

DOCTOR WHO 4

Episode 8

By

Steven Moffat

**Goldenrod Revisions
11th February 2008**

**PREP: Nov 19th
SHOOT: Jan 15th – Feb 14th 2008**

© BBC WALES 2008. No part of this document or its contents may be disclosed, distributed or used in any way, stored in a retrieval system, disseminated or incorporated into any other work, without the express written permission of the BBC. Any unauthorised use is strictly prohibited and will be prosecuted in courts of pertinent jurisdiction.

1 BLACKNESS

1

Holding for a moment, enough to be sinister, and then --

A voice, close at our ear. Calm, professionally
soothing, almost a whisper.

DR. MOON

Close your eyes and tell me what you
see.

FADE IN ON:

2 INT. LIBRARY - DAY 1

2

-- a case of books. Big one, filling our field of vision --

-- panning along it, more shelves, more books, panning to --

FX: We're looking out into the main hall of the Library,
an astonishing vista:

Bookcases stretching as far as the eye can see, under a
roof so high clouds could form; cliff faces of books
criss-crossed by gantries and staircases; mighty towers
of books with staircases spiralling up them; connecting
mono-rails; elevator tubes --

-- it's a sci-fi city, like on one of those old paperback
covers, but made of books - and it's *old*! Abandoned.

Cutting closer on details: sagging shelves, rusty
dripping gantries. A Terry Gilliam nightmare of a
library - insane, eye-twisting, endless.

-- we keep panning, coming in a full circle to the pair
of eyes looking at it all.

A girl. About ten or eleven: so pretty.

THE GIRL

The Library.

The girl glances down.

FX: Her POV: her feet are hanging in space. Below,
shelves and monorails and gantries reaching down for
miles.

DR. MOON (OOV)

Open your eyes again.

On the Girl's face. She starts to close her eyes --

(CONTINUED)

2 CONTINUED:

2

On that movement we cut to:

CUT TO:

3 INT. LIVING ROOM - DAY 1

3

On the same GIRL's face, as she opens her eyes.

She's in a crushingly ordinary suburban living/dining room - big telly, sofas, a scatter of toys on the floor. She sits on an armchair, dangling her legs.

On the sofa, DR. MOON: kindly, crinkly, half moon spectacles. He wears a rumpled old suit, has a notebook.

Behind them, watching from one of the dining room chairs a man with the frown of a concerned DAD - anxious, out of his depth.

DR. MOON

Where are you now?

THE GIRL

My living room, Dr. Moon.

DR. MOON

But when you close your eyes ...

THE GIRL

I go to the library.

DR. MOON

Go to the library now.

The Girl closes her eyes.

CUT TO:

4 INT. THE LIBRARY/BLUE INDEX - DAY 1

4

What looks like a reception area, many book-lined tunnels leading off it.

FX: On the GIRL as she drifts eerily through it - not walking, gliding.

DR. MOON

Are you back there?

THE GIRL

Yes.

DR. MOON

The same part?

(CONTINUED)

4 CONTINUED:

4

THE GIRL
(Looking about her as
she floats)
No, it's always different - the Library
goes on forever.

DR. MOON
(V.O.)
How you do move around?

THE GIRL
By wishing.

The Girl has floated gently to floor, bounces gently to a halt. Unconcerned she stands there, looking about, used to this.

A noise - she turns, startled.

A door in one of the shadow-barred walls - ornate, wooden. Something has thumped against it, the handle rattles.

The girl gives a little gasp, backs away.

DR. MOON
(V.O.)
What's wrong?

CUT TO:

5 INT. LIVING ROOM - DAY 1

5

-- Sitting on chair, eyes tight shut, the GIRL is shaking, terrified.

THE GIRL
Something's here! Someone's got in! No
one's supposed to get in!!

DAD, agitated, barely able to keep in his seat.

DAD
She's never mentioned anyone else.
She's always been alone.

THE GIRL
(Panicking now, afraid)
Someone's in my library.

CUT TO:

6 INT. THE LIBRARY/BLUE INDEX - DAY 1

6

The GIRL staring in terror, at the door --

-- the door rattles, shakes, someone's really trying to get through.

CUT TO:

7 INT. LIVING ROOM - DAY 1

7

The GIRL, eyes still tight shut, is gripping her chair, terrified.

THE GIRL

No! No, *please!* That's not allowed!
It's *not allowed*.

DR. MOON

Listen to me. The library is in your mind --

THE GIRL

I know it's in my mind! But something's got inside!

The Girl gives a little gasp of fear --

CUT TO:

8 INT. LIBRARY/BLUE INDEX - DAY 1

8

The GIRL's POV (we're now her eyeline) The door suddenly gives, flies open --

-- and tumbling and scrambling through it, like all hell is breaking loose behind them --

-- DONNA and then the DOCTOR. They slam the door shut with their backs, lean against it, panting for a moment. Then look right at us, seeing us for the first time.

THE DOCTOR

(Big grin)

Oh! Hello! Sorry to burst in on you like this. Okay if we stop here for a bit?

CUT TO:

9 INT. LIVING ROOM - DAY 1

9

Close on the GIRL's face. Her eyes snap open in astonishment.

(CONTINUED)

9 CONTINUED:

9

Wha -- ?

OPENING TITLES

CUT TO:

10 INT. TARDIS - DAY 1

10

THE DOCTOR, racing round the console, slamming controls.

THE DOCTOR

Beaches! People never stop loving
beaches!

DONNA

I love beaches.

THE DOCTOR

You think you love beaches. You don't
know what a beach is yet! You haven't
even been to Karras Don Kazra Don Slava!

DONNA

Good beach?

THE DOCTOR

Two words! Intelligent sand! Dries you
off when you've been for a dip, clears
away the lolly sticks by night, and
remembers your sandcastles in the
morning. And you're allowed back in
swimming straight after you've eaten. Of
course, exactly once a year the beach
gets hungry, dissolves all living matter
into a protein slime and drinks it - but
you can have fun long as you keep your
eye on the date.

And just as he says this his head snaps like he's heard
something, and he gives an involuntary shudder.

THE DOCTOR (CONT'D)

Oh, hello!

DONNA

Hello what?

THE DOCTOR

That hasn't happened in a while.

He's patting his pockets now, like a man looking for his
phone.

(CONTINUED)

10 CONTINUED:

10

DONNA

What hasn't happened?

THE DOCTOR

Don't worry, it's for me.

DONNA

What's for you?

He dives over to where his coat is hanging, prattling as he goes.

THE DOCTOR

And talking fish! The fish can talk! I mean, they're under water, you don't have a clue what they're saying - mostly sounds like "Beware the hunger of the beach" - but you know what fish are like.

He's gone through the pockets of his coat and pulled out the little wallet with the psychic paper in it. He's flipped it open, and now stares at what he sees.

DONNA

Doctor?

The Doctor is still staring at the psychic paper. Frowning.

DONNA (CONT'D)

Something wrong?

A beat - the Doctor staring at the paper. Then, suddenly --
-- he snaps back to life, bounds back to the console.

THE DOCTOR

Where was I?

DONNA

Beaches.

THE DOCTOR

Books, yes. People never stop loving books!

DONNA

No, beaches.

THE DOCTOR

And what do you need on a beach? You need a book!

(CONTINUED)

10 CONTINUED: (2)

10

Slamming at the controls now. The TARDIS bucks and spins. DONNA and the Doctor grab on to the console.

DONNA

Where are we going?

THE DOCTOR

Quick detour. Just an 'on the way to the beach' thing.

DONNA

Detour where?

The TARDIS slams to a halt.

On the Doctor: looks at the psychic paper one more time. Then stuffs it into his pocket.

THE DOCTOR

Thing about books, Donna - you can never have too many books. Come on!

He starts racing for the door, Donna following.

CUT TO:

11 INT. LIBRARY/MAIN ENTRANCE - DAY 1

11

-- the DOCTOR comes bounding out the doors, DONNA following.

FX: A big, grand, airy entrance hall - marble pillars, a big wooden reception desk: like a grand old bank. It's bright, strong light blazing down, but it is laced and criss-crossed with stark black shadows. The far corners are lost in pools of darkness. (Like one of those old black and white expressionist movies.)

THE DOCTOR

(Crossing the room)

51st Century! By now you've got holovids, direct-to-brain downloads, fiction mist - but you need the smell. The smell of books, Donna! Deep breath!

He has walked her through the entrance hall, flings open a pair of double doors, leading on to --

CUT TO:

12 INT. THE LIBRARY/GANTRY - DAY 1

12

The DOCTOR and DONNA step out on to a gantry, and (like in that shot in Gridlock) we pan from them to --

(CONTINUED)

12 CONTINUED:

12

FX: - the same astonishing vista we saw earlier - the book city!

THE DOCTOR

The Library - so big it doesn't need a name. Just a great big *The*!

DONNA

It's like a city.

