

# **DOCTOR WHO**

**SERIES 9**

**EPISODE 3**

**"Ghost in the Machine"**

by

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## **SHOOTING SCRIPT**

(Draft 7)

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(SHOOTING BLOCK 1)

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1      **EXT. THE DRUM. NIGHT.**

1

We're looking at The Drum. An underwater base, maybe a mile in diameter. The cutting edge of sub-aquatic mining.

BENNETT (O.C.)

Shouldn't there be a cockpit.

Spaceships in films have cockpits.

Caption: *The Drum. Underwater mining facility. Caithness, Scotland. 2119.*

CUT TO:

2      **INT. THE DRUM. HANGAR. NIGHT.**

2

The grainy, flat eye of a security camera. Looking at a spaceship. Simple design; black, smooth, incongruous against the grimy iron of the Drum. Almost like a space hearse. Exactly like a space hearse, actually.

MORAN (O.C.)

I guess whoever designed it didn't watch the same films as you. Cass, how did they miss this in the initial survey?

We pan to the left, leaving the security camera screen, until we're looking at the real thing. Water still running off the spaceship, pooling on the floor. The rear door of the spaceship is open. Lunn stood by, frustrated, wanting to get inside. He's signing, translating to someone inside the ship.

LUNN

Cass says it was buried, but the currents of the water must have shifted the rubble around.

CUT TO:

3      **INT. THE DRUM. HANGAR/ INT. SPACE HEARSE. NIGHT.**

3

Inside, crouched slightly in the cramped spaceship, is the crew of the Drum. It's pretty bare. Except for what looks like a mortician's slab in the centre.

BENNETT

O'Donnell, the cockpit thing. You think it's weird, don't you?

O'DONNELL

We find a spaceship on the bottom of a lake, and that's the bit you think is weird.

They're a rag-tag bunch. Their clothes were military green, but are now dark with sweat. They wear combat shorts and flip-flops, bandanas as sweat bands.

Moran - Military. The highest ranking. 50s. Father figure.

Cass - Female. Military. Second in command. Deaf, communicates through Lunn. Brave, disciplined.

Lunn - Male. Military. Her sign language interpreter. They're in love with each other, everyone knows it except them.

O'Donnell - Military. Female, tomboyish. Blunt and fiery. Systems technician.

Bennett - Male. Marine Geologist. Would describe himself as a coward, the truth is he's anything but.

Pritchard - The representative of the oil company. 30s. Kind of a dick. Actually, a lot of a dick.

Cass splits her attention between the conversation, and Lunn, by the door, providing the translation.

MORAN

Can we stop calling it a spaceship?  
We don't know what it is.

PRITCHARD

A conversation needs to be had  
about who owns this spaceship.

MORAN

(sighs)

Don't let us stop you.

PRITCHARD

No, a conversation with... Oh. I  
see. No, that's hysterical.

Moran spots something on the wall.

MORAN

What's this...?

(to Lunn)

Lunn, grab me a torch, would you?

CUT TO:

Lunn trots across the hangar to a glass fronted cabinet. Inside a wrench, an axe, a harpoon gun and a torch.

PRITCHARD (O.C.)

A case could be made that this is  
an asset, and my company has  
brought the rights to all assets in  
this area.

Lunn grabs the torch, closes the cabinet. Something reflected in the glass: a strange mole-like creature. We'll come to know him as Prentis, a Tivolean (like Gibbis in the God Complex). He's wearing a shabby black suit. Like a none-too-successful Victorian undertaker. And he's staring at Lunn. His mouth working silently. It's macabre, chilling.

Lunn spins around. The strange creature isn't there.

MORAN (O.C.)

Lunn! Where's the torch?!

Lunn shudders. Regroups. Hurries back to the ship.

CUT TO:

5

INT. THE DRUM. HANGAR/ INT. SPACE HEARSE. NIGHT.

5

Moran gets the torch, shines it on the wall. Markings, carved into the metal. Jagged, sharp, like writing.

MORAN

It was *found* on M.o.D. *property*,  
even if that property is  
underwater. What *you* bought is the  
oil *under* the ground. I'll draw you  
a diagram if that's easier.

C/U Moran's eye. Reflected in the black of the iris, the alien writing. The strange symbols almost seem to glow.

PRITCHARD

I actually have a copy of the  
contract in my cabin.

MORAN

Yeah, that doesn't surprise me.

CUT TO:

6

INT. THE DRUM. HANGAR. NIGHT.

6

Moran, Bennett, O'Donnell and Cass clamber out.

LUNN

(to Cass)  
Can I go in?

MORAN

Radiation count.

Cass signs - "No, it's not safe" - over:

PRITCHARD

Pretty much background level.

LUNN

Well if it's not safe, how  
come you got to go in there?

O'DONNELL

Anything more, they would  
have found it in the initial  
survey twenty years ago.

Cass ignores that, she signs a question for the others.

LUNN

"How long do you think it's been  
down here?"

BENNETT

There's next to no corrosion. I've  
not seen technology like this--

MORAN

Please don't say 'on Earth'.

BENNETT (CONT'D)

-- on Earth before.

CUT TO:

7

**INT. THE DRUM. HANGAR/ INT. SPACE HEARSE. NIGHT.**

7

Pritchard is still prowling around inside the spaceship,  
inspecting the alien tech with hungry eyes.

MORAN (O.C.)

Maybe it's some kind of  
experimental craft that got left  
behind when they abandoned the  
site.

CUT TO:

8

**INT. THE DRUM. HANGAR. NIGHT.**

8

BENNETT

You think the army would just lose  
a prototype weapon?

MORAN

You're new to the military, aren't  
you, son?

CUT TO:

9

**INT. SPACE HEARSE. NIGHT.**

9

Pritchard has found a little bank of controls. Something  
makes him look up.

Prentis, the strange mole creature, is in the space hearse with him. Pritchard yelps and springs back away from the creature. Prentis lunges forward and presses one of the buttons on the control panel.

CUT TO:

10 **INT. THE DRUM. HANGAR. NIGHT.**

10

Cass signs.

LUNN

"Those markings are on the inside,  
they don't look like part of--"

What happens next, happens fast. Cass is standing next to the exhaust of the little spacecraft. It splutters and rasps, igniting. Instinctively Moran lunges forward, pushing Cass out of the way.

CUT TO:

The security footage screen. The blast of the engine flares white on the screen, thankfully blinding the camera, so we don't see Moran engulfed by the flames. But we hear the roar of the engine, the screams of the rest of the crew. The fire alarm blares. CO2 gas is released. Panic. Chaos.

CUT TO:

10A **INT. THE DRUM. BRIDGE.**

10A

The main bank of controls in the bridge. One of the screens starts to blink. *Fire. Fire. Fire.*

TANNOY

*Fire in the main hanger. Safety protocols have been initiated. All crew must evacuate immediately. This safety message was brought to you by Vector Petroleum. Fuel for all our futures.*

CUT TO:

10B **INT. THE DRUM. CORRIDOR.**

10B

The door opens and the crew tumble out. Before it closes again we get a sense of the chaos in the hanger. Bennett is dragging O'Donnell in, arms round her waist. The lights are on the fritz. They flicker, black to light to black to light.

O'DONNELL  
We can't just leave him!

PRITCHARD  
There was something in the  
spaceship, I saw it!

Black. Light. Black. Light.

BENNETT  
O'Donnell, he's dead! Didn't  
you see him?!

LUNN  
Are we--? The fire, are we  
safe out here?

Black. Light. Black. Light.

BENNETT  
(to Lunn)  
It's fine, the CO<sub>2</sub> will put  
the fire out.

O'DONNELL  
(to Pritchard)  
It was you! You were messing  
about with the controls in  
that ship!

Black. Light. Black. And when we switch back to light, Moran,  
the man we just saw die, is in the corridor with them! His  
eyes are black, hollow sockets. His lips are moving. Silently  
muttering.

Cass is the first to spot him. She screams.

Now the others see it. They scramble back away from him.

BENNETT  
Moran... But you're... We just saw  
you...

O'DONNELL  
He's... my God, he's a *ghost*...

Still the lights blink. And in a moment of blackness, another  
figure has appeared beside him. Prentis. His mouth working  
silently still.

They regard the frozen, terrified crew. Repeating their  
mantra. On and on and on.

The lights flicker. Black. Light. Black. Light. And the last  
thing we see is the ghosts of Moran and Prentis lunge at the  
crew, just as we cut to:

Black. And... **Titles.**

Underwater habitats in the future aren't grey iron and pipes  
like the inside of a battleship or submarine. But the  
pristine white has faded to a dull cream now, with green and  
brown moss gradually infecting every surface.

