DOCTOR WHO

SERIES 8 EPI SODE 12

"Death in Heaven"

by

STEVEN MOFFAT

SHOOTING SCRIPT

16/06/2014

(SHOOTI NG BLOCK 6)

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1 EXT. ST PAUL'S DAY - DAY

RECAP

... the CYBERMEN, lining up.

The CROWDS, pointing, laughing.

M SSY, still pressed close to the astonished DOCTOR, nuzzling at his neck.

M SSY Look at them My boys!!

CUT TO:

2 OMITTED

3 INT. 3W VAULT - DAY

3

2

1

More CYBERMEN, climbing out of the tombs --

-- some descending the stairs - others marching to the exits -

CUT TO:

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

4

The CYBERMAN in the tank, now clambering out.

It moves to the lift doors -

- suddenly halts.

Wider: CLARA is crouched down, hiding behind the desk.

Why's it stopped moving? Why's it not leaving?

... slowly, cautiously, she cranes to look round the desk.

The arm snaps up. The weapons snap out of the arm

CLARA

Stop! You can't kill me!

CYBERMAN

Incorrect.

CLARA

I'm a target of strategic value. Alive, I'm a tactical advantage. Dead, I'm your biggest mistake. You don't know who I am

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4

The CYBERNAN's eyes glow. A sheet of light sweeps out in a fan, scans down her.

CYBERMAN

You are Clara Oswald. You are human. You are unimportant.

She's on her feet. Something new in her manner. Confident, in control.

CLARA

Incorrect. That's what you're supposed to think. That's what thinks.

CYBERMAN

You are Clara Oswald.

CLARA

Clara Oswald is a cover story - a disguise. There is no Clara Oswald.

The CYBERMAN has halted. The gun clicks but doesn't fire. Like it's hesitating.

CYBERMAN

I dent i f y.

CLARA

Oh, don't be slow, it's embarrassing. Who could fool you like this. Who could hide right under your nose?

Now pushing in on CLARA - hero shot.

CLARA (cont'd)

I'm not Clara Oswald. Clara Oswald never existed. (A beat) I'm the Doctor.

CUT TO:

OPENING TITLES

5 EXT. ST PAUL'S - DAY

5

More CYBERNEN slamming into position as THE DOCTOR stares in horror.

M SSY still nuzzling into him from behind, her arms wrapped round him

THE DOCTOR

Cybermen, in broad daylight?? You think no one's going to notice??

M SSY

Ch, honey!

She takes off her hat, and skims it over to the feet of the motionless CYBERMEN. Instantly, PASSERS-BY start dropping coins in it.

A giggling GIRL is snuggling in with another of the CYBERMEN, while her BOYFRIEND photographs her.

She takes out her little device and now holds it up in front of him - in the typical "selfie" pose.

Of ose on the device. It's switched from weapon mode, now shows a sequence of live action pictures - various squares and streets from all around the world -

M SSY (cont'd)
Paris. Rome. New York. Marakesh.
Brisbane. Everywhere. Anywhere. Me
and my boys. We're going viral.

And then a cheery, chirpy voice from off.

OSGOOD

Would you like me to take a picture?

They look round. And there's OSGOOD - the UNIT scientist from The Day Of The Doctor. No lab coat this time, in street clothes - but she's wearing a bow tie and converse. Still the fan girl!

OSGCOD (cont'd)
Sorry, selfies are never as good, are they, and you're having a lovely moment, hang on!

And with surprising dexterity, OSGOOD flashes her hand in and takes M SSY's weapon, pretending to think it's a phone. Now stepping back to take the picture --

MSSY vait. put that down.

No, wait, put that down, give that back -!

On THE DOCTOR: registering that it's OSGOOD - but does OSGOOD know it's him?

THE DOCTOR
(Discreetly restraining Mssy)

Nice bow tie.

CSCCCCD

(An answering twinkle)
Bow ties are cool. Big smiles, and (Sudden yell)

-- the UNIT SOLDIERS, come racing out, slamming into position all round the CYBERS, weapons raised and trained.

The "CI VI LI ANS" now moving back, also drawing hand weapons, training them on the CYBERS.

And then a voice calling out:

KATE LETHBRI DŒ- STEVART (From of f)

Af t er noon.

Now slipping casually through the crowd, KATE LETHBRIDGE-STEWART. In her civilian gear, as always, relaxed, hands behind her back. She looks up at the CYBERS.

KATE LETHBRI DOE-STEWART (cont'd)
You've picked a lovely day for it.
My, don't you look shiny.
(Glances to the Doctor same man, new face. She
plays it cool)
Haircut?

THE DOCTOR

Bit of a trim

M ght want to do your roots.

(To a couple of soldiers)
The woman.

Two SOLDIERS step smartly over to MISSY, take her firmly by the arms, move her away from THE DOCTOR.

KATE, now confronting the CYBERMEN, looking calmly up at them

KATE LETHBRI DŒ-STEWART (cont'd)
Kate Stewart. Divorcee, mother of
two, keen gardener, outstanding
bridge player. Also chief
scientific officer, Unified
Intelligence Taskforce - who
currently have you surrounded.

CYBERMAN

Human weaponry is not effective against Cyber technology -

But KATE has taken something from behind her, and thrown it to land with a clatter at the CYBERWAN's feet. It's a Cyberhead, half-missing (so as to distinguish it from Handles) and terribly damaged.

KATE LETHBRI DŒ-STEWART Sorry, you left that behind on one of your previous attempts. I didn't know if you wanted it back.

KATE has signalled - a SOLDIER is now bringing THE DOCTOR forward to stand next to KATE.

KATE LETHBRI DŒ-STEWART (cont'd) So long as I have your attention - welcome to the only planet in the

universe where we get to say this: (Jerks a thumb at the

Doct or)

He's on the payroll.

THE DOCTOR

Am I?

KATE LETHBRI DGE- STEVART

Techni cal I y.

THE DOCTOR

How much?

KATE LETHBRI DŒ- STEVART

Shh!

(To the Cybermen)

Any questions?

Slam Slam Slam The CYBERNEN all change their stances, as if slamming to attention.

THE DOCTOR

Back, back, everyone back!

A rising whine, as of jet engines.

KATE LETHBRI DŒ- STEWART

What are they doing??

The CYBERMEN, now rising up on columns of energy, levitating into the air.

Then, with roar after roar, take off - shooting up into the air, like fire works.

KATE, staring in horror, watching them go.

THE DOCTOR

Fl yi ng.

She looks disparagingly at him

KATE LETHBRIDGE-STEWART Well thank God for the scientific advi sor!

CSCCCD

A terrible grinding of stone and metal from above. They stare up in astonishment.

Impossibly, the dome of $St\,.$ Paul's is opening, like the petals of a flower.

OSGOOD (cont'd)
Is it supposed to do that? Is that new?

THE DOCTOR

What, the sun roof on St. Paul's?? Yeah, I'd say it was new!

And now firing, out of the opened roof, streaks of energy blasting into the sky - each one a CYBERMAN, shooting up and up, so fast we can barely see them A fireworks display!

THE DOCTOR, staring in horror. The others, the same. M SSY, smirking.

KATE LETHBRI DŒ- STEWART

Cyber men?

THE DOCTOR

All of them, yes.

KATE LETHBRI DŒ-STEVART There's going to be mass panic everyone in London can see that.

THE DOCTOR

Everyone in London just clapped and went Now hush, I'm trying to count.

CSCCCD

87, I think.

THE DOCTOR looks at her, startled.

OSGOOD (cont'd)

(Modest shrug)

CCD.

M SSY

91.

(Modest shrug) Queen of evil.

KATE LETHBRI DŒ- STEVART

How could St. Paul's be full of 91 Cybermen and

THE DOCTOR

Di mensi onal engi neeri ng - one space f ol ded i nsi de anot her, bi gger on t he i nsi de.