THE DOCTOR

It's a *world*. Literally a world. The whole core of the planet is the Index computer - biggest hard drive ever - and up here, every book ever written. Whole continents of Jeffrey Archer, Bridget Jones, Monty Python's Big Red Book. Brand new editions, specially printed.

DONNA

The DaVinci Code?

THE DOCTOR

Nah, not that one, it's illegal.

DONNA

Why?

THE DOCTOR

It just is. Magazines, too - there's a whole island devoted to Hello. Mind you, could be the Waiting Room.
(Licks a finger, holds it up)

*
*

We're near the equator so this must be Biographies. I love biographies.

DONNA

Yeah, very you. Always a death at the end.

THE DOCTOR

You need a good death! Without death there'd only be comedies. Dying gives us *size*.

(Glances at her)

Oi!

Donna is lifting a book down from a shelf. The Doctor grabs it from her, puts it back on the shelf.

THE DOCTOR (CONT'D)

Spoilers!

(CONTINUED)

12 CONTINUED: (2)

12

DONNA

You what?

THE DOCTOR

These books are from your future. You don't want to read ahead, spoil all the surprises. It's like peeking at the end.

DONNA

Isn't travelling with you one big spoiler?

THE DOCTOR

I try to keep you away from major plot developments. Which, to be honest I seem to be very bad at, cos you know what? This is the biggest Library in the universe - so where is everyone.

He adjusts his screwdriver, holds it up, taking a reading.

THE DOCTOR (CONT'D)

It's silent.

DONNA

The Library?

THE DOCTOR

The planet. The whole planet.

DONNA

... Maybe it's Sunday. *

THE DOCTOR

I never land on Sundays. Sundays are boring.

Donna: looking round, unnerved now.

DONNA

Well. Maybe everybody's just...really quiet. *

THE DOCTOR

Yeah, maybe. *

(crosses to one of the terminals) *

But they'd still show up on the system... *

He starts tapping away. *

(CONTINUED)

12 CONTINUED: (3)

12

DONNA

Doctor...why are we here? Really, why?

*
*

THE DOCTOR

Oh, you know, just passing.

*
*

DONNA

No but seriously. It was all let's hit the beach, and suddenly we're in a library. Why?

THE DOCTOR

Now that's interesting.

DONNA

What is?

THE DOCTOR

Scanning for life forms. If I do a pass looking for your basic humanoids - you know, your book readers, a few limbs and a face - I get nothing. Zippo, nada, see? Nobody home. But if I widen the parameters to any kind of life ...

(Taps away)

A million million. Gives up after that - a million million.

The Doctor has got up from the terminal, looks out over the vista. Haunted now, serious.

DONNA

But there's nothing here - there's no one!

THE DOCTOR

And not a sound. A million million life forms - and silence in the library.

DONNA

But there's nobody here. There's just books. It's not the books, is it? Books can't do that, can they? Books can't come alive?

She's making a nervy, half-joke - but the Doctor just looks at her, thoughtfully.

He crosses to the one of the cases, reaches out a hand, touches the spines of the books --

-- and the moment he does --

(CONTINUED)

12 CONTINUED: (4)

12

VOICE

Welcome!

He starts back.

THE DOCTOR

Whoah!

DONNA

No. From in there.

She's pointing to the doors. They glance at each other,
swallow their nerves --

-- and step back through to the entry chamber ...

A voice from the entry chamber. They step back through --

CUT TO:

13 INT. THE LIBRARY/MAIN ENTRANCE - DAY 1

13

By the desk, a tall beautiful statue. A life size human
figure in the abstract - angular, elongated. The head
section is revolving --

FX: -- and revolving into view, a panel with what seems
to be a real human face mounted on it. The effect is
weird - like the face is real, but there's no head behind
it; like the back of a spoon! (The NODES, ALWAYS start
with their faces AWAY from us.)

NODE 1

I am Courtesy Node seven-one-zero-slash-
aqua. Please enjoy the Library and
respect the personal access codes of all
your fellow readers regardless of
species or hygiene taboo.

DONNA

That face, it looks real.

NODE 1

Yep, don't worry about it.

DONNA

Statue with a real face though! It's a
hologram or something, isn't it?

THE DOCTOR

No, but really, it's fine.

(CONTINUED)

13 CONTINUED:

13

NODE 1

Additional: there follows a brief message from the head librarian for your urgent attention. It has been edited for tone and content by a Felman Lux Automated Decency Filter. Message follows.

(In the same serene, melodious tones, a weird contrast between the words and the glacial, perfectly enunciated delivery: like one of those spoken text messages) -

NODE 1 (CONT'D)

Run. For God's sake, run. Nowhere is safe. The library has sealed itself, we can't -- oh, (BLEEP), they're here. Arg. Slarg. Snick. Message ends. Please switch off your mobile comm units for the comfort of other readers.

The eyes gently close.

THE DOCTOR

So that's why we're here.

Donna shoots him a look. What?

DONNA

You said we were just in the neighbourhood.

THE DOCTOR

(To the Node)

Any other messages, same date stamp?

The eyes calmly open.

NODE 1

One additional message. This message carries a Felman Lux coherency warning of five-zero-eleven --

THE DOCTOR

Yeah, fine, just play it.

NODE 1

Message follows.

(Whirr, bleep: the same serene, melodious tones)

Count the shadows. For God's sake, remember - if you want to live, count the shadows. Message ends.

(CONTINUED)

13 CONTINUED: (2)

13

A moment as they absorb this. The Doctor glances round the room, thoughtful - shadows in every corner. Those stark shadows cross-hatching the floor ...

THE DOCTOR

Donna ...

DONNA

Yeah?

THE DOCTOR

Stay out of the shadows.

DONNA

What's in the shadows?

The Doctor has come to a door. He opens it, goes through --
They are now standing in --

CUT TO:

14 INT. LIBRARY/CORRIDOR - DAY 1

14

FX: A wide book-lined corridor. Towering book cases either side. A canyon of books! They have come through a door at one end. At the far end, another door.

DONNA

So. We weren't just in the neighbourhood.

THE DOCTOR

Kind of sort of lied a bit. Got a message on the psychic paper.

He passes her the psychic paper. She looks at it, bemused as they start heading down the corridor together.

FX: On the paper: The magic writing, appearing and disappearing: "The library, come as soon as you can. x."

THE DOCTOR (CONT'D)

What do you think - cry for help?

DONNA

Cry for help with a kiss?

THE DOCTOR

We've all done that.

DONNA

Who's it from?

(CONTINUED)

14 CONTINUED:

14

THE DOCTOR

No idea.

DONNA

Then why are we here, why did you -

THE DOCTOR

Donna!

The DOCTOR is looking behind them, back the way they came. FX: In the last section of the corridor, where the door is --

-- *the lights are going out!* Deadly darkness - the end of the corridor just *disappears!*

DONNA

What's happening?

The next section of corridor, right behind the Doctor and DONNA --

-- *the lights start to fade!!*

THE DOCTOR

Run!!

And they *run!* Racing for the other end of the massive corridor!

FX: Behind them - sections of corridor, one after the other, falling into blackness, racing after them.

They throw themselves at the door at the end, but --

DONNA

What, is it locked??

THE DOCTOR

Jammed! The wood's warped!

Behind them - another segment of darkness. The humming and cracking, louder now --

DONNA

Sonic it, use the thingy.

THE DOCTOR

I can't, it's wood!

DONNA

It doesn't do *wood??*

Another segment! The blackness closer!

(CONTINUED)

14 CONTINUED: (2)

14

THE DOCTOR
(Sonicing like mad)
Hang on, if I can vibrate the molecules,
fry the bindings, I can shatterline the
interface --

DONNA
Oh, get out of the way!

Donna shoves the Doctor out of the way, and kicks the
door *hard*! The door flies open and --

CUT TO:

15 INT. LIBRARY/BLUE INDEX - DAY 1

15

(The exact same scene from the top of the show)

DONNA and the DOCTOR come tumbling through the door. They
slam the door shut with their backs, lean against it,
panting for a moment. Then look right at us, seeing us
for the first time.

THE DOCTOR
(Big grin)
Oh! Hello! Sorry to burst in on you
like this. Okay if we stop here for a
bit?

And *now* we cut to what they see, which is not the Girl
but --

-- a floating (PRAC) globe with a camera lens protruding
out of it. Like everything in the Library, the sphere
seems to be made out of carved wood. The only evidence
of technology is the lens, and the fact it is levitating.

FX: Close on the lens. A shutter slams down over it --

-- and the globe drops to the floor like a stone.

DONNA
What is it?

THE DOCTOR
Security camera.

The Doctor steps forward, picks up the globe.

THE DOCTOR (CONT'D)
It switched itself off.

CUT TO:

16 INT. LIVING ROOM - DAY 1

16

The GIRL with DR. MOON and her DAD, just as we last saw her.

DAD

Are you okay now?

DR. MOON

What did you see?

THE GIRL

They were in my library. How can they be in my library?

DR. MOON

Who were they?

The girl's hands fly to her head, gripping on.

THE GIRL

What's that?? What's that noise??