And there's Clara. She looks around. Appraises the scene.

CLARA

Nope, nothing doing here. Let's go.

She strides back into the TARDIS. Past the Doctor. He's stroking the TARDIS, frowning, concerned. It's making groaning noises. Protesting, agonised.

THE DOCTOR

What's wrong...? You're not happy,  
why aren't you happy, tell me...

After a moment Clara pops her head out of the door again.

CLARA

Come on, we were on a roll!  
Monsters, things blowing up. Hey,  
let's go back to that place with  
the people with the long necks  
who've been celebrating New Year  
for two centuries! I left my  
sunglasses there. And most of my  
dignity.

THE DOCTOR

(steps back, looks around)  
... And why have you brought us  
here?

Clara sighs, steps out. They're clearly not leaving yet.

CLARA

Here, being?

The Doctor crosses to a wall. He studies the moss. Sniffs it. Licks the walls.

THE DOCTOR

Under water. Some kind of base. The  
technology's 22nd century. Maybe  
military, maybe scientific.

CLARA

Is there a crew?

THE DOCTOR

Must be. Somewhere. There's oxygen.

CUT TO:

12

INT. THE DRUM. INTERSECTION. NIGHT.

12

They cross an intersection, stepping over the frames of the flood doors.

CLARA

I want another adventure! You feel  
the same. You're itching to run  
down a corridor, I know it.

CUT TO:

13

INT. THE DRUM. GALLERY. NIGHT.

13

They walk into the gallery. Immense windows look out onto the lake bed. The light from the water glitters over the walls and an immense mural of a sea monster. Expensive art for a corporate environment. But the moss is slowly devouring that too. Here even the monsters are eaten by the sea.

Plates of half-eaten food on the table. A single upturned chair. Like there was a savage fight, then someone tidied up.

THE DOCTOR

Well. Be careful what you wish for.

The Doctor crosses to a wall. Scratches and marks, as if chairs and tables have been thrown against it. And a metal handled knife, wedged so deep in the wall it won't come out.

CLARA

What do you think happened?

On the side, a mug of tea. The Doctor dips a finger into it.

THE DOCTOR

Whatever it was, it happened pretty recently. 7 or 8 hours ago.

(looks around)

No bodies though.

CLARA

(opens some cupboards)

And they took provisions. So someone or something made the crew abandon ship. Oh yes. This is more like it.

She holds her hand up for the Doctor to High-5. But he's walked off.

CLARA (CONT'D)

Come on, don't leave me hanging here.

CUT TO:

14

INT. THE DRUM. CORRIDOR OUTSIDE GALLERY. NIGHT.

14

Clara follows the Doctor out and almost walks into him. At the other end of the corridor, kneeling on the floor, bent over something, their backs to them, is Moran and Prentis.

THE DOCTOR

Look. Told you. Crew.

(shouts)

Hello, Sailors!

Moran and Prentis stop what they're doing. Turn. The Doctor and Clara gasp as they see the ghost's sightless eyes, the yawning black sockets.

THE DOCTOR (CONT'D)

Right. I did not expect that. Hands up who expected that.

The ghosts start advancing on the Doctor and Clara. Clara makes to bolt away, but the Doctor grabs her arm.

THE DOCTOR (CONT'D)

Wait. I don't think they want to hurt us. I think they're just curious.

CLARA

You're sure?

THE DOCTOR

Well. I mean. Define 'sure'.

Prentis and Moran are upon them now. As curious about the Doctor and Clara as they are about the ghosts. They study them, their black eyes running over the Doctor and Clara, heads tilting this way and that, almost... sniffing them. Clara is flat against the wall, eyes screwed shut, skin crawling at the proximity of the ghosts. While the Doctor watches them, eyes shining with fascination.

THE DOCTOR (CONT'D)

Look at you lovely chaps. What's happened to you then?

The ghosts stop. Something passes between them, they turn and walk off down the corridor.

THE DOCTOR (CONT'D)

Come on.

The Doctor and Clara follow. They pass the point where Moran and Prentis were knelt. A circuit board, a mess of wires trailing back into the wall where it was taken from.

CLARA

Doctor, what are they?

THE DOCTOR

Well, looks like the tall fella  
used to be one of you lot, and the  
other one used to be a Tivolian.

CLARA

A Tivolian?

THE DOCTOR

The most annoying race in the  
galaxy. And that's official, there  
was a vote. They've either had  
something done to them or something  
else has taken their form.

CUT TO:

16

**INT. THE DRUM. HANGAR. NIGHT.**

16

The Doctor and Clara walk into the hangar. The mysterious  
spaceship is still there. But the ghosts have gone.

CLARA

Where'd they go?

The Doctor starts walking towards the spaceship.

CLARA (CONT'D)

What is it, some kind of sub?

THE DOCTOR

It's alien.

CUT TO:

17

**INT. THE DRUM. HANGAR/INT. SPACE HEARSE. NIGHT.**

17

They clamber inside, look around. As they take in the writing  
on the wall, we go close on their eyes. The strange jagged  
scrawl reflected in their irises. As if being branded there.

THE DOCTOR

That's weird. The TARDIS hasn't  
translated it.

CLARA

Look, they're back.

Sure enough the ghosts of Moran and Prentis are back. In the  
hangar. Watching the Doctor and Clara.

CUT TO:

18

INT. THE DRUM. HANGAR. NIGHT.

18

They step out of the spaceship, face the ghosts. The Doctor talks to them like they're foreigners. Loud, over-pronounced.

THE DOCTOR

Did you want us to see this? It's very nice.

CLARA

Wait, are they... *saying* something?

The ghosts of Moran and Prentis walk to the wall. They open the tool cabinet. Moran takes out the metal-handled axe. It's heavy, he almost drops it. Prentis takes out the harpoon gun.

They start back towards the Doctor and Clara, the head of the axe and the spike of the loaded harpoon gun dragging along the hangar floor. A slow screech of metal on metal.

CLARA (CONT'D)

Okay, they now appear to be arming themselves.

THE DOCTOR

Yes, I spotted that too.

With a colossal effort, the ghost of Moran heaves up the axe... and swings at the Doctor and Clara! They leap back. The ghost stumbles forward, the axe clanging to the floor, its weight almost making him topple over.

THE DOCTOR (CONT'D)

Is it something she said? She does that. She once got into an argument with Gandhi.

Again ghost-Moran heaves up the axe, lurches forward and swings at the Doctor and Clara. They crash backwards.

CLARA

I'm starting to see why the crew jumped ship.

The ghost of Prentis has been trying to work the harpoon gun. He's got it now. He takes aim.

The Doctor and Clara turn tail and flee, just as the harpoon spear thuds into the wall where they were stood.

The ghosts don't chase after them, they simply turn and *walk through a wall*, dragging the axe and the harpoon gun behind them. Though when the solid metal objects meet the solid metal hull, they go no further and clang to the floor.

CUT TO:

19

**INT. THE DRUM. CORRIDOR. NIGHT.**

19

The Doctor and Clara skirt around a corner. They stop, flatten themselves against the wall. They peek back around the corner. No sign of the ghosts.

And then Moran's torso and arms suddenly burst out of the wall between them. The Doctor and Clara scramble away. The rest of the ghost emerges, pulling itself through the wall and stepping into the corridor. Its eyes move from the Doctor to Clara and back again. Its mouth working silently.

The Doctor and Clara back away... almost stumbling over the ghost of Prentis that is climbing up through the floor, like it's dragging itself out of a hole.

The Doctor and Clara bolt.

CUT TO:

20

**INT. THE DRUM. CORRIDOR. NIGHT.**

20

The Doctor and Clara hurtle down a corridor. Ahead of them, a t-junction and a door. Suddenly it swings open. There's Cass, behind her O'Donnell, Bennett, Pritchard and Lunn. Cass signals to the Doctor and Clara--come on!

They don't need to be told twice. The crew stand aside as the Doctor and Clara hurl themselves into the room...

CUT TO:

21

**INT. THE DRUM. FARADAY CAGE. NIGHT/DAY.**

21

... and the door is slammed shut behind them.

At the little porthole window, Moran's and Prentis' ghosts appear.

The Doctor, Clara and the rest of the Drum crew have backed away from the door. The ghosts watch them, their mouths working. But they can't get in. Eventually they turn and disappear down the corridor. The Doctor, Clara and the crew exhale.

