DOCTOR WHO

SERIES 9

EPI SODE 11

"Heaven Sent"

by

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BLUE AMENDMENTS

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(SHOOTI NG BLOOK 6)

1 INT. THE CASTLE - DAY

Spires and towers, an ancient sprawling castle.

Now a familiar voice:

THE DOCTOR

(V. O.) As you come into this world, something else is also born.

Pulling back -

We are looking at the sunrise through a row of windows in an ancient, stone wall.

THE DOCTOR (cont'd)

(V.O.) You begin your life and it begins a journey - towards .

Time lapse photography: as the sun moves in the sky, the sunbeams sweep round the room like searchlights...

THE DOCTOR (cont'd)

(V. O.)
It moves slowly, but it never stops.

Now: cutting round various different locations in this sprawling castle world... Colonnades, and chambers, and fountains, and libraries ... All in dusty ancient stone.

Moving closer over details: in every room, mounted somewhere on the wall is a Cog Unit - a mechanical fixture that looks like it could move the whole wall.

THE DOCTOR (cont'd)

(V. Q.)
Wherever you go, what ever path you take, it will follow, never faster, never slower, always coming.

Now, tracking along a floor. Sprinkles of blood, streaks of it, like someone, terribly injured has been hauling themselves along.

THE DOCTOR (cont'd)

(V.O.) You will run - it will walk. You will rest - it will not.

Now travelling along those corridors, picking out details.

Every now and then, incongruously, there is a television monitor wired into the wall. Each of these is currently snowed with interference.

THE DOCTOR (cont'd)

(V. Q.)
One day you will linger in the same place too long.

(MORE)

(CONTINUED)

1

1

You will sit too still or sleep too deep - and when, too late, you rise to go, you will notice a second shadow next to yours. Your life will then be over.

Now on close on a section of wall. On closer inspection, a door.

A crunching, grinding sound - and the wall section slides away revealing -

CUT TO:

2 INT. TELEPORT CHAMBER/CASTLE - DAY

200

2

A circular chamber of ancient, but active, technology. Brass and glass. Intricate mechanisms, spinning and ticking and glittering everywhere. Again, dotted around the walls and equipment, cogs, this time in gleaming brass.

Closer on:

The ceiling spirals down in towards the centre of the room like a funnel. Beneath the base of the funnel, a circular glass cabinet, just big enough for a man to stand in. It looks like what it is: a teleporter.

On the teleporter controls.

The hunched shadow falls over it -

- a trembling, bloodied hand reaches for a lever -

The room shakes, shudders!

On the wall - the brass cogs start glowing.

The bloodied hand slams the lever and the hunched figure falls, crashing to the floor.

In the glass cabinet, a glow is starting up - exactly like the glow we saw as the Doctor dematerialised at the end of Trap Street.

On the walls - the cogs turning.

The floor - the bloodied hand, shaking with effort, is writing letters in the dust.

В

Now cutting round various walls of the castle -

- the cogs turning and turning -
- faster and faster -

Back to the bloodied hand, writing in the dust -

BIR

The glow in the cabinet, stronger and stronger. Starting to take familiar shape -

The cogs - faster and faster.

On the bloodied hand still writing - we see curves and lines but not the finished word.

The hand starts to glow. Spasms in pain - steaming now. In a moment the hand crumbles to the barest outline of ash.

On the brass cogs. They all slam to a halt.

Outting to the stone cogs on all the walls - also slamming to a halt.

Now on the glass cabinet at the centre of the chamber.

The golden glow is resolving, refining -

- now clearly, this is the Doctor.

He is frozen for a moment -

- then convulses into life. Choking, spluttering. Slams against the glass of the cabinet, starts to register where he is.

A moment to recover.

Now he's opening the door of the cabinet, stepping into the gleaming brass and glass room Looking around.

A haunt ed look crosses his face. A memory impacting, sickeningly.

FLASHBACK: Clara's death from Trap Street.

The Doct or: she's dead, she's gone. Not hing he can do.

So. To business.

He glances round. A studied show of indifference to his surroundings.

Straightens his coat. Composes himself. If anyone is observing, he's telling them he means business and he is not afraid.

Finally, he speaks.

THE DOCTOR

If you think, because she's dead, I am weak, you understand very little. If you were any part of killing her, and you are not afraid, you understand nothing at all. So for your own sake, understand this. I'm the Doctor.

(MORE)

I am coming to find you. And I will never, ever stop.

He moves to the door - stops. What's he walking in? He kneels. The floor seems covered in some strange ashy substance - almost as if the floor itself were made of a compacted version of it. It clearly piles up in the corners. Hgrnd s open

3

THE DOCTOR (cont'd)
(Tosses the spade, looks
around)
Well come on! Chop, chop!
(MORE)

The Doctor will see you now! Show me what you've got! I just watched my best friend die in agony - my day can't get any worse. Let's see what we can do about yours.

Not hing silence.

THE DOCTOR (cont'd)
Ch, don't try to be mysterious, not with me. I don't even have a name, I'm automatically ahead.

We hold on the screen as the Doctor now appears fully at the window, staring right at the camera.

The Doct or's POV.

At a window, directly opposite him, a slim, motionless white figure is staring back at him. At this distance, no details. But it seems slightly ghostly, flowing. As if veiled. (This figure we will come to know as Veil.)

The Doctor glances between the screen and Veil - clearly the monitor is showing the creature's POV.

- and now that POV shifts.

The Doctor looks back to the creature. It is gone from the window -

- but then is visibly walking slowly past the next window -
- the walk is odd. One lurching pace, a pause. Another pace, another pause. Like one foot strides out, and the other drags.
- now walking past the next window -

Where's it going?

The Doctor Looks back to the words on the wall.

Panning down them

Wherever you go

Veil passing another window.

Whatever path you take

Another window, another lurch and pause ...

It will follow

On the Doctor's face, looking back to Veil. It passes out of sight -

- and now starts along one of the walkway corridors leading to the circular chamber he is standing in.

The Doctor moves to the mouth of that corridor, looks along it -

- we let him go, panning to the monitor on the wall.

CONTI NUED. The

Now, a fly crawling across the screen. Then another. Then another.

CUT TO:

OPENING TITLES

4 <u>INT. CIRCULAR CORRIDOR - DAY</u>

4

Panning down the carved letter on the wall -

- reaching, at the foot:

you will notice a second shadow next to yours. Your life will then be over.

An approaching shadow now extends up over those words. The familiar lurch/pause (we still don't see the creature.) As it approaches we hear a droning hum, as if of millions of insects.

The shadow stops for a moment - as if uncertain what to do.

On the Doctor. He's round the other side of the circular corridor - the central hub, containing the teleport chamber, separates and conceals him from his pursuer.

His eyes are on:

The Doctor's POV. A monitor on the wall -

- Veil's POV, looking one way and the other. And now moving, round the hub, towards the Doctor.

Lurch-pause. Lurch-pause.

The Doctor, moving too. Keeping Veil on the opposite side of the hub.

Lurch-pause. Lurch-pause. The insect drone moving closer. The shadow coming visible.

The Doctor eyes it, just a shade nervous -

THE DOCTOR Okay ... let's get a look at you!

His eyes flick to the nearest monitor. The POV: he can see his own shoulder and arm coming into view.

He swallows hard, visibly nervous.

A few flies buzz about now. The Doctor swats at them, abstractedly.

We still can't see the creature, but it's coming into view -

- and the Doctor's nerve just goes! He starts backing away, keeping the creature out of view -
- matching pace, keeping the opposite side of the hub.