DAD

What noise?

CUT TO:

17 INT. LIBRARY/BLUE INDEX - DAY 1

17

Close on the sonic screwdriver buzzing away at the globe. The DOCTOR is examining it. DONNA is looking apprehensively at the door.

THE DOCTOR

Nice door skills, Donna.

DONNA

Well, you know, boyfriends - sometimes you need the benefit of surprise. What was that, what was after us? I mean, did we just run away from a power cut.

THE DOCTOR

Possibly.

Donna, looking round: big wide area, like a reception hall - marble pillars, an enquiries desk, a little shop. There's a general blue theme, indicating this is the Blue Index, as opposed to one of the many others.

FX: Several book-lined corridors and staircases leading off from this area, all - crucially - disappearing into

(CONTINUED)

17 CONTINUED:

17

shadow after a few feet, like the lights have gone in this area. The light comes from:

Donna looks up.

FX: a big oval skylight in the steeply sloping ceiling, light streaming through.

We only need to see this to establish it - thereafter, it's indicated by the huge oval pool of shadow-barred light it throws on the floor and walls. Again, we're in an expressionist world of harsh light and stark shadows and terrible stillness.

DONNA

Are we safe here?

THE DOCTOR

(Still working on the
globe)

Course we're safe. There's a little
shop. *Gotcha!*

FX: The shutter over the lens shoots open again, and on this we cut to:

CUT TO:

18 INT. LIVING ROOM - DAY 1

18

-- the GIRL: she collapses to the floor, a dead faint.
DR MOON and DAD rush to her side.

THE GIRL

(Whimpering in her
sleep)

No, stop it, no, no!

CUT TO:

19 INT. LIBRARY/BLUE INDEX - DAY 1

19

The DOCTOR holding the Globe, staring at it --

The Globe: just above the lens, there's a LED display.
Flowing across it words: **NO STOP IT NO NO.**

THE DOCTOR

(Agitated)

I'm sorry. I really am, I'm sorry, I'm
so sorry.

He is setting it down tenderly on the floor, like it's a baby.

(CONTINUED)

19 CONTINUED:

19

THE DOCTOR (CONT'D)

It's alive.

DONNA

You said it was a security camera.

THE DOCTOR

It is. It's an alive one.

CUT TO:

20 INT. LIVING ROOM - DAY 1

20

The GIRL is lying on the floor - DR MOON is at her side,
her DAD is slipping a cushion under her head.

DR. MOON

Can you hear me? Are you all right?

She opens her eyes: eerie calm.

THE GIRL

Others are coming.

DR. MOON

Who's coming? Who are the others?

THE GIRL

The library is breached. Others are
coming.

DR. MOON

What others?

CUT TO:

21 INT. LIBRARY/BLUE INDEX - DAY 1

21

The DOCTOR and DONNA are watching those same words stream
across the LED display.

DONNA

Others? What does it mean, others?

Donna glances around, sees:

Another of the Courtesy Nodes, NODE 2 - again it's a
spindly statue with its face turned away from us. Donna
steps towards it.

DONNA (CONT'D)

Excuse me, what does it mean, others?

(CONTINUED)

21 CONTINUED:

21

FX: *Click! Click! Click!* The Node slowly turns its back-of-spoon head round to face Donna - this time it is a handsome male face. The face smiles blankly.

THE DOCTOR

That's barely more than a speak-your-weight machine, it can't help you.

DONNA

Why's it got a face then?

NODE 2

This flesh aspect was donated by Mark Chambers on the occasion of his death.

DONNA

... it's a real face?

NODE 2

It has been actualised individually for you, from the many facial aspects saved to our extensive flesh banks. Please enjoy.

DONNA

It chose me a dead face it thought I'd like?? That statue's got a real dead person's face.

THE DOCTOR

It's the 51st Century. This is basically like donating a park bench.

DONNA

It's donating a face!!

As she says this, Donna is backing away from the Courtesy Node.

THE DOCTOR

No, wait, *no!!*

The Doctor has snatched her away from the shadows she was backing into.

DONNA

Oi! Hands!

THE DOCTOR

The shadow, look.

DONNA

What about it.

(CONTINUED)

21 CONTINUED: (2)

21

The Doctor looks at the shadow on the floor, then up at the big oval window.

THE DOCTOR
Count the shadows ...

DONNA
One! There, I counted it, one shadow.

THE DOCTOR
But what's casting it?

FX: They look to the huge oval window above them --

-- then back down to the shadow: it's a corner of shadow, cutting into the oval of light - but there's nothing above to account for it. Nothing casting the shadow.

Donna looks frowns: what?? *What??*

-- and suddenly the Doctor is slapping hands to his head!

THE DOCTOR (CONT'D)
I'm thick! Look at me, I'm old and thick! Head's too full of stuff, I need a bigger head!

He turns, strides to the mouth of the book-lined corridors - it tapers rapidly into darkness. At the very far end, after a long stretch of darkness we can see a tiny, distant room: dreary, yellow lighting flickering on and off, so achingly far away, so strange and eerie ...

DONNA
Power must be going.

THE DOCTOR
This place runs on fission cells.
They'll outburn the sun.

DONNA
Then why's it dark?

On the Doctor, staring into the dark, haunted ...

THE DOCTOR
It's not dark.

He looks back to the shadow he was examining a moment ago. Donna follows his look.

DONNA
That shadow. It's gone.

(CONTINUED)

21 CONTINUED: (3)

21

She steps forward to it, but the Doctor grabs her arm.

THE DOCTOR

We need to get back to the TARDIS.

DONNA

Why?

THE DOCTOR

Because that shadow hasn't gone. It's moved.

Click click! The Node activates again.

NODE 2

Reminder: the library has been breached, others are coming. Reminder: the library has been breached, others are coming!

Blam!!

The Doctor and Donna spin round:

A door at the other side of the chamber (not the one they came through) has been blown open, swings drunkenly from its hinges.

Through the clearing smoke --

-- an astronaut. A slim-fitting suit but with the traditional massive helmet and silvered visor. The figure advances into the room.

Donna and the Doctor: a little unnerved, faltering back a step.

The figure: closer. Several other space-suited figures advancing following it in.

The lead one walks right up to the Doctor.

FX: On the silvered visor, the Doctor's face reflected in it. The figure reaches up a hand, clicks the side of the helmet. With a couple of bleeps, the silver on the visor magically clears - the Doctor's reflected face disappears, replaced by:

PROFESSOR RIVER SONG. A woman, apparently in her forties; attractive, definitely sexy - but maybe just a little grizzled, a bit hardened. Like if Clint Eastwood was a woman this would be her.

(CONTINUED)

21 CONTINUED: (4)

21

SONG

Hello sweetie.

The Doctor staring at her. What?? Who?? Then:

THE DOCTOR

Get out!

Donna looks at him, startled. Where did *that* come from?

DONNA

Doctor?

But the Doctor is in full flow - dead serious, suddenly all alpha male, striding among the new arrivals.

THE DOCTOR

All of you. Turn around, get back in your rocket and fly away. Tell your grandchildren you came to the library and lived, they won't believe you.

As he talks, Song has pulled off her helmet.

SONG

(To everyone else)

Pop your helmets, everyone - we've got breathers.

They all start pulling their helmets off --

ANITA

How do you know they're not androids?

SONG

Cos I've dated androids - they're rubbish.

One of the other suited arrivals has appeared next to Song, his helmet off, he's middle-aged, bit fat. This is STRACKMAN LUX.

LUX

Who is this?? You said we were the only expedition, I paid for exclusives.

SONG

Oh, I lied, I'm always lying - *bound* to be others.

(CONTINUED)

21 CONTINUED: (5)

21

LUX

(Turning to one of the
others)

Miss Evangelista? I want to see the
contracts.

But Song stays with Doctor, talking pro to pro.

SONG

(To the Doctor)

Came through the North Door, yeah? How
was that, much damage?

THE DOCTOR

Please, just leave. I'm asking you
seriously and properly, just leave -no,
hang on, expedition, did you say
expedition!

Lux is now with a very pretty girl - MISS EVANGELISTA -
sorting through some papers.

LUX

My expedition, I funded it.

THE DOCTOR

Oh, you're not, are you? Tell me you're
not archaeologists!

SONG

Got a problem with archaeologists?

THE DOCTOR

I'm a time traveller - I point and laugh
at archaeologists.

SONG

Professor River Song, archaeologist.

THE DOCTOR

River Song, lovely name, as you leave -
and you're leaving *now* - you need to set
up a quarantine beacon. Code-wall the
planet, the whole planet. Nobody comes
here, not ever again. Not one living
thing, not here, not ever -- *stop right
there!*

One of the new party - ANITA - has approached one of the
darkened aisles. The Doctor leaps over, yanks her back
from it. He holds her shoulders, trying to control his
patience like an angry parent.

(CONTINUED)

21 CONTINUED: (6)

21

THE DOCTOR (CONT'D)

What's your name??

ANITA

Anita.