It's quiet in here, no drone of the ventilation, no creaking of the hull under the tonnes of water. And on the floor are sleeping bags and more general human debris.

Cass is signing angrily, Lunn interpreting.

LUNN

"Who the hell are you? What are you doing here?"

THE DOCTOR  
(psychic paper)  
This is Clara, I'm the Doctor.

Pritchard snatches it away, examines it.

PRITCHARD  
You're from UNIT.

THE DOCTOR  
If that's what it says.

PRITCHARD  
I'm Pritchard, this is Bennett.

O'Donnell grabs the Doctor's hand, fan-girl-ing.

O'DONNELL  
O'Donnell. You're really the  
Doctor? Wow. Big fan.  
(shrugs, tries to be cool)  
I mean, y'know. Some nice work.

LUNN  
Tim Lunn, I sign for Cass.

THE DOCTOR  
Thanks, though I should warn you  
I'd forgotten all your names before  
you'd even finished saying them.  
Tell me about those things outside.

BENNETT  
They're ghosts.

THE DOCTOR  
They're not ghosts, we're not nine  
years old.

Cass signs.

LUNN  
Cass says--

THE DOCTOR  
Thank you but I don't need your  
help. I can actually speak sign.

He thinks, searching his mind.

THE DOCTOR (CONT'D)  
Oh no, wait. I can't. That was the  
last guy. It's been deleted for...  
semaphore! I can speak semaphore!  
Quick, someone get me a selection  
of flags.

Cass gives up, signs to Lunn.

LUNN

"One of the ghosts is our previous commanding officer. The other one, the sort of moley-guy, we don't know what that is."

THE DOCTOR

He's from the planet Tivoli.

BENNETT

I told you he was an alien! Didn't I say!

THE DOCTOR

What's weird is, they're not violent, they're too cowardly. Wouldn't say boo to a goose. They're more likely to give the goose their car keys and bank details.

(turns)

When did they first appear?

O'DONNELL

Did you see the spaceship in the hangar? We found it on the bed of the lake. We'd just got it on board when one of the engines started up and Moran got... Moran was killed.

PRITCHARD

It was the mole-guy, the one from Tripoli? I saw him.

Cass signs.

LUNN

"Then *they* appeared. And pretty much straight away they started trying to kill us. So we grabbed what we could and were looking for somewhere to hide, when we realised the ghosts couldn't get in here."

CLARA

Why not? What is this?

THE DOCTOR

It's a Faraday Cage. Sound proof, completely impenetrable to sound waves, radio waves. And apparently whatever those things are out there.

(to the crew)

So who's in charge now? I need to know who to ignore.

Cass signs.

LUNN  
"That would be me."  
(points to Cass)  
Her.

PRITCHARD  
Actually that would be me.  
(his card)  
I represent Vector Petroleum. We've  
obtained the mining rights to the  
oil.

The Doctor looks absently at the card. Throws it away.

THE DOCTOR  
The oil? Where are we?

BENNETT  
This used to be a military training  
site, a mock town they used for  
manoeuvres and stuff. It was under  
sea level, with a dam overlooking  
it, but the dam burst and the  
valley was submerged.

PRITCHARD  
Then 20 years ago we discovered a  
massive oil reservoir underneath  
it. The military are here in a,  
well, an observational capacity.  
It's a courtesy really.

There is a shift as the base clicks into 'day' mode. The  
background hum of various systems kick up a semi-tone. The  
lights get brighter. The base is waking up.

O'DONNELL  
Okay, it's morning, we can go  
outside.

CLARA  
Morning?

BENNETT  
We're too far below the surface for  
daylight, so we have to demarcate  
artificial days and nights.

THE DOCTOR  
I want to take another look at that  
spaceship. Wait, what about the  
things that aren't ghosts?

O'DONNELL  
It's all right, they only come out  
at night.

CLARA

Weird how that's not comforting.

The Doctor marches out, followed by the others.

CUT TO:

22

**INT. THE DRUM. HANGAR. DAY.**

22

The Doctor marches towards the spaceship. Clara and the crew trotting behind.

THE DOCTOR

If whatever they are--

BENNETT

They're ghosts!

THE DOCTOR

(They're not ghosts) -- have been trying to kill you, why haven't you abandoned the base?

PRITCHARD

That was my call. We've got about a trillion dollars worth of mining equipment here, we're not just going to abandon it.

That argument clearly hasn't been going down well with the rest of the crew. And now the Doctor and Clara are looking at him disgusted. Pritchard squirms, defensive.

PRITCHARD (CONT'D)

What? It's fine! We hunker down in the Faraday cage at night and... Look, if it all goes pear-shaped, it's not *them* that lose a bonus.

The Doctor puts a hand on Pritchard's shoulder, sympathetic.

THE DOCTOR

It's okay. I understand. You're an idiot.

(to the rest of the crew)

Come to mention it, why *is* there a Faraday cage on the base?

BENNETT

The mining equipment runs on nuclear fission. The Faraday cage has been lined with lead to act as a shelter in the event of a radiation leak. We worked out it's the one room Moran and the other one couldn't get into.

THE DOCTOR

So we're fighting an unknown homicidal force that has taken the form of your commanding officer and a cowardly alien, under water in a nuclear reactor. Anything else I should know? Has someone got a peanut allergy or something?

He turns and sweeps into the spaceship, Clara following.

CUT TO:

23

INT. SPACE HEARSE / THE DRUM. HANGAR. DAY.

23

The Doctor and Clara inspect the inside of the spaceship, while the rest of the crew congregate outside.

THE DOCTOR

Where's the stuff you've removed?

The crew look bewildered.

THE DOCTOR (CONT'D)

This is for long haul flights. There should be a suspended animation chamber over there for the pilot. Where is it? Plus, one of the power cells is missing.

PRITCHARD

A power cell?

THE DOCTOR

Yeah, you can see the casing, it's empty.

Lunn & Cass are signing. An argument. Lunn: *I just want a quick look.* Cass: *We've been over this, it's not safe.*

CLARA

What's the matter?

LUNN

She won't let me look inside the spaceship. She says it's not safe. I'm saying it's not safe out here.

The Doctor and Clara clamber out.

PRITCHARD

I imagine they're pretty valuable.

THE DOCTOR

What?

PRITCHARD

I mean powerful. Those power cells.  
I imagine they're pretty powerful.

THE DOCTOR

They can zap a vessel from one side  
of the galaxy to the other so, you  
know, take a wild stab in the dark.

PRITCHARD

And the missing one must still be  
out there.

THE DOCTOR

Well, seeing as it's not in--  
(to everyone)  
Sorry, why is this man still  
talking to me?

O'DONNELL

We haven't removed anything, there  
hasn't been time.

The Doctor is pacing, thinking out loud.

THE DOCTOR

So what have we got? Moran dies and  
then those things appear. They can  
walk through walls, they only come  
out at night, they're sort of see-  
through...

The Doctor stops, grins, eyes blazing.

CLARA

Wait. Doctor, you're not saying...

CUT TO:

24

INT. THE DRUM. BRIDGE. DAY./NIGHT.

24

The Doctor is striding around the bridge, beaming, thrilled.

THE DOCTOR

They're ghosts. *They're ghosts!*

CLARA

You said there's no such thing. You  
pooh-poohed the ghost theory.

THE DOCTOR

There were no such things as socks  
and iphones and badgers until there  
suddenly were. Besides, what else  
could they be? They're not Autons,  
they're not holograms or Flesh  
Avatars!

(MORE)

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15-  
19C.

THE DOCTOR (CONT'D)

They're not digital copies bouncing  
round the Nethersphere. These  
people are literally actually dead.  
Ha! This is amazing! I've never  
seen a proper ghost before!

O'Donnell, Cass, Lunn and Bennett are staring at the Doctor.  
Cass signs.

LUNN

"Moran was our friend."

The Doctor stares at them, bewildered. Clara takes him aside.

CLARA

The cards.

THE DOCTOR

Ah, right you are.

From his pocket he takes out a little stack of cards. He and  
Clara sift through them. Choose the right one. The Doctor  
turns back to the crew, clears his throat, reads:

THE DOCTOR (CONT'D)

I'm very sorry for your loss. I'll  
do all I can to solve the death of  
your friend stroke family member  
stroke pet.

He beams at Clara, impressive, yes? She sags, shrugs. He gave  
it his best shot.

THE DOCTOR (CONT'D)

But don't you see what this means?  
Death was the *one thing* that  
unified every single living  
creature in the universe, and now  
it's gone! How can you just sit  
there? Don't you want to go out  
there now, wrestle them to the  
ground and ask them questions until  
your throat falls out? What's death  
like? Does it hurt? Do you still  
get hungry? Do you miss being  
alive? Why can you only handle  
metal objects?

