

# **DOCTOR WHO**

**SERIES 9**

**EPISODE 3**

**"UNDER THE LAKE"**

by

Toby Whithouse

## **PICTURE LOCK SCRIPT**

24/03/2015

(BLOCK 1)

(c) BBC Wales 2015

**10:00:00 EXT. THE DRUM. NIGHT.**

**CAPTION: THE DRUM, UNDERWATER MINING FACILITY**

**CAITHNESS, SCOTLAND, 2119**

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

**ADR**

**MORAN (OS)**

Private journal of Captain Jonathan Moran. Twenty first November, 2119. We have located a craft of unknown origin in the lake floor. Visual scans *in situ* revealed nothing, so we have brought the craft on board and myself and the crew will now investigate.

**CUT TO:**

**10:00:23 INT. THE DRUM. HANGAR. NIGHT.**

IN the centre of the hangar 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 (OS)**

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:**

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

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.

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.

PRITCHARD

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

MORAN

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

PRITCHARD (OS)

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

Moran spots something on the wall.

MORAN

What's this...?  
(to Lunn (OS))  
Lunn, grab me a torch, would you?

CUT TO:

**10:00:55 INT. THE DRUM. HANGAR. NIGHT.**

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

Moran can be heard in the background reprimanding Pritchard.

MORAN (OS)  
 (SOTTO)  
 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..

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 (OS) (CONT'D)  
 Lunn! Where's the torch?!

Lunn shudders. Regroups. Hurries back to the ship.

CUT TO:

**10:01:12 INT. THE DRUM. HANGAR/ INT. SPACE HEARSE. NIGHT.**

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

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

CUT TO:

**10:01:27 INT. THE DRUM. HANGAR. NIGHT.**

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

LUNN  
 (to Cass)  
 Can I go in?

MORAN  
 What is the radiation count?

\*

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

PRITCHARD  
 Pretty much background level.

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

LUNN

If it's not safe how can you go in.

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

LUNN (CONT'D)

"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

-- on Earth before.

MORAN

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

BENNETT

You think the army would just lose  
a prototype weapon?

MORAN

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

CUT TO:

**1002:01 INT. SPACE HEARSE. NIGHT.**

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

LUNN

Cass says he might be right, it  
might have been here since the  
1980s, when the valley flooded.

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:

**10:02:08 INT. THE DRUM. HANGAR. NIGHT.**

Cass begins to sign.

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.

MORAN  
CASS!!

CUT TO:

**10:02:11** 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:

**10:02:14 INT. THE DRUM. BRIDGE.**

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

TANNOY  
*CO2 Flood release imminent.  
Withdraw from Hangar Area. Hatches locking in three, two - 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:

**10:02:30 INT. THE DRUM. CORRIDOR.**

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 CO2 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...We just saw you...

\*

O'DONNELL

... my God, he's a ghost...SCREAM!!

\*

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.

Black. And...

\*

**10:03:05 OPENING TITLE SEQUENCE**

\*

**OPENING TITLE MUSIC IN**

\*

**10:03:21 CAPTION: PETER CAPALDI**

\*

**10:03:25 CAPTION: JENNA COLEMAN**

\*

**10:03:29 CAPTION: DOCTOR WHO (BBC BLOCKS)**

\*

**10:03:40 CAPTION: Under the Lake**

\*

**WRITTEN BY**  
**Toby Whithouse**\*  
\***DISSOLVE TO:**

\*

10:03:43 INT. THE DRUM. CORRIDOR. NIGHT. \*

**CAPTION: Three Days Later** \*

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.

The TARDIS can be heard materialising...somewhere. \*

CUT TO: \*

10:03:54 INT. THE DRUM. CANTEEN. NIGHT \*

Food left half eaten. Furniture overturned. \*

CUT TO: \*

10:03:57 INT. THE DRUM. BRIDGE. NIGHT \*

A spacecraft of some kind stands in a hangar. \*

THE DOCTOR (OS) \*

What's wrong...? \*

CUT TO: \*

10:04:02 INT. THE DRUM. CORRIDOR. NIGHT. \*

The Doctor is stroking the TARDIS, frowning, concerned. It's making groaning noises. Protesting, agonised. \*

THE DOCTOR \*

You're not happy, why aren't you happy, tell me... \*

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

CLARA (OS) \*

Come on, we were on a roll! \*

CLARA (CONT'D) \*

Monsters, things blowing up. Oh 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:

**10:04:48 INT. THE DRUM. INTERSECTION. NIGHT.**

\*

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

ADR

CLARA  
I want another adventure! You feel  
the same. You're itching to run  
down a corridor, **save a planet I  
know it, I can see it in your face.**

CUT TO:

**10:04:56 INT. THE DRUM. GALLERY. NIGHT.**

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.

