DOCTOR WHO

SERIES 10

EPI SODE 1

"A Star In Her Eye"

By

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SHOOTING SCRIPT

16/06/2016

(SHOOTI NG BLOCK 1)

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

1

The quietest opening we've ever had.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The door closes. Bill waits, looks around.

Bill's POV: sitting in the corner, a big blue box. The

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

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

THE DOCTOR

But you come to my lectures.

BI LL

No, I don't. Never do that.

THE DOCTOR

l've seen you.

BI LL

your lectures. Totally awesome.

THE DOCTOR

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

BI LL

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

So that was okay.

THE DOCTOR

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

BI LL

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

THE DOCTOR

Yes.

BILL Did you build it from a kit?

THE DOCTOR No, it came like that.

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BI LL

> THE DOCTOR We can sort that out later.

BILL You'd kind of have to sort that out

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

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

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

THE DOCTOR

Yes?

BI LL

... Yes.

THE DOCTOR

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

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

> BLLL People just call you the Doctor? What do I call you?

> > THE DOCTOR

The Doct or.

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

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

> **BI LL** Doct or what?

CUT TO.

OPENING TITLES

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

CUT TO.

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6.

2 <u>INT. BILL'S BEDROOM - DAY 2 - 07.00</u> Slam Bill's eyes flick open.

CUT TO.

2A <u>INT. LECTURE THEATRE - DAY X</u> Slam Close on the Doctor, in lecturing mode. _______THE DOCTOR

Time!

CUT TO.

3 2 - 07<u>1.NOTO BILL'S KITCHEN - DAY 2 - 07.20</u>

2A

Slaml The chips come out of the fryer.

CUT TO.

4C <u>I NT. LECTURE THEATRE - DAY X</u>

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

CUT TO.

5 <u>I NT. UNI VERSI TY CANTEEN - DAY 2 - 12.15</u>

Slam Chips land on a held-out plate. Slam Chips on next plate -- and a second load of chips go on! 5

4C

7 EXT. UNI VERSI TY CAMPUS/ QUADRANGLE - DAY 2 - 17.50

Slam A clock on a spire. Ten to six.

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

CUT TO.

7A OM TTED

8 INT. THE DOCTOR'S OFFICE - DAY 2 - 18.00

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

A nervous Bill steps forward, raises her fist to knock -

- and we freeze-frame.

THE DOCTOR

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

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

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

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

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

Now, zooming back in on the original frame -

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

- Bill, moving again, knocks on the door.

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

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

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

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9.

7A

8

> MOI RA You need to keep your eye on men, in your predicament.

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

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

Disgustedly, Bill slams one of her books shut.

CUT TO.

- 10 OM TTED
- 10A INT. LECTURE THEATRE - DAY X

THE DOCTOR

Imagine if time all happened at once.

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

CUT TO.

- 11-12 SCENES 11, 11A & 12 OM TTED
- 13 INT. LECTURE THEATRE - DAY X

The Doctor, holding court.

THE DOCTOR

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

CUT TO.

14-15 SCENES 14 & 15 OM TTED

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11.

14-15

10A

10

11-12

13

16 <u>I NT. STUDENT BAR - NI GHT 5 - 21.40</u>

Packed and noi sy.

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

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

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

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

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

BILL I'll get themin.

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

And she collides with -

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

And we hear the Doctor's lecturing voice.

THE DOCTOR

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

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

The patter of chalk.

CUT TO.

17 OM TTED

17A <u>INT. LECTURE THEATRE - DAY X</u>

The Doctor is chalking some familiar words on the blackboard.

THE DOCTOR Time And Relative Dimension In Space.

12.

17

17A

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

CUT TO.

17B INT. STUDENT BAR - DAY 5 - 21.41

Bill, back at her table with friends, laughing, glances over at :

Heather at a table, with friends, also laughing. And she glances over at Bill. (We'll need at least one very identifiable Heather friend here - someone with mad hair, or something.) Freeze frame on this.

Now the screen splits into two freeze-frames - Bill glancing at Heather, and Heather glancing at Bill.

CUT TO.

17C INT. LECTURE THEATRE - DAY X

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

> THE DOCTOR It means life.