THE DOCTOR

Anita, stay out of the shadows!
Not a foot, not a *finger*, in the shadows
till you're safely back in your ship.
Goes for all of you - stay in the light.
Find a nice, bright spot and just *stand*!
If you understand me, look very, very
scared.

(Looks round them all)

Nope, bit more scared than that.

(Looks at them)

Okay, do for now.

He goes to DAVE - the rearmost of Songs's party - who is
still at the door they came through, seemingly patching
it up.

THE DOCTOR (CONT'D)

You, who are you?

OTHER DAVE

Dave.

THE DOCTOR

Okay, Dave --

OTHER DAVE

Well *other* Dave, cos that's Proper Dave
the pilot, he was the first Dave --

THE DOCTOR

(Pointing out the door)

Other Dave, the way you came, does it
look the same as before?

Other Dave peers out into the corridor:

A book-lined tunnel ending in a staircase rising into
darkness.

OTHER DAVE

Well, yeah - bit darker --

THE DOCTOR

How much darker?

(CONTINUED)

21 CONTINUED: (7)

21

OTHER DAVE

Can't see where we came through now. I
could a moment ago.

The Doctor's face: so grave.

THE DOCTOR

Seal up this door. We'll find another
way out.

LUX

We're not looking for a way out. Miss
Evangelista?

Miss Evangelista steps over to the Doctor and Donna - she
is tall, glamorous and spectacular. Like the puffy,
middle-aged Lux, she's quite out of place among these
adventurers.

MISS EVANGELISTA

I'm Mr. Lux's Personal Everything. You
need to sign these contracts agreeing
that your individual experiences inside
the Library are the intellectual
property of the Felman Lux corporation.

Donna and the Doctor exchange looks, then flash identical
grins at Miss Evangelista.

THE DOCTOR

Right, give it here!

DONNA

Lovely thanks!

They take the contracts, neatly tear them in half, and
toss them aside.

On Miss Evangelista: she's going red, but not angry -
embarrassed.

LUX

My family built this library. I have
rights!

SONG

You have a mouth that won't stop.
(To the Doctor)
You think there's danger here?

THE DOCTOR

Something came to this library and
killed everyone in it, killed a whole
world. Danger - could be.

(CONTINUED)

21 CONTINUED: (8)

21

SONG

That was a hundred years ago. The
Library has been silent for a hundred
years - whatever got in here is long
dead.

THE DOCTOR

Bet your life?

SONG

(Big sexy grin)
Oh, always.

LUX

What are you *doing*?

Lux is barking at Other Dave who has been patiently
sealing up the door.

OTHER DAVE

Well he said to seal the door.

THE DOCTOR

(Just barking an order)
Torch!

LUX

You're taking orders from *him*!

As he says this he realises he's handing his torch to the
Doctor.

THE DOCTOR

(Taking the torch)
Spooky, isn't it?

The Doctor flashes the torch down into the darkness of
one of the spiral stairwells.

THE DOCTOR (CONT'D)

Almost every species in the universe has
an irrational fear of the dark. But
they're wrong. Cos it's not irrational.
It's Vashta Nerada.

DONNA

What's Vashta Nerada?

THE DOCTOR

It's what's in the dark. It's what's
always in the dark.

(MORE)

(CONTINUED)

21 CONTINUED: (9)

21

THE DOCTOR (CONT'D)
(Spinning round to
Song)

Lights! That's what we need, lights,
you got lights?

SONG

What for?

THE DOCTOR
Make a circle, a safe area, big as you
can, lights pointing out.

Already Anita and Proper Dave have set down their
rucksacks on the floor, and started unpacking equipment.

SONG

Oi!!

Anita and Proper Dave freeze, realising they're just
obeying the Doctor.

SONG (CONT'D)

Do as he says.

LUX

You're not listening to this man??

SONG

Apparently, I am. Anita, unpack the
lights. Other Dave, make sure that
door's secure, then help Anita. Mr.
Lux, put your helmet back on, block the
visor. Proper Dave, find an active
terminal, I want you to access the
library data base, see what you can find
about what happened a hundred years ago.
Pretty Boy, you're with me - step into
my office!

Song starts heading toward the librarian's counter at the
far end of the chamber, clearly expecting to be followed.

A quick shot of Donna, watching Song go - thoughtful,
curious.

LUX

(Calling after Song,
putting his helmet on)
Professor Song, why am I the only one
putting my helmet on?

SONG

I don't fancy you.

(CONTINUED)

21 CONTINUED: (10)

21

The Doctor has gone to PROPER DAVE (compact, efficient) who's installing himself at one of the computer terminals, booting it up.

THE DOCTOR
Probably I can help you.

SONG
(Calling from off)
Oi! Pretty Boy, with me, I said.

And the Doctor glances over at her (she's over at the Enquiries Desk now) and realises.

THE DOCTOR
(To Donna, a little
boggled)
I'm Pretty Boy??

DONNA
Yes. Oh, that came out a bit quick!

THE DOCTOR
Pretty??

He's about to head over to Song, but sees -

- Anita and Other Dave unpacking the lights (simple lamps on tall, tripod stands) Donna now joining them. Hesitates.

The Doctor's POV. He looks down to the shadows flapping about the floor as they move.

THE DOCTOR (CONT'D)
Don't let your shadows cross.
Seriously, don't even let them touch.
Any of them could be infected.

OTHER DAVE
How can a shadow be infected?

But he's turned and is heading after Song - no answer.

MISS EVANGELISTA
Excuse me ...

Miss Evangelista is hovering near them, looking tentative.

MISS EVANGELISTA (CONT'D)
Can I help?

(CONTINUED)

21 CONTINUED: (11)

21

ANITA

Nah, we're fine.

MISS EVANGELISTA

I could just ... you know, hold things.

OTHER DAVE

Really, we're okay.

A little humiliated, Miss Evangelista retreats.

Quick shot of Lux, glancing darkly at her as he taps away on his PDA - doesn't like her talking to other people.

On Donna watching Miss Evangelista go, feeling for her.

DONNA

Couldn't she help?

OTHER DAVE

Trust me. We just spent four days on a ship with that woman.

ANITA

Couldn't tell the difference between the escape pod and the bathroom - we had to go back for her twice.

At the Enquiries desk: the Doctor is waiting. Song is behind the desk, pulling from her rucksack - a futuristic PDA, some tools, a big, ancient leather bound book.

(We don't make a big fuss about this right now, but it looks like a diary, crammed with flaking old pages, and is bound in police box blue.)

The Doctor gives a little cough, Song doesn't even glance up.

SONG

Thanks.

THE DOCTOR

For what?

SONG

The usual.

(Turns a big smile on him)

For coming when I call.

This impacts on the Doctor, rocks him a little.

(CONTINUED)

21 CONTINUED: (12)

21

THE DOCTOR

It was *you*?

SONG

You're doing a good job, acting like you don't know me - I'm assuming there's a reason.

She's tapping away at her PDA again, misses his troubled look - he clearly doesn't have a clue who she is.

THE DOCTOR

Yeah, fairly good one, actually.

SONG

Okay, shall we do diaries. Where are we this time?

She's grabbed the battered old book, flipped it open. Now looks appraisingly at the Doctor.

SONG (CONT'D)

Going by your face, must be early days for you, yeah? Crash of the Byzantium - we done that yet?

He looks at her blankly. What is she talking about?? She takes that as a no.

SONG (CONT'D)

Obviously ringing no bells ...

(Flicks through book)

Right, Picnic at Asgard - have we done Asgard yet?

(Checks his face)

Obviously not.

Blimey, very early days then! Life with a time traveller - never knew it would be such hard work!

She glances at his bewildered face again - and fixes on him. Frowns: like a moment of realisation. Cocks her head.

SONG (CONT'D)

Look at you! You're young.

THE DOCTOR

I'm really not, you know.

SONG

No, but you are. Your eyes - you're younger than I've ever seen you.

(CONTINUED)

21 CONTINUED: (13)

21

THE DOCTOR
You've seen me before then?

And this one really jolts her. She blinks, like that's an almost physical impact. Her eyes, searching his face now.

SONG
Doctor ... please tell me you know who I am?

THE DOCTOR
Who are you?

She stares at him, thunderstruck, for a moment lost for words.

And then:

A loud noise, ringing through the hall. They all stop, look up. (It's a weirdly familiar sound to all of us, if not to all the characters - the sound of a phone ringing out in your ear.)

Proper Dave looks up from the computer terminal he's been working at.

PROPER DAVE
Sorry, that was me. Trying to get through into the security protocols, set something off. What is that, is it an alarm?

DONNA
Doctor! Doctor, it sounds like...

THE DOCTOR
It *is*. It's a phone!

And as they stand listening, we cut to:

CUT TO:

22 INT. LIVING ROOM - DAY 1

22

We start on a ringing phone, panning round that crushingly ordinary living room to:

The GIRL - she's kneeling at the coffee table, drawing on sheets of paper. The television's on in the background, cartoons.