The Doctor moves more quickly now, circling round the hub, almost catching up with Veil - a quarter section still separates them He comes to a halt there.

The Doctor eyes another of the monitors.

The creature has paused -

- and now swings round, starts moving the other way round the hub, towards the Doctor.

The Doctor now backing away, again keeping pace with the creature.

He touches the palms of his own hands. Bemused. He's scared, he's sweating.

Lur ch-pause. Lur ch-pause.

The flies, approaching shadow.

On the Doctor's face. It's really getting to him, we haven't seen him like this. It's like he doesn't even want to see the creature ...

The Doctor glances round - behind him the mouth of one of the corridors (not the one Veil came along.) It stretches away and there is a door at the far end.

The Doctor goes striding along the corridor, racing down it -

- glancing out the corridor windows as he runs -
- this whole weird structure, what is it,

Now at the door, yanking at the handle -

Won't budge. Jammed? Locked?

Whips out his sonic glasses, tries them

THE DOCTOR (cont'd)

I hat e wood!

Tries again the door. Damn it, won't move!

New thought! He's trapped, he needs to get back out of here!! Turns, starts to run back to the chamber -

- and there, moving into place at the end of the corridor:

4

First proper view of the creature. Strange misshapen thing. White, veiled. Something unseen beneath the cowl. We see flies buzz in and out.

The sight of it impacts the Doctor. Seem to knock him back a step, transfixes him

THE DOCTOR (cont'd)
... I know you.

Lurch-pause. Lurch-pause. Coming down the corridor.

The Doctor just staring. For a moment, a rabbit in headlights.

THE DOCTOR (cont'd) What are you?? I've seen you before!

Back to business, looking for a way out!

The corridor is narrow. Too narrow for him to get past the creature.

Lur ch-pause.

The windows!

No! Even if they opened - they don't seem to - he's hundreds of feet up.

Lur ch- pause.

The door! Only choice!

Yanks at the handle. Locked! Darm it,

Lur ch-pause.

Locked, still locked,

Kneeling at the door, pressing his fingers against the surface. Over his shoulder, Veil - lurch-pause - closer, closer.

THE DOCTOR (cont'd) Used to know a trick. Back when I was young and telepathic.

Lurch-pause. The Doct or closes his eyes, focuses...

THE DOCTOR (cont'd)
Now clearly you can't form an
actual psychic link with a door,
for one very obvious reason they're not or i ously .

Lur ch- pause.

THE DOCTOR

THE DOCTOR (cont'd)
Now this is new. I'm scared. Never realised that - I'm actually scared of dying.

And then -

Veil judders to a halt. A silence - the droning has stopped.

The Doctor staring. What? Now looking around.

Weird. Impossible. The flies - a moment ago, buzzing around him - have all frozen in mid-air.

THE DOCTOR (cont'd) Something I said? What did I say?

He looks at one of the flies, inches from his face. He flicks it with his finger. It simply drops to the floor.

Looks back to Veil.

THE DOCTOR that - IxO Q9 dTw (THE DOrwo9240er. It s

He steps to the vase, pulls out one of the flowers, sniffs it, then he sees something else!

- the Doctor stares.

Over the fireplace an oil painting of Clara.

He steps closer, examining it. How the hell did that get there?

Touches the frame. Worn, flaked. Like this painting is very old.

The grinding noise stops. Behind him, through the window, we see all the other windows stop moving, as the rotating sections of building come to a halt.

The Doctor barely notices, absorbed in the painting. He's patting his pockets, looking for something -

- then notices something on the mantelpiece. A jeweller's eyeglass, just what he needs. He picks it up, screws it into his eye socket. As he does so, a single fly buzzes behind his head.

He now leans forward, examining the surface of the oil painting. As he bends forward to look at it, he clears frame -

- and we can see the wall-mounted monitor behind him The snow has cleared. On the monitor, we can see a distant image of the Doctor as he is now, peering at the painting. The POV lurches forward - Veil is approaching again.

The Doctor's POV - through the lens. The surface of the painting - the glaze is a maze of tiny cracks.

The Doctor steps back from the painting - again, obscuring our view of the monitor. Eye glass, still in his eye.

THE DOCTOR
Old. Very old. Possibly very, very old.

The Doctor's POV of Clara's face -

- as a fly lands on it.

The Doctor: galvanized! Spins.

Feet from him - lurch-pause.

THE DOCTOR (cont'd)
When I was very little, there was
an old lady who died. They covered
her in veils, but it was a hot day,
and the flies came. Gave me
night mares for years. So who's been
stealing my night mares?

Lurch pause.

THE DOCTOR (cont'd)
What is this place?? What am I here
for??

Lur ch-pause.

The Doctor stares thoughtfully at Veil, eyeglass still in place.

THE DOCTOR (cont'd)
(Points to the painting)
You've been expecting me for a very
long time. Right?

Lur ch- pause.

The Doctor casually pulls a petal from the flower (still in his hand) tosses it to the floor. (This action, apparently casual, has later significance.)

THE DOCTOR (cont'd)
So this is a trap? No, worse. A prison. No, A torture chamber. Am I right?

Lur ch-pause.

THE DOCTOR (cont'd)
Oh, somebody should know better.
Anyone who could set this all up, and steal my bad dreams, should know a better.

Lur ch-pause.

The Doctor - with a raise of an eyebrow, causes his eye glass to pop out, fall to the floor with a clatter.

THE DOCTOR (cont'd)
The secrets I have - no chance. Not telling, not me.

Lur ch-pause.

The Doctor grabs up a stool.

THE DOCTOR (cont'd)
Told you I was scared of dying.
Wasn't lying either. Advantage: me!

He hurls the stool at the window - it smashes through in an explosion of glass.

THE DOCTOR (cont'd)
Because you won't see this coming.

And he turns and runs to the window!

And dives through it!

CUT TO:

DW9: "Episode 11" by Steven Moffat - BLUE Draft - 24/08/15.

6 EXT. CASTLE - DAY

6

The Doctor in a perfect swallow dive out of the window -

- arcing down and down.

The plunge is giddy - the tower and the encircling building reach down and down, disappearing into mist.

The tiny figure of the Doctor streaking down and down ...

CUT TO.

7 INT. TARDIS - DAY

7

Close on the TARDIS doors as they slam open and the Doctor strides through.

THE DOCTOR

Sorry, I'm late. Jumped out of a window.

CUT TO:

8 <u>EXT. CASTLE - DAY</u>

8

The Doctor falling, faster and faster -

CUT TO:

9 INT. TARDIS - DAY

9

The Doctor, bounding to the console. (He's talking conversationally, to someone already in the TARDIS - but we don't yet see who.)

THE DOCTOR

Certain death. No way out. Bet you want to know how I survived! Go on -ask!

CUT TO:

10 EXT. CASTLE - DAY

10

The Doctor diving -

- the castles streaking past, faster and faster -

CUT TO:

11 INT. TARDIS - DAY

11

The Doctor striding round the console, slamming levers. He's still talking - but who to? Himself? Someone in the TARDIS? He's replying to someone, faintly irritated -

(CONTINUED)

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14

THE DOCTOR

No, of I had to jump! Rule one of being interrogated - you're the only irreplaceable person in the torture chamber. The room is . So work it. If they're threatening you with death, show them who's boss - die faster!

He looks across the room at someone.

THE DOCTOR (cont'd)
But then, you've seen me do that
more often than most - isn't that,
right?

No answer.

THE DOCTOR (cont'd) Isn't that right, Clara?

The Doct or's POV.

And there she is, her back to us, her face unseen -

- exactly as he last saw her, before the raven took her!

She's standing at one of the blackboards, as if studying it intently. But weirdly still...