> > CUT TO.

18 INT. THE DOCTOR'S OFFICE - DAY 6 - 18.45

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

> BI LL Seriously? Scones and Mozart?

THE DOCTOR Do you get it? They rhyme!

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

THE DOCTOR

I forget.

BI LL It was sort of slow. Really sweet.

THE DOCTOR No, that's what it's called. I For get.

CUT TO.

13.

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18

17C

17B

*

DW10: EP 1 "A Star In Her Eye" by Steven Moffat - SHOOTING SCRIPT -16/06/16

19INT. BILL'S BEDROOM - DAY 7 - 07.0019Slam Bill's eyes flick open.

CUT TO.

20

20 I NT. UNI VERSI TY CANTEEN - DAY 7 - 13.05

Slam! Chips on a plate -

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

HEATHER

Thanks.

She passes on, not recognising Bill.

On Bill as she watches her go.

NARDOLE (From off) Excuse me?

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

BILL Just chips?

NARDOLE

Yeah!

Slap! On the plate.

CUT TO.

21

21 I NT. CANTEEN - DAY 7 - 14.25

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

- Bill now sitting opposite. Freezes.

BI LL

Carry on.

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

Finally he puts the plate down. My God, it's

BILL Blimey. We should get you on the washing up. NARDOLE

It's been known.

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

BILL

Tell me about him

NARDOLE

Who?

She gives him a look - oh come on.

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

NARDOLE I must be going.

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

Bill notices -

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

> BILL You been in a fight?

> > NARDOLE

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

Bill, now running to catch up.

CUT TO.

BILL ... looks like a star.

HEATHER Well it's a defect.

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

HEATHER I'm getting it fixed.

On Bill: this chat really isn't flying.

BI LL

Okay.

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

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

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

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

BILL God, yes.

CUT TO.

29

29 <u>EXT. UNI VERSI TY CAMPUS - DAY 7 - 15.30</u>

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

> BILL So what are you studying?

HEATHER

Music.

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

HEATHER

Hateit.

BI LL

Why?

HEATHER

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

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

HEATHER (Faint smile) Maybe.

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

CUT TO:

30 <u>EXT. UNI VERSI TY CAMPUS - BEHI ND THE SCI ENCE BLOCK - DAY 7 -30</u> <u>15.32</u>

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

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

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

HEATHER

There's a puddle over there.

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

HEATHER

But it hasn't rained for a week.

BILL

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

HEATHER Go and look in it.

BILL You want me to in a ?

HEATHER

... pl ease.

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

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

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

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19.

HEATHER (Keeping her distance) Your reflection.

BILL Yep. There it is.

HEATHER

Do you see what's wrong with it?

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

BILL My name's Bill, by the way.

HEATHER Heather. Can you see what's wrong?

Bill squats down now, examines her own face.

BILL Nothing. It just looks like me -

But she breaks off. Something's wrong and it suddenly hits her.

BI LL

Ch!

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

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

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

Distantly, she can see Heather striding away.

BILL (Calling after her) Hev!

Heather calls back, over her shoulder.

HEATHER Sorry. Some other time.

BILL Promise?

But she just keeps walking away.

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20.

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

BI LL She died when I was a baby.

THE DOCTOR

Ch.

Yeah.

BILL

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

BI LL In my head.

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

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

The Doctor's eyes flick to -

- the pictures of River and Susan on his desk.

CUT TO.

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

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

Moira is modeling a rather nice scarf in the mirror.

Moi ra I thought you'd enjoy choosing something for yourself, as you're al ways passing judgments. (Indicating scarf)

34

37 EXT. WASTE GROUND NEXT TO UNI VERSI TY - DAY 11 - 16.30 37

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

She glances over -

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

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

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

> BILL Hey. Still making eyes at a puddle?

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

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

BI LL

No.

Heather: a beat, considers.

HEATHER Come round. I'll show you.

BILL (Grins) Promise you won't go?

HEATHER (The faintest smile) Promise.

Bill dashes off - maybe just a little too eager.

On Heather, as she looks back down at the puddle. Frowns, cocks her head. As if to say

CUT TO.