(Rounds on Mssy)

Easy`if you're a Time Lord.

KATE Looks to M SSY -

OSCOOD is staring at the sky, shading her eyes. Vapour trails are roaring

OSGCOOD.

Mostly deploying south, a smaller number east.

THE DOCTOR

(Shadi ng hi s eyes) Yep, and one straight up.

CSCCCD

So 91 isn't a coincidence?

THE DOCTOR

Of course it isn't.

THE DOCTOR has snatched M SSY's device from OSGOOD, now scrolling through the pictures we saw before - all those different world locations -

- flying CYBERMEN everywhere!!

KATE LETHBRI DŒ- STEVART

Osgood? 91 - expl ai n.

OSCOOD

91 areas of significant population density in the British I'sl'es.

THE DOCTOR

That's one Cyberman for every city and major town.

(At Mssy) It's everywhere, isn't it. This is happening everywhere in the world, right now!

M SSY

Sweet planet, this. I might keep

KATE LETHBRI DGE- STEWART

One Cyberman per city, what can they hope to accomplish?

OSCOOD

She's pointing straight up.

Where the dwindling dot of the CYBERMAN once was, there's a tiny puff of dark smoke.

KATE LETHBRI DGE- STEVART

Has it exploded?

M SSY

Ch, for God's sake. Cybermen don't just blow themselves up for no reason, dear - they're not human.

THE DOCTOR

If it's not exploding, what's it doing?

M SSY

Pol I i nat i ng.

On THE DOCTOR.

M SSY (cont'd) Falling like rain into the cracks of the earth.

He looks to St. Paul's - what the hell is going on??

CUT TO:

6 INT. 3W VAULT - DAY

6

The vault, the tombs now standing empty. Panning up the black globe hanging there. What THE DOCTOR called the Matrix Data slice. Suddenly all the lights now blaze at once -

- and then, a moment later, all the lights start winking out, one at a time, or groups of two or three - as if at random ...

CUT TO:

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

7

DANNY and the BOY, as we last saw them But now they are staring at the encircling world around them -

- all the lights are going out!! Whole cities flickering into darkness.

SEB

(From of f)

Well this is a bit exciting!

They look round. SEB has poked his head round the door. Now comes out to join them

DANNY

What's happening?

SEB

Well. To cut a long story short, it looks like we might all be going home.

DANNY

Home?? From the ??

SEB

Well. When I said afterlife, I was being a tiny bit poetic.

(MORE)

Death in Heaven by Steven Moffat - SHOOTING Script - 16/06/14 DW8: CONTI NUED: SEB (cont'd) And Nethersphere is just a cool name we come up with during a spit-DANNY SEB Well. You've got to think of it as a data cloud. You know, where they store data. In this case, it's storage for recently deceased minds DANNY We're in a cloud?? SEB A sort of cloud, yes. DANNY And what's happening to it?? SEB What happens to any cloud - when it starts to rain. DANNY .. are you telling me we're going back? What, back to our bodies? SEB And the extra good news is, there's been a bit of an upgrade! SEB picks up the iPad from the table. The word DELETE is still blinking on it. He passes it to DANNY. SEB (cont'd) Thought you might want to get rid of some excess baggage before you go. All those emotions - they're not very , are they? DANNY looks to the BOY -- who shakes his head. No, don't do it.

DANNY takes the i Pad -

and hurls it from the balcony.

CUT TO:

8 EXT. ST PAUL'S - DAY

8

MISSY and THE DOCTOR, still in confrontation...

M SSY

The dead are coming home, Doct or, all shiny and new.

KATE pacing through the background, on her phone, rapping out orders.

KATE LETHBRIDGE-STEWART Alien incursion confirmed - buffalo 12 12 12.

M SSY

In 24 hours the human race, as you know it, will cease to exist.

KATE LETHBRI DOE-STEWART Inform Geneva, the incursion protocols are active, repeat active. Boat One is ready for use, the president will be in transit shortly.

THE DOCTOR

... what are you doing? Explain. Tell me, now!

She barely has time to smirk at him, before a UNIT SOLDIER has stepped neatly up behind, pressed a gun-like device against her neck. A slight popping sound - she startles..

M SSY

Oh! That's nice, do it again.

But her legs are already buckling beneath her. She now slides elegantly to the ground.

THE DOCTOR

No, no, I need her awake -

KATE LETHBRI DŒ-STEVART I'm sorry, there are protocols, we

have priorities now.

On THE DOCTOR: new thought - spins to look at St. Paul's.

THE DOCTOR

Clara! I need to get Clara out of there -

KATE LETHBRI DŒ- STEVART

(Grabbing his arm)
Doctor, I'm sorry -

- and the same UNIT SOLDIER is stepping up behind THE DOCTOR, firing the gun device into his neck. He spasms.

THE DOCTOR

No, stupid, no,

Already reeling, THE DOCTOR is being helped to the ground.

THE DOCTOR (cont'd)
No! Clara! Clara's in there -

OSGOOD, kneeling beside him

OSCOOD

You'll be fine, you just have to let it take you ...

KATE LETHBRI DGE- STEWART

(Into phone)

First protocol implemented, we're good to go.

But with a last, failing burst of energy, THE DCCTOR grabs the lapel of her coat, pulls her down, whispers something in her ear -

- then passes out.

OSCOOD freaked out for a moment.

KATE LETHBRI DŒ-STEWART (cont'd)

What did he say?

OSCOOD Looks round. KATE has witnessed this.

OSGOOD

Graveyards.

A roll of thunder. They glance up - it's like the explosion above is now spread out over the sky.

KATE LETHBRI DŒ- STEVART

Graveyards?

OSCOOD

He said, guard the graveyards.

On KATE's troubled face, and another roll of thunder, as we -

DI SSOLVE TO.

9 EXT. CEMETERY / EXT. STREET OUTSIDE - DAY

9

A huge cemetery, gravestones as far as the eye can see.

- the explosion smeared across the sky. The rain clouds starting to boil.

Closer on a TEENAGE BOY and GIRL, watching.

The TEENAGE BOY, looking around, a little confused. Frowning.

TEENAGE BOY

That's weird. Look at that!

(CONTINUED)

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11.

He's looking round now, staring into the graveyard. Now the GIRL looking, too, also staring. Now EVERYBODY.

A shot over their heads, craning up and up to a big shot of the sprawling graveyard, as they stare at it ...

... it's raining - but only the graveyard!

On the GIRL's face - so freaked, so haunted.

TEENAGE GIRL
That's stupid. That doesn't make sense? How can it only be raining ... the graveyard??

Of ose on a gravestone: the rain streams down it, we pan down with it. The rain soaking into the earth, above the grave.

CUT TO:

10 <u>EXT. VARIOUS LOCATIONS</u> - MONTAGE - DAY

10

Another gravestone: the rain spattering and streaming. We pan slightly, to see the sunlit skyline of New York in the distant background.

Another gravestone: this one in Chinese. Rain streaming.

Wider on this grave stone. A CHINESE WOMAN looking at another horizon, confused.

Wider now a little graveyard, seemingly in a desert setting. A set of rough wooden crosses. Rain spattering down, sinking into the sand.

Holding on the sand for a moment. It shifts, writhes, like there's something moving underneath...

Now a movement, something reaching up through the sand ...

CUT TO:

11 <u>EXT. CEMETERY / EXT. STREET OUTSIDE - DAY</u>

11

And now we're back with a crowd outside the London graveyard.

Now, on the gates. A single stream of water is pouring out of the graveyards, across the pavement.

We home in on it, as the water slops along the gutter, now starts flowing down a drain.