She glances at the phone. No one's answering it. Odd.

(CONTINUED)

22 CONTINUED:

22

THE GIRL
(Calling out)
Dad?

DAD
(O.S.)
In a minute.

CUT TO:

23 INT. LIBRARY/BLUE INDEX - DAY 1

23

The DOCTOR, SONG, and PROPER DAVE gathered round the monitor. The others watching. Still the sound of a phone ringing out.

PROPER DAVE
I'm trying to call up the Data Core, but
it's not responding. Just that noise.

DONNA
But it's a phone!

The Doctor is practically shoving Proper Dave out of the way, taking his place at the terminal.

THE DOCTOR
Let me try something!

CUT TO:

24 INT. LIVING ROOM - DAY 1

24

The phone's still ringing. The GIRL glances at it, puzzled now. She stands crosses to the living room door.

The Girl's POV. Through the kitchen, we can see DAD and DR MOON chatting soberly in the tiny back garden, coffees in their hands.

THE GIRL
Dad! The phone, aren't you going to
answer it?

Dad looks round.

DAD
It's not ringing, sweetie.

She looks at the phone, puzzled. Starts to reach for it. At that very second, mid-ring, it stops.

CUT TO:

25 INT. LIBRARY/BLUE INDEX - DAY 1

25

The DOCTOR, tapping away frantically, trying something new.

THE DOCTOR

Okay, doesn't like that, let's try this!

CUT TO:

26 INT. LIVING ROOM - DAY 1

26

The GIRL has settled back at the coffee table, is drawing again. We hold the television in shot behind her. The cartoon disappears, the screen snows and hisses.

The Girl glances up at it --

-- and on the screen, hazily forming --

FX: The Doctor! A shot of him, as from the computer screen, like on a webcam, so he's staring right at us - the picture is bad, breaking up and snowy, but readable. The Doctor looks startled, bemused.

THE DOCTOR

(On television)

Hello?

The Girl goes to the television kneels in front of it.

THE GIRL

Hello. Are you in my television?

THE DOCTOR

(On television;
utterly bemused)

Well, no, I'm ... I'm sort of in space.
I'm trying to call up the data core of a
Triple-Grid Security Processor.

THE GIRL

... would you like to speak to my Dad?

THE DOCTOR

(On television)

Your Dad or your Mum, that would be
lovely.

The Girl is frowning him. Recognising him.

THE GIRL

I know you. You were in my library.

(CONTINUED)

26 CONTINUED:

26

THE DOCTOR
(On television)
Your library?

THE GIRL
(Peering closer at the
screen)
The library's never been on the
television before - what have you done??

The Doctor, looking in confusion at the keyboard --

THE DOCTOR
Well I -- I just rerouted the interface --

Abruptly the screen hisses, snows, and the cartoon pops
back on.

CUT TO:

27 INT. LIBRARY/BLUE INDEX - DAY 1

27

The DOCTOR, frantically tapping, the others craning to
look.

On the screen:

CAL

ACCESS DENIED

SONG
What happened. Who was that?

The screen flares, goes dark.

THE DOCTOR
I need another terminal!

The Doctor vaults over the desk, races over to the
Enquiries Desk.

THE DOCTOR (CONT'D)
(As he runs)
Keep working on those lights, need those
lights.

SONG
You heard him, people, let there be
light.

Song's troubled eyes go to:

(CONTINUED)

27 CONTINUED:

27

The Doctor, at the Enquiries Desk terminal. He's tapping away, booting it up --

-- and then he notices Song's book: the TARDIS blue notebook, crammed with flaking pages. He's caught by it, held --

-- then reaches to take it.

A hand slams on top of it. Professor Song!

SONG (CONT'D)

Sorry. You're not allowed to see the book, it's against the rules.

THE DOCTOR

What rules?

Song looks at him for a moment, like it's all just too complicated to explain. Then:

SONG

Your rules.

And she moves away, taking the book.

CUT TO:

28 INT. LIVING ROOM - DAY 1

28

The GIRL is kneeling at her television again, now with the remote control. She's trying to get the Doctor back, stabbing different buttons, the channels switching on the screen. Getting nowhere.

She examines the remote. There's one of those sliding panels on it - she slides it back. More buttons. She starts clicking along the buttons --

CUT TO:

29 INT. LIBRARY/BLUE INDEX - DAY 1

29

-- on the DOCTOR as he looks up from the terminal. All around him books start flying off shelves, firing into the centre of the room.

THE DOCTOR

What's that? I didn't do that, are you doing that?

He is calling over to PROPER DAVE who's seated at another terminal.

(CONTINUED)

29 CONTINUED:

29

PROPER DAVE

Not me.

The Doctor looks to his screen. Again:

CAL**ACCESS DENIED**

THE DOCTOR

What's CAL?

CUT TO:

30 INT. LIVING ROOM - DAY 1

30

The GIRL has finished pressing the buttons - no effect on her television. She squints curiously at the next row, tentatively presses one.

CUT TO:

31 INT. LIBRARY/BLUE INDEX - DAY 1

31

On MISS EVANGELISTA. She's loitering, alone, looking out of place, miserable, and afraid --

-- just as more books, right behind her, start firing off the shelves. She startles away from this.

DONNA

(Taking her arm)

You okay?

MISS EVANGELISTA

What's that, what's happening?

PROPER DAVE and the DOCTOR are now working at the same terminal.

PROPER DAVE

Don't know.

On Donna, with Miss Evangelista. Miss Evangelista is looking so scared, on the verge of tears.

DONNA

Thanks for, you know ... offering to help with the lights.

Miss Evangelista glances over to where the others have finished setting up the lights.

(CONTINUED)

31 CONTINUED:

31

MISS EVANGELISTA

They don't want me. They think I'm
stupid cos I'm pretty.

DONNA

Course they don't, nobody thinks that.

MISS EVANGELISTA

No, but they're right. I'm a moron, me.
My dad said I've got the IQ of plankton.
And I was pleased.

DONNA

See, that's funny.

MISS EVANGELISTA

No, I really was pleased. Is it funny?

DONNA

No, no.

As she speaks, the books start flying off the shelves again.

SONG

What's causing that? Those Vashta
things.

THE DOCTOR

No, can't be. It's something else.

SONG

The little girl?

THE DOCTOR

But who *is* the little girl? What's she
got to do with this place?

CUT TO:

32 INT. LIVING ROOM - DAY 1

32

The GIRL is sitting on the living room floor. She's
examining the remote control for more buttons. Curious
now, like there's something she's not quite remembering.

Her finger hesitates over another of the buttons ...

CUT TO:

33 INT. LIBRARY/BLUE INDEX - DAY 1

33

The DOCTOR pacing up and down now among all the scattered
books.

(CONTINUED)

33 CONTINUED:

33

THE DOCTOR

How does the data core work, what's the principle? What's CAL?

SONG

Ask Mr. Lux.

The Doctor swings round on him.

THE DOCTOR

CAL, what is it?

LUX

Sorry. You didn't sign your Personal Experience contracts.

THE DOCTOR

Mr Lux, right now, you're in more danger than you've ever been in your whole life. And you're protecting a patent??

LUX

I am protecting my family's pride.

Lux and the Doctor confronting each other, nose to nose now - pure animal dislike.

THE DOCTOR

Well, funny thing, Mr. Lux, but I don't want to see everyone in this room dead because some idiot thinks his pride is more important.

SONG

Then why don't you sign his contract?

He looks at her, slightly startled - maybe even a little affronted. No one talks to him like that. She just smiles.

SONG (CONT'D)

I didn't either. Getting worse than you.

THE DOCTOR

Okay, let's start at the beginning. What happened here? On the actual day, a hundred years ago, what physically happened?

LUX and SONG exchange glances - like no one wants to tell this story ...

CUT TO:

34 INT. LIVING ROOM - DAY 1

34

The GIRL. Still hesitating over the last button.
Finally, she --

-- presses it.

CUT TO:

35 INT. LIBRARY/BLUE INDEX - DAY 1

35

On MISS EVANGELISTA: she stands on the periphery of the group, listening. Soundlessly, a panel slides open in the wall behind her ...

She glances round ...

SONG

There was a message from the library.
Just one. "The lights are going out".
Then the computer sealed the planet and
there was nothing for a hundred years.

LUX

It's taken three generations of my
family just to decode the seals and get
back in.

MISS EVANGELISTA

Um ... excuse me ...

She's trying to tell them about the sliding panel.

LUX

Not just now.

SONG

There was one more thing in the last
message ...

She's reaching inside her jacket. Lux looks at her sharply.

LUX

That's confidential.

SONG

I trust this man. With my life, with
everything.

Even the Doctor looks a little startled at that.

LUX

You've only just met him.

(CONTINUED)

35 CONTINUED:

35

SONG

No.

(Fixes the Doctor in
the eye)

He's only just met me.

She hands the Doctor her PDA. The Doctor takes it, still a bit bemused by this woman.

Behind them, Miss Evangelista has gone to the slid open panel.

