleton in the tank.

DR. CHANG

(Leering)

I keep saying, they should put this stuff in swimming pools.

When THE DOCTOR looks back to CHANG, we notice the Skeleton turn its head very slightly to look at him - no one registers t hi s.

THE DOCTOR

Why?

DR. CHANG

Think about it.

THE DOCTOR

I am thinking about it. Why?

CLARA

Doesn't matter.

(To Chang)

3W What kind of name is that what does it mean?

DR. CHANG

Well. You know, don't you? You're here on business, or they wouldn't have let you in ...

CHANG tails off, starting to realise he maybe should have been more careful.

DR. CHANG (cont'd) (Tails of f - oh!)

Sorry. Should have checked. Who are you?

THE DOCTOR

Thought you'd never ask. Sort out your security protocols, they're a di sgrace.

THE DOCTOR proffers the psychic paper. DR. CHANG takes it, studies it.

THE DOCTOR now seats himself on a low sofa - taking charge.

DR. CHANG

Another government inspection? So

soon?

(Closer look at the paper) Why is there all this swearing? THE DOCTOR

(Snat chi ng the paper back)
I have a lot of internalised anger.
What does 3W stand for?

DR. CHANG

Well. The three words.

CLARA, joining THE DOCTOR on the sofa. Also taking charge.

CLARA

What three words?

DR. CHANG Seriously? You don't know?

THE DOCTOR

Never mind what we know, and what we don't - just answer our quest i ons.

DR. CHANG

Because people who don't know, when DR. CHANG

36

DR. CHANG They'd be a lot more scared. If they knew what it was really like

. . .

CUT TO:

37 INT. NETHERSPHERE/BALCONY - NIGHT

37

DANNY and the BOY, sitting opposite each other on the chairs, the table between them SEB hovers. Awkward silence, to say the least.

The BOY silent and scared. DANNY traumatised, not sure what he can say.

DANNY So. You okay?

The BOY. Silent.

DANNY (cont'd) I don't know what to say to you, I don't \dots

The BOY - just silent.

DANNY (cont'd) I'm sorry.

Not hi ng.

DANNY (cont'd)
That's not enough. I know that's not enough, I just -

He reaches for the BOY's hand, which rests on the table top -

- and the BOY snatches his hand away, so fast. So fright ened.

DANNY (cont'd)
It's okay. I won't hurt you - I
really won't hurt you.

But the BOY just stares, visibly alarmed, breathing hard.

Instinctively, DANNY gets up to go to him-

- and the BOY leaps back, over-toppling the chair, lunging for the door -

DANNY (cont'd)

No, please,

The BOY stops, looks up at him

DANNY (cont'd) Why would you think I'd hurt you?

The BOY stares at him Seriously???

He played that noise through a translation matrix of his own devising. This is a recording of what he heard.

He flicks a switch. Now the white noise, becomes a babble of voices. Too many to make out distinctly.

CLARA Okay. Peopl e, voi ces.

THE DOCTOR

So what?

MAN'S VOICE

CLARA staring, starting to get it. Ch my God!

DR. CHANG

There is one simple, horrible possibility that has never occurred to anyone, throughout human history.

CLARA

Don't say it!

DR. CHANG

The dead remain conscious.

The voice still looping.

DR. CHANG (cont'd)
The dead are fully aware of
everything that is happening to
them They can't move or speak, but
they can still . As we bury
them Cremate them As they lie on
the autopsy table...

CLARA

Ch, my God!

THE DOCTOR

Clara, no!

He leaps to his feet, confronts DR. CHANG.

THE DOCTOR (cont'd)

This - all of this - i's a

CUT TO:

39

39 INT. NETHERSPHERE/BALCONY - NI GHT

SEB and DANNY seated. SEB is filling in DANNY on the grim truth.

SEB

You see your mind is here - your soul, what ever you want to call it - and you're in your new body, in your new world. But you're still connected to your old body in the old world. You're still going to feel what it feels.

DANNY

That's why I'm cold.