CUT TO:

An ordinary street, a few PASSERS-BY. Mostly looking at the sky and pointing.

Camera moves past them, down to the gutter. Another drain, this time water is bubbling up through it. It flows up, and across the pavement, under a door.

Panning up the to sign over the door. This is a Funeral Parlour.

CUT TO:

13 INT. FUNERAL PARLOUR. BACK ROOM - DAY

13

Almost deserted. The eerie white flicker of the fluorescent lights.

There is one body, under a sheet, on a central table.

A Funeral Parlour Worker - GRAHAM - is working away, over at one side. He's making notes on a sheet of paper, clipped to a clipboard. He has one eye on the telly. The sound is turned down, right down but we can see news reports about the explosions, and the various flying CYBERMEN. Clearly there is footage from all over the world, and only one news story anywhere.

There is shaky footage of one of the Egyptian pyramids with its top opened, and CYBERVEN firing out.

GRAHAM reaches over to turn up the volume -

- to do that, he has to slip off the stool he's sitting on EXT. LON:pla

A dull metallic from inside one of the cabinets!!

Another from a different cabinet!

Anot her! Anot her!

GRAHAM

Hello? Hello, is someone there, is someone having a joke?

CRAHAM, wide-eyed, terrified now. Backing away.

Backing away, what he can't see behind him...

... the sheeted body, on the table, is starting to sit up. As the sheet starts to fall away, GRAHAM senses a moment, spins.

On his terrified face, as something huge and silver looms over him

He screams, turns, scrambling from the room, racing to safety

On the CYBERMAN, now revealed, it doesn't follow. Seems just to stand there for a moment, as if lost, bewildered.

And then transfixed. By its own reflection in a mirror on the wall.

It puts a steel hand to its new steel face. As it steps closer to the mirror -

- we move down, zeroing in on the sheet of paper on the clipboard.

Typed at top: RUPERT HENRY PLNK.

Added in handwriting "Known as Danny Pink".

We hold on this letting the moment land. This CYBERMAN is DANNY, this is who he is now -

- then CYBERDANNY's steel hand lands on the sheet paper -
- and scrunches it into his fist! His former life!

CUT TO:

14 OMI TTED 14

15 OMI TTED 15

16 EXT. AIR STRIP - NIGHT

On THE DOCTOR, slumped asleep, chin resting on his chest. Can't tell where he is, but it's outside. There are flashing lights, the sound of vehicles, heavy lifting machinery.

Startles awake, looks around -

- a plane, seemingly a passenger jet, sitting on a runway. The TARDIS is being packed in the hold. No markings of any kind.

Where the hell is he? An air strip? A private air strip, at night?

Now he focuses on: KATE, standing directly in front of him A few feet behind her, is a very nervous OSGOOD.

She I ooks haunt ed, but resol ut e.

He looks round, wildly. He is handcuffed to an upright gurney. A white-coated MEDICAL OFFICER is stepping back from him, having just administered an injection. Clearly what woke him up.

Now he turns his gaze back to KATE. Ch, those eyes!

THE DOCTOR

Kat e??

KATE LETHBRI DOE-STEWART I'm sorry. In the event of an alien incursion on this scale, protocols are in place. Your co-operation is to be ensured and your unreliability assumed. You have a history.

THE DOCTOR
You don't have a future - without

Fair point. KATE gives a nod. A SQLDIER steps forward to start undoing THE DOCTOR's cuffs.

THE DOCTOR (cont'd)
Do you think your father would have done this?

KATE LETHBRI DŒ- STEVART I miss him too. But we both know he absolutely would.

Now, being wheeled past:

me!

M SSY, on a similar gurney, but unconscious, being wheeled towards the plane.

KATE LETHBRI DGE-STEWART (cont'd) Who is she?

(CONTINUED)

16

THE DOCTOR Long story. Where's Clara?

KATE LETHBRI DŒ-STEWART Clara Oswald, your assistant?

THE DOCTOR

My . She was in St. Paul's with me.

KATE LETHBRI DŒ- STEWART There's a team still on site, but they've been unable to gain access to the building.

THE DOCTOR

I want her found and brought here. I need her with me.

KATE LETHBRI DŒ-STEWART Then you only have to give an order. Soon as you're on board Boat One, your word is law. Quite literally.

On THE DOCTOR: what? He looks to the plane - Boat One is a plane??

CUT TO:

16A INT. 3W VAULT - NIGHT

16A

On CLARA. She is in one of the vacated tombs, sitting on the floor, back against the wall, knees drawn up to her chin. Waiting.

A sound from outside. And now the CYBERMAN is standing outside the (closed) door, looking down at her.

CLARA Looks up, full of Doctorish insolence

CLARA

Ch, hello. That took you...

CYBERMAN

... You have one heart.

CLARA

Good trick, isn't it?

CYBERMAN

You are human.

CLARA

I really do seem to be, don't !? But I can prove l'm not. I can l'm the Doctor.

The CYBERMAN just stares at her for a moment -

DW8: Death in Heaven by Steven Moffat - SHOOTING Script - 16/06/14 16A CONTINUED: 16A

- then turns and walks away.

CLARA, bemused for a moment - then a click and a hum. And the tomb door slowly opens.

CLARA - unnerved. What? But she steels herself, steps forward. Steps out of the tomb.

The wider chamber. There are three CYBERVEN now. Waiting for her, standing in line, almost formal. The central one has the different head markings(?) of a CYBERLEADER.

CLARA braves their blank stares. Approaches.

CLARA (cont'd)
Well then, gentlemen. Where would you like me to start?

CUT TO:

17 <u>INT. BOAT ONE - NIGHT</u>

17

A passenger jet - but most of the seats have been stripped out. There are screens arranged along the wall. There's a big chair at one end, facing a long table. If you took the Incident Roomin the West Wing, and compressed it into plane shape, this would be it. Various UNIT PERSONNEL - suited and white-coated, rather than military - are getting busy.

KATE, THE DOCTOR, and OSCOOD are entering.

THE DOCTOR

Where are we going? Cloudbase?

KATE LETHBRI DŒ- STEWART

You mean the Valiant.

OSCOOD

Cloudbase was Thunderbirds.

KATE LETHBRI DŒ- STEVART

Too conspicuous. We need your location concealed, not advertised. From now on, you're a moving

t ar get.

THE DOCTOR sees on one wall - a framed portrait of Brigadier Lethbridge-Stewart.

THE DOCTOR

Ohh, bringing Daddy along, that's sweet.

Now stepping in front of the portrait, another man in uniform - an officer - stepping forward, saluting THE DOCTOR. This is COLONEL AHIVED.

COLONEL AHMED

Sir!

THE DOCTOR Oh, don't do that, it looks like

KATE LETHBRI DŒ-STEWART The incursion protocols have been

CLARA
This is getting old. There is no Clara Oswald. I invented her. I made her up.

NEWLY ARRIVED CYBERMAN Born 23rd of November, 1986.

CLARA Yeah, I chose that date - always liked it.

NEWLY ARRIVED

On CLARA, unconscious. We roll focus from CLARA -

- to the clenched steel fist of the CYBERMAN in the foreground, as it hangs at its side.

Closer: still gripped in the fist, the sheet of paper from the Funeral home. We can just see the handwritten words "Danny Pink".

CUT TO:

21 <u>INT. BOAT ONE. THE HOLD - NIGHT</u>

21

On M SSY, still hand cuffed to her gurney.

Her head snaps back, eyes flash open.

 $\mbox{Wider: THE DOCTOR}$ stands, I eaning against a workbench, watching her.

Around them the hold of the aircraft. Full of equipment, like it's been converted into a workshop or a lab.

A couple of SOLDIERS stand guard on M SSY, a few feet behind her. OSOCOD is working at some equipment - in fact, she has M SSY's device and is examining it on a stand. It is connected by a cable to her open laptop.