(stops, thinks)

I didn't know I'd noticed that.

(back on track)

Okay, so they'll try to kill you  
blah blah. WHAT DOES IT MATTER? You  
come back! A bit murdery, sure, but  
even so!

It's all too much. He flops into a chair.

THE DOCTOR (CONT'D)

Calm, Doctor, calm. You were like  
this when you met Shirley Bassey.

He jumps back up and starts pacing.

THE DOCTOR (CONT'D)

Okay. Question 1: what *is* a ghost?  
Question 2: what do they want?

Suddenly the lights start to dim. The background hum of the engines and systems click down a semi-tone.

O'DONNELL

Whoa whoa, what's happening? We're switching into night mode again.

Then from off comes the melancholy sound of the TARDIS cloister bell. The Doctor rushes out. Clara rushes after him.

CUT TO:

25

INT. TARDIS. NIGHT.

25

The Doctor bursts into the TARDIS. Lights are flashing, the central console is rising and falling, groaning with frustration. The Doctor runs to the controls, checks screens.

CLARA

What's wrong?

THE DOCTOR

It must be the ghosts. That's why she was upset when we got here.

CLARA

Why? I don't understand.

THE DOCTOR

What I was just saying. You live then you die, that's it. The ghosts are aberrations. A splinter of time in the skin. They're unnatural, she wants to get away from them.

CLARA

So what do we do?

The Doctor yanks a lever.

THE DOCTOR

Put the hand-brake on.

The lights stop flashing, the TARDIS stops groaning. Everything returns to normal. Clara is already walking towards the door.

THE DOCTOR (CONT'D)  
Where are you going?

CLARA  
Out there, where the action is.  
(beat)  
What?

THE DOCTOR  
Look. It's my own fault. I like  
adventures as much as the next man.  
If the next man is a man who likes  
adventures. Even so. Don't go  
native.

CLARA  
What do you mean? I'm not.

THE DOCTOR  
There's an entire dimension in  
here. But only room for one me.

CLARA  
Wait a sec. You just raved about  
ghosts like a kid who'd had too  
much sherbet.

THE DOCTOR  
(an idea)  
I know what you need! A hobby!

CLARA  
I really don't.

THE DOCTOR  
No, even better, another  
*relationship!* You lot are *bananas*  
about relationships. You're forever  
writing songs about them or going  
to war or getting tattooed.

CLARA  
Doctor. I'm fine.

THE DOCTOR  
I just felt I should say something.

CLARA  
I know. And I appreciated it.

THE DOCTOR  
I have a duty of care.

CLARA  
Which you take very seriously, I  
know.

THE DOCTOR  
So I can stop now.

CLARA  
Please do.

The Doctor exhales. Thank God that's over. Clara goes. The Doctor follows, but takes another glance around at the TARDIS, spooked that she's so spooked...

CUT TO:

26 INT. THE DRUM. CORRIDOR. NIGHT.

26

The Doctor and Clara emerge from the TARDIS. Bennett is rushing past.

CLARA  
What's going on?

BENNETT  
The base has shifted to sleep mode about seven hours early. Grab anything you need and get to the Faraday cage before the ghosts come back, O'Donnell is trying to sort it out.

CUT TO:

27 INT. THE DRUM. AIRLOCK. NIGHT.

27

Water drains through the grating in the floor, revealing a pair of diver's boots. Pan up to find Pritchard, taking off his helmet. The airlock has a thick iron door with a reinforced window. A figure on the other side. Pritchard presses the intercom, talking as he removes his diving gear.

PRITCHARD  
That you, Bennett? I went out looking for that missing power cell. Ok, contractually it's a grey area, but I reckon we can argue that everything *non-indigenous* is an asset and therefore...

Pritchard stops. The figure is just out of the pool of light, only his chest and legs visible.

PRITCHARD (CONT'D)  
Bennett?

The figure takes a sharp step forward. It's Moran. And behind him, Prentis. Pritchard stumbles back, tripping over his discarded diving gear, tumbling back against the hull door.

PRITCHARD (CONT'D)  
What are you... You shouldn't be  
here, you shouldn't...

The ghosts are saying something. Pritchard leans closer,  
trying to lip-read.

PRITCHARD (CONT'D)  
The... what?

Mouth still working, Ghost-Moran raises his hand...

PRITCHARD (CONT'D)  
What are you...?  
(realising)  
No! No, Moran! Don't!

... and presses the door release button. The door back out  
into the water. Pritchard screams as he tries to get his gear  
back on. But he isn't fast enough. The door slides open.  
Water pounds into the airlock, gathering Pritchard up and  
sweeping him away into the blackness of the lake...

CUT TO:

28 INT. THE DRUM. CORRIDOR. NIGHT.

28

The corridor is deserted. O'Donnell's voice on the intercom.

O'DONNELL (O.C.)  
Sergeant Pritchard, contact the  
bridge immediately.

CUT TO:

29 INT. THE DRUM. HANGAR. NIGHT.

29

Cass and Lunn quickly gather what they need from the hanger.

O'DONNELL (O.C.)  
Sergeant Pritchard, you are  
unaccounted for. Contact the bridge  
or make your way to the Faraday  
Cage immediately.

CUT TO:

30 INT. THE DRUM. GALLERY. NIGHT.

30

Clara and Bennett are grabbing everything they can get their  
hands on. Bennett shouts out to the intercom.

O'DONNELL (O.C.)  
Ray, you idiot, get to the Faraday  
cage now.

BENNETT

O'Donnell, where are the ghosts  
now?

CUT TO:

31

INT. THE DRUM. BRIDGE. NIGHT.

31

The Doctor and O'Donnell are looking at the bank of security screens. O'Donnell's attention divided between that and restoring the day / night settings.

On the screen, the ghost of Moran and Prentis. In a corridor. Just standing there, staring absently into nothing. Rocking slightly as they repeat their mantra.

O'DONNELL

In a corridor, Sector 9A. They're not doing anything. We'll let you know if they start moving.

CUT TO:

32

INT. THE DRUM. GALLERY. NIGHT.

32

BENNETT

Sorry, do you mind if we talk a bit? I hate it here and there's a ghost trying to kill us and I really need something normal.

CLARA

No, of course, it's fine.

BENNETT

So you work for UNIT.

CLARA

(what?)

UNIT? Oh! Yes. UNIT.

BENNETT

I'd love to work for UNIT. Earth's first line of defence. I'm probably not suited though. Not much of a fighter. More of a bleeder.

CLARA

So why join the military?

BENNETT

I didn't. I mean I did, but... I'm a geologist for Vector. But to work down here me and Pritchard had to enlist.

(MORE)

BENNETT (CONT'D)

I'm not even sure what rank I am. I could be like an admiral or something.

CLARA

(laughs - then)

Oh there you are. Everyone's looking for you.

Bennett turns. Pritchard is standing by the door. Motionless. His back to them.

BENNETT

Where've you been?

(shouts to the comms)

It's okay, Pritchard's here!

CUT TO:

33

INT. THE DRUM. BRIDGE. NIGHT.

33

O'DONNELL

Pritchard, you moron, grab your stuff, we're locking down early.

CUT TO:

34

INT. THE DRUM. GALLERY. NIGHT.

34

Still nothing from Pritchard. His back still turned to them.

CLARA

Is he alright?

THUNK. Clara and Bennett almost jump out of their skin as something crashes against the gallery window.

It's a body. Outside, in the water. The currents have slammed it against the window.

BENNETT

Man overboard! We have a man overboard! We need a rescue team in the water now!

The movement of the water drags it squeaking and clumping across the glass. But his uniform catches on the frame and as it does, it turns the body so it's facing into the gallery.

CLARA

Bennett, wait! It's Pritchard!

They stare at the body. The currents of the water tug against it, making it flop and drift like a rag doll.

But if Pritchard's out there... then what the hell is that in the room with them...

Slowly they look to Pritchard.

And he turns, and they can see him for what he is. The hollow eyes, the shimmer on his skin. The mouth silently moving.

CLARA (CONT'D)  
He's a ghost. He's another ghost.

Cass runs into the room, the Doctor and Lunn close behind. They all stop dead, transfixed by the macabre sight out of the window... and the same cold, malevolent figure in the room with them.

CUT TO:

35 **INT. THE DRUM. BRIDGE. NIGHT.**

35

O'Donnell can see this on the security camera feed. She types frantically, re-coding the day / night settings.