SEB

They're keeping you in a cold place, yeah, but that's not the headline.

(A beat: hesitant)
You did say you were being cremated?

On DANNY's face:

Now, a beeping from SEB's iPad.

SEB (cont'd)

Hang on, sorry, let me get this.

DANNY

Sorry. Sorry, you're trying to tell me -

But SEB is staring at his iPad.

SEB

Oh, wow! That's rare. This happens.

DANNY

What now? What never happens??

SEB

You've got a call.

DANNY

A call??

SEB

From the other side.

DANNY

Meani ng??

SEB

Do you know someone called Clara Oswald?

CUT TO:

40 <u>INT. DR. CHANG'S OFFICE - DAY</u>

40

On the camera like unit we saw focussed on CLARA earlier. It is beeping, exactly like SEB's iPad.

THE DOCTOR, striding up and down furious.

THE DOCTOR

Fakery. All of it, a con, a racket.

DR. CHANG

I promise you, this is not a con.

CLARA What's that beeping?

DR. CHANG looks round - sees the beeping camera-like gadget. Steps towards it, a little eagerly.

THE DOCTOR

Never mind the beeping, who cares about beeping -

CUT TO:

41 INT. 3W VAULT - DAY

41

Again, we hear The Doctor's voice echoing round the vault, see M SSY listening. Grinning, because The Doctor is making such a huge mistake!!

THE DOCTOR

(V. Q.)

The dead are dead! They're not talking out of your televisions, they're just gone. All these poor souls, in those tanks down there, I'm sorry, but they're

M SSY claps her hands.

Cutting round the tanks.

Each walks to the front, stands at the glass, as if waiting.

THE DOCTOR (cont'd)

(V.O.)
And they're not coming back!!

M SSY

(Laughs)

And now we

CUT TO:

42 INT. DR. CHANG'S OFFICE - DAY

42

CLARA has rounded on THE DOCTOR - angry, tearful.

CLARA

Why are you saying that!! You brought me here. The brought me here.

THE DOCTOR

I was trying to show you. I'm sorry, but I needed you to know. When we lose people, we just lose them They don't come back.

And suddenly, impossibly, $\mbox{\it Danny'}\,\mbox{\it s}$ voice. Crackling, like a bad Skype connection.

DANNY

(V.Q.) Clara? Clara, is that you??

 \mbox{CLARA} spins, looks at the camera-like device - the voice is coming from here.

THE DOCTOR's face.

CLARA

Danny??

CUT TO.

43 <u>INT. NETHERSPHERE/BALCONY - NI GHT</u>

43

And we've found you a match in the Nethersphere.

THE DOCTOR unsure now ...

THE DOCTOR

THE DOCTOR, unsure.

THE DOCTOR

If they scanned you telepathically, they could've lifted a voice print, it could still be fake.

DR. CHANG still working at the camera-like device.

DR. CHANG

Getting him back - very nearly!!

DANNY

(V. Q.) Clarà? Clára?

DR. CHANG

Here he comes.

DANNY

(V. Q.) Can you héar me?

CLARA

I can hear you. Danny? Can you hear

DANNY

(V. O.) Clarà! Ch, my God,

CLARA

(Quietly: to the Doctor) What do I do?

DANNY

(V. Q.) Who are you talking to?

CLARA

Hang on, just a moment.

THE DOCTOR

(Quietly to Clara)

Question him Ask him questions only he'd know the answer to - be sur e.

(Point to Chang) You - with me.

He's striding towards the lift.

DANNY

(V. Q.) Who's that? Who's that talking?

CLARA

Where are you going?

THE DOCTOR

I need to check those tanks. I'm missing something.

DANNY

(V. O.) O ar a?

THE DOCTOR

Skeptical and critical, remember? Be strong - even if it breaks your heart.

CLARA nods - on the case!!

DR. CHANG

(Getting into the lift)
Connection's stabilised - should be okay.

CHANG and THE DOCTOR now in the lift.

THE DOCTOR

Who would harvest dead bodies - I feel like I'm missing something obvious.