MISS EVANGELISTA

Um. This might be important actually
...

LUX

In a moment.

The Doctor is examining the screen of the PDA, DONNA craning to look.

Miss Evangelista: glancing at the opened panel, so frustrated. Even her new friend Donna is ignoring her!

SONG

That's a data extract that came with the
message.

THE DOCTOR

(Reading aloud)

4022 saved. No survivors.

Quick cutaway: Miss Evangelista has gone to the slid open panel - a small anteroom, wreathed in shadows.

SONG

4022 is the exact number of people who
were in the Library when it was sealed.

DONNA

But how can 4022 people have been saved
if there were no survivors?

CUT TO:

36 INT. LIBRARY/BLUE INDEX/ANTEROOM - DAY 1

36

MISS EVANGELISTA goes tentatively into the shadowed room.

SONG

(From off)

That's what we're here to find out.

(CONTINUED)

36 CONTINUED:

36

LUX

(From off)

And so far, what we *haven't* found, are
any bodies.

As we hear him say that, Miss Evangelista is slowly
turning, looking round the room --

CUT TO:

37 INT. LIBRARY/BLUE INDEX - DAY 1

37

-- *SCREAM!!*

The others, startle, spin, race to the panel, cramming
themselves into the little room, to see --

CUT TO:

38 INT. LIBRARY/BLUE INDEX/ANTEROOM - DAY 1

38

-- close on a grinning skull. Pulling out - an almost
fossilised body is draped over a chair, ancient clothes
hang in tatters.

SONG steps forward, calmly examining the ancient thing.

SONG

Well. We've found a body now.

THE DOCTOR

Everybody, careful. Stay in the light.

PROPER DAVE

You keep saying that. I don't see the
point!

THE DOCTOR

Who screamed?

PROPER DAVE

Miss Evangelista.

THE DOCTOR

And where's Miss Evangelista?

They look round. Not there, not among them. Song raises
a hand, presses a switch on the collar of her suit.

SONG

Miss Evangelista, please state your
current --

She breaks off - in horror, a neck prickling moment --

(CONTINUED)

38 CONTINUED:

38

-- cos she's hearing her voice back, squawking out of the communicator on the disintegrated collar of the skeleton's ragged suit.

SONG (CONT'D)

... position.

Song steps forward to the skeleton, pulls the remains of its collar round, so that it rotates the communications device to the front.

Close on the communication device: there's a tiny screen with five bars of light on it, still glowing - like an equaliser.

SONG (CONT'D)

It's her. It's Miss Evangelista.

ANITA

We heard her scream. A few *seconds* ago. What could do that to a person in a few seconds?

THE DOCTOR

It took a lot less than a few seconds.

ANITA

What did?

Song is still examining the communicator attached to the skeleton. She now interrupts.

SONG

Sorry everyone, this isn't going to be pleasant. She's ghosting.

DONNA

She's what?

And then, crackling from the skeleton's collar communicator:

MISS EVANGELISTA

(V.O)

Hello, excuse me? I'm sorry, hello, excuse me?

On Donna: what??

DONNA

That's her. That's Miss Evangelista!

(CONTINUED)

38 CONTINUED: (2)

38

PROPER DAVE

Look, I don't want to be horrible, but
couldn't we just...you know...

SONG

These are her last moments - no, we
can't. Little respect, thank you.

She's stood back from the body, hands clasped,
respectful. The others are doing roughly the same -
mourners at a funeral, bit awkward - like this something
they've done before.

MISS EVANGELISTA

(V.O.)

Sorry, where am I, excuse me?

DONNA

But that's Miss Evangelista.

SONG

It's just a Data Ghost, she'll be gone
in a moment.

(Touches the control
in her own collar)

Miss Evangelista, you're fine, please
relax. We'll be with you presently.

DONNA

(To the Doctor)

Data Ghost??

THE DOCTOR

There's a neural relay in the
communicator - lets you send thought
mails. Sometimes it can hold an
impression of a living consciousness for
a short time after death. Like an after
image.

ANITA

My grandfather lasted a day. Kept
talking about his shoelaces.

Donna's eyes got to the little communicator affixed to
the skeleton's collar. Only two of the bars are still
lit, and one of those is wavering.

DONNA

She's in there??

MISS EVANGELISTA

(V.O.)

I can't see, I can't -- where am I?

(CONTINUED)

38 CONTINUED: (3)

38

PROPER DAVE

She's just brain waves now. The pattern
won't hold for long.

On Miss Evangelista's communicator. One bar left now,
guttering.

DONNA

But she's conscious?? She's thinking.

MISS EVANGELISTA

(V.O.)

I can't see, I can't ... I don't know
what I'm thinking.

THE DOCTOR

She's a footprint on a beach. And the
tide's coming in.

MISS EVANGELISTA

(V.O.)

Where's that woman? The nice woman - is
she there?

LUX

What woman?

DONNA

She means ... I think she means me.

MISS EVANGELISTA

(V.O.)

Is she there? The nice woman?

SONG

Yeah, she's here, hang on.

Song turns to Donna, clicks a switch on her collar.

SONG (CONT'D)

(To Donna)

Go ahead - she can hear you.

Donna looks horrified: shakes her head, no, she can't do
this.

MISS EVANGELISTA

Hello? Are you there?

THE DOCTOR

(Gently, quietly)

Help her.

(CONTINUED)

38 CONTINUED: (4)

38

DONNA

She's dead.

THE DOCTOR

Yes. Help her.

Donna: shakes her head, horrified, just can't.

MISS EVANGELISTA

Hello? Is that the nice woman?

On Donna: braces herself. Oh God, Oh God ...

DONNA

Yeah, I'm here, hello. You okay, love?

MISS EVANGELISTA

What I said before ... about being
stupid ... don't tell the others,
they'll only laugh.

DONNA

Course I won't. Course I won't tell
them.

MISS EVANGELISTA

... don't tell the others, they'll only
laugh ...

DONNA

I won't tell them. I said I won't.

MISS EVANGELISTA

... don't tell the others, they'll only
laugh.

DONNA

I'm not going to tell them.

SONG

She's just looping now - the pattern's
degrading.

MISS EVANGELISTA

(V.O.)

I can't think, I ... don't know, I ... I
... I ... Ice cream. Ice cream. Ice
cream. Ice cream.On Miss Evangelista's communicator - no bars now. (She
keeps intoning Ice Cream.)

(CONTINUED)

38 CONTINUED: (5)

38

SONG

She's pretty much gone now. Anyone mind
if I --

A general murmur of agreement. Song leans over, rips the
communicator off the collar. The voice stops.

DONNA

That was horrible. That was the most
horrible thing I've ever seen.

SONG

No. That was a freak of technology.
But whatever did this to her, whatever
killed her ...

(Finds the Doctor's
eyes)

I'd like a word with that.

THE DOCTOR

I'll introduce you.

He turns, stalks from the room.

They start to follow --

CUT TO:

39 INT. LIBRARY/BLUE INDEX - DAY 1

39

The DOCTOR has gone to the rucksacks in the middle of the
room, is rifling through one of them.

THE DOCTOR

I'm going to need a packed lunch.

SONG

Hang on.

SONG steps closer, starts looking through her own
rucksack. They're close now, the Doctor can speak so
that the others can't hear.

THE DOCTOR

What's in that book?

SONG

Spoilers.

She holds out a little lunch tin to him. He doesn't take
it, just holds her look.

THE DOCTOR

Who are you?

(CONTINUED)

39 CONTINUED:

39

SONG

Professor River Song, University of --

THE DOCTOR

To me. Who are you to *me*?

Song hesitates. Holds his look.

SONG

Again - spoilers.

She shakes the little lunch tin under his nose.

SONG (CONT'D)

Chicken, bit of salad - knock yourself out.

A moment between them, an impasse. The Doctor takes the tin, stands - now talking to everyone.

THE DOCTOR

Right, you lot - let's all meet the Vashta Nerada!

CUT TO:

40 INT. LIVING ROOM - DAY 1

40

The remote controls bounces off the wall!

The GIRL has thrown it in a little tantrum - useless thing, doesn't work.

DAD is coming through the door, DR MOON loitering behind him.

DAD

Darling, Dr. Moon is going now. But he'd like a word with you alone, is that all right.

THE GIRL

Yes, of course, Dr. Moon.

DR. MOON

Thank you.

Dad withdraws, Dr. Moon comes into the room, sits next to the Girl. His half-moon spectacles, his crinkly face

DR. MOON (CONT'D)

Now listen. This is important.
(MORE)

(CONTINUED)

40 CONTINUED:

40

DR. MOON (CONT'D)

There's the real world, and there's the world of nightmares - that's right, isn't it, you understand that.

THE GIRL

(A little wearied of this, bored)

Yes, I know, Dr. Moon...

DR. MOON

Well what I want you always to remember is this - and I know it's hard.

Close on Moon's face now, big frame, light whiting out his half-moon spectacles.