O'DONNELL  
Come on come on come on...

CUT TO:

36 **INT. THE DRUM. GALLERY. NIGHT.**

36

The ghost of Pritchard looks at them one by one. Serene.

He picks up a metal chair, raises it above his head, starts moving quickly towards them...

CUT TO:

37 **INT. THE DRUM. BRIDGE. NIGHT.**

37

O'Donnell. Nearly there nearly there nearly there... Done it.

CUT TO:

38 **INT. THE DRUM. GALLERY. DAY.**

38

The shift as the base clicks into 'day' mode. The lights get brighter. The background hum of the turbines click up a gear.

Immediately, the ghost of Pritchard starts to lose substance and definition as he hurtles towards the Doctor, Clara and the crew. As Pritchard vanishes, the chair - basically held aloft by nothing but smoke now - crashes to the floor.

Pritchard is gone. The Doctor, Clara and the crew are left dazed, shaken.

CUT TO:

39

**INT. THE DRUM. BRIDGE. DAY.**

39

CCTV footage from the corridor outside the airlock. The ghosts of Moran and Prentis, stood before the door. Pritchard visible through the window. Then ghost-Moran presses the button. Pritchard is sucked out into the lake. Moran and Prentis turn and walk away. The picture freezes. Pull back, the Doctor, Clara and the crew crowded around the screen.

THE DOCTOR

They're working out how to use the base against us. Changing the day-night settings so they can go about uninhibited, opening the airlocks. They're learning.

CLARA

And now there's three of them.

BENNETT

(to Cass)

What do we do?

Cass thinks. A decision. She signs to Lunn:

LUNN

"We abandon the base. Topside can send down a whole team of marines or Ghostbusters or whatever."

THE DOCTOR

Wait--

LUNN

"I have no jurisdiction over you, so do the whole cabin in the woods thing and stay and get killed or drowned if you want. But my first priority is to protect my crew."

Cass faces him down. He eyes her. Impressed. He nods, okay.

THE DOCTOR

We'll take you back in our ship.

CLARA

But we're coming back, aren't we?

The Doctor sighs imperceptibly. She's forgotten their conversation already.

THE DOCTOR  
We're coming back.

Cass signs.

LUNN  
"O'Donnell, call topside, tell them  
we're abandoning base on my  
orders."

O'DONNELL  
(into radio)  
Topside, Topside, this is Lance  
Corporal Alice O'Donnell from Drum  
Control. Over.

VOICE ON RADIO  
Drum Control, this is Topside.  
We've received your message, sub on  
its way. Over.

O'DONNELL  
Repeat, Topside. Over.

VOICE ON RADIO  
We received your request for a  
rescue sub, it's about two minutes  
away. Over.

What? That's got everyone's attention.

O'DONNELL  
Topside, who did you speak to, and  
when was this request made? Over.

VOICE ON RADIO  
Drum Control, it was in morse code.  
Arrived maybe half an hour ago.  
Said it was urgent, comms were  
down, two crew members critically  
ill, full paramedic team requested.  
Over.

Bewildered looks all round. Except for the Doctor. He lunges  
forward, grabs the mic.

THE DOCTOR  
Topside, this is the Doctor, UNIT  
security visa 7-1-0-apple-0-0. You  
may be familiar with my work. Call  
back the sub.

VOICE ON RADIO  
Doctor...?

THE DOCTOR

*Call it back. We have a hazardous and undefined contagion on board and this base is now under quarantine.*

He tosses the mic back. The others stare at him incredulous.

BENNETT

What did you do that for?!

THE DOCTOR

None of us sent that message, which means the ghosts did. Which means they want that crew down here.

Cass signs.

LUNN

"Why would they do that?"

THE DOCTOR

I don't know, but I'm pretty sure it's not so they can all form a Boy Band. No. We solve this on our own.  
(pacing)

Ok, think. Think think think. They can only come out at night, so they alter the base's time settings. But why? What's different at night?

O'DONNELL

Mainly it's just atmospheric. The lights dim, the noise of the engines is muffled.

THE DOCTOR

No, something else.

Cass signs.

LUNN

"The diagnostic sweep, when all the systems are checked. That stops at night to save power."

THE DOCTOR

Which systems specifically?

O'DONNELL

Life support, the locks. They're electromagnetic. They've got to be secure in case of flooding, so during the day they're tested one by one, every few seconds.

The Doctor hammers his head with his fists. The agony of the unknown.

THE DOCTOR

Argh. The answer's there somewhere,  
I can smell it.

CLARA

Doctor, what do we do?

The Doctor is thinking. Brooding. A decision:

THE DOCTOR

O'Donnell. Excellent work, getting  
the base into Day Mode again.

O'DONNELL

(concealing her delight)

Shut up. It was nothing. You really  
think so?

THE DOCTOR

Now put it back into Night Mode.

O'DONNELL

What?!

THE DOCTOR

We know *nothing*. Not what they are,  
not what they want. *That's* what's  
getting us killed.

His voice is quiet, precise, boiling with rage.

THE DOCTOR (CONT'D)

Well I won't run. Not any more. I  
won't hide. So, O'Donnell, kindly  
put this base back into Night Mode.  
We want to know what these ghosts  
are after: we ask them.

CUT TO:

40

INT. THE DRUM. CORRIDOR. NIGHT.

40

The lights dim and the noise of the turbines clicks down a  
notch as the base clicks into night mode.

CUT TO:

41

INT. THE DRUM. GALLERY. NIGHT.

41

As darkness descends, the ghosts fade into view. But, not  
subject to the laws of physics, Moran is hanging from the  
ceiling - no, that's not right - he's standing on the ceiling  
as if it were the floor. Prentis is stood on the wall, his  
body at a 90 degree right angle to the floor. They're like  
figures in an Escher picture, standing natural and erect at  
impossible angles. Pritchard is half in a wall, half out.

Like an immense guillotine blade has sliced him from head to toe. And all of them are locked in their strange trance. Muttering under their breath, consumed by their mantra.

Bennett appears in the doorway. But the macabre sight stops him in his tracks. He can barely keep himself from running away screaming. He takes a breath, his voice cracking.

BENNETT

Hey, how's it going?

That gets their attention. Bennett doesn't hang about. He stumbles back, bolts down the corridor.

CUT TO:

42

**INT. THE DRUM. BRIDGE. NIGHT.**

42

O'Donnell is watching the security camera screens. There's Bennett, haring down the corridor, the ghosts in pursuit. Cass stands over her shoulder, grim with fear for her crew.

O'DONNELL

Bennett's got them moving.

Another screen. Clara waiting.

O'DONNELL (CONT'D)

And Clara's in position.

The Doctor is nearby, a plan of the whole base spread out before him. He's wearing a headset.

THE DOCTOR

Clara. Bennett is going to cut across the top of the T-junction to your left in about ten seconds.

CUT TO:

43

**INT. THE DRUM. CORRIDOR. NIGHT.**

43

Clara can hear the Doctor through an earpiece.

THE DOCTOR (O.C.)

Draw the ghosts towards you. Turn right, take the second left.

To her left, about fifty yards away, Bennett sprints past. After a couple of seconds, the three ghosts appear.

CLARA

Hey! Hey, down here!

The ghosts stop, look at Clara. Then, lured by this new prey, they start moving towards her.

Clara takes flight.

CUT TO:

44 INT. THE DRUM. BRIDGE. NIGHT.

44

The camera flicks to another location. Lunn, waiting.

THE DOCTOR

Lunn. They're coming your way.

CUT TO:

45 INT. THE DRUM. CORRIDOR. NIGHT.

45

Lunn tries to calm his nerves. This is so not what he signed up for.

THE DOCTOR (O.C.)

Clara will duck out to her left.

You have to keep the ghosts going on the same route they're on now.

CUT TO:

46 INT. THE DRUM. BRIDGE. NIGHT.

46

THE DOCTOR

Then, on your left after fifty yards is one of the flood doors.

O'Donnell will close it once you're through.

CUT TO:

47 INT. THE DRUM. CORRIDOR. NIGHT.

47

The sound of Clara running, her feet clanging on the metal floors.

LUNN

I - I can hear them.

THE DOCTOR (O.C.)

Lunn. Don't let them see where you go.

Clara has appeared at the end of the corridor, running towards Lunn, the three ghosts close behind. Lunn takes a breath, steps forward to the centre of the corridor. He and Clara lock eyes. Then she ducks down a corridor to her left. There's nothing between Lunn & the ghosts now. He waves his arms. But his voice is hoarse, like in a dream.