38 <u>EXT. UNI VERSI TY CAMPUS - BEHI ND THE SCI ENCE BLOCK - DAY 1138</u> <u>16.33</u>

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

- oh!

Heather is gone...

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	She registers this. Like it's a familiar disappointment, like she's soldiered through this before - she copes. Restores composure, mutters to herself.				
	BILL Okay! No worries.				
	Sheturns to go –				
	- as she leaves we cut closer on the puddle.				
	- and for a moment we seem to see Heather looking up from it, so scared and lost –				
		CUT TO.			
39	INT. CANTEEN KITCHENS - DAY 12 - 13.05	;	39	*	
	Slaml The chips go into the fryer.				
		CUT TO:		*	
40	EXT. UNI VERSITY CAMPUS - DAY 12 - 16.15	2	40	*	
	Bill walks past the bench where she saw Heather - conspicuously empty.				
		CUT TO.			
41	<u>INT. CANTEEN - DAY 13 - 12.35</u>	2	41		
	Slam! Chips land on a held-out plate.				
		CUT TO.			
42	<u>INT. STUDENT BAR - DAY 13 - 17.35</u>	2	42		
	The same bunch of studavewCg 1 42 249. froabench	unch tabl	e 1	00	1 45:

43 INT. THE DOCTOR'S OFFICE - DAY 13 - 18.00

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

The Doctor looks up at her. Instantly notices.

THE DOCTOR

What's wrong?

CUT TO.

44 INT. THE DOCTOR'S OFFICE - DAY 13 - 18.20

44

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

> BI LL She said it was a defect - but what kind of defect puts a star in your eve?

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

BI LL

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

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

She spins to check -

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

CUT TO.

45 EXT. UNI VERSI TY CAMPUS - DAY 13 - 18.23

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

BILL Doct or !

CUT TO.

26.

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45

43

46 <u>EXT. UNI VERSI TY CAMPUS - BEHI ND THE SCI ENCE BLOCK - DAY 13 46</u> <u>18. 25</u>

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

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

BI LL Why do you run like that? THE DOCTOR Run like what? **BILL** Penguin with its arse on fire. THE DOCTOR Er gonomics. (Squinting at his r ef l ect i on) That's my face, yeah? **BILL** You seem a bit flexible on the subject. THE DOCTOR Ch, you've no idea. **BILL** Maybe it's to do with the thing in her eye. THE DOCTOR How? BI LL Well - what if she's been ... affected by something? THE DOCTOR Like what? BI LL Look. I know you know lots of stuff about ... well, basically everything. But do you know any sci fi?

He gives her a look which says

THE DOCTOR

Go on.

BILL Well. What if she's ... possessed. Something like that. THE DOCTOR Possessed by what?

SSESSED by what !

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

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

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

BI LL

What?

THE DOCTOR

BILL What is it, what?

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

BILL Because it gives her special powers.

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

She complies.

THE DOCTOR

Your face looks wrong, because it looks . There's one thing you never see in a reflection. You never see your own face

She stares - oh my God.

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

BILL

My badge!

As she leans further over the puddle, she sees that her WOW

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

*

Bill turning her head, moving.

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

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

The Doctor has taken a little test tube from his pocket, now

- then pan down to the puddle.

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

Then the puddle starts to flow -

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

CUT TO.

47-50

47-50 SCENES 47-50 OM TTED

51 INT. BILL'S FLAT/ HALLWAY/ KITCHEN/ BATHROOM - NIGHT 13 - 21. 1501

Bill coming through the door.

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

BILL Hey! I'm home!

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

Hey.

BILL

CUT TO.

52

52 I NT. BAR - NI GHT 13 - 21.10

It's Moira, on the phone.

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

CUT TO.

53 INT. BILL'S FLAT/ HALLWAY/ KI TCHEN/ BATHROOM - NIGHT 13 - 21. 1503

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

BILL Are you with Neville?

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

30.

BI LL

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

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

BILL Nothing, never mind. See you tomorrow.

Bill clicks off the phone.

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

> BILL Hello? Is someone in there?

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

What the hell??