ADR

**CLARA (OS)**  
**Doctor, look at this.**

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

ADR

THE DOCTOR (OS)

Well. Looks like you've got your  
wish.

CLARA

Food fight?

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.

THE DOCTOR

I think there was more to it than  
that.

CLARA (OS)

What do you think happened?

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

THE DOCTOR

Dunno, 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.

ADR

CLARA (OS) (CONT'D)

Ok, so something or someone forced  
the crew to abandon the base...  
Maybe they went for a swim in  
the...oooh, creep flooded village  
outside.

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

CLARA (CONT'D)

Oh dear, you see. this is more like  
it...Well come on, don't leave me  
hanging here.

CUT TO:

10:05:48 INT. THE DRUM. CORRIDOR. NIGHT.

Clara follows the Doctor out. 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, wait, 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.

**ADR**

CLARA

Doctor, what are they?

THE DOCTOR

I ahven't a clue. Exciting, isn't it?

CUT TO:

**10:06:53 INT. THE DRUM. HANGAR. NIGHT.**

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 submarine?

THE DOCTOR

It's alien.

CUT TO:

**10:07:21 INT. THE DRUM. HANGAR/INT. SPACE HEARSE. NIGHT.**

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:

**10:07:50 INT. THE DRUM. HANGAR. NIGHT.**

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

THE DOCTOR

Hello, did you want to show me  
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.

**ADR**

CLARA

I'm starting to see why the crew  
**did a runner.**

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:

**10:08:27 INT. THE DRUM. CORRIDOR. NIGHT.**

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 appears up through the floor.

CLARA (OS)

*Run!!*

The Doctor and Clara bolt.

CUT TO:

**10:08:49 INT. THE DRUM. CORRIDOR. NIGHT.**

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!*

**ADR**

O'DONNELL (OS)

*In here. Quick!*

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

CUT TO:

**10:08:55 INT. THE DRUM. FARADAY CAGE. NIGHT/DAY.**

... 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.

**ADR**

THE DOCTOR (OS)  
What are you?

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, and I'm the Doctor.

Pritchard snatches it away, examines it.

PRITCHARD  
You're from UNIT.

THE DOCTOR  
Well, 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. Nice work.

LUNN  
Tim Lunn, I sign for Cass.

ADR

THE DOCTOR  
Tell me about those things outside  
what are they, **why are they trying to kill us?**

BENNETT  
Well they're, they're ghosts.

THE DOCTOR  
They're not ghosts.

Cass signs.

LUNN  
Cass is saying --

THE DOCTOR

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

He thinks, searching his mind.

THE DOCTOR (CONT'D)

No, no, wait. I can't. It's been deleted for... semaphore! 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, moley-guy, we don't know what that is."

THE DOCTOR

He's from the planet Tivoli.

BENNETT

See, 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 that 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.

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, that's when we realised the ghosts couldn't get in here."

CLARA

What is this place?

THE DOCTOR

It's a Faraday Cage. 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

Er, this used to be a military training site, there was 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.

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.

ADR

COMPUTER VOICE (VO)

Good morning, entering day mode.

O'DONNELL

Okay, it's morning, we can go outside now.

LUNN (OS)

Thank god for that.

CLARA

Morning?

BENNETT

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

THE DOCTOR

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

O'DONNELL

Oh 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:

**10:11:53 INT. THE DRUM. HANGAR. DAY.**

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? 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.

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?

ADR

THE DOCTOR (OS) (CONT'D)

This all started with the ship, that's where the answers will be.

He turns and sweeps into the spaceship, Clara following.

CUT TO:

10:12:43 INT. SPACE HEARSE / THE DRUM. HANGAR. DAY.

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

THE DOCTOR

What's happened to 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 for the pilot right here. 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 you 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:

10:14:10 INT. THE DRUM. BRIDGE. DAY./NIGHT.

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  
actually pooh-poohed the ghost  
theory.

THE DOCTOR

Yes, well, well there was no such  
things as socks or smart phones and  
badgers until there suddenly were.  
Besides, what else could they be?  
They're not Autons, they're not  
holograms or Flesh Avatars! They're  
not digital copies bouncing round  
the Nethersphere. No, 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

(SOTTO)

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 slash family member  
slash 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 right 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?

ADR - Replace

COMPUTER VOICE (VO)

Good evening. Entering night mode.

O'DONNELL

That's not right. We're switching  
into night mode again. **This can't  
happen. No. No. No.**

BENNETT (OS)

The ghosts are coming.

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

ADR

CLARA

Doctor?

THE DOCTOR

The TARDIS Cloister Bell!

Clara rushes after him.