LUNN

Hi. Yes. This way.

The ghosts stop again, look at Lunn... then down the corridor  
Clara disappeared into. Something seems to pass between  
them... and they split up. Ghost-Pritchard carries on towards  
Lunn, while Ghost-Moran and Ghost-Prentis chase after Clara.

CUT TO:

48

**INT. THE DRUM. BRIDGE. NIGHT.**

48

O'DONNELL

They've separated.

THE DOCTOR

What?

O'DONNELL

Moran and mole-guy are going after  
Clara.

CUT TO:

49

**INT. THE DRUM. CORRIDOR. NIGHT.**

49

Clara slows to a stop, twenty or so yards down her corridor.  
But now Moran and Prentis are there, chasing after her.

CLARA

I'm starting to think we should  
have let the ghosts in on the plan.

CUT TO:

50

**INT. THE DRUM. BRIDGE. NIGHT.**

50

The Doctor is scanning the map.

THE DOCTOR

Clara. There's a flood door at the  
end of the corridor around the  
corner to your right, we'll close  
it from here. Listen to me: you  
have to get through the door before  
Moran and the other ghost sees you.

CUT TO:

51

**INT. THE DRUM. CORRIDOR. NIGHT.**

51

Lunn is running down the corridor, Pritchard gaining on him.

LUNN

Guys. I'm nearly at my door.

CUT TO:

52 **INT. THE DRUM. BRIDGE. NIGHT.**

52

O'Donnell punches the command in to computer. Eyes on the screens. The ghost of Moran and Prentis tearing after Clara in one, the ghost of Pritchard chasing Lunn in the other. The Doctor is at her shoulder. O'Donnell glances at Cass.

O'DONNELL

(low)  
If I've only got time to close one door...?

THE DOCTOR

(beat - then - low)  
Clara. I'm sorry, but that's an order.

O'DONNELL

My commanding officer now, are you?

CUT TO:

53 **INT. THE DRUM. CORRIDOR. NIGHT.**

53

Clara skirts the corner. Dives through the doorway.

CUT TO:

54 **INT. THE DRUM. BRIDGE. NIGHT.**

54

O'Donnell types.

CUT TO:

55 **INT. THE DRUM. CORRIDOR. NIGHT.**

55

Lunn darts around the corner, hops through the open door. It's an access shaft. A dead end. He waits. Alone. A sitting duck.

CUT TO:

56

INT. THE DRUM. CORRIDOR. NIGHT.

56

With a hiss and a clunk, the door slides shut and Clara disappears from sight. Now Moran and Prentis are there. They didn't see the door shut. It's as if Clara simply vanished.

CUT TO:

57

INT. THE DRUM. BRIDGE. NIGHT.

57

THE DOCTOR  
Now Lunn. Quickly.

CUT TO:

58

INT. THE DRUM. ACCESS SHAFT. NIGHT.

58

Lunn waits. There is a clunk and a hiss and the door starts to slide shut. But it's too late. Pritchard has caught up with him. The ghost saw Lunn, just before he disappeared from view. Lunn stumbles back a step, looking at the sealed door.

LUNN  
It saw me.

What happens now? For a moment, nothing.

Then slowly, the tips of Pritchard's fingers appear *through* the iron door. They grow fingers, a hand, an arm.

LUNN (CONT'D)  
Oh God. It's coming through.

CUT TO:

59

INT. THE DRUM. BRIDGE. NIGHT.

59

LUNN (O.C.)  
It's coming through the door.

The screen looking onto the corridor: The Doctor, O'Donnell and Cass watch with horror as the ghost steps through the door and... disappears. A macabre, impossible, nightmarish sight. Cass starts to moan. She moves towards the door. The Doctor has to grab her around the waist to stop her.

O'DONNELL  
We don't have a camera in there.

THE DOCTOR  
Lunn! Can you hear me?! Lunn!

CUT TO:

60

**INT. THE DRUM. ACCESS SHAFT. NIGHT.**

60

The ghost of Pritchard looms over Lunn. Mouth working, the same silent mantra. Lunn is flat against the other door, eyes shut, tensed, knowing these are his final breaths.

THE DOCTOR (O.C.)

Lunn! What's happening?!

Just by Lunn's head is an iron bar, like an immense spanner, used for manually shutting the doors. The ghost of Pritchard reaches up, unhooks it.

THE DOCTOR (O.C.) (CONT'D)

Lunn! Lunn!

CUT TO:

61

**INT. THE DRUM. BRIDGE. NIGHT.**

61

The Doctor, O'Donnell and Cass watch, eyes wide, rooted to the spot. Cass moans with anguish. On screen: nothing moves.

CUT TO:

62

**INT. THE DRUM. ACCESS SHAFT. NIGHT.**

62

Lunn has his eyes shut. But nothing is happening. The ghost just stops. It even stops mouthing the chant. It leans in, studies Lunn, just centimetres away from his face. It could almost be sniffing him.

Lunn's feet. The iron spanner drops to the deck with a clang.

CUT TO:

63

**INT. THE DRUM. BRIDGE. NIGHT.**

63

On the screen, the ghost of Pritchard reappears as it steps through the door. It simply walks off down the corridor.

THE DOCTOR

Lunn! Can you hear--

LUNN (O.C.)

I'm okay.

CUT TO:

64

**INT. THE DRUM. ACCESS SHAFT. NIGHT.**

64

Lunn has slumped to the floor.

LUNN

It didn't hurt me. I'm okay.

CUT TO:

65

INT. THE DRUM. BRIDGE. NIGHT.

65

THE DOCTOR

What? Why didn't it hurt you?  
What's wrong with you?

O'Donnell holds Cass' head to face her, so she can read her lips, her expression.

O'DONNELL

He's fine. Cass. He's alive.

THE DOCTOR

Bennett, you're on again.

Silence from the comms.

THE DOCTOR (CONT'D)

Bennett, where are you?

O'Donnell is looking across the screens, the various locations on the Drum, looking for--

O'DONNELL

There. Oh God, look.

The ghosts of Moran and Prentis have stopped a couple of metres before an intersection where, just around the corner, flat against the wall, is Bennett.

THE DOCTOR

Bennett, can you hear me? Two of the ghosts are just around the corner.

CUT TO:

66

INT. THE DRUM. INTERSECTION. NIGHT.

66

Bennett is frozen to the spot, he daren't move, daren't breathe, in case he gives away his position.

BENNETT

(a hissed whisper)  
Yeah, thanks, I'd noticed.

CUT TO:

67

**INT. THE DRUM. BRIDGE. NIGHT.**

67

THE DOCTOR

The Faraday cage is across the intersection and down the corridor to your right. This last bit is down to you.

CUT TO:

68

**INT. THE DRUM. INTERSECTION. NIGHT.**

68

Bennett takes a couple of deep breaths. Okay, here goes. He darts forward, and plunges down the corridor.

The ghost of Moran and Prentis spot him, and give chase.

CUT TO:

69

**INT. THE DRUM. CORRIDOR. NIGHT.**

69

Bennett is sprinting down the corridor. Ahead of him, the Faraday cage, the door open. He glances over his shoulder...

... the ghosts of Moran and Prentis are getting closer.

And then, emerging from another passageway, the ghost of Pritchard, joining the chase.

BENNETT

Okay the good news is they aren't split up any more!

Bennett puts on another burst of speed. The door is tantalisingly close.

And suddenly Clara appears. She steps into the middle of the Faraday cage, dead ahead.

Bennett is almost at the door when he dives off to the right. The ghosts don't slow or change course. They pound onwards.

CUT TO:

70

**INT. THE DRUM. FARADAY CAGE. NIGHT.**

70

Aerial shot. The ghosts of Moran, Prentis and Pritchard burst into the Faraday Cage, lunging for Clara...

... and pass straight through her. She's nothing. A ghost like them.

They lash out again, but again their hands just pass through her, like she's gas. Suddenly she disappears... Only to reappear a few feet away.

Again she steps forward, takes up her position, waits, waits, waits, and disappears again. On and on. A broken recording, a few seconds of footage on a loop, playing over and over...

And then the door slams shut.

THE DOCTOR (O.C.)  
We need to talk.

Pan around: the Doctor, glasses on, outside the Faraday cage, looking through the little window, talking on the intercom. He taps the arm of the glasses and Clara flickers and vanishes for the last time.

THE DOCTOR (CONT'D)  
Sorry, chaps. Just a hologram. You play a little too rough.