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

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

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

Bill reaches out and yanks the curtain open and the shower cubicle is empty.
What??
A gurgling. The last of some water is spiralling down the plughole.
Bill kneels, looks as it runs away. What the hell is going on?
She puts her eye to the plughole, like she's trying to see where the water is going and for a plunging, terrifying moment And it's an eye with a star in it.
Bill lets out a shriek, falls back, now scrabbling backwards over the tiled floor. What was that,
A terrible gurgling, draining noise from the pipes and Bill is scrambling to her feet, terrified.

CUT TO.

54

*

54 EXT. CI TY STREET - NI GHT 13 - 21.20

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

CUT TO.

55 <u>EXT. UNI VERSI TY CAMPUS - NI GHT 13 - 21.35</u> 55

The University, quiet and dark.

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

One window is lit, the Doctor is clearly pacing.

She's about to run towards the door below -

- when a movement behind, freezes her.

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

She turns. Could be anyone. But her neck is prickling -

- and then, slowly, melting out of the shadows -

- comes Heather.

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32.

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

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

Bill: trying to hold it together.

BI LL

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

HEATHER

Hello.

Hello.

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

BILL You scared me.

HEATHER

You scared me.

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

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

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

And suddenly Heather moves - gliding impossibly towards Bill.

Bill shrieks, turn,

CUT TO.

56

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

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

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

THE DOCTOR ... hello, Bill.

A battering at the door. Slunging noises.

THE DOCTOR What's that?

She's pointing at the foot of the door -

- water is leaking through underneath.

BILL Tell you what it isn't.

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

BILL It isn't a freak optical effect.

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

THE DOCTOR

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

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

CUT TO.

57 <u>I NT. TARDIS - NIGHT 13 - 21.41</u>

57

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

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

THE DOCTOR Nothing gets through those doors.

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

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

> BILL Look, this is all mad, I know.

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

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

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

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

And on these words, she has finally turned -

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

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

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A silence.

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

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

BILL Is this a knock-through?

THE DOCTOR

In a way.

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

THE DOCTOR

BILL Yeah, there is.

THE DOCTOR No, there isn't!

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

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

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

BI LL Thanks.

She turns to go -

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

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

> BILL alert?

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

Nardole looks sheepishly to Bill.

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

And

NARDOLE

The whole room shakes.

What's that??

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

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

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

THE DOCTOR Thought you were going to the loo.

BILL I got over it, I'm suddenly extraclenched.

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

He's heading for the doors.

BILL Is it safe out there?

THE DOCTOR In my experience, absolutely never.

He steps out of the TARDIS -

CUT TO.

58

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

The Doctor steps from the TARDIS.

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

The Doctor carefully closes the TARDIS doors, leans against them

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

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

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

CUT TO.

59

59 <u>I NT. TARDIS - NIGHT 13 - 21.44</u>

Nardole and Bill, watching on the monitor.

BILL Oath? What oath?

CUT TO.

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60 INT. THE DOCTOR'S OFFICE - NIGHT 13 - 21.44

The Doctor, confronting the Heather Creature.

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

Heather Creature - silence.

CUT TO.

INT. TARDIS - NIGHT 13 - 21.44

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

BILL What sort of deal?

NARDOLE A good one. Well. A bad one.

CUT TO.

64

65

*

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

The Doctor and the Heather Creature.

THE DOCTOR

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

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

CUT TO.

<u>INT. TARDIS - NIGHT 13 - 21.45</u>

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

BILL You think it's following that?

THE DOCTOR It is. Hold tight!

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

BILL Oh my God! This isn't just a room, is it. THE DOCTOR No, it's not just a room

NO, IL S HOL JUST A I

BILL This is a

65

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

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

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

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

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

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

NARDOLE Good, isn't it?

BILL Anywhere at all, in the whole university?

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

THE DOCTOR (To Nardole) Is it my imagination, or is this

BI LL

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

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

BI LL

Ckay.

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

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

BILL Doing what?

THE DOCTOR

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

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

> BILL Why, what's inside it?

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

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

NARDOLE

Oh, valid point, nice.

THE DOCTOR

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

BILL It's just a coincidence.

THE DOCTOR We can't know that.

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

*

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

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

Then that slunging noise from off -

- something has arrived at the top of the stairs.

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

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

THE DOCTOR Generally speaking, it means

The three of them turn and race into the TARDIS.