DR. MOON (CONT'D)

The real world is a lie, and your nightmares are real.

On the Girl's face: what?? WHAT??

DR. MOON (CONT'D)

The *Library* is real. There are people trapped in there, people who need to be saved.

The Girl: just staring and staring!!

DR. MOON (CONT'D)

The shadows are moving again. Those people are depending on you. Only you can save them.

The Girl: staring bewildered up at him, tears brimming in her eyes.

DR. MOON (CONT'D)

Only you.

CUT TO:

41 INT. LIBRARY/BLUE INDEX - DAY 1

41

The little group stands in the middle of room, watching:

The DOCTOR. He's walking round the perimeter of the light oval, sonicking patches of shadow, moving on - patient, searching.

DONNA and SONG stand together watching, a little distance from the others. Song glances at Donna.

(CONTINUED)

41 CONTINUED:

41

SONG

You travel with him, don't you?

Donna glances at her. Instinctively distrustful.

SONG (CONT'D)

The Doctor, you travel with him.

DONNA

What about it?

The Doctor has glanced over at the group, now calls out.

THE DOCTOR

Proper Dave, could you move over a bit?

PROPER DAVE

Why?

THE DOCTOR

Just over there by the water cooler -
thanks.

PROPER DAVE, a little resentfully, moves over. The Doctor resumes his prowl.

Donna looks at Song, almost accusing.

DONNA

You know him, don't you?

Song looks over at the Doctor: fond, sad.

SONG

Oh God, do I know that man. We go way
back, that man and me. Just not *this*
far back.

DONNA

I'm sorry, what?

SONG

He hasn't met me yet. I sent him a
message but it went wrong, arrived too
early - this is the Doctor in the days
before he knew me.

The Doctor, moving from shadow to shadow, glances over at Song.

SONG (CONT'D)

And he looks at me, and he looks right
through me. And it shouldn't kill me,
but it does.

(CONTINUED)

41 CONTINUED: (2)

41

DONNA
(losing it slightly)
What are you talking about?? Are you
just talking rubbish?? Do you know him
or don't you?

THE DOCTOR
(Calling over)
Donna, quiet, I'm working!

DONNA
Sorry!

At the mention of her name, Song has looked at Donna,
sharply.

SONG
Donna? You're Donna? Donna Noble?

DONNA
Yeah, what about it?

This seems to have an impact on Song. But she quickly
changes the subject.

SONG
I do know the Doctor. But in the
future. His personal future.

DONNA
Then why don't you know me? Where am I
in the future?

On Song - haunted. She hesitates, like there's something
she's almost tempted to tell her. But then --

THE DOCTOR
Okay!

The Doctor has stepped back from a patch of shadow -
found what he's looking for.

THE DOCTOR (CONT'D)
We've got a live one.

LUX
What does that mean, a live one?

The Doctor has pulled a chicken leg from the lunch tin.
He approaches the patch of shadow, careful, bit jumpy.

(CONTINUED)

41 CONTINUED: (3)

41

THE DOCTOR

That's not darkness down those tunnels,
and this is not a shadow - it's a swarm.
A man-eating swarm.

He tosses the chicken leg into the shadow --

-- and it rattles to the ground as desiccated bone!

THE DOCTOR (CONT'D)

The piranhas of the air, the Vashta
Nerada - literally: the shadows that
melt the flesh.

THE DOCTOR (CONT'D)

Most planets have them, but usually in
small clusters - never seen an
infestation on this scale, or this
aggressive.

DONNA

What d'you mean, most planets. Not
Earth.

THE DOCTOR

The Earth, and a billion other worlds -
where there's meat there's Vashta
Nerada. You can see them sometimes, if
you look - the dust in sunbeams.

DONNA

If they were on Earth we'd know.

THE DOCTOR

Normally they live on roadkill - but
sometimes people go missing. Not
everyone comes back out of the dark.

Song comes forward to him: the seasoned pro, asking the
right questions.

SONG

Every shadow?

THE DOCTOR

No. But any shadow.

SONG

What do we do?

THE DOCTOR

Daleks - aim for the eyestalk, Sontarans -
the back of the neck ... Vashta Nerada -
run! Just run!

(CONTINUED)

41 CONTINUED: (4)

41

SONG

Run where?

THE DOCTOR

(To Lux)

This is an index point. There has to be
an exit teleport somewhere.

LUX

Don't look at me, I haven't memorised
the schematics!

DONNA

Doctor, through the little shop! They
always make you go out through the
little shop so they can sell you stuff.

The Doctor races over to the little shop, cranes over the
counter.

THE DOCTOR

You're right, brilliant - *that's* why I
like the little shop!

PROPER DAVE

Okay, let's move it.

The Doctor turns, stops him with a look: mild but
ominous.

THE DOCTOR

Actually, Proper Dave, could you just
stay where you are for a moment?

PROPER DAVE

Why?

The Doctor: a terrible calm.

THE DOCTOR

I'm sorry. I'm so, so sorry. But
you've got *two* shadows.

Proper Dave looks down at his feet - and oh my God it's
true!!

FX: Everyone else has one shadow, extending away from the
big oval window --

-- and he has another, extending *towards* it.

A dreadful silence. Proper Dave: he's a pro, he's
keeping it together. He looks at the Doctor, fights to
keep his breathing normal.

(CONTINUED)

41 CONTINUED: (5)

41

PROPER DAVE

What do I do?

THE DOCTOR

You stay absolutely still. Like there's
a wasp in the room, like there's a
million wasps.

SONG

We're not leaving you, Dave.

THE DOCTOR

Of course we're not leaving you.
Where's your helmet? Don't point just
tell me.

PROPER DAVE

On the counter, by the terminal.

ANITA dashes to the counter, brings it over.

THE DOCTOR

Don't cross his shadow! Thank you!
(fitting Dave's helmet)
The rest of you, helmets back on and
sealed up - we'll need everything we've
got.

From now everything Proper Dave says is filtered through
his helmet comm.

DONNA

Doctor, we don't have helmets.

THE DOCTOR

Yeah but we're safe anyway.

DONNA

How are we safe?

THE DOCTOR

We're not, that was a clever lie to shut
you up. Professor, is there anything I
can do with the suit?

LUX

What good are the damn suits? Miss
Evanglista was wearing a suit, there was
nothing left.

SONG

You can increase the mesh-density, dial
it up four hundred percent - chest
panel. Make it a tougher meal.

(CONTINUED)

41 CONTINUED: (6)

41

The Doctor looks - dial on the chest panel. He sonics it.

THE DOCTOR
Okay - eight hundred percent!

He turns, handing the screwdriver to Song --

THE DOCTOR (CONT'D)
Pass it on.

And he freezes as he realises that Song has pulled her own sonic screwdriver from her suit - it's much older, bit blackened, maybe slightly larger (more bits stuck on) but basically identical to the Doctor's.

SONG
Gotcha!

THE DOCTOR
What's that?

SONG
It's a screwdriver.

THE DOCTOR
It's sonic.

SONG
Yeah, I know. Snap!

Song starts moving among the others, sonicking - they've all got their helmets on now.

The Doctor doesn't spare this more than a moment - he grabs Donna.

THE DOCTOR
With me, come on!

He's dragging her after him, into:

CUT TO:

42 INT. LIBRARY/LITTLE SHOP - DAY 1

42

DONNA
What are we doing?? Are we shopping?
Is this a good time to shop?

THE DOCTOR
No talking, just moving, try it!

(CONTINUED)

42 CONTINUED:

42

The race through the shop - typical selection of books and postcards - to find --

Four teleport booths standing at the back - a slightly raised platform with three "transporter pads". The Doctor bundles her on to one --

THE DOCTOR (CONT'D)

Right! Stand there - it's a teleport, stand in the middle. I can't send the others, the TARDIS won't recognise them --

DONNA

What are you doing?

He hits a control. Donna enveloped in a transporter shimmer. The Doctor keeps tapping in co-ordinates to the keypad.

THE DOCTOR

You don't have a suit, you're not safe!

DONNA

You don't have a suit, so you're in just as much danger, and I'm not leaving you, so you can just --

THE DOCTOR

(firmly interrupting)

Donna! Let me explain.

The Doctor reaches and flicks a switch -

FX: Donna just disappears.

THE DOCTOR (CONT'D)

Oh, *that's* how you do it!

CUT TO:

43 INT. LIVING ROOM - DAY 1

43

The GIRL is kneeling in front of the television again, watching:

SONG (OOV)

(yelling)

Doctor! Quickly!

The Doctor races off --

CUT TO:

44 INT. TARDIS - DAY 1

44

The control room.

FX: A shimmer in the air, DONNA starting to materialise --

-- then a weird howling --

-- through the shimmer we see Donna spasm in silent pain --

FX: Donna shimmers back out of existence. The control room - empty!

CUT TO:

45 INT. LIBRARY/BLUE INDEX - DAY 1

45

The DOCTOR, stands looking at PROPER DAVE - frowning not happy.

THE DOCTOR

Where did it go?