CUT TO:

12 EXT. CASTLE - DAY

12

The Doctor, falling, falling...

CUT TO:

13 INT. TARDIS - DAY

13

Now, on the console monitor. A schematic of the castle - a dotted line indicating the Doctor's fall.

THE DOCTOR

Rule one of dying - don't.

He studies the schematic.

THE DOCTOR (cont'd)

Rule two - slow down.

CUT TO:

14 <u>EXT. CASTLE</u> - DAY

14

The Doctor falling -

- slowing -

- now moving into ultra-slow motion.

THE DOCTOR

(V. Q.) You've got the rest of your life. The faster you think, the slower it will pass.

 $\mbox{\bf Cl}$ oser on the falling Doctor's eyes, staring at the ground far below.

THE DOCTOR (cont'd)

(V. Q.)
Concentrate! Focus! you're going to survive. Al ways assume that.

The Doctor's eyes: a slow motion blink.

THE DOCTOR (cont'd)

(V. O.) I magi ne you' ve sur vi ved.

As the Doctor's eyes close -

DW9: "Episode 11" by Steven Moffat - BLUE Draft - 24/08/15.

17 EXT. CASTLE - DAY

17

The Doctor, falling, aching slow motion...

CUT TO:

18 INT. TARDIS - DAY

18

Clara, still not turning.

THE DOCTOR

And I'm going to explain to you how I survived - and I can't wait to hear what I say.

He turns from Clara, walking back to the console.

THE DOCTOR (cont'd)
I'm not hing wit hout an audience.

The briefest of glances at the camera -

CUT TO:

19 EXT. CASTLE - DAY

19

The Doctor, still diving down and down -

- the slow motion easing up, the Doctor getting faster, faster -

CUT TO:

20 INT. TARDIS - DAY

20

As if responding to the acceleration, the Doctor is now racing round the console and the whole room is juddering and shaki ng -

THE DOCTOR

One hope! Salt!

FLASHBACK: the stool smashing through the window.

The Doctor, tapping away at his keyboard -

- the schematic of the castle, alters as he works.

THE DOCTOR (cont'd) Thought I smelled it earlier, but when I broke the window, I was sure. Salty air. This castle is standing in the sea.

On the schematic -

- now there's water indicated at the base.

CUT TO:

21 EXT. CASTLE - DAY

21

The Doctor, diving. Faster, faster.

CUT TO:

22 <u>INT. TARDIS - DAY</u>

22

The Doctor tapping away, faster, faster. The room buffets and vibrates, like the TARDIS is falling in sympathy.

THE DOCTOR

Diving into water from a great height is not a guarantee of survival. I need to know exactly how far I'm going to fall, and how fast.

(Shoots a look at Clara, smiles)

Why do you think I threw the stool?

FLASHBACK: The shattered window - distantly we hear a splash. A super-fast zoom-out and turn to a close-up of the Doctor's ear.

The Doctor, tapping away at inhuman speed.

THE DOCTOR (cont'd) Okay, the wind resistance of the stool -

 ${\sf FLASHBACK}$: Tiniest beat of the Doctor grabbing the stool, freeze-framing on the move -

A schematic of the exact same stool, now revolving on the Doctor's screen.

THE DOCTOR (cont'd)
- the atmospheric density -

FLASHBACK: tiniest beat of the Doctor tossing the petal, freeze-framing on the action -

THE DOCTOR (cont'd)
- the strength of the local gravity

FLASHBACK: the tiniest beat of the eyeglass clunking to the floor, freeze-framing on the bounce -

THE DOCTOR (cont'd)
(Glances across at Clara)
Am I spoiling the magic? I at this stuff, you know.
(MORE)

We hold on the black.

CUT TO:

29 EXT. UNDER THE WATER - DAY

29

Murky, filthy water.

Suspended upside down in it, the Doctor - slowly turning, clearly stunned into unconsciousness.

Closer on his face as it revolves past us, through the murk.

CUT TO:

30 INT. TARDIS - DAY

30

Dark and still, the lights are all out.

Then, flickering, one roundel illuminates.

Then another.

Then another.

The Doctor, motionless at the console, eyes closed. He is illumined faintly by the flickering roundels. A little brighter as each one flickers on...

CUT TO:

31 <u>EXT. UNDER THE WATER - DAY</u>

31

The Doctor drifts down, down, down ...

CUT TO:

32 INT. TARDIS - DAY

32

On the Doctor's face -

- more lights flicker on, but he remains impassive -
- then -
- a pattering sound, like a chalk on a board.

The Doctor stirs, frowns. His eyes slit open. He looks round.

The blackboard where Clara stood - she's gone now, but there are words chalked on the board.

Question 1

What is this place?

The Doct or sighs.

THE DOCTOR Can't I just sleep?

CUT TO:

33 <u>EXT. UNDER THE WATER - DAY</u>

33

The Doctor drifts down and down through the murk ...

- now the pattering of chalk on a board again.

CUT TO:

34 <u>INT. TARDIS - DAY</u>

34

On one of the blackboards on the upper walkway -

Question 2

What did you say that made the creature stop?

THE DOCTOR

Do I have to know

Patter, patter -

The Doct or Looks round -

- another blackboard! This time we see a figure (Clara) flitting away in front of it, and only the first few words of what's written

Question 3

How are you going to

THE DOCTOR (cont'd) Clara, I don't always have to -

Panning down to the last word, underlined several times:

WI N??

The Doctor staring at that word. Damn it.

The call to arms.

He lets his eyes flicker shut --

CUT TO:

35 EXT. UNDER THE WATER - DAY

-- The Doctor's eyes flicker open.

He starts to twist round, to swim up through the murky water -

- but then looks down again, peering at something through the filthy water -

- to the sea bed, a few yards below.

As far as he can see in the filthy, sickly gloom, skulls. Dark, empty sockets are staring up at him Skull, after skull...

The Doctor stares a moment -

- then twists, and kicks, and starts swimming away from us, to the surface.

CUT TO:

36 EXT. CASTLE - DAY

36

35

The Doctor standing in an open doorway, soaking wet.

Wider. He's standing by a wide ring of water, encircling the tower, and itself encircled by the larger building.

He now stands in an open doorway belonging to the larger building, which forms a "wheel" round the tower.

What the hell is this place?

He turns and heads into the building.

CUT TO:

37 INT. SMALL CHAMBER - DAY

37

A small stone chamber. A few rudimentary items of furniture.

A fireplace, with a fire blazing in it.

And draped over a stand, just in front of the fire, is a set of clothes, drying.

He stares.

No, hang on, that can't be right.

He steps closer. The clothes are identical to the ones he's wearing. They're clothes.

What?

THE DOCTOR
On, Clara. What's going on? What is this??

FLASHBACK: the blackboard, with the words.

How are you going to WIN??

THE DOCTOR (cont'd) Yes, yes, don't nag!

He moves to the other door, leading to the rest of the building - $\ensuremath{\text{\footnote{1.5}}}$

- then registers, for a moment, his soaking clothes.

Ch, why not?

He starts to strip off his soaking coat -

CUT TO:

38 INT. SMALL CHAMBER - DAY

38

A few minutes later: the Doctor, now pulling on the dry clothes.

He looks at the wet pile at his feet. Considers. Might as well.

He picks up the clothes, and arranges them on the drying stand in front of the fire, just like the ones he found.

As he leaves, we hold for a moment on the soaking clothes hanging there.

CUT TO:

39 INT. GIANT KITCHEN - DAY

39

The Doctor finds himself in a large kitchen. There is a long wooden table on a stone-flagged floor, a huge range, many cupboards.