CUT TO:

**10:16:46 INT. TARDIS. NIGHT.**

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.

ADR

CLARA

Doctor 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)

Whoa, whoa, whoa, whoa! 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

Look, there's an entire dimension in here. But only room for one me.

CLARA

Wait a second. 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

Because I've got 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:

10:18:38 INT. THE DRUM. HANGER. NIGHT.

ADR

O'DONNELL (OS)

Attention all crew. The Drum has switched to night mode early, so grab provisions and make your way to the Faraday cage.

CUT TO:

10:18:45 INT. THE DRUM. AIRLOCK. NIGHT.

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.

ADR

PRITCHARD (CONT'D)

We're meant to be in day mode! You  
shouldn't be here...

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

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

PRITCHARD (CONT'D)

What are you saying...?  
(realising)  
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:

**10:19:53 INT. THE DRUM. CORRIDOR. NIGHT.**

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

ADR

O'DONNELL (OS)

Sergeant Pritchard, you are  
unaccounted for. Contact the bridge  
or get to the Faraday cage  
immediately.

CUT TO:

**10:19:55 INT. THE DRUM. HANGAR. NIGHT.**

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

CUT TO:

**10:20:01 INT. THE DRUM. GALLERY. NIGHT.**

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

O'DONNELL (OS)

Sergeant Pritchard, you are  
unaccounted for. Contact the bridge  
or make your way to the Faraday  
Cage immediately.

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

Pritchard! Where you've been everyone's been looking for you. What's with the wet suit?

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

BENNETT

Yeah, where've you been?

CUT TO:

10:20:23 INT. THE DRUM. BRIDGE. NIGHT.

BENNETT (OS) (CONT'D)

O'Donnell it's okay, Pritchard's in here!

ADR

O'DONNELL

Pritchard, you moron, grab your stuff, we're locking down early. In case I can't get this back to day mode.

CUT TO:

10:20:33 INT. THE DRUM. GALLERY. NIGHT.

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! Man overboard!

10:20:40 INT. THE DRUM. BRIDGE. NIGHT.

BENNETT (OS)

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

CLARA (OS)

Bennett, wait!

CUT TO:

10:20:42 INT. THE DRUM. GALLERY. NIGHT.

CLARA (OS)

It's Pritchard!

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.

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.

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.

CLARA (CONT'D)

He's a ghost. He's another ghost.

CUT TO:

10:21:11 INT. THE DRUM. BRIDGE. NIGHT.

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

CUT TO:

10:21:15 INT. THE DRUM. GALLERY. NIGHT.

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:

**10:21:18 INT. THE DRUM. BRIDGE. NIGHT.**

O'Donnell. Nearly there nearly there nearly there... on the security camera feed. She types frantically, re-coding the day / night settings.

ADR

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

CUT TO:

**10:21:21 INT. THE DRUM. GALLERY. DAY.**

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.

CUT TO:

**10:21:25 INT. THE DRUM. BRIDGE. DAY.**

O'Donnall leans back in her chair - done!

ADR - Replace

COMPUTER VOICE (VO)  
Good morning. Entering day mode.

CUT TO:

**10:21:28 INT. THE DRUM. BRIDGE. DAY.**

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.  
(MORE)

THE DOCTOR (CONT'D)

Altering the time settings so they can go about uninhibited, opening the airlocks. They're learning.

CLARA

And now there's three of them.

BENNETT

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--

ADR

LUNN

*"I can't force you to leave, so you can stay and do the whole cabin in the woods thing 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.

CLARA

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

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

THE DOCTOR

Yes, 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.

ADR - Replace

VOICE ON RADIO

Drum Control, this is Topside. We have received your message, submarine on its way. Over.

O'DONNELL

Repeat, Topside. Over.

ADR - Replace

VOICE ON RADIO

We have 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.

ADR - Replace

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.

ADR - Replace

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 sent it. 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. OK. We solve this on our own.  
(pacing)  
Ok, so they change the base's time settings, 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, 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 have 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 in 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,  
returning 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*. We don't know 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. So,  
O'Donnell, kindly put this base  
back into Night Mode. We want to  
know what these ghosts are after:  
we ask them... **We're going to do  
the impossible. We're going to  
capture a ghost.**

CUT TO:

**10:24:38 INT. THE DRUM. CORRIDOR. NIGHT.**

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

**ADR - Replace**

COMPUTER VOICE (VO)  
Good evening. Entering night mode.

CUT TO:

**10:24:46 INT. THE DRUM. GALLERY. NIGHT.**

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:

**10:25:04 INT. THE DRUM. BRIDGE. NIGHT.**

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:

**10:25:14 INT. THE DRUM. CORRIDOR. NIGHT.**

Clara can hear the Doctor through an earpiece.