CUT TO:

71 INT. THE DRUM. BRIDGE. NIGHT.

71

The same view on screen in the bridge. The picture being transmitted from the Doctor's sonic glasses.

Clara, Bennett and Lunn return to the bridge. Cass hugs Lunn so hard she almost knocks him over. Bennett has rushed over to the screen to see what's going on. O'Donnell glances at him. Displacing her relief into a bruising punch on Bennett's shoulder. No one really notices Clara.

CLARA  
I'm fine. By the way. In case you were worried.

On screen: the ghosts. Through the thick glass of the door.

THE DOCTOR  
(on Comms)  
Cass, are you seeing this?

Bennett signals to Lunn - get Cass. Lunn points her towards the screen. She goes over, sits, studies the screen, watching the ghost's lips. She shakes her head, it's no good. Signs.

LUNN  
She says she can't see them properly. The glass is too thick.

CUT TO:

72 INT. THE DRUM. CORRIDOR OUTSIDE FARADAY CAGE. NIGHT.

72

It's true. The ghosts are visible through the glass, but not clearly. The movement of their mouths obscured by the glass. The Doctor studies them through the window. A decision:

THE DOCTOR  
Open the door.

CUT TO:

73 INT. THE DRUM. BRIDGE. NIGHT.

73

O'DONNELL  
What?!

CLARA  
Doctor, you can't go in there,  
they'll kill you!

CUT TO:

74 INT. THE DRUM. CORRIDOR OUTSIDE FARADAY CAGE. NIGHT.

74

THE DOCTOR  
They haven't got weapons or access  
to any of the controls, they can't  
hurt me. So open the door.

CUT TO:

75 INT. THE DRUM. BRIDGE. NIGHT.

75

O'Donnell looks at the others, what choice does she have?

CUT TO:

76 INT. THE DRUM. FARADAY CAGE. NIGHT.

76

There is a clunk as the door opens. The room has been cleared  
of all the crew's belongings. The Doctor slips inside, the  
door slams shut behind him. Immediately Ghost-Moran lunges  
forward... and his hands plunge *into the Doctor*.

The Doctor gasps.

THE DOCTOR  
Cold...

But his expression darkens. A twitch of a smile.

THE DOCTOR (CONT'D)  
... isn't it.

Ghost-Moran and the Doctor lock eyes.

THE DOCTOR (CONT'D)  
Take your weapons away and you're  
not so scary, are you.

Ghost-Moran slowly withdraws his hands. He steps back, retreating to Prentis and Pritchard's side. Mouth still working silently.

THE DOCTOR (CONT'D)  
That better, Cass?

CUT TO:

77 INT. THE DRUM. BRIDGE. NIGHT.

77

C/U: Ghost-Moran's mouth, on the screen, the silent words. Cass narrows her eyes, concentrating. She signs to Lunn.

LUNN  
She says it's just the same thing, the same phrase, over and over.

Cass signs.

LUNN (CONT'D)  
"The dark... the score... no, the sword... the for sale? No, the forsaken. The temple."

CUT TO:

78 INT. THE DRUM. FARADAY CAGE. NIGHT.

78

THE DOCTOR  
What?

CUT TO:

79 INT. THE DRUM. BRIDGE. NIGHT.

79

Cass nods, positive now, eyes still on the screen, signs.

LUNN  
Yes, she's sure. "He's saying 'The Dark. The Sword. The Forsaken. The Temple'. Just that. Over and over".

CUT TO:

80 INT. THE DRUM. FARADAY CAGE. NIGHT.

80

THE DOCTOR  
The Dark. The Sword. The Forsaken.  
The Temple.

And now we can see the words on the ghost's lips. The Dark. The Sword. The Forsaken. The Temple. Over and over and over.

THE DOCTOR (CONT'D)  
What does that mean? What are you  
telling me, big man?

Then a thought hits him.

THE DOCTOR (CONT'D)  
Bennett. I need maps. Of the  
seabed, of the town, even star  
charts. I think I just worked out  
what our friend here is telling us.

CUT TO:

81

**INT. THE DRUM. BRIDGE. NIGHT.**

81

Clara and the crew gather round while the Doctor takes them  
through his theory.

THE DOCTOR  
They're coordinates.

BENNETT  
Coordinates? How?

He spreads the maps out over the desk.

THE DOCTOR  
The Dark: space. So whoever's  
following the coordinates knows  
they're going to another planet.

He pulls out a star chart, a ping-pong ball, an apple, one of  
those washing-machine-balls you put the liquid into and a  
coaster.

THE DOCTOR (CONT'D)  
The Sword: Orion's sword, the three  
stars (although one isn't actually  
a star but the Orion Nebula)  
hanging down from Orion's belt.

He hands the ping-pong ball, the washing machine ball and the  
apple to Bennett, Clara and O'Donnell, and moves their arms  
so they're holding them in the right positions, using the  
coaster as Earth.

THE DOCTOR (CONT'D)  
But if viewed from back *here*, Earth  
becomes the *fourth* bit of the  
sword. So! Narrowed it down to a  
planet now! Getting closer!

He pulls out a map of Earth.

THE DOCTOR (CONT'D)

The Forsaken: The empty or abandoned or *forsaken* town. See? A *location*, beaming out to someone or something across the universe, over and over. And every time they kill one of us--

CLARA

-- it strengthens the signal. Another ghost, another transmitter.

O'DONNELL

Which is why they called for the rescue sub.

THE DOCTOR

To get *more* people down here. Kill them and there's even more ghosts to beam out the coordinates.

Cass signs to Lunn.

LUNN

She says "But *why* are they beaming out the coordinates? Is it a distress call?"

THE DOCTOR

Could be. Or a warning. Even a call to arms. It could mean 'come here, they're vulnerable, help yourself'. (suddenly)

Wait a minute though.

(jabbing Lunn's chest)

Wait. A. Minute. You know what this means. It means they're not a natural phenomenon. It means someone is deliberately getting people killed and highjacking their souls and turning them into transmitters. I don't like that, Ron--

LUNN

Lunn.

THE DOCTOR

-- I don't like that one bit.

O'DONNELL

But what do the coordinates lead to? Us? The ghosts?

THE DOCTOR

What is being looked *for* is part of the answer to the other question you're all thinking.

Blank looks all round.

THE DOCTOR (CONT'D)  
Oh come on, really? None of you?  
Doesn't just being around me make  
you cleverer by osmosis? What is  
the Other Question?

Silence. Cass signs.

LUNN  
"The Temple. The fourth part of the  
directions. What's the Temple?"

THE DOCTOR  
*Finally. It's like pulling teeth...*

He's pulled out another map.

THE DOCTOR (CONT'D)  
This is the fake town. Shops,  
houses, a town square, and this:

CLARA  
A church.

THE DOCTOR  
Whatever those coordinates are for,  
it's in that church. Find that and  
it's just a hop skip and a jump to  
stopping them.

BENNETT  
Wait, you're not suggesting we--  
We're safe now. The ghosts are in  
the cage, we can get out of here.

THE DOCTOR  
Look, no one has to stay. In fact  
I'd prefer it if you went. You'll  
get in the way and ask ridiculous  
questions. But.

(Cass, Lunn and O'Donnell)  
You've chosen to protect and serve.  
(Bennett)

You've given yourself to science  
and the pursuit of knowledge.

(to them all)  
None of you chose anonymous or  
selfish lives. Go, and a part of  
you will always wonder what would  
have happened if you'd stayed. How  
you would have helped. What you  
would have learned. I want you to  
go. But you should know what it is  
you're leaving.

The crew absorb that. Though Cass doesn't need to think about it for very long. She signs.

LUNN

Cass says we should go, but everything that happens on this base is her responsibility now, so she's staying.

(a deep breath)

So I, uh, guess I should too.

O'DONNELL

Yeah, count me in. Who wants to live forever, eh?

BENNETT

Are you all crazy? *We can go home.*

But his curiosity won't let him leave. A nervous, excited smile plays about his lips.

BENNETT (CONT'D)

They're ghosts though... how can they be ghosts...?

(sighs, to the others)

At least if I die you know I really will come back and haunt you.

CUT TO:

82 SCENE OMITTED.

82

83 INT. THE DRUM. BRIDGE. NIGHT.

83

Bennett is wearing a visor, like a Virtual Reality Headset. Via wires attached to his fingers, he guides a small unmanned sub through the underwater town.

The Doctor, Clara, Cass, Lunn and O'Donnell watch its progress on a monitor.

The little craft chugs on, gliding between the ruined walls. The ground is just rubble. Arms of twisted iron poke out here and there. Then the searchlights find the rubble of an old concrete crucifix.