THE DOCTOR Why aren't you dead?

M SSY

You saved me.

THE DOCTOR

I saved Gallifrey.

I saved Gallifrey.

M SSY
Yep. And the best part about knowing?
(Leans forward, pushing her face at his)

He glowers at her - such hat red, such disgust.

A voice over the Tannoy.

COLONEL AHMED

(V. Q.) Mr. President, sir, we're ready for you up here.

M SSY

How exciting! Is there a president in the house?

THE DOCTOR

Remember all those years, when all you wanted to do was rule the world?

(Looks up, calls out)
On my way.

COLONEL AHMED

(V. O.) Thank you, Mr. President.

THE DOCTOR

Pi ece of cake!

M SSY stares at him What??

He turns, goes. M SSY stares after him - the President?

As he heads to the ladder leading to the upper deck, he stops by OSCOOD, seeing what she's doing.

OSCOOD

It's her little device thingie. I thought there might be useful information on it. Who is she?

THE DOCTOR

Never believe me if I told you.

OSCOOD

Because I thought she might be the Master regenerated into female form Your childhood friend, responsible for a number of previous incursions.

THE DOCTOR

Okay, that was ... fairly quick.

OSGOOD

We do have files on all our exprime ministers - she wasn't even the worst. Doctor -

He's started to move away, looks back.

OSGCOD (cont'd)
- there's something nobody's talking about.

THE DOCTOR

Which is?

OSCOOD

The clouds - caused by the exploding Cybermen ... They haven't dispersed, they're still there. I'm just wondering what else they're going to do.

On THE DOCTOR: oh! Good point.

OSGOOD (cont'd)
We're all looking at the graveyards. Maybe we should be looking.

She's up to something ...

CUT TO:

22 INT. BOAT ONE - NIGHT

22

Shaky i Phone footage. A graveyard by night from a distance. Among the stones and trees we can see tall silver shapes -

- CYBERVEN!! Only three or four of them And they're not marching or attacking. They're standing, or drifting aimlessly. One is sitting, rocking.

Now cutting round various similar pieces of footage, as if from all around the world.

KATE LETHBRI DŒ-STEWART
These scenes are being repeated
everywhere, all over the world.
Every cemetery. Every mortuary,
every funeral home. Every hospital.

Now, the Boat One conference table. THE DOCTOR sits at the end, in the command chair, flanked by KATE and COLONEL AHMED.

KATE LETHBRI DŒ-STEWART (cont'd) The dead are returning to life. As Cybermen.

COLONEL AHMED
But they're not attacking. Apart
from isolated incidents, they're
just wandering about.

Now on the screens -

- iPhone footage of CYBERMEN drifting aimlessly through streets.

One standing in the middle of a shopping centre, I eaning at an odd angle.

Another standing at school gates. Kids crowded round, pointing, laughing.

(We might also notice a couple of screens showing views of M SSY, still tied to her upright gurney. Awake now, but silent.)

THE DOCTOR

They're newborns. Give them time. Why are those idiots still on the streets? They've seen Cybermen before.

KATE LETHBRI DŒ-STEWART According to Twitter, this is the movie version.

THE DOCTOR

Well there's an epitaph for all humankind - "we thought it was a film promotion!"

KATE snaps a few switches. Now, on the screen, a wire frame schematic of a cemetery.

KATE LETHBRI DŒ-STEWART We've done heat scans of some of the cemeteries - in each case, only a handful of Cybermen have so far emerged -

It animates as we sink below ground level. Below each grave is something like a hanging sack - a womb with a curled, foetal figure inside.

On THE DOCTOR, registering this. Frowning.

KATE LETHBRI DŒ-STEWART (cont'd) - but every individual burial site is active.

COLONEL AHMED

Active?

THE DOCTOR

Hat chi ng.

KATE LETHBRIDGE-STEWART More are coming. Potentially millions.

COLONEL AHMED
(Still staring at the screens)
So the rain caused all that? In just a few hours?

23

Now CLARA starts heading across the grass, towards the gate..

Panning down to the ground, as CLARA passes over it -

- the ground in front of grave stone writhes. Something turbulent beneath it.

She passes over another grave -

- again, panning down to the turbulent earth.

She passes by a leaning, ancient tomb stone. We hold on it.

Alice Truscott

Born 1702.

Di ed 1748.

A ripping sound from beneath -

- and the dirt smeared, steel hand of a CYBERMAN is clawing its way up the gravestone.

COLONEL AHMED

(V. O.) Some of those bodies must be ancient - barely more than dust.

CUT TO:

24 INT. BOAT ONE - NIGHT

24

THE DOCTOR pacing, the discussion continues.

THE DOCTOR

Doesn't matter - long as there's enough trace element DNA to extrapolate. Why were you there this morning, why were you already attacking?

KATE LETHBRIDGE-STEWART Been investigating 3W for a while. Then we got a tip off.

COLONEL AHMED

From a woman with a Scottish accent.

THE DOCTOR's eyes go to MISSY on the screen.

THE DOCTOR

Can't play to the gallery, unless there's a gallery. And here I am (Pacing again)
Dead bodies don't have minds, of course - but she's been uploading dying minds to a hard drive for a long time.

(MORE)

(CONTINUED)

28.

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24

THE DOCTOR (cont'd)

So she upgrades the hardware, then she updates the software ...

KATE LETHBRI DŒ- STEWART What do you mean, a long time? How long?

THE DOCTOR

She must have a TARDIS somewhere. Long as she likes, the past and future...

KATE LETHBRI DŒ- STEWART How I ong, Doct or?

THE DOCTOR, haunt ed. Looks at her.

THE DOCTOR

How long has the human race had a concept of an afterlife?

They look at each other in horror. The building horror.

THE DOCTOR (cont'd)
Turns out, the afterlife is real.
And it's emptying. Every graveyard
on planet Earth is about to burst
its banks.

CUT TO:

25 EXT. GRAVEYARD - NI GHT

25

CLARA, picking her way among the graves. That sobbing again, just briefly.

She I ooks around -

and draws breath, sharply.

The graveyard rises to a little hill at the centre, and standing on the hill - eerie, motionless, back half turned to her - is the silver form of a CYBERMAN.

But it couldn't have been him sobbing. Could it?

She turns, to retrace her steps -

In eerie lunar silence, CYBERMEN are climbing from the graves. (Not all of them yet, but as many as we can have.)

CUT TO:

26 INT. BOAT ONE. THE HOLD - NIGHT

26

Now on M SSY, live action. Her eyes on OSGOOD, working away. Time for fun!!

(CONTINUED)

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29.

M SSY Excuse me. Can I tell you something really important?

OSGOOD Looks round. Now crosses to M SSY. stands a safe distance away.

CSCCCD

What?

M SSY
I have to whisper it. It's important to everyone on this plane - you'll get in trouble if you don't listen.

OSCOOD

If it was important, why would you tell us?

M SSY
Look at me, I'm bananas. Come on, just a little closer - the Doctor will be if you learn my secrets!

OSGOOD takes a nervous step closer.

M SSY (cont'd)
Closer than that. Don't be shy, you don't smell half as bad as you think.

Another step closer. (Now close enough that M SSY could slip something in her pocket if her hands were free.)

OSCOOD

There are two armed men directly behind you - if you've got something to say, just say it.

M SSY leans in, eyes alight with mischief - girlish complicity. Whispers.

M SSY

I'm going to kill you in a minute.

A little giggle - like she's told OSGOOD the most secret and they're best pals

M SSY (cont'd)
I'm not even kidding, you'll be as dead as a fish on a slab any second now, all floppy and making smells. But don't tell the boys, it's our secret girl plan.

OSCOOD

Why would you bother killing me? I'm not even important.