He glances down, seeing something.

One of the larger flat stones making up the floor, has been removed.

And more interesting -

- on the four neighbouring tiles, arrows have been scraped, pointing at the missing one. Like it's important.

THE DOCTOR (cont'd)
Working hypothesis. I'm in a fully
automated haunted house. A
mechanical maze.

Something clatters behind him - he startles, spins -

- a row of hanging pans, possibly moving in a draught. He goes to them, touches them

He glances round. There is a corridor leading off the kitchen, deeper into the building. It turns a corner, and spilling round the corner is ... a faint mist.

Where's that coming from?

He heads down the corridor, turns the corner.

There is a row of heavily barred windows along one side of the hallway. These don't overlook the water, but some interior courtyard.

An atrium There are trees growing here.

He steps to the window. In the atrium, there is a small, abandoned garden. Overgrown, misty, creepy.

The Doctor, staring now.

There is a small patch of soil, and clearly it has been recently dug.

FLASHBACK: the soil encrusted spade the Doctor discovered when he first arrived.

He looks quickly round. There is a sturdy, iron door to this little garden. He goes quickly to it.

We pan off him, to another of the monitors set high on the wall.

The POV is still descending the stairs ...

CUT TO:

40 EXT. THE ATRIUM GARDEN - DAY

40

The Doctor stepping into the garden.

The atrium extends right to the top of the building - a patch of sky, way above.

The Doctor, spins in fright -

- but it's just the iron door, swinging shut.

Calms himself. He's jumpier than he thought. Back to business.

The Doctor moves quickly through the garden, to the small patch of turned earth. Prods it with his fingers.

Interesting. Like something was buried here - and recently.

He starts pulling at the earth with his hands, then notices -

- a spade is I eaning against the wall opposite him He stares at the spade.

THE DOCTOR

Well, Clara, what do you think? Like someone's giving me a hint? What would do?

FLASH: The blackboard in the TARDIS. The words - Same as you.

The Doct or nods, thought fully.

THE DOCTOR (cont'd) Yes. Yes, you would.

He goes to the spade, picks it up, hefts it.

THE DOCTOR (cont'd)
Which, lets be honest, is what killed you. So! Someone is trying to tell me there's something important buried in this garden. That's almost the first thing they tried to tell me. Could be a trick, could be a trap. Could be one of my predecessors? Because I'm not the first prisoner here, am I? All those skulls in the water ... Wonder where they all went wrong?

He goes to the windows looking on to the corridor. He's peering through at the monitor. The creature's POV.

THE DOCTOR (cont'd)
Building this height, creature that slow... what, an hour?

He strides to the turned patch of earth - but we are holding on the monitor. Slams the spade into the ground.

The Doct o2se skul CU3r

- and now a fly settles on the monitor.

CUT TO:

Viewed through the window: the Doctor now knee deep in the hole he's dug.

Again panning, to the monitor -

- now three flies crawling on its surface.

The image on the screen -

- we are lurching and pausing round a corner. And now we can see

Lurch pause towards the corridor with the windows ...

The insect drone building ...

Another fly lands on the monitor.

CUT TO:

41 EXT. ATRIUM GARDEN - DAY

41

The Doctor, digging. He pauses for a moment, idly bats away a fly -

- then freezes, realising what that means.

And now he's scrambling out of the hole.

Still clutching the spade, he races over to the row of barred windows.

Nothing there, not yet - just a few flies, buzzing.

Close then?

He squints through at the monitor. The POV appears to be stationary, staring at a wall.

He looks round the garden. No other exit.

He steps quickly to the iron door, pulls it open -

(NB. The wall it was staring at was the other side of the door.)

- the Doctor slams the door shut again, trapping Veil's arm, which prevents it closing fully.

Close on Veil's arm - the hand flexes, we get a glimpse of dreadful, silvery, skeletal fingers -

- the door opening, opening -
- the Doctor releases pressure for a moment, causing the door to open a couple more inches $\,$

-

Veil's arm spasms, snakes back out of sight.

The door slams shut.

The screen is black now.

He frowns, scrambles out the hole, races over to the windows.

Yep, the screen is black.

The Doctor, taken back. Didn't see that coming.

THE DOCTOR (cont'd) What, is it asleep? Do monsters sleep nowadays, that's very modern.

The monitor is resolutely dark.

He shrugs, heads back to the hole.

We hold on the black monitor...

DI SSOLVE TO:

42 EXT. ATRIUM GARDEN - NIGHT

42

The distant sky. Black, blazing with stars now.

The hole is six feet deep now, a proper grave. The Doctor, still digging.

He leans on his spade for a moment - tired, another breather.

He looks up at the stars -

- and frowns.

Squints at them, frowns deeper.

THE DOCTOR

No. No, that can't be right.

Shakes his head.

Foot pressed on the spade again, and -

Finally, he's hit something.

St one?

Sounds d3195kl 8et hi ng.

... someone has spent a time on this. This is an important message.

He clears more of the soil away.

The words revealed.

I AM

More words below, he frantically clears more of the soil, starting to reveal them ...

We crane up and back from him, floating above him for a moment -

- and huge in the foreground, a fly drones lazily past us.

Back on the Doctor, clearing more words ...

I AM

IN

What? What??

He clears the remainder of the soil.

I AM

IN

12.

He stares at those words. Touches his fingers to them What does that mean.

Who wrote that?

As he stares at the word , a fly delicately alights on it.

A freezing moment.

It's here, it's back.

He stands, ready to climb out, to run.

But then -

The earthen wall of the hole trembles slightly -

- and then, blasting through the soil caked mud -

The Doctor stumbling back in terror, his feet slipping on the mud.

Horror shot. Veil comes through the now cascading soil, just driving the mud and dirt, looming over the Doctor.

The Doct or on his back, helpless.

42

Now two silver skeletal hands, reaching down for him...

CUT TO:

43 INT. TARDIS - DAY

43

Exactly as before, the Doctor comes bounding through the door of the TARDIS.

THE DOCTOR

Well that was another close one!

He heads over to the console, cheerfully flicking switches, messing about with the controls.

THE DOCTOR (cont'd)
Or it will have been when I've been and gone and got myself out of it. So how am I going to do that?

He looks over at:

 $\mbox{\it Cl}$ ara, at the blackboard. As before, her back to him (exactly as she died in Trap Street.)

THE DOCTOR (cont'd)
Come on teacher, ask me questions!

He swings the monitor round, to look at it -

- on it, his real life POV. The frozen skeletal hands, reaching for him

And now we hear the patter of chalk on the board.

He spins to look -

- as before, Clara's back, slipping from view -
- revealing, chalked on the board:

Tell no lies.

He stares, frowning at that. What does it mean?

Flashback: The Doctor's first encounter with Veil, in the corridor, his moment of revelation.

THE DOCTOR (cont'd)
Now this is new. I'm scared. Never
realised that - I'm actually scared
of dying.

Veil stops.

On the Doctor. He looks up at:

One of the blackboards on the upper walkway. As before, the chalked words are:

Question 2

What did you say that made the creature stop?

THE DOCTOR (cont'd)
The truth, yes. Couldn't just be any old truth, though, Clara. This whole place is designed to terrify me. I magine a world where something is always coming. Every second, something deadly is always closer, with every breath you take. You can't sleep, you can't sit still, every moment you're looking over your shoulder. How long before you're out of your mind? Before you'd say anything. Give up anyone. I'm being interrogated. So it's not just truth it wants, that's not enough - it's

He looks to the monitor again, those outstretched skelletal hands ...