And the lift doors slide shut on the two of them

Reveal moment!! The circle symbols are on both doors of the lift, mirror images of each other - the large circles with the smaller circles attached, on the lower, outer sides.

And now we see what they resemble the most!!

From off we can hear CLARA's voice.

CLARA

Danny? Are you there?

DANNY

(V.Q.) Yeah. I'm her e.

Panning from the lift doors with their Cyber eyes, to the tank. The skeleton in the tank also it's hand raised to the internal switch, and bubbles stream as the water drains.

Outting inside the tank. The water level has dropped a few inches, so that the hand on the switch is above the water ...

... below the water we see a skeletal arm...

. . .

CUT TO:

48 I NT. NETHERSPHERE/BALCONY - NI GHT

DANNY with SEB. He's talking on the iPad. We hear Clara's voice.

CLARA

(V. Q.)
Danny ... I'm sorry ... but I'm going to have to ask you some questions.

DANNY

CUT TO:

49 <u>INT. 3W VAULT - NI GHT</u>

49

48

DR. CHANG and THE DOCTOR emerging from the lift in to the 3W * Vault.

DR. CHANG

Oh my God! The tanks, they're draining. They're not supposed to do that.

Panning round: the tanks are draining, but not far enough to reveal the CYBERVEN - they still look like skeletons.

THE DOCTOR

And all your dead people are standing - don't you think you skipped the headline?

THE DOCTOR, not stepping forward to the tanks -

- but then stepping from the shadows, is M SSY.

She levels a small, ornate device at the two of them By the way she holds it, it's clearly a weapon.

M SSY

Now, now, children. Naught y, naught y!

THE DOCTOR

... Dr. Chang, I think your welcome droid has developed a fault.

DR. CHANG

That's not a droid. That's my boss.

M SSY

(Coquettes at the Doctor) You know - I might have been guilty of a teensy, little fibette.

CUT TO:

INT. NETHERSPHERE/BALCONY - NIGHT / INT. DR. CHANG'S OFFICE -52 52 DAY

Behind CLARA, unseen by her, another CYBERMAN is being slowly revealed in the tank.

CLARA My mot her's name.

DANNY

I don't know, I never met her.

CLARA She's dead.

DANNY

I know she's dead.

CLARA

But I told you her name.

DANNY

CUT TO.

53 INT. 3W VAULT - DAY

53

THE DOCTOR, racing from tank to tank, as the skelletons reveal their true Cyber-form

THE DOCTOR They're Cybermen - all of them

ET202

DANNY

November the 23rd. There, I got something right. That's right, isn't it?

CLARA

Pretty basic information.
Tell me something only you could tell me. Say something only you could say.

On DANNY - what the hell does he say!!

CUT TO.

55 <u>INT. 3W VAULT - DAY</u>

55

THE DOCTOR, staring up at the globe, recognising it.

THE DOCTOR

THE DOCTOR

Two hearts.

M SSY

And both of them yours.

THE DOCTOR

You're a Time Lord.

M SSY

Time Lady - I'm old fashi oned.

THE DOCTOR

Which Time Lady?

M SSY

The one you abandoned, Doctor. The one you left for dead. Didn't you ever think I'd find a way back?

THE DOCTOR looking round at the CYBERS again.

THE DOCTOR

Clara! I've got to get Clara!

M SSY

Oh, Clara, Clara, Clara! I might shoot you in a jeal ous rage - woul dn't that be sexy?

He's raced round the corner to the lift, but the door won't open.

M SSY (cont'd)
I've turned the lift off, though.

THE DOCTOR

I presume you have stairs.

He's racing around, looking for another exit. There's a door right next to the lift - emergency stairs??

M SSY

Well I'm not a Dalek!

THE DOCTOR, sonicing the door. Now crashing through it -

CUT TO:

56 EXT. CITY - DAY

56

Close on THE DOCTOR, stepping - astonished - into broad daylight.

What?? M SSY now joining him

M SSY

Oh dear, Doctor. Didn't you realise where you were?