M SSY

Ch, Why does one pop a balloon? Because you're . You need to have more confidence in yourself.

OSGCOOD

Okay. Sorry, I've got work to do.

M SSY

That's fine, you finish up. Would a count down help you focus?

OSGCOOD

No, that's okay.

M SSY

Ten. Don't be scared yet, I'm still in double figures.

OSCOOD

I'm not scared.

M SSY

Nine. Of course you're not, because you know you're dying anyway. Human beings are dying - your life spans are hilarious.

OSGOOD

Please be qui et.

M SSY

Seven. From the moment you slop into the world, you start to rot oh, the stink of you all. I can never get the place . Three!

OSCOOD

M SSY

I'm accelerating for dramatic effect. What's that in your pocket?

Instinctively, she reaches into her lab coat pocket -

OSGOOD

There's nothing in my -

- but she's encountered something she didn't expect. What's that? She's pulling a pair of handcuffs from her pocket!!

M SSY

Ch, it's always the quiet ones. Two!

CSCCCD

Those aren't mine!

M SSY

Then they must be mine!

OSGOOD spins to look at M SSY -

-

On OSGOOD staring in shock -

- just as MSSY steps up directly behind her and whispers in her ear.

M SSY (cont'd)

A fast, deft movement and M SSY has wrapped an arm round OSCOOD's neck, and tweaked the device from her hand.

On the two SOLDIERS, throwing themselves into action, fumbling with their guns -

- and in a flash M SSY levels her device at both of them, firing -

M SSY (cont'd)

Pop! Pop!

One after the other, the SOLDIERS burst into puffs of flame and ash, disappearing. The device now back jammed against OSCOOD's temple.

M SSY (cont'd)

Say something nice.

OSCOOD, collecting her wits. Talking for her life.

CSCCCD

M ssy. The Master. Whatever you call yourself. I promise, I'm much more useful to you .

M SSY

Ch, you are. Definitely true, good point, well made - of you, girl. But did I mention?

(Clicks the device)
Pop!!

OSCOOD bursts into nothingness, in a puff of smoke and flame.

Her twisted, burnt spectacles land in a pile of ash

M SSY (cont'd)

Thanks for being yummy.

She stamps on the glasses, smashing them

With a happy sigh, she raises her arm, starts fiddling with her black bracelet -

- the lights flicker and race -

- and the plane lurches. Now the Captain's voice over the tannoy.

CAPTAI N

(V. O.)

Sorry, everyone, we're hitting a bit of turbulence. You might want to strap yourselves in.

She gives a naughty little smile, like she's got a secret.

CUT TO:

27 <u>INT. BOAT ONE - NI GHT</u>

27

Close on the portrait of the Brigadier. THE DOCTOR is standing there, frowning at it, missing his old friend. KATE joins him

KATE LETHBRI DŒ- STEWART Mr. President, you need to get back in your seat.

THE DOCTOR

I don't like being President, people keep saluting. I'm never going to salute back.

KATE LETHBRI DOE-STEWART (Looking at the portrait)
That was always my Dad's big ambition - to get you to salute him, just once.

THE DOCTOR, looking at the portrait. Visibly suppresses an emotion.

THE DOCTOR

Shoul d've asked.

He turns abruptly away, goes to one of the portholes, looks out.

KATE LETHBRI DŒ- STEVART

(Joi ni ng hi m)
Doct or? What are you looki ng at?

THE DOCTOR

The clouds.
(Looks back at her)
Still there - so what else have they got?

He turns to look back out the window and -

KATE LETHBRI DŒ-STEVART Ch dear Lord. That wasn't - The CYBERMAN has disappeared from the window again.

THE DOCTOR

Yep. There's a Cyberman out there on the fusel age.

(The plane shakes and judders again)

On the plus side, it's not turbul ence.

He spins to look at the screens again. And there's Mssy's gurney -

THE DOCTOR (cont'd) She's out!! Who let her out??

COLONEL AHMED

(At the window, trying to see the Cyberman) What's it doing? Where did it go?

THE DOCTOR, now scrambling for the rear of the plane.

COLONEL AHMED (cont'd) What can one Cyberman do to a plane?

On the COLONEL's face from the outside, craning to see it again.

We pull out

CUT TO:

28 INT. BOAT ONE. THE HOLD - NIGHT

28

THE DOCTOR sliding down the ladder, running into the room-where is everyone, why's this place empty, where's M SSY - $\,$

His foot skidding on something -

- the charred marks on the floor at the centre of one of them -
- a pair of spectacles!

M SSY
She was really scared, it was

MISSY is peeping, coquettishly, from behind the TARDIS, device aimed casually at THE DOCTOR.

M SSY (cont'd)
Got any more friends I can play with?

0 0 1 96 174.

29 EXT. GRAVEYARD - NI GHT

On CLARA, picking her way through the graveyard. A few CYBERMEN mill around, seemingly lost, harmless, bovine. One CYBERMAN, half out of a grave, just hangs there, listless.

Seemingly, these CYBERMEN have no interest in her.

She looks round to the CYBERMAN on the little hill. It's now looking directly at her.

On CLARA: steels herself. Time to bluff it out.

She marches towards this CYBERMAN - stands a few feet from him apparently fearless. It's the CLARA confronts the villain scene, but with a difference.

CLARA

Are you the one who brought me

Pulling back from CLARA slightly, bring the steel fist clenched round the sheet of paper into focus -

CYBERDANNY

Affirmative.

CLARA

So you know who I am right?

CYBERDANNY

You are not the Doctor.

CLARA

Of course I'm not the Doctor, I was I ying to stay alive. But how do I know so much about him?

CYBERDANNY

You are his associate.

CLARA

No, I'm not. I'm not his associate, I'm his best friend. Right now, his best friend, anywhere in the universe. Have you got any sort of Cyber-Internet in there, because really you should look it up. Look up what happens to you, if you harm me.

CYBERDANNY just staring at her. Cold. Silent. Then:

CYBERDANNY

Where is the Doctor?

And if CLARA were paying attention, she might notice a tiny tremble in the voice - but she's too busy surviving. She I aughs.

(CONTINUED)

29

CLARA

What, seriously? Don't be daft. You think I'd give up the Doctor. I would never, ever give up the Doct or.

On the Cyber face. Such emotion, unseen.

On the fist, gripping tighter and tighter on the scrap of paper.

> CLARA (cont'd)
> Because he's my best friend, too. The closest person to me in this whole world. He's the man I will always forgive, always trust - the one man I will never, ever lie to -

And wham! CYBERDANNY's arm slams up, into position. The weapons springs out, zeroing on her.

She startles back - and stares.

Because the metal fist is shaking!

What?? An emotional Cyberman.

An aching pause. Nothing happens. The weapons withdraw. The steel hand reaches back, now grips on to the Cyber-faceplate.

A clicking - and the face-plate detaches, is lowered -

- revealing the gray, zombie face of DANNY PINK, horribly wired into the Cyber technology. Tears are streaked down his face.

On CLARA: a world of horror.

CLARA (cont'd)
... Danny?

CYBERDANNY

Danny Pink is dead.

On the other silver fist. It releases the sheet of paper. It gusts away in the wind, fluttering over the gravestones.

On CLARA. What? What now, what??

CYBERDANNY reaches to his chest unit. Starts to unscrewit.

CYBERDANNY's dead eyes fix on CLARA.

CYBERDANNY (cont'd)

Help me ...

CLARA

Danny! Oh, my God, Danny, l'm so sorry.

CYBERDANNY still unscrewing the chest piece.

CYBERDANNY

Help me ...

CLARA

I heard crying. I didn't know it was you.

Those dead eyes fix on her for a moment.

CYBERDANNY

You never did.