THE DOCTOR (cont'd)
I have to tell truths I've never
told before. That's the only thing
that stops it.

The Doctor - so haunted now. This is so bad.

THE DOCTOR (cont'd)
Trouble is, Clara ... there are
truths I can't ever tell ...

His eyes go to the skelletal hands on the screen.

THE DOCTOR (cont'd)
Not for anything ...

On the Doctor's face. Something weakens.

THE DOCTOR (cont'd)
But I'm scared, Clara. I'm alone
and I'm very, very scared.

Very deliberately, he lets his eyes flicker shut...

CUT TO:

44 <u>EXT. ATRI UM GARDEN - NI GHT</u>

44

The Doctor's eyes spring open -

- the silver, skeletal hands at his throat, Veil looming over

THE DOCTOR I didn't leave

45

Now, bobbing momentarily to the surface, a few of the skulls, clearly disturbed by the movement.

The Doctor stares at them, bleakly, as they sink back down.

THE DOCTOR

Oh, Clara. It's hard to be brave ... when there's no one to pretend to.

We hold on one of the skulls, as it slips back under the water ...

CUT TO:

46 <u>INT. UNDER WATER - NI GHT</u>

46

Eerie, moonlit, slow, the skull spirals slowly down through the murk -

- to land with all the others. All those sockets staring blankly up at us -

We hold on one of the skulls.

THE DOCTOR

(V. Q.)
There are two events in everybody's life that nobody remembers.

DI SSOLVE TO:

47 <u>INT. CASTLE STAIRS - NIGHT</u>

47

The Doctor, heading up stone steps. He stops a moment, glances out of the window.

The Doctor's POV: moonlight glitters on the water far below.

THE DOCTOR

(V.O.)
Two moments experienced by every living thing ...

He resumes his climb.

He glances briefly at a monitor on the wall -

- it shows a POV of someone climbing the stairs, far below him

DI SSOLVE TO.

48 INT. CASTLE/CURVING CORRIDOR - NIGHT

48

The Doctor walking purposefully along.

THE DOCTOR

(V.O.)
... yet no one remembers them at all.

He turns a corner, heading along one of the corridors, to the central tower.

We let him go, holding on:

The monitor: the POV, still climbing the stairs.

CUT TO:

49 INT. TELEPORT CHAMBER - NIGHT

49

The Doct or moving round the chamber, examining the equipment - then stopping short, as he sees something.

THE DOCTOR

(V. O.)

Nobody remembers being born ...

On the floor, the body of the man we saw earlier. Burned to a crisp, barely an ashy outline. Only the skull has survived. Why?

THE DOCTOR (cont'd)

(V. Q.)

... ànd nóbody remembers dying.

The Doctor kneels by the body. Stares at the skull. There is a wire attached to each temple by little "sci fi" suction cups at each end. These wires lead back to the console. It's like someone tried to wire their own head into the machinery.

THE DOCTOR (cont'd)

(V. Q.)
Is that why we always stare into the eye sockets of a skull?ls?t38 y2.1 wire their own headDei

THE DOCTOR (cont'd)
Bird? What's bird got to do with
it? Are there birds here?

His eyes flick to:

Ch!

Something he hadn't noticed before.

There's a little spiral staircase at the back of the room leading up somewhere.

Interesting!

CUT TO:

50 EXT. TOP OF THE TOWER - NIGHT

50

A night sky blazing with stars.

Panning down to -

- the flat roof of the central tower. A trap door has been flung back, and the Doctor is now climbing up through it, his feet clanging on the iron steps. He's still holding the skull in one hand.

He goes to the low wall, ringing the tower, looks out. The tower stands taller than the rest of the encircling building.

He sets the skull down on the wall, delicately - like he's giving it a better view.

Then he looks up at the stars.

Scanning round, turning, casting a professional eye. Frowning at them, like something's wrong.

On the stars, we

DI SSOLVE TO.

50A INT. THE DOCTOR'S BEDROOM - DAY

50A

Early morning light at the window. The Doctor slumped in his chair, one hand rests on the desk next to him, tapping his finger, rhythmically - one beat per second. He looks like he's been sitting there a long time, looking at

- the portrait of Clara.

THE DOCTOR

(V. Q.)
It's funny. The day you lose someone isn't the worst - at least you've got something to do. It's all the days they stay dead.

DW9: "Episode 11" by Steven Moffat - BLUE Draft - 24/08/15. 50A CONTINUED:

50A

One of the doors starts to open.

The Doctor stops tapping his finger, stands.

The shadow of Veil falls through the opening door - lurch-pause. (The Doctor now speaks live, as opposed to V. O.)

THE DOCTOR (cont'd)
(To Veil)
57 minutes. New record.

He walks calmly out the other door.

CUT TO:

51 INT. A HUGE CORRIDOR - DAY/NIGHT

51

The Doctor, wandering along a corridor.

THE DOCTOR
(V. O.)
This building, Clara. My castle.
It's very me.

He opens every door he passes, looks in.

The first door is marked with the number 105. He looks in.

A ball room

THE DOCTOR (cont'd) (V. O.)
It's complicated.

Steps to the next door, which is marked 207. A massive library.

THE DOCTOR (cont'd) (V. O.)
It goes on and on.

CUT TO.

52 EXT. SEA - DAY

52

Sea, stretching blue to the horizon.

The reverse: the Doctor is standing at an open door, but this one opens from the outer rim of the larger building.

Very fast we pull out and up -

- to reveal that the whole, vast circular castle is planted in the middle of a vast ocean.

THE DOCTOR

(V.Q.) It's alone.

CUT TO:

53 INT. CORRIDOR - DAY

53

On the number 46 as it slams into close-up.

Wider: the Doctor is exiting a room, closing a door marked 46.

He moves to the immediately adjacent door, which is marked 7.

THE DOCTOR

(V.O.)
The numbering is a bit confused.

He opens his note book, makes a note.

Close on the notebook - a beautifully intricate map of this floor of the castle. He's adding the numbers 46 and 7.

THE DOCTOR (cont'd)

(V. O.)
As if the rooms are all jumbled up.

The Doctor's eyes flick to one of the cog units on the wall. He steps closer to it, examines it.

THE DOCTOR (cont'd)

(V.O.)

Maybe they move around sometimes. I saw the whole castle move, when ... (He's now frowning as he examines the cogs)
... when I made the creature stop.

On his notebook. Flicks a page - we see a perfect copy of the words on the buried flagstone, like he's drawn it. "I amin 12."

THE DOCTOR (cont'd)

(V. Q.)
I'm supposed to find room 12. The castle wants me to. It's luring me.

He glances up -

- one of the monitors. The lurching, pausing POV of Veil. The Doctor himself is just coming into view round the corner.

THE DOCTOR (cont'd)

(V.O.)
Oh, but Clara. I just want to sleep.

The Doctor heads of f, quickly.

CUT TO.

53A <u>INT. CORRIDOR - DAY</u>

53A

THE DOCTOR

(V. Q.)
Every room if I leave it long enough, reverts to its condition at the moment I arrived. Like a hotel. I hate hotels.

He goes to the spade, hefts it on his hand.

THE DOCTOR (cont'd)

(V. Q.)
I think this whole place is inside a closed energy loop. Constantly recycling.

CUT TO.

59 <u>INT. KITCHEN - EVENING</u>

The Doct or opening a door -

The Doctor's POV. A fully stocked larder.

THE DOCTOR

(V.O.) Potentially, it could go on for ever.

59

The Doctor's POV. The dark water.

- all those skulls staring back. All those endless, empty sockets.

THE DOCTOR

(V. Q.)
There's something I'm missing,
Clara. And I think it's something
terrible.