PROPER DAVE

It's just gone. I looked down, one shadow. See.

SONG

Does this mean we can leave? I don't want to hang around.

LUX

I don't know why we're still here. We can leave him, can't we?

(To Proper Dave)

I mean, no offence --

SONG

Shut up, Mr. Lux.

THE DOCTOR

(To Proper Dave)

Did you feel anything? Like an energy transfer, anything at all?

PROPER DAVE

No, but look, it's gone.

He spins, showing off, happy.

THE DOCTOR

Stop there, stop moving. They're never just gone. And they never give up.

(CONTINUED)

45 CONTINUED:

45

Proper Dave has stopped turning (he now has his back to the Doctor and the others.)

The Doctor kneels at Dave's feet, sonics the remaining shadow.

THE DOCTOR (CONT'D)
Well, this one's benign.

PROPER DAVE
Hey, who turned out the lights?

THE DOCTOR
No one, they're fine.

PROPER DAVE
No, but seriously, turn them back on!

SONG
They are on.

The Doctor freezes: what?? He straightens up.

THE DOCTOR
Dave, turn round.

Dave turns to face the Doctor --

-- but there is no face. The glass faceplate of the visor is jet black! The helmet is filled with darkness.

The Doctor: stares in horror.

PROPER DAVE
What's going on, can't see a ruddy thing. Did the power go, are we safe here?

THE DOCTOR
Dave ... I want you stay still ... absolutely still ...

Dave suddenly convulses, staggers slightly.

THE DOCTOR (CONT'D)
Dave, can you hear me, are you all right? Talk to me, Dave.

PROPER DAVE
I'm fine, I'm okay, I'm ... fine.

THE DOCTOR
Still, Dave, just keep really --

(CONTINUED)

45 CONTINUED: (2)

45

PROPER DAVE

I'm fine, I'm okay, I'm ... fine.

There's something robotic about the repetition, something stiff about the way Proper Dave is standing. The Doctor's eyes go to:

Dave's collar communicator: only two bars, one of them flickering.

PROPER DAVE (CONT'D)

I can't ... why can't I, I can't ... why can't I, I can't ...

SONG

He's gone. He's ghosting.

LUX

Then why is he still standing?

On Proper Dave, standing weirdly stiff and leaning - no bars on his collar indicator.

PROPER DAVE

(Repeating - like a
tape loop)

... who turned out the lights? ... who
turned out the lights?

The Doctor: swallows hard, unnerved - but steps forward, sonicizing.

SONG

Doctor, don't ... !

THE DOCTOR

Dave, can you hear me?

Dave's hands flash out, seize the Doctor's shoulders, start forcing him to his knees.

PROPER DAVE

... who turned out the lights ...

The Doctor's POV, as the gleaming black face-plate looms over him --

-- horror shot! A fossilised skull clunks against the inside of the face plate, grins down at him.

PROPER DAVE (CONT'D)

... who turned out the lights ...

The Doctor staring up in horror. Too late for Dave!

(CONTINUED)

45 CONTINUED: (3)

45

-- and suddenly Song is by him --

SONG

S'cuse me!

-- and she jams her sonic screwdriver into Proper Dave's chest plate.

FX: An electric flash, blue electricity flickers round Dave's suit, and he releases his grip on the Doctor.

The effect is only momentary but it's enough for Song to drag the Doctor clear of the creature's clutches.

THE DOCTOR

Back from it, get back, get right back!!

They're pressing back into the corner, nowhere else to go.

The Suit Creature just stands there, swaying slightly. Clumsily turns its face-plate/skull to 'look' at them.

The Suit Creature shuffles a step closer - clumsy, lame.

SONG

Doesn't move very fast.

THE DOCTOR

It's a swarm in a suit.

The Suit Creature snaps round to face them, like it heard.

THE DOCTOR (CONT'D)

But it's learning.

The Doctor is looking at --

FX: New shadows are stretching out from the Suit Creature's feet - long thin shadows, growing sluggishly towards them, like slowly spilling pools. Three of them, then four.

LUX

What do we do? Where do we go??

SONG

See that wall behind you?

(Pulling out her
blaster)

Hate the colour!

(CONTINUED)

45 CONTINUED: (4)

45

Without even looking she fires the blaster over her shoulder.

Fx: An exactly square hole blasts into the wall!

THE DOCTOR
Squareness Gun!!

SONG
(Roaring at them)
Everybody out - go, go, go!!

They all start scrambling frantically through the hole:

SONG (CONT'D)
Move it, move, move!!

CUT TO:

46 INT. LIBRARY/BOOKCASE ROOM - DAY 1

46

They are scrambling to their feet in:

FX (DMP): A warehouse of huge tall bookcases, looming above them in the semi-dark. This is backstage at the Library: dusty, stone-floored - and full of shadows.

SONG
(Looking round,
frantic)
You said not every shadow.

THE DOCTOR
But *any* shadow!

PROPER DAVE
(From behind)
... who turned out the lights ...

The Suit Creature is flailing its arms through the square hole, reaching blindly for them!

Song grabs the Doctor's hand.

SONG
Run!!

They race off among the towering bookcases ... !

CUT TO:

47 INT. LIVING ROOM - DAY 1

47

DAD is coming through the door --

(CONTINUED)

47 CONTINUED:

47

DAD
Sweetie, dinner's ready.

The GIRL is kneeling on the floor in front of the telly again. She turns, gives him an eerie, tranquil smile.

THE GIRL
Donna Noble has been saved.

DAD
Sweetie?

On the Dad's puzzled, troubled face we dissolve to:

DISSOLVE TO:

48 INT. LIBRARY/BOOKCASE ROOM - DAY 1

48

Panning along the tall dusty bookcases, aisle after aisle of them, till we come to:

The DOCTOR, SONG, OTHER DAVE, LUX, ANITA: sitting in one of the bookcase aisles, on the floor. They are breathing hard, like they've been running for a while.

The area is well lit, clearly chosen for that reason. The Doctor is sonic-ing at one of the lights.

THE DOCTOR
Trying to boost the power - light
doesn't stop them, but it slows them
down.

Song pulls out her sonic screwdriver, helps him. The lights brighten.

SONG
So what's the plan? Do we have a plan?

THE DOCTOR
Your screwdriver. Looks exactly like
mine.

SONG
You gave it to me.

THE DOCTOR
I don't give my screwdriver to anyone.

SONG
I'm not anyone.

THE DOCTOR
Who are you?

(CONTINUED)

48 CONTINUED:

48

SONG

What's the plan?

THE DOCTOR

I teleported Donna back to the TARDIS -
if we don't get back there in under five
hours, emergency program one will
activate and --

He breaks off, staring at his own screwdriver.
Realisation.

SONG

Take her home, I know. So we'd better
get a shift on.

THE DOCTOR

She's not there.

(Examining his
screwdriver)

I should've received a signal, the
console signals me if there's a teleport
breach ...

SONG

Maybe the co-ordinates slipped. The
equipment here's ancient.

The Doctor has leapt to his feet. He dashes over to
where a COURTESY NODE stands at the wall.

THE DOCTOR

Donna Noble. There's a Donna Noble
somewhere in this library, do you have
the software to locate her position?

Click! Click! Click!

FX: The Node slowly revolves its head to reveal --

-- it has the face of Donna Noble!!

Those blank, unseeing eyes, that forced, rictus smile.

DONNA/NODE

Donna Noble has left the Library. Donna
Noble has been saved.

The Doctor, staring, horror!

THE DOCTOR

Donna!!

(CONTINUED)

48 CONTINUED: (2)

48

DONNA/NODE

Donna Noble has left the Library. Donna Noble has been saved.

SONG

How can it be Donna? How's that possible?

DONNA/NODE

Donna Noble has left the Library. Donna Noble has been saved.

SONG

Doctor!!

Song grabs the Doctor, points --

-- as the far end of the aisle, the Suit Creature.

PROPER DAVE

... who turned out the lights?

But the Doctor is just staring at the Node, at the face of his friend.

FX: He reaches out to touch her cheek.

THE DOCTOR

Donna. Oh, Donna!

DONNA/NODE

Donna Noble has left the Library. Donna Noble has been saved.

SONG

Doctor, we've got to go! Everybody, move it!

The others are already on the run, racing away.

She grabs his arm, starts pulling him along the aisle, away from the advancing Suit Creature, only to see --

-- the others have stumbled to a halt.

FX: The shadow at the other end of the aisles: it's growing slowly towards them, darkness like a rolling fog bank!

They look back. The advancing Suit Creature.

Ahead of them, the advancing shadow!

(CONTINUED)

48 CONTINUED: (3)

48

SONG (CONT'D)

Doctor! Doctor, what are we going to
do?

The Doctor: no ideas! Looking one way, then the other!
No way out!

And behind them, steadily intoning.

DONNA/NODE

Donna Noble has left the Library. Donna
Noble has been saved.

Closing in Donna's mindlessly reciting face, we hear the
cliffhanger scream and --

END CREDITS