CUT TO.

67

*

67 <u>I NT. TARDIS - NIGHT 13 - 21.48</u>

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

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

The room lurches again, the engines roar.

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

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

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

THE DOCTOR First things first. Can we her?

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

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

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

CUT TO.

68

68 <u>EXT. QUAYSI DE - DAY 14 - 12.48</u>

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

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

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

> BI LL But ... THE DOCTOR Yes. BI LL We've moved again. THE DOCTOR We have. BI LL It was night. THE DOCTOR Yep. **BI LL** Now it's day. THE DOCTOR Definitely day. **BILL** ... oh my God!! Have we travelled in time?? THE DOCTOR No, of course not. We've travelled to Australia.

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

69

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

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

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

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

THE DOCTOR How are you doing?

BILL How do you think?

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

THE DOCTOR

How do I help?

BILL Can I ask you a personal question?

THE DOCTOR

No.

BILL Can I anyway?

THE DOCTOR

Yes.

BILL ... are you from space?

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

BILL This planet?

THE DOCTOR No, not specifically this one.

BILL Doesn't make sense then.

THE DOCTOR What doesn't?

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BI LL

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

THE DOCTOR People don't generally bring that up.

BILL It looks like a

THE DOCTOR

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

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

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

BILL Why don't you fix it?

THE DOCTOR

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

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

- and freezes.

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

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

BI LL

Doctor ...

THE DOCTOR

Yeah?

BILL I think she's here.

The Doctor's eyes flicking to the mirror -

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

- the Doctor and Bill, throwing themselves back.

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

The Doctor, already grabbing Bill's hand.

THE DOCTOR

Run!!

They race out!

CUT TO.

69A <u>INT. AUSTRALI AN BAR - DAY 14 - 12.55</u>

69A

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

THE DOCTOR (Yelling) Out, everybody out, shark attack! There's a shark in the ladies!

Everybody stares.

THE DOCTOR (Still yelling) Not actually a shark, kind of a shark - I'm simplifying for dramatic effect.

Everybody still stares -

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

- and everyone screams and runs.

THE DOCTOR Oh, it's a . Now you run.

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

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

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

He raises the test tube.

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THE DOCTOR

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

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

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

THE DOCTOR

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

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

BILL her. She's Heather.

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

BILL What does any of that even mean?

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

BILL How do you know all that?

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

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

The Doctor: what?

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

THE DOCTOR Why would she follow you?

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

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The Heather Creature, silent. Then:

HEATHER Did you follow me?

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

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

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

BILL (With certainty) It's Heather.

HEATHER (Closer) It's Heather.

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

BILL You're right, I followed you too.

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

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

Bill, ignoring the Doctor, staring at Heather.

Why?

BI LL

HEATHER (Closer) Why? THE DOCTOR Please. Don't pretend this is something it can't be. BILL

l liked you.

HEATHER (Closer) I liked you.

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

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The Doctor grabs Bill's hand.

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

He races from the bar, dragging Bill after him

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

CUT TO.

70

70 I NT. TARDIS - DAY 14 - 13.00

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

Nardole is there, in a hat with hanging corks.

NARDOLE

l'm

THE DOCTOR (Slamming levers) We're leaving.

NARDOLE

Ckay!

The room lurches, spins.

BILL Where are we going?

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

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

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

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

NARDOLE Sir, if they find out about this -

And crunch! Landed al ready.

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

A blood red sky, a desolate landscape...

Bill, staring.

BILL Where are we?

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

CUT TO.

71 <u>EXT. DESOLATE PLAIN - DAY 14 - 13.15</u>

71

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

DW10: EP 1 "A Star In Her Eye" by Steven Moffat - SHOOTING SCRIPT -16/06/16 THE DOCTOR (cont'd) Hunger looks very like evil from the wrong end of the cutlery. Or do you think your bacon sandwich loves you back? BI LL I'm veget ar i an. NARDOLE Are you? BI LL All of a sudden. NARDOLE So what is it? What was it doing on Earth? THE DOCTOR There were scorch marks on the concrete where we found it. Could have been made by a shuttle craft, probably only landed for a few minutes - and something got left behi nd. BI LL How can I be breathing? THE DOCTOR With lungs, I hope. Unless there's something you're not telling me. BI LL But there's air. THE DOCTOR Yeah, I chose a planet with air. I tend to do that. NARDOLE But what got left behind? THE DOCTOR (Shrugs) Shape-shifter, liquid based -BI LL What kind of alien is that? THE DOCTOR How would I know. It's a big universe, I haven't written it all down. BI LL But what's it called? THE DOCTOR A person. That's what all aliens are called. Good or bad, they're just called people. (MORE) © BBC 2016 PRI VATE AND CONFI DENTI AL