CUT TO:

63 INT. DARKENED CORRIDOR - NIGHT

63

The Doctor stepping back from the door, thoughtfully closing it. He's about to move on, when he notices something - clearly something he hasn't noticed before.

Next to him, a flight of steps leading down -

- and ending in a door.

He peers down at it.

It is marked 12.

On the Doctor's face: he's found it!

He moves quickly down the steps, pulls open the door, and -

Ch!

As before, the doorway is blocked by a stone wall. This time though, there is a narrow opening down one side - like the building has to move again, for it to be clear.

From beyond this wall, through the gap ...

... a faint glowing light.

The Doctor tries to peer through. Then calls out.

THE DOCTOR

Hello? Hello, is someone there?

Si I ence.

THE DOCTOR (cont'd)

Hello?

Si I ence.

He steps back.

On	t he	skull	as	i t	pl unges	down	t o	t he	water	bel ow.
\sim		OIV GI I	au		pi diiqoo	GO WII			Wat Oi	201 011

CUT TO:

65 INT. UNDER WATER - NIGHT

65

The skull sinks through the water, to join all the others.

CUT TO:

66 <u>EXT. TOP OF THE TOWER - NI GHT</u>

66

Finally the movement stops.

Veil jerks, coming back to life -

- but the Doctor is already heading to the stairs.

THE DOCTOR

See you downstairs.

- and off he goes.

CUT TO:

67 INT. STAIRCASE - NIGHT

67

The Doctor, hurrying down the stairs.

CUT TO:

68 INT. DARKER CORRIDOR - NIGHT

68

The Doctor, striding along - now breaking into a run!

Rounding a corner to:

The steps leading down to Room 12. He hurries down them pulls open the door.

The wall is gone, stretching ahead of him-

- a very, very long, very narrow corridor. The walls are black. The only illumination is a faint glow in the far, far distance. Barely a point of light.

Tent at ively, he steps into the corridor.

CUT TO:

69 <u>INT. BLACK CORRIDOR - NIGHT</u>

69

The Doctor, looking around. Touches his hand to the wall. Black and smooth. No purchase. No other exits.

Okay ...

He starts moving along the corridor. As he moves we see him instinctively clicking his fingers, counting out the seconds We let him go, panning up to a television monitor mounted over the door.

The POV is descending the stairs...

CUT TO:

The Doctor, making his way along the corridor. Scanning the walls with his sonic glasses - nothing useful... (Click, click, click.)

CUT TO:

70 INT. EXIT CHAMBER - NIGHT

70

The corridor leads into:

A huge cube of a room Almost featureless. All the walls, floor and ceiling are in glossy black, everything gleaming and smooth and dark as night -

- except for the wall directly opposite him

A wall of diamond! It blazes, translucent, glittering. To one side is one of the Cog Units, suggesting that this wall moves too.

And there is something carved into the wall. The Doctor steps closer to look.

We hold on his face, not yet seeing what he sees.

THE DOCTOR
Of course! The final square on the

board. What else would it be?

The Doctor's POV. Carved in the centre of the diamond wall, a few feet above his head the word -

HOVE

THE DOCTOR (cont'd)

The TARDIS.

He puts out his hand, touches the wall.

THE DOCTOR (cont'd)

One confession away.

He takes his glasses, scans the wall.

THE DOCTOR (cont'd)
Azbantium Four hundred times

harder than diamond. Twenty feet thick.

He pops his glasses back on, tries to peer through the translucent material - that shifting light beyond.

THE DOCTOR

How are you going to WIN?

THE DOCTOR (cont'd)
Can't I just lose? Just this once?

CUT TO:

72 <u>INT. EXIT CHAMBER - NIGHT</u>

72

The Doctor now sits on the floor, his back against the diamond wall. He looks utterly defeated, like he's been there for a while.

CUT TO:

73 INT. TARDIS - NIGHT

73

The Doctor, pacing round the console now ...

THE DOCTOR

It would be so easy. Just tell them Just tell whoever wants to know, all about the Hybrid.

CUT TO:

74 INT. EXIT CHAMBER - NIGHT

74

On the Doctor, sitting despairing against the wall.

On his eyes - dull, almost tearful - as they flick up. He's heard a noise.

The Doctor's POV: he's sitting directly opposite the long black corridor. Distantly, at the far end, we can just make out the door opening...

The Doctor just stares - not moving, not reacting. Barely seems interested.

CUT TO:

75 INT. TARDIS - NIGHT

75

The Doctor striding round the console, increasingly agit at ed and angry.

THE DOCTOR

I can't keep doing this. I can't always do this, it's not fair! Just this once, can't I give in? Can't I

He spins round on Clara -

- still standing with her back to him But chalked on the blackboard in front of her, a single word:

No!

The Doctor, staring hopelessly at that word.

THE DOCTOR (cont'd)
But I can remember, Clara. You
don't understand, I can remember it
all. Every time!

Just the word No!

THE DOCTOR (cont'd)
And you're still gone. What ever I
do, you still won't be here.

The Doctor sags. Like that admission ripped the heart out of him

And then, impossibly - her voice.

CLARA

Doct or.

He startles, looks at her. What?

And magically, impossibly -

- she turns to face him Clara Oswald, fixing him in the eye.

CLARA (cont'd) Stop it. Just stop.

He stares at her.

CLARA (cont'd)
You're not the only person who ever lost someone. It's the story of everybody. Get over it. Beat it. Break free.

She steps towards him, puts a hand to his face.

CLARA (cont'd)
Doctor, it's time. Get up off your arse ... and

CUT TO:

76 INT. EXIT CHAMBER - NIGHT

76

The Doctor snaps to attention! He's got his orders and he's back in the game!

He stands, straightens his clothes ready for the fray. Time to get his Doctor on!

Veil, near the end of the corridor.

THE DOCTOR

Hello again. No more confessions, sorry. But I will tell you the truth.

He turns to the diamond wall, seems to square up to it. Then methodically, with confidence, like this is something he does all the time - he winds back his arm and simply punches the wall, as hard as he can. Shakes his hand.

THE DOCTOR (cont'd)

Quch!

But he winds back his arm again and punches the wall again. He continues to talk - calm conversational - as he does this. (All the time Veil is getting closer.)

> THE DOCTOR (cont'd) The Hybrid is a secret. It's a very, very dangerous secret and it needs to be kept.

(Punch!)
So I'm telling you not hing. Not hing at all. Instead, I'm going to do something far worse.

(Punch!) I'm going to get out of here. I'm going to find who put me in here in the first place, and whatever they're trying to do, I'm going to stop it.

On Veil - lurching, pausing,

THE DOCTOR (cont'd)

(Punch!)
And then I'm going to come back to this place, and I'm going to rip it apart with my bare hands, and you with it.

(Punch!) But it might take me a little while, so would you like me to tell you a story?

Veil, only a few feet away - stretching out its skeletal hand . . .

THE DOCTOR (cont'd)

(Punch!) The Brother's Grimm Lovely fellas.

They're on my darts team

Veil's hand, closer and closer to the Doctor. As it nears him, it starts to glow.

THE DOCTOR (cont'd)

(Punch)
According to them there's this
Emperor who asks this shepherd's
boy, "How many seconds in
eternity?" And the shepherd's boy
says -

And he breaks off in a

Veil is gripping the Doctor, deadly tight. The Doctor's body is glowing, fierce and bright. He twists and screams like he's burning. It goes on and on, and then -

The Doctor slams, lifeless, to the floor. Dead as a doornail.