(The chest piece comes

free)

I need you to do something for me. I can't do it myself.

He's now exposed the internal workings.

CLARA

What is that?

CYBERDANNY

It's an inhibitor. It's not activated. I need you to switch it on.

CLARA

What does it inhibit?

CYBERDANNY

Emotion. It deletes emotion.

CLARA, horrified. DANNY - without hope, pleading.

CYBERDANNY (cont'd)
Please. I don't want to feel like t hi s.

CUT TO:

30

30 INT. BOAT ONE. THE HOLD - NIGHT

M SSY and THE DOCTOR, circling one another - the old dance.

M SSY

Ask me.

THE DOCTOR

Shut up.

M SSY

Go on, you know you want to. Ask me what my plan is. You'll be surprised. I have a for you.

THE DOCTOR: silent.

M SSY (cont'd)
I've been up and down your time
line, meeting all those silly people who die to keep you alive. And I worked out what it is you really need!

THE DOCTOR

For what?

M SSY

To know that you're just like me!

Suddenly a ringing. The TARDIS PHONE. MISSY glances delightedly towards it.

> M SSY (cont'd) And so it begins. Doctor, I do believe you're on call! Mss Oswald expect s.

THE DOCTOR looks at her in surprise.

M SSY (cont'd)
Who else could it be? But the girl who's got your number.

On THE DOCTOR: now looking at her - getting it at last.

THE DOCTOR

It was you.

FLASHBACKS to The Bells Of Saint John. CLARA and the MATT SMITH DOCTOR, the exchange about the helpline. "Where did you get this number". "The woman in the shop - computer helpline, šhe sai d. "

M SSY

(Dropping into cockney) Computer helpline, love - that's the one you need. Best helpline in the universe.

THE DOCTOR

You put us together.

M SSY

you together.

FLASHBACKS to Deep Breath. The exchanges about "who placed the ad".

THE DOCTOR

Why?

M SSY

Because she's perfect.

FLASHBACK to Dark Water. CLARA flicking keys into the lava.

M SSY (cont'd)
The control freak and the man who should never be controlled. You'd go to hell, if she asked. And she would.

THE DOCTOR

She di d.

M SSY
And here you are. The phone's ringing, can't you hear it? That's the sound of your chain being yanked. Heel, Doctor!!

Ring ring. Ring ring.

M SSY (cont'd)
(Mocking sing song)
Doc-tor, Doc-tor, help-me, Doc-tor!

THE DOCTOR lifts the Kieffel-Voer. 1. ver.

THE. DECTER 0 0 1 275.04 771 0445eiver.

Clara?

THE DOCTOR

Clara?

CLARA

He's a Cyberman, Doctor. Danny's a Cyberman.

THE DOCTOR - oh God. Of course he is.

CLARA (cont'd)

And he's . He it, Doctor, he's crying.

On THE DOCTOR's face - what??

The plane judders and rocks again - a clanging of metal on metal.

CUT TO:

34 <u>INT. BOAT ONE - NIGHT</u>

34

- the whole cabin lurching, clanging.

KATE looking around - the clangs coming from everywhere!

KATE LETHBRI DŒ- STEWART

How can it be everywhere at once?

KATE, looking round -

A CYBERMAN's face at one window -

- and at another!!

COLONEL AHMED

There's more than one. They're all over the plane, they're pulling it apart!

The plane lurches, banks. The engines struggling, howling.

KATE LETHBRI DŒ- STEVART

Message to Geneva. Tell them Boat One is going down - we do not anticipate survivors.

COLONEL AHMED - at one of the cabin windows - turns to look at her, about to speak when -

- there's a terrible crash behind, and a steel arm snakes round him, grips his neck.

The cabin depressurizes. The air screams toward the shattered porthole -

- everyone clinging for dear life, as the plane tilts and tilts -

DW8: Death in Heaven by Steven Moffat - SHOOTING Script - 16/06/14 34 CONTINUED:

34

- COLONEL AHMED being pulled right through the porthole (maybe just a cut to his feet disappearing.)

CUT TO:

35 INT. BOAT ONE. THE HOLD - NIGHT

35

THE DOCTOR clinging to the TARDIS as the plane banks insanely.

THE DOCTOR Clara, don't do it, just

CUT TO:

36 EXT. GRAVEYARD - NI GHT

36

CLARA, phone at ear, she's standing right in front of DANNY, examining the aperture in his Cyber Chest.

Now intercut as required.

CLARA

It's in his chest - it's an inhibitor, he says. It deletes emotion, or something ...

THE DOCTOR

I know what it does. If you turn it on, he'll become a Cyberman.

CLARA

He's a Cyberman already.

THE DOCTOR

Not yet, he isn't.

CLARA

He's hurting. Because I hurt him And he wants it to stop.

THE DOCTOR

Stop the pain, and he'll

CLARA

Are you going to help me? I don't know how to do it.

THE DOCTOR

I'm not going to help you commit suicide.

CLARA

The TARDIS can home in on this call, right? Either come and help me, or leave me alone.

THE DOCTOR

Clara.

(CONTINUED)

41.

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39 EXT. PLANE - NI GHT

39

On KATE as she flies out the cargo door, and falls and falls, spinning away from us as she screams ...

CUT TO:

40 INT. BOAT ONE. THE HOLD - NIGHT

40

On M SSY and THE DOCTOR, face to face, screaming at each other, as the air shrieks out and the plane banks ever more crazily ...

THE DOCTOR

Why did you do that?? You didn't have to do that!!

M SSY

Ch, don't be so selfish - I'm going to miss her, too. In fact, just for that, I'm leaving.

(Raises bracelet, talks into it)
Boys, blow up this plane and then, I dunno - Belgium (to the Doctor)
Belgium? Yeah, Belgium (Into bracelet)
Kill some Belgians - might as well, they're not even French.

(to the Doctor)
Bye.

She presses a button on the bracel et -

- and vani shes!

THE DOCTOR, ast oni shed -

- but no time to react, the plane lurches, banking like crazy, the floor practically vertical -
- THE DOCTOR now clinging to a strut -
- below his feet, the open cargo door -
- below that, the giddy distance of the moonlit clouds below -

CUT TO:

41 EXT. NI GHT SKY - NI GHT

41

The plane, banking crazily, arcing downwards, all the CYBERMEN clinging to it -

- and now it starts to explode, breaking up in mid-air -
- debris raining now.

(CONTINUED)

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43.

DW8:	Death in Heaven by Steven Moffat - SHOOTING Script - 16/06/14
44	INT. NETHERSPHERE. BALCONY - NI GHT 44
	SEB and M SSY, wat chi ng.
	SEB Ch, no! No, no, he's really not -
	M SSY Ch, that's ridiculous!
	CUT TO:
45	EXT. NI GHT SKY - NI GHT 45
	THE DOCTOR free-falling, but controlling now, like a parachutist -
	- and now, tipping himself forward into a dive -
	- falling faster and faster - *
	CUT TO:
46	INT. NETHERSPHERE. BALCONY - NI GHT 46
	SEB and M SSY, wat ching open-mouthed.
	M SSY Ch dear Lord!
	SEB Permission to squee!
	Casually, without even looking, MSSY raises her device and blasts SEB into nothing.
	сит то
47	EXT. NI GHT SKY - NI GHT 47
	THE DOCTOR, diving -
	Close on THE DOCTOR's face, straining in a ferocity of concentration! One chance at this,
	Diving, diving - *
	 now we're panning to see another piece of tumbling debris * falling below.
	*

It's the TARDIS!! THE DOCTOR is free-falling to the TARDIS.

 $\mbox{\it Gripped in hand,}$ what he took from his pocket. The TARDIS key!!

(CONTI NUED) 45.