BENNETT

Okay, think I've found the church.

On it goes, moving deeper. The Doctor spots something amongst the fuzzy greens and greys. Smooth, shiny, white.

THE DOCTOR

Wait. What's that? Move closer.

Bennett's hands glide, and on the monitor the sub chugs closer. We can see it better now. It's maybe twelve feet long. A chamber or coffin of some kind. And we...

FADE TO:

84

INT. THE DRUM. HANGAR. NIGHT.

84

The coffin-like chamber, now on board the Drum. The Doctor, Clara and the crew are gathered around it. The Doctor takes out the Sonic glasses, polishes them with his handkerchief, pops them on and studies the chamber. He presses his head against it, listening for the faintest sound of life.

THE DOCTOR

It's the suspended animation chamber from the spaceship.

CLARA

So the pilot could be in there.

THE DOCTOR

*Something's in there. But it's dead-lock sealed, I can't open it.*

Frustrated he walks away.

THE DOCTOR (CONT'D)

More questions. Everything I solve, just more questions.

The Doctor is by the rear of the spaceship, its hatch still open. His eyes run over the interior, searching for clues. The slab for the body, the writing on the wall...

THE DOCTOR (CONT'D)

I have to go back to the beginning. We arrive, we see the ghosts. They don't try to kill us, they lead us here, show us the spaceship. Then they try to kill us. So we run away, we find the crew, the ghosts try to kill them...

Wait. He scrambles inside.

CUT TO:

85

INT. THE DRUM. HANGAR/INT. SPACE HEARSE. NIGHT.

85

The Doctor studies the writing on the wall. Takes out the Sonic glasses, polishes them with his handkerchief, pops them on and peers at the words. They almost seem to glitter. He has to steady himself against the bulkhead. That's it.

CUT TO:

86

INT. THE DRUM. HANGAR. NIGHT.

86

The Doctor scampers back out and grabs Lunn.

THE DOCTOR

You translate:

(turns to Cass)

Whenever I step outside, you're the  
smartest person in the room. So  
tell me. What's the weirdest thing  
about this? It's all bonkers, I  
know, but when you think about it,  
one thing keeps snagging in your  
mind, what is it?

Cass thinks. Signs. Lunn frowns, really? Cass nods, go on.

LUNN

"The markings on the inside of the  
spaceship".

THE DOCTOR

The markings on the inside of the  
spaceship. Yes. Why?

Cass signs.

LUNN

"I don't think they're just words".

The Doctor smiles. His new favourite child.

THE DOCTOR

They're not. They're magnets.

BENNETT

*Magnets?*

THE DOCTOR

Well, a localised and manufactured  
electromagnetic field to be  
precise. The dark. The sword. The  
forsaken. The temple. When we heard  
the coordinates for the first time,  
did anyone expect them *not* to be  
that?

The crew frown, bemused. But no one says no (though we might  
notice Lunn start to raise his hand, before the Doctor  
ploughs on).

THE DOCTOR (CONT'D)

Exactly. Me neither. It's like we  
already knew somehow. Like the  
words were already *in* us.

O'DONNELL

So that writing *is* the coordinates?

THE DOCTOR

Everything you see or experience shapes you in some way. But these words actually rewrite the synaptic connections in your brain. They literally change how you are wired. Clara, why don't I have a radio in the TARDIS?

CLARA

You took it apart and used the pieces to make a clockwork squirrel.

THE DOCTOR

AND because whatever song I heard first thing in the morning, I'd be stuck with it. TWO WEEKS of 'Mysterious Girl' by Peter Andre. I was BEGGING for the brush of Death's merciful hand. Do you see? These words, they're an ear-worm. A song you can't stop humming even after you die.

CLARA

So the spaceship lands here. The pilot leaves the writing so whoever sees it, when they die they become a beacon of the coordinates, while he/she/it snoozes in the suspended animation chamber--

THE DOCTOR

--waiting for his/her/its mates to pick the message up.

He can see the whole picture now, and the full horror of it staggers him.

THE DOCTOR (CONT'D)

My God. Fold upon fold of... horror. Every time I think it couldn't get more extraordinary, it surprises me. It's impossible! It's evil! I hate it! It's astonishing! I want to KISS IT TO DEATH.

TANNOY

*Attention, all crew. Evacuate the base immediately. Emergency protocols have been initiated. Repeat. Evacuate the base immediately. This safety message was brought to you by Vector Petroleum. Fuel for all our futures.*

O'Donnell rushes across to the control panel. On it, a schematic of the whole base.

O'DONNELL

Oh no...

CLARA

What's the matter?

O'DONNELL

All the tampering with the day-night settings has made the computer think there's a malfunction. Its first priority is to keep the reactor cool, so it's opened the hull doors and is flooding the base.

BENNETT

Can you close them from here?

O'DONNELL

The computer has rerouted everything to the back-up hub, I'd need to do it from there.

Cass signs. As Lunn relays it to the others, Cass points to locations on the schematic of the Drum.

LUNN

"You can still close internal doors from here. That'll create a single channel so it passes through the Drum from one side to the other."

THE DOCTOR

Wait, where's the TARDIS?

O'DONNELL

On the other side.

She quickly punches a command into the control panel.

O'DONNELL (CONT'D)

Okay, we've got forty seconds before the flood doors close.

CUT TO:

The Doctor, Clara and the crew run out of the hangar.

CUT TO:

88

INT. THE DRUM. INTERSECTION. NIGHT.

88

They reach an intersection. The Doctor, O'Donnell and Bennett run across the corridor, the water already ankle deep.

But the doors on either side clang shut, separating the Doctor, O'Donnell and Bennett from Clara, Cass and Lunn.

CUT TO:

89

INT. THE DRUM. CORRIDOR. NIGHT.

89

The Doctor rushes back to the door. Through the little porthole he can see the door on the other side of the corridor, and behind it Clara. They stare at each other across the corridor, window to window, the water rising between them. The Doctor presses the intercom. Clara picks up.

THE DOCTOR

I'll get you and the others out, I swear. Sit tight, I'll come back for you.

CLARA

What? Just come over here in the TARDIS now.

THE DOCTOR

The TARDIS won't go there, it won't go near the ghosts.

CLARA

You can't just leave us!

THE DOCTOR

Listen to me. I'm going back to when the spaceship landed. If I can understand why this is happening, I can stop them killing anyone else, I can save you. You trust me, don't you, Clara?

Clara takes a breath. Nods. The Doctor puts his hand on the glass. Clara does the same. And then the rising water envelops the windows and they both vanish from sight.

The Doctor turns and finds himself face to face with Bennett.

BENNETT

You're going to go back in time?  
How do you do that?

THE DOCTOR

(pushing past)  
Extremely well.

BENNETT

I have to come. You were right. I'm a scientist, like you. I have to know, I have to be part of this.

O'DONNELL

If he's going then I should go too. He's useless, he'll fall down a well or be eaten by a dinosaur if I'm not there to look after him.

THE DOCTOR

Fine, fine. But don't press any buttons, and do not run off and trip over and get captured.

The Doctor stalks off, Bennett and O'Donnell scuttle behind.

CUT TO:

90

INT. THE DRUM. GALLERY. NIGHT.

90

Clara, Cass and Lunn walk into the gallery.

LUNN

"You're sure they're not going to hurt us?"

CLARA

They can't get out of the Faraday cage.

They sit, Clara and Cass with their backs to the windows. Lunn facing them so he can translate for Cass.

LUNN

"And you're sure the Doctor won't just leave us here?"

CLARA

Look. This is how we roll. He'll sort it out, come back, we'll have to listen to how he did it--

But something behind Clara and Cass has got Lunn's attention. He pales, stares.

Clara and Cass turn. Through the glass, in the depths of the water, a figure has appeared in the distance. Just a glint of white in the darkness now, but slowly it moves towards the window. Not swimming but gliding, like the water has no density, like the figure has no density...

They rush to the windows, and press against the glass.

LUNN

Is it Moran? Or Pritchard? Or the  
mole guy? How did they get out?

CLARA

(squinting)

I don't think it's any of them, I  
think it's a new ghost.

LUNN

What does that mean?

CLARA

Something must have happened in the  
past, one of the others must have  
died...

Clara's voice trails off as the figure becomes clear now,  
becomes recognisable...

CLARA (CONT'D)

Oh no. Oh no, please...

It's just outside the window now. Hanging in the dark and icy  
water, his mouth working, repeating the same mantra over and  
over and over...

... is the ghost of the Doctor.

**End titles.**