Veil steps back from the body, stands for a moment. Almost as if penitent. Then the faint glow of a teleport, and Veil fades away.

Now, cutting round the various monitors in the castle -

- they all cut to the snowing interference we saw at the very beginning.

Now, on the Doctor, limp and dead on the floor.

Close on his face. Was that a twitch of his mouth?

THE DOCTOR (cont'd)

(V. Q.)
People al ways get it wrong with Time Lords.

CUT TO.

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

77

As before, the roundels are flicking on, one at a time, slowly illuminating -

- the Doctor, standing silent at the console. He looks pale as death.

THE DOCTOR

We take forever to die.

He raises a hand, flicks a few switches. The console monitor flares on, showing a schematic of the Doctor's crumpled body.

THE DOCTOR (cont'd) Even if we're too injured to regenerate, every cell of our bodies keeps trying. Dying properly, can take days.

CUT TO:

The Doctor twitches, starts to roll over slightly -

- the movements are painful, spasmodic.

THE DOCTOR

82

THE DOCTOR (cont'd)
The portrait of you ... the
creature from my own night mares ...

CUT TO:

83 INT. CASTLE CORRIDOR - NIGHT

83

The Doctor is resting for a moment. As we watch he heaves himself back to life, starts hauling his way along the corridor.

THE DOCTOR

(V. Q.)
This place is my own, bespoke torture chamber - intended for me, only. But all those skulls in the water? How could there have been other prisoners in my hell?

As the Doctor heaves himself along, we pan back to the blood stains he's leaving behind -

- exactly the same as the blood stains we saw at the top of the show.

CUT TO:

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

84

The Doctor watching his own POV on the monitor.

THE DOCTOR

The answer, of course, is there never were any other prisoners.

CUT TO:

85 <u>INT. CASTLE CORRIDOR - DAY</u>

85

The Doctor, heaving himself along one of the radial corridors, leading to the top of the central tower.

THE DOCTOR

(V.Q.) And the stars. They weren't in the wrong place. And I haven't time travelled.

CUT TO:

86 INT. TARDIS - NIGHT

86

The Doctor, so grim

THE DOCTOR

I've just been here a very, very long time.

CUT TO:

87 INT. CIRCULAR CORRIDOR - DAY

87

The same shot as at the top of the show - the door to the teleport chamber as the shadow of a hunched and wheezing figure falls over them

This time we see it is the Doctor himself, barely able to stand.

A crunching, grinding sound - the door slides away, revealing the teleport chamber itself. The Doctor staggers in.

CUT TO:

88 INT. TELEPORT CHAMBER - DAY

88

Desperately weak and dying, the Doctor staggers to the console.

THE DOCTOR

(V. O.)

Every room resets - remember I told you that? Every room returns to its original condition.

He's now examining the controls.

THE DOCTOR (cont'd)

Logically, that means the teleport should do the same.

CUT TO:

89 INT. TARDIS - NIGHT

89

The Doctor, watching the monitor.

THE DOCTOR

Teleporters. Fancy word. They're just like 3D printers, really. Except they break down living matter into information, and transmit it. All you have to do is add energy.

CUT TO:

90 INT. TELEPORT CHAMBER - DAY

90

The Doctor, studying the readouts on the console.

THE DOCTOR

(V. Q.)
The room has reset. Returned to its original condition, when I arrived. That means there's a copy of me still in the hard drive. Me, exactly as I was when I first got here - seven thousand years ago.

The Doctor is picking up the wires he earlier removed from the skull. He attaches them to his own head, with the little "sci fi" suction cups at the end. The wires run into the depths of the console, so it's like he's wiring himself into the machinery.

THE DOCTOR (cont'd)

(V. Q.)
All I need to do is find some energy. And all you need for energy is something to burn.

He braces himself. This is going to be tough.

THE DOCTOR (cont'd)

(V. Q.)
How long can I keep doing this,
Clara? Burning the old me to make a
new one?

He steadies himself for the horror -

- then reaches his bloodied hand for the lever (the same shot as at the beginning.)

He slams the lever.

This time we see the Doctor spasm, energy arcing through him-

- then he goes crashing to the ground.

(The following is exactly as at the beginning ...)

In the glass cabinet, a glow is starting up - exactly like the glow we saw as the Doctor dematerialised at the end of Trap Street.

On the walls - the brass cogs, glowing brighter and brighter.

The floor - the Doctor's bloodied hand, shaking with effort, is writing letters in the dust.

Now cutting round various walls of the castle -

- the stone cogs turning and turning -
- faster and faster -

Back to the bloodied hand, writing in the dust -

The glow in the cabinet, stronger and stronger. Starting to take familiar shape -

The brass cogs - faster and faster.

The stone cogs - faster and faster. Now the cogs are glowing faintly. We pan down to the streaks of blood on the floor. They too glow, just like the cogs. Now they are evaporating. Puffing into steam

On the bloodied hand still writing - we see curves and lines but not the finished word.

The hand starts to glow. Spasms in pain - steaming now. In a moment the hand crumbles to the barest outline of ash.

On the brass cogs. They all slam to a halt.

Outting to the stone cogs on all the walls - also slamming to a halt.

Now on the glass cabinet at the centre of the chamber.

The golden glow is resolving, refining -

- now clearly, this is the Doctor.

He is frozen for a moment -

- then convulses into life. Choking, spluttering. Slams against the glass of cabinet, starts to register where he is.

A moment to recover.

Now he's opening the door of the cabinet, stepping into the gleaming brass and glass room Looking around.

A haunt ed look crosses his face. A memory impacting, sickeningly. He's thinking about Clara's death.

The Doct or: she's dead, she's gone. Not hing he can do.

So. To business.

He glances round. A studied show of indifference to his surroundings.

Straightens his coat. Composes himself. If anyone is observing, he's telling them he means business and he is not afraid.

Finally, he speaks.

THE DOCTOR (cont'd)
If you think, because she's dead, I
am weak, you understand very
little. If you were any part of
killing her, and you are not
afraid, you understand nothing at
all. So for your own sake,
understand this.

We now pan from the newly minted Doctor, down to see the crumbled remains of the old Doctor. The skull, the dust.

THE DOCTOR (cont'd)
I'm the Doctor. I am coming to find you. And I will never, ever stop.

We hear the new Doctor move to the door. It grinds open, we hear him go out.

Silence. The skull staring at us.

CUT TO:

91 <u>MONTAGE SEQUENCE</u>

91

Now, a fast cutting version of the entire episode we've just seen (fast like a recap).

A1: The Doctor finding the spade outside.

THE DOCTOR On, are you gardeners?

CUT TO.

B1: The Doctor moving round the central hum of the tower, keeping pace with Veil on the other side.

CUT TO:

C1: The Doctor racing along the corridor, away from Veil.

CUT TO:

D1: Yanking open the door, to reveal the wall.

CUT TO.

E1: Veil, in confrontation with the Doctor, the Doctor making his first confession.

THE DOCTOR (cont'd) I'm actually scared of dying.

CUT TO:

F1: The Doctor throwing the stool through the window.

CUT TO:

G1: The Doctor diving from the tower.

11: The Doctor, hauling himself out of the water.

CUT TO:

J1: The Doctor finding his own clothes drying in front of the fire, deciding to swap them for the soaking ones he's wearing.

CUT TO:

K1: The Doctor digging his hole.

CUT TO.

L1: The Doctor discovering the message:

I AM

IN 12

CUT TO:

M1: The Doctor discovering the skull in the teleport chamber, staring into its empty sockets.

CUT TO:

N1: The Doctor and Veil at the top of the tower.

THE DOCTOR (cont'd)

If I didn't know better I'd say
I've travelled about seven thousand
years into the future.