THE DOCTOR (cont'd)

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

NARDOLE Ohh, he's thinking now.

(To Bill) Hold tight!

THE DOCTOR

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

BI LL

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

THE DOCTOR

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

BI LL

Seriously? A water space ship?

THE DOCTOR

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

(Looks to Bill) Your friend. She looked in it. More than once.

BI LL

So?

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

BILL I didn't really know her.

THE DOCTOR What did she want?

BILL To leave. I think she wanted to leave.

THE DOCTOR You see? You

NARDOLE The puddl e found a passenger.

THE DOCTOR A left behind droplet of a liquid space ship. (MORE)

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THE DOCTOR (cont'd) A single tear, alone in a strange world. Then, one day, it finds someone who wants to fly away. More than a passenger - it found a . So it ate her.

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

BILL Why do we have to assume it's evil?

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

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

- and she looks back to the rock pool -

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

Bill, about to call the Doctor, hesitates.

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

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

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

Distantly she can hear the Doctor and Nardole, talking.

NARDOLE (From off) So why does it want this one too?

THE DOCTOR

(From off) I don't know. But it has to stop, and it will.

Bill is craning down to look closer at the pool.

BI LL

Heat her?

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

THE DOCTOR

The hand, now dragging Bill down into the pool.

The Doctor and Nardole, heaving Bill free.

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THE DOCTOR

The TARD S,

They are already racing away -

- as the water explodes out of the rock pool in a fountain.

CUT TO.

72 <u>INT. TARDIS - DAY 14 - 13.20</u>

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

The Doctor throws himself at the console.

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

He's slamming the levers. The engines roar.

NARDOLE

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

THE DOCTOR

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

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

THE DOCTOR Heat her's gone!

BILL Heather won't leave me alone!

THE DOCTOR (Spins to the consol e) Okay! Plan!

He starts slamming levers again.

THE DOCTOR

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

NARDOLE

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

BILL How do we do that?

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72

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

NARDOLE

Less good now.

The TARDIS crunches to a halt.

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

*

*

Nardole, looking at the instruments.

NARDOLE Oh, not . I don't like there.

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

THE DOCTOR Nardole, I'm going to need you running interference. Can you do that?	* * *
NARDOLE Can I say no, sir?	*
THE DOCTOR No.	*
NARDOLE Yes then.	*
THE DOCTOR Thank you.	*
NARDOLE But no, really.	*
The Doctor, striding for the doors.	*
BILL Where are we?	*
THE DOCTOR Oh, in the middle of a war. Just your basic skirmish. But there's some friends of mine here.	*
He opens the TARDIS door. From outside we hear cries of EXTERM NATE.	*

THE DOCTOR

Well. I

73 INT. COMPLEX OF CORRIDORS - DAY 14 - 13.25

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

BILL We still in the future?

THE DOCTOR Nope. This is the past.

BILL Doesn't look like the past.

They come stumbling to a halt at a junction.

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

> BILL Who are those guys?

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

A sound of rushing water from behind. They spin.

The Heather Creature has formed in the corridor.

THE DOCTOR

CUT TO.

74

75

73

74 <u>INT. ANOTHER CORRIDOR - DAY 14 - 13.30</u>

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

CUT TO.

75 INT. COMPLEX OF CORRI DORS - DAY 14 - 13.35

The Doctor and Bill come skidding round a corner -

- and a Dalek revolves to face them

DALEK Exterminate!

THE DOCTOR

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

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Bill: what ??

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

THE DOCTOR

Ch, yes!

DALEK

Ext er minat e!