DW8: Death in Heaven by Steven Moffat - SHOOTING Script - 16/06/14 47 CONTINUED:

47

Against the stars of the night sky, it couldn't be more iconic - THE DOCTOR, key outheld, flying towards his TARDIS.

And they plunge past us into the clouds, disappearing from view.

A long silence. Just the clouds. Silence, silence,

And then, bursting up through the cloud layer, spinning, triumphant, the flying police box!! And we can already hear the whooping!

CUT TO:

48 <u>INT. TARDIS - NIGHT</u>

48

THE DOCTOR, slamming the controls, whooping for joy, a moment of real triumph, and even on this day he can't contain it.

THE DOCTOR

CUT TO:

49 <u>EXT. GRAVEYARD - NI GHT</u>

49

CLARA, still working at CYBERDANNY's chest aperture. Struggling a little.

CLARA

There's two more to go. Does it feel any different?

CYBERDANNY

No.

CLARA

Are you sure?

CYBERDANNY

Yes.

She looks at him His voice is flatter, no question. But there's still pain in his eyes.

Out of CLARA's view - one of DANNY's steel hands is flexing, repetitively. Robotically.

CLARA starts reaching inside the chest aperture again -

THE DOCTOR

(From of f)

Clara ...

She turns.

THE DOCTOR in the moonlight. The TARDIS is parked some distance behind him

THE DOCTOR (cont'd)

Don't.

CLARA steps towards THE DOCTOR, they face each other.

CLARA

Help me.

THE DOCTOR

If you do what you're trying to do, if you succeed ... he will you.

CLARA

No, he won't.

THE DOCTOR

And then he will step over your broken body, and break another and another and another - he will

CYBERDANNY

I will not harm her.

THE DOCTOR's eyes_move towards DANNY. He now moves to stand in front of him The old enemies, face to face, one last time.

A nod of greeting from THE DOCTOR.

THE DOCTOR

P. F.

CYBERDANNY

Sir.

THE DOCTOR's face - not enjoying that word, letting it pass.

THE DOCTOR I had a friend once. When I was little. We ran together and I thought we were the same. But when we grew up, we weren't. Now she wants to tear the world apart, and I can't run fast enough to hold it together. The difference -(Taps the chest aperture) is this. Pain is a gift. Without the capacity for pain, we can't feel the hurt we inflict.

CYBERDANNY

Are you telling me - seriously, for real - that you ? real - that you

THE DOCTOR

Of course I can.

CYBERDANNY

THE DOCTOR

... yes.

A roll of thunder from above.

They look up. The clouds are boiling.

THE DOCTOR

A moment - then she sonics.

Nothing much happens, but in a way it is everything. DANNY's face slackens. His eyes drift off from CLARA's as if uninterested. He's gone.

CLARA

Ch God.

And now she's clinging to the motionless, indifferent CYBERMAN.

THE DOCTOR

Step away from him (No response) Clara, he's activating,

He's trying to pull her back, but she clings to CYBERDANNY!

THE DOCTOR (cont'd)
Danny, if you can hear me, if
you're still there ... what are the
clouds going to do?

CYBERDANNY
(Now the drone-voice of a Cyberman)
The rain will fall again. All humanity will die

THE DOCTOR And rise again as Cybermen?

CYBERDANNY

Correct.

THE DOCTOR

How do we stop it?

CYBERDANNY We cannot be stopped.

And now a voice trills around them

M SSY

(V. Q.)
Ch that was brilliant! I thought the telly here was good, but did you that?

Now M SSY shimmers into existence in mid-air. She's flying with her umbrella, exactly like Mary Poppins. She comes gliding in to land.

M SSY (cont'd)
Ch, Clara, you poor thing, you must feel like death.
(Readying her device)
Come here, let me pop away the pain.

THE DOCTOR lunges at her, grabbing her wrist, stopping her.

THE DOCTOR
Don't you dare! Don't you even about it!!

M SSY Sorry, hon, getting carried away it's your friends, they're so moreish. The power to slaughter whole worlds at a time -

THE DOCTOR: st ony-faced.

M SSY (cont'd)
Everyone who ever lived, man, woman and child is now at my command. An indestructible army to rage across the universe. The more they kill, the more they recruit.

She looks to THE DOCTOR - and gives him the most radiant smile.

She reaches for the bracelet - and pulls it from the wrist. Now holds it out to THE DCCTOR.

 $$\operatorname{\mathsf{M}}\nolimits$ SSY (cont'd) Happy birthday.

He looks at her, startled.

M SSY (cont'd)
You didn't know, did you? It's
Lucky one of us remembers these
things.

She takes his wrist, slips the bracelet on to it.

M SSY (cont'd)
Give a good man fire-power, and
he'll never run out of people to
kill. I love liberals good enough to live!

THE DOCTOR I don't want an army.

M SSY That's the trouble! THE DOCTOR and ROBIN HOOD: "I'm not a hero!"

THE DOCTOR yelling at PSI in Time Heist "When this is over, you'll need a shoulder. Until then, you need me!"

The DALEK. "You are a good Dalek!"

Back to THE DOCTOR, in the present day. He ...

... smiles.

Looks down to MSSY, still kneeling at him

THE DOCTOR

Thank you. Thank you, so much.

He squats down at her, lifts her chin, kisses her.

THE DOCTOR (cont'd)
I really didn't know. I wasn't
sure. You lose sight sometimes.
Thank you.

He straightens up. A happy man, perhaps for the first time since we met Number 12.

THE DOCTOR (cont'd)
I'm not a good man. Or a bad man.
I'm certainly not a hero and I'm
definitely not a president. And no,
I'm not an officer. I'm an idiot,
with a box and a screwdriver.
Passing through, helping out.
(Looks to Cyber Danny and
Clara)
Learning.

He takes the bracelet from his wrist.

THE DOCTOR (cont'd)
I don't need an army, I never have.
Because I've got them Always them

CLARA (To the Doctor) What's he doing?

THE DOCTOR

Wat ch.

CYBERDANNY
(Parade ground roar)
Attention!!

And all the CYBERS stamp to attention.

CYBERDANNY (cont'd)
Announcement! This is not a good day. This is Earth's darkest hour.

CLARA, watching him, tears in her eyes.

CYBERDANNY (cont'd)
We are the fallen. But today we will rise. The army of the dead, will save the land of the living. This is not the order of a general ...

On THE DOCTOR's face: pained. He means him

CYBERDANNY (cont'd) ... this is not the whim of a lunatic ...

M SSY

Excuse

CYBERDANNY ... this is a promise!

And he now turns to the others. Stamps to attention.

CYBERDANNY (cont'd) The promise of a

His eyes find CLARA's. Still the parade ground roar, but he's talking directly to her.

CYBERDANNY (cont'd) You will sleep safe tonight.

On CLARA: oh my God.

Now the building whining roar of the Cyber flight engines. They all start to levitate.

On CLARA, I ooking up at DANNY.

On DANNY, I ooking down at CLARA.

O ose on his eyes, fixed on her. A tiny tear is leaking, Cyber style, from the corner of one.

49

And then The CYBERMEN start shooting up into the sky, blurs of steel and flame.

THE DOCTOR

Down, down, get down!

THE DOCTOR, CLARA and MISSY, taking what shelter they can.

- and now shafts of fiery light, blasting up from all the graves.

CLARA

(Staring) All of them?

THE DOCTOR

Every Cyberman on Earth.

M SSY

That's just

Now panning up to the sky -

- it is ablaze with the greatest fireworks display of all time ...

DI SSOLVE TO.

50 EXT. GRAVEYARD - DAWN

50

... the same sky a little later. The sun is just coming up -

- as THE DOCTOR, CLARA and M SSY emerge from cover. Looking up.

CLARA: so sad. So endlessly sad.

CLARA

Well. Clouds have all gone.