CUT TO:

O1: The tower shaking, causing the skull to vibrate on the low wall.

CUT TO.

P1: Underwater, the skull drifts down to join all the others. All the other Doctors.

CUT TO:

Q1: The Doctor discovers the 12 door.

CUT TO:

R1: The Doctor punching the diamond wall, as Veil draws closer.

THE DOCTOR (cont'd)
(Punch)
"How many seconds in eternity?" And the shepherd's 56 Tm - 0.189 Tc

S1: The door of the teleport chamber grinds open to admit the terrible injured Doctor.

CUT TO:

T1: Energy arcing through the Doctor as he powers the teleport - then crashes to the floor.

U1: And a new Doctor steps from the teleport booth.

And now we do it all again, faster and sharper, speed ramps if they work. (This is truncated, with only minor - though important - changes.)

CUT TO:

B2: The Doctor moving round the central hub of the tower, keeping pace with Veil on the other side.

CUT TO:

C2: The Doctor racing along the corridor, away from Veil.

CUT TO.

F2: The Doctor throwing the stool through the window.

CUT TO:

G2: The Doctor diving from the tower.

CUT TO:

H2: The Doctor underwater, seeing all the skulls looking up at him

CUT TO:

J2: The Doctor finding his own clothes drying in front of the fire, deciding to swap them for the soaking ones he's wearing.

CUT TO:

M2: The Doctor discovering the skull in the teleport chamber, staring into its empty sockets.

CUT TO:

N2: The Doctor and Veil at the top of the tower.

THE DOCTOR (cont'd)

If I didn't know better I'd say
I've travelled about twelve
thousand years into the future.

CUT TO:

P2: Underwater, the skull drifts down to join all the others. All the other Doctors.

CUT TO:

R2: The Doctor punching the diamond wall, as Veil draws closer.

THE DOCTOR (cont'd)

(Punch)
"How many seconds in eternity?" And the shepherd's boy says -

Veil grabs the Doctor, starts to kill him

CUT TO.

S2: The door of the teleport chamber grinds open to admit the terrible injured Doctor.

CUT TO:

T2: Energy arcing through the Doctor as he powers the teleport - then crashes to the floor.

U2: And a new Doctor steps from the teleport booth.

And again, even faster.

CUT TO.

F3: The Doctor throwing the stool through the window.

CUT TO:

G3: The Doctor diving from the tower.

CUT TO.

H3: The Doctor underwater, seeing all the skulls looking up at him

CUT TO:

MB: The Doctor discovering the skull in the teleport chamber, staring into its empty sockets.

CUT TO:

N3: The Doctor and Veil at the top of the tower.

THE DOCTOR (cont'd)

If I didn't know better I'd say
I've travelled about six hundred
thousand years into the future.

CUT TO:

P3: Underwater, the skull drifts down to join all the others. All the other Doctors

CUT TO:

R3: The Doctor punching the diamond wall, as Veil draws closer.

THE DOCTOR (cont'd)

(Punch)
"How many seconds in eternity?" And the shepherd's boy says -

Veil grabs the Doctor, starts to kill him

CUT TO.

T3: Energy arcing through the Doctor as he powers the teleport - then crashes to the floor.

U3: And a new Doctor steps from the teleport booth.

Again, even faster, really accelerating now.

CUT TO:

M4: The Doctor discovering the skull in the teleport chamber, staring into its empty sockets.

CUT TO:

N4: The Doctor and Veil at the top of the tower.

THE DOCTOR (cont'd)
- about twelve hundred thousand years into the future.

CUT TO:

P4: Underwater, the skull drifts down to join all the others. All the other Doctors.

сит та

R4: The Doctor punching the diamond wall, as Veil draws closer.

THE DOCTOR (cont'd

Veil grabs the Doctor, starts to kill him

CUT TO:

T4: Energy arcing through the Doctor as he powers the teleport - then crashes to the floor.

U4: And a new Doctor steps from the teleport booth.

Now we go to a very brief cycle ...

CUT TO:

N5: The Doctor and Veil at the top of the tower.

THE DOCTOR (cont'd)
If I didn't know better I'd say

91 CONTI NUED:

91

Veil grabs him

CUT TO:

U8: A new Doctor steps out of the teleport.

CUT TO:

N9: The Doctor and Veil at the top of the tower.

THE DOCTOR (cont'd) - well over a billion years -

CUT TO:

R9: The Doctor, in his diamond tunnel, Veil lurching after.

THE DOCTOR (cont'd)
You might think that's a hell of a long time.

Veil grabs him

CUT TO:

U9: A new Doctor steps out the teleport.

CUT TO:

N10: The Doctor and Veil at the top of the tower.

THE DOCTOR (cont'd)
- two billion years -

CUT TO:

R10: The Doctor in the diamond tunnel, punching, punching -

THE DOCTOR (cont'd)
Personally I think that's a hell of a -

Veil grabs him

CUT TO:

U10: A new Doctor steps out the teleport.

CUT TO:

N11: The Doctor and Veil at the top of the tower.

THE DOCTOR (cont'd) - over two billion years -

CUT TO:

R11: The Doctor punching his way through what is now almost twenty feet of diamond tunnel

And

The Doctor stares in shock. Veil freezes. What. What???

The thin layer of diamond remaining in front of the Doctor now crazes with crack-lines.

And shatters!!

Blinding light from beyond!!

The Doctor shields his eyes in shock, looks away -

- to see Veil frozen.

Then Veil slowly collapses to the ground, disintegrating as it goes. A few cogs - like the ones on the walls - clatter and roll from its disintegrating form Its finished, over.

On the Doctor, looking down at the shattered remants, the light blazing behind him Finally completes his story.

THE DOCTOR (cont'd)
Personally, I think that's a hell
of a bird.

The Doctor looks back to the blazing light.

And starts to walk into it -

CUT TO:

92 EXT. DESERT - DAY

92

The Doctor, blinded by too much light, can hardly see.

He looks behind him to see where he came from -

- but there is just a jagged hole hanging in space, through

 $\mbox{\ensuremath{\mbox{\textbf{Cl}}}}$ ose on a detail of the dial - tiny little cogs (I know we're going to have to cheat that, but we never got a good look.)

He turns slowly, squints into the distance, shields his still-adjusting eyes.

We don't yet see what he sees - but it changes everything.

A noise makes him turn. Watching him nervously from the shadows, a little boy. The equivalent of a shepherd's boy. He's staring at the Doctor in astonishment - this man who came out of nowhere.

THE DOCTOR

Go to the city. Find somebody important, and tell them I'm back. Tell them I know what they did and I'm on my way.

The boy, confused, forming a question.

THE DOCTOR (cont'd)

If they ask you who I am, tell them I came the long way round.

The boy turns, and runs. The Doctor watches him go. His eyes raise to the boy's destination.

And we move round behind, and finally see what he can.

A few miles away looming out of the desert, a vast city under a huge gleaming dome. Callifrey.

The Doctor takes a moment, staring at it, drinking it in.

He looks at the Confession Dial, still in his hand.

THE DOCTOR (cont'd)
You can probably still hear me - so
just between ourselves, you've got
the prophecy wrong. The Hybrid
isn't half Dalek. Nothing's halfDalek - Daleks wouldn't allowit.

He pockets the dial, takes out his sonic glasses.

THE DOCTOR (cont'd)
The Hybrid ... destined to conquer
Callifrey and stand in its ruins
...

He slips on the glasses - we can see the domed city reflected in each lens.

THE DOCTOR (cont'd) ... is Me.

CUT TO:

End titles.