Super fast zoom out from THE DOCTOR -

- he's standing in the heart of modern day London!

CUT TO:

57 INT. NETHERSPHERE/BALCONY - NIGHT / INT. DR. CHANG'S OFFICE -57 Noon asareANNY DAY

DANNY, despairing. No idea what to say.

DANNY

DANNY

I love you.

CLARADANNY
No. Sorry, but no. Anyone could say that. Anyone would to say that. Prove to me that you're Danny.

DANNY

How??

CLARA
"I love you" means nothing right
now. Not till I know who's talking.
Say something of the Yat Dayron yar csowul Tof greaty t ANNY

CLDXRAY

Clara ...

Such despair in his voice. It's getting to her now, but she must be strong, like THE DOCTOR said.

CLARA

Danny, if that's you, wherever you are, I w Tf hPyy4. (Ie87 1 0 0 1 96 0Ac 0 ...) Tj 1 0 0 1 9D5

On DANNY. The horror crashing in. The impossibility of this.

DANNY

... You have a life, Clara. You have a whole life to live. You have to stay where you are.

CLARA

No. I have to be with Danny Pink.

DANNY

I love you.

CLARA Don't say that. Say that again, and I swear, I'll switch this thing of f.

DANNY

You can't come here. You have to . That's the way it has to be.

CLARA

Say something only Danny could say. Say something

On DANNY - the full sickening impact of what he has to do now. Holding back the tears. Bracing himself.

DANNY

Clara?

CLARA

Yes?

Has to say it. No choice.

58

He slides the iPad back over to DANNY.

SEB (cont'd)

Just press this.

The iPad page. A button with the word DELETE on it. Blinking. SEB, now standing.

SEB (cont'd)

I'll leave you to make a decision.

We hear SEB leaving -

- and DANNY stares at the blinking word. His hand hesitates towards it ...

CUT TO:

59 INT. DR. CHANG'S OFFICE - DAY

59

CLARA, sobbing her heart out. Collects herself. Turns -

- and stares!!

A CYBERMAN now fully revealed in the tank, almost ready to emerge.

She launches herself at the lift doors, harmers on them

CLARA

Doct or !

CUT TO:

60 <u>EXT. ST. P</u>AUL'S - DAY

60

THE DOCTOR, racing around, yelling at people.

THE DOCTOR

Get away from here! All of you, now, just run!!

M SSY is seated on a low wall, watching him with amusement.

M SSY

Sorry everyone, another ranting Scotsman in the streets. I didn't even know there was a match on.

THE DOCTOR

You, all of you, go,

She joins him, takes his arm

M SSY

Stop shouting, love. Stop making a fuss, it's too late.
(MORE)

60

M SSY (cont'd)
All the graves of planet earth are about to give birth!

Now gal es of laught er, people cheering.

Emerging from St Paul's, the CYBERMEN!! Now advancing towards us (like in that famous sixties photograph, from The Invasion.)

People are videoing them on their i Phones. Clapping, cheering.

THE DOCTOR, staring in horror.

M SSY steps up behind him, wraps her arms around him, nuzzles at his neck.

M SSY (cont'd)
Do you know the key strategic
weakness of the human race? The
dead out number the living!

THE DOCTOR

Who are you?

M SSY

You know who I am I'm M ssy.

THE DOCTOR

Who's Mssy?

M SSY

Ch, come on, keep up. Short for M stress, obviously. Well! I couldn't go on calling myself the Master, now could I?

On THE DOCTOR, as that impacts!!

Now on the CYBERNEN, marching towards us.

Cutting closer and closer.

Now super-close-up on the CYBERMAN eye, with its tear drop, and we hear the cliffhanger scream -

- and by all that's rational, that should be the end of the episode.

But then we cut to black. And silence. And then a child's voice.

BOY

No. No, don't!

Fading back on ...

CUT TO:

DANNY, looking up from the i Pad. To see:

The little BOY from earlier, standing just inside the doors. Staring at him, tearful, afraid.