THE DOCTOR

(Bit too gleeful)

Yes, burned up, totally burned, burned to not hing.

She gives him a look.

THE DOCTOR (cont'd)

Sorry.

M SSY

Ten Zero El even Zero Zero by Zero Two.

THE DOCTOR

... what did you say??

M SSY

The current co-ordinates of Gallifrey.

(MORE)

(CONTINUED)

57.

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It's back at it's original location. Didn't you ever think to go and look?

THE DOCTOR

You're lying.

M SSY

(Ingratiating now)
We can go together. You and me, just like the old days.

THE DOCTOR

You'd be clapped in irons.

M SSY

If you like.

CLARA

Doct or, I'm assum ng you'll remember those co-ordinates?

She raises MISSY's device, levels it at MISSY. THE DOCTOR stepping forward, now gripping CLARA's gun arm

THE DOCTOR

No. Don't you dare, I won't let you.

CLARA

Old friend, is she? Have you ever yet this creature live? Because if you have, everything that happened today, is on you. All of it, on you. And you are not letting her

*tod DOC

50

THE DOCTOR says nothing. Just raises the device, levels it at her.

> M SSY (cont'd) Oh, Doct or. To save her soul? But who, my dear, will save yours?

She stands back, spreads her arms, ready to receive her death. This, for her, is victory.

THE DOCTOR

I don't care.

On THE DOCTOR, tensing, ready to fire, to break his biggest rule -

- and then, the impossible!

Before he can fire M SSY explodes into ash and flame - gone for ever.

What ??

Revealed, as she disintegrates, at the far end of the graveyard -

- a lone CYBERMAN, now lowering its gun arm. This is who shot M SSY.

THE DOCTOR and CLARA staring.

CLARA

Is that Danny?

THE DOCTOR

No. Danny was wearing the bracelet. S ...

That '

(Frowns, puzzled)
... I don't know.

But now the CYBERMAN is pointing at something in the graveyard, some distance away.

CLARA

And the two of them race over to where a prone figure lies, carefully placed, among the gravest ones.

KATE LETHBRIDGE-STEWART! THE DOCTOR, quickly checking.

THE DOCTOR

She's breathing. She's She can't be here!

CLARA

She is.

THE DOCTOR

She fell out of a plane. The Cyberman must have -

(MORE)

(CONTINUED)

59.

51 INT. CLARA'S FLAT - NIGHT

51

On CLARA's sleeping face. And she stirs and mumbles, a faint light starts to play over her. And then a faint, whispered voice ...

DANNY

(V.O.) Clara... Clara

She stirs, awakens.

CLARA

Danny?

CUT TO:

52 INT. CLARA'S FLAT. HALLWAY - NIGHT

52

- like something breaking through -

CLARA

Danny? Danny is that you? Please say that's you.

DANNY

(V. O.) Clara...

CLARA

The Doct or told me about the bracel et. How it let M ssy travel from one world to the other ...

DANNY

(V.Q.) ... this place ... is dying now ...

CLARA

But the bracel et can bring you home.

DANNY

(V. Q.) ... only enough power ... for one trip ...

CLARA

Then come on - hurry up!

A figure is starting to form in the fierce glow.

DANNY

(V. Q.) One trip, Clara - that's all. One trip, one person.

And now, emerging through the glow-

- the little BOY. The one DANNY killed, re-entering the real world.

The BOY and CLARA stare at each other -

CLARA: just staring. Not understanding.

DANNY (cont'd)
You need to find his parents. He
died a long time ago - you have to
make them understand.

CLARA - just staring. No.

DANNY (cont'd)
I'm sorry, Clara. I truly am I had promises to keep.

CLARA devast at ed.

- and the curtain of light extinguishes. Snaps into darkness.

The bracelet on the little boy's arm, slips off. Drops to the floor. It fizzes, sparks and dies.

We fade to black.

CUT TO:

53 INT. CAFE - DAY

53

Close on the same bracelet, now on CLARA's arm

Wider: we're in the most ordinary cafe in the world. CLARA is sitting at a table, waiting for someone. She glances at her watch -

- and suddenly THE DOCTOR is pulling up the chair opposite.

THE DOCTOR

Hey.

CLARA

Hey.

THE DOCTOR

Got your message.

CLARA

Two weeks late.

THE DOCTOR

Not bad.

CLARA

I mpr ovi ng.

61 INT. CAFE - DAY

CLARA

So what are you going to do now?

THE DOCTOR

Go home.

On CLARA: struggling to hide her emotion at that.

CLARA

Ckay.

THE DOCTOR

Gallifrey can be a good place. I can help make it that.

CLARA

You?

THE DOCTOR

Shut up!

CLARA

You won't just steal a TARDIS and run away?

THE DOCTOR

Not this time. Never again.

 \mbox{CLARA} glances out the window. She can see the TARDIS just parked there.

CLARA

Never again...

She's as much thinking of herself, as THE DOCTOR.

THE DOCTOR

And, you know, it's a long commute, so I thought, with you and Danny -

CLARA

Yeah. Me and Danny.

(A beat - is she going to tell him? Then a big

smile, brightening)
Me and Danny will be just fine,
don't you worry. Go home. Go and be
King, or something.

THE DOCTOR

Yeah, King, I might do that.

CLARA

Or Queen. What ever.

THE DOCTOR

Yeah, Queen would be good, too.

(CONTINUED)

61

They laugh. For a moment, they avoid each other's gaze. Both lying, both acting brilliantly (no pressure.)

CLARA

Yeah. Tell you what. Seeing as it's goodbye, shall we break a habit?

THE DOCTOR

What habit?

CLARA

Hug?

THE DOCTOR

... why not. Within reason. You're on the clock.

CLARA

Fair enough.

They stand. Hug. As it goes on ...

CLARA (cont'd)

Why don't you like hugging, Doctor?

THE DOCTOR

Never trust a hug - it's just a way of hiding your face.

And indeed his face looks stricken, so sad. Losing his CLARA for ever.

On CLARA - the same expression. Losing her Doctor.

CLARA

Yeah.

CUT TO:

62 <u>EXT. STREET - DAY</u>

62

CLARA stands outside the TARDIS. THE DOCTOR is just stepping inside.

CLARA

Doct or?

He turns.

CLARA (cont'd)
Travelling with you made me feel really special. Thank you for that. Thank you for making me feel special.

THE DOCTOR

Thank you, for exactly the same.

He goes in, the door closes.

The engines grind, the police box fades.

On CLARA's face. Something seems to empty from her as the TARDIS disappears for ever. She's not feeling special any more.

She turns, walks off.

We hold on her as she disappears into the crowd, and we lose sight of her.

END CREDITS

And CREDITS are rolling, and the music, and by any rational standard, it really should be over ... then -

KNOCK! KNOCK! KNOCK!

63 INT. TARDIS - DAY

63

THE DOCTOR - who's been having a quiet brood in his armchair - startles. Somebody just knocked the TARDIS door. What?

Now a fruity voice from outside.

FRUITY VOICE
Doctor, you know it can't end like that! We need to get this sorted and quickly.

THE DOCTOR, scrambling towards the doors now. What's going on,

FRUITY VOICE (cont'd)
She's not all right, you know. And neither are you! I'm coming in.

On THE DOCTOR, as light spreads over his face. The TARDIS doors are opening, and someone is entering. THE DOCTOR stares and stares at who it is. A few snowflakes flutter round him, from outside.

FRUITY VOICE (cont'd)
Ah! There you are! I knew I'd get
round to you eventually. Now stop
gawping, boy, and tell me -

We pan round now to see what THE DOCTOR sees -

- standing just inside the door, an impossibly familiar figure. Long white beard, big read coat, sack of toys over his shoulder.

FATHER CHRI STMAS