The Daleks fires -

- just as the Doctor grabs $\mathsf{Bill}\,,$ and ducks them both out of the way.

The energy beam scorches past them, straight at -

- the Heather Creature.

Who just wobbles, looks quizzically at the Dalek.

The Doctor, pulling Bill away. They race off.

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

DALEK (Firing again) Exterminate!

The Heather Creature, unharmed, just advances.

HEATHER Exterminate!

DALEK (Firing again) Exterminate!

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

HEATHER Exterminate.

CUT TO.

76 <u>I NT. CORRI DOR COMPLEX/ DAMAGED AREA - DAY 14 - 13.37</u> 76

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

CUT TO.

76A <u>I NT. CORRI DOR COMPLEX - DAY 14 - 13.40</u> 76A

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

Nar g DALEK

77

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

What was that thing? THE DOCTOR A Dalek. BILL A what? THE DOCTOR A Dalek. BILL What's a Dalek? Never mind, it's a Dalek.

CUT TO.

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

DALEK Ext er mi nat e!

INT. CORRIDOR COMPLEX - DAY 14 - 13.44

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

CUT TO.

77A <u>I NT. CORRI DOR COMPLEX - DAY 14 - 13.45</u>

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

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

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

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

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

Then he frowns -

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

On his face, a revelation.

77

77A

THE DOCTOR

Ch. I see.

BILL You see what?

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

Nardole comes racing round the corner.

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

THE DOCTOR It's okay. This isn't a Dalek. Look at the eye.

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

BI LL

Heather.

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

- and becomes the Heather Creature.

HEATHER

Heather.

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

THE DOCTOR

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

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

THE DOCTOR

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

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

BILL (Grins) Promise you won't go?

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HEATHER (The faintest smile) Promise.

BILL Oh my God. I understand.

NARDOLE

You what?

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

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

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

NARDOLE You don't have to tell

BILL ... what do we do?

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

He's stepping aside, ushering Bill forward.

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

BILL I'm sorry.

HEATHER

l'm sorry.

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

THE DOCTOR Tell her to let you go.

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

BILL You have to let me go.

HEATHER You have to let me go.

BI LL

I will.

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HEATHER

I will.

And then, surprisingly, Heather takes a pace back.

Bill, mirrors this, takes a step back.

BI LL I really liked you.

HEATHER I really liked you.

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

> THE DOCTOR Bill, no, don't!

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

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

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

THE DOCTOR

Bill,

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

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

THE DOCTOR

(V.O.) Bill, let go! You have to let go!

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

Heather looking sadly down at Bill.

THE DOCTOR (to Heather) Please, just leáve. I can't bring you back, but I will not let you take her.

Silence. No movement, no response.

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

Bill: this is so hard.

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BILL Goodbye Heather. HEATHER Goodbye. Bill. And she dissolves, flows away. On Bill, staring in astonishment. She said her THE DOCTOw (name!) Tj /F1012 ft.tA412 f4... Tw (THE

BI LL Will we see her again? THE DOCTOR I don't see how. She looks towards the TARDIS. An impish smile - but he looks very serious - and her face falls. THE DOCTOR You have to forget about that. BI LL I don't see how I can. THE DOCTOR I do. (St ands) Come here, Bill. She gets up, crosses to him **BILL** What's up? THE DOCTOR Just want to ... fix something. And he starts to place his hands on her temples, just as he did long ago, with Donna. **BILL** What are you doing? THE DOCTOR This won't hurt, I promise. **BILL** No, but tell me. THE DOCTOR Not hing. BI LL Because I think you're going to wipe my memory. (Off his surprised look) I'm not stupid you know. Trouble with you, you don't think anyone's ever seen a movie.

THE DOCTOR

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

BI LL

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

THE DOCTOR

l'm sorry.

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

THE DOCTOR

No.

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

THE DOCTOR

No.

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

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

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

THE DOCTOR

Get out!

BI LL

... what?

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

And she legs it.

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

THE DOCTOR

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

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

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

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

CUT TO.

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

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

They stare at each other.

BILL Okay. So what's this?

THE DOCTOR

Time.

Ti me?

BI LL

THE DOCTOR And Relative Dimension In Space.