THE DOCTOR (OS)

Draw the ghosts towards you. Turn right, and then 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, ghosts. Down here!

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

Clara takes flight.

CUT TO:

**10:25:33 INT. THE DRUM. BRIDGE. NIGHT.**

The camera flicks to another location. Lunn, waiting.

THE DOCTOR

Lunn. They're coming your way.  
Clara will duck out to her left.  
You have to keep the ghosts going  
on the same route they're on now.

CUT TO:

**10:25:41 INT. THE DRUM. CORRIDOR. NIGHT.**

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

THE DOCTOR (OS)

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

CUT TO:

**10:25:43 INT. THE DRUM. BRIDGE. NIGHT**

THE DOCTOR

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

CUT TO:

**10:25:45 INT. THE DRUM. CORRIDOR. NIGHT.**

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

LUNN

I - I can hear them.

CUT TO:

**10:25:49 INT. THE DRUM. BRIDGE. NIGHT.**

THE DOCTOR (OS)  
Lunn. Don't let them see where you go.

CUT TO:

**10:25:52 INT. THE DRUM. CORRIDOR. NIGHT.**

Lunn takes a breath, steps forward to the centre of the corridor.

CUT TO:

**10:25:56 INT. THE DRUM. BRIDGE. NIGHT.**

On the CCTV we can see Clara has appeared at the end of the corridor, running towards Lunn.

CUT TO:

**10:25:58 INT. THE DRUM. CORRIDOR. NIGHT.**

Clara appears, the three ghosts close behind, she ducks down a corridor to her left. There's nothing between Lunn & the ghosts now.

LUNN  
Hey. 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.

ADR

LUNN (OS) (CONT'D)  
We have a problem!

CUT TO:

**10:26:11 INT. THE DRUM. BRIDGE. NIGHT.**

O'DONNELL  
They've separated.

THE DOCTOR  
What?

O'DONNELL (OS)  
Moran and mole-guy are going after  
Clara.

CUT TO:

**10:26:19 INT. THE DRUM. CORRIDOR. NIGHT.**

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

ADR

O'DONNELL  
Clara look out. Two ghosts are  
still on your case, - right behind  
you!

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

CUT TO:

**10:26:27 INT. THE DRUM. BRIDGE. NIGHT.**

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've got to get through the door before Moran and the other ghost sees you.

CUT TO:

**10:26:39 INT. THE DRUM. CORRIDOR. NIGHT.**

Clara skirts the corner. Dives through the doorway.

ADR

CLARA (OS)  
Doctor!

CUT TO:

**10:26:43 INT. THE DRUM. BRIDGE. NIGHT.**

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.

ADR

THE DOCTOR (OS)  
Now O'Donnell. Fast as you can.

CUT TO:

**10:26:46 INT. THE DRUM. CORRIDOR. NIGHT.**

The door slides down and Clara hides with her back to the door as we see ghost Prentice and Moran turn and head off down the other corridor - towards Lunn.

CUT TO:

**10:26:56 INT. THE DRUM. CORRIDOR. NIGHT.**

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

LUNN  
Guys. I'm nearly at my door.

CUT TO:

**10:27:01 INT. THE DRUM. BRIDGE. NIGHT.**

THE DOCTOR  
Now Lunn. Quickly.

O'Donnell works the controls.

CUT TO:

**10:27:03 INT. THE DRUM. ACCESS SHAFT. NIGHT.**

Lunn waits.

CUT TO:

**10:27:04 INT. THE DRUM. BRIDGE. NIGHT.**

O'Donnell types.

CUT TO:

**10:27:05 INT. THE DRUM. ACCESS SHAFT. NIGHT.**

Prentice rounds the corner. 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.

CUT TO:

**10:27:10 INT. THE DRUM. BRIDGE. NIGHT.**

What happens now?

LUNN (OS)

Oh God. It saw me.

CUT TO:

**10:27:14 INT. THE DRUM. ACCESS SHAFT. NIGHT.**

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

It's coming through.

CUT TO:

**10:27:19 INT. THE DRUM. BRIDGE. NIGHT.**

LUNN (OS)

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.

O'DONNELL

We don't have a camera in there.

Cass starts to moan. She moves towards the door. The Doctor has to grab her around the waist to stop her.

THE DOCTOR

No, no, Lunn! Lunn!Lunn, can you  
hear me!?

CUT TO:

**10:27:24 INT. THE DRUM. ACCESS SHAFT. NIGHT.**

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 (OS)

Lunn! Can you hear me?!

CUT TO:

**10:27:27 INT. THE DRUM. BRIDGE. NIGHT.**

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

THE DOCTOR

Lunn! What's happening?!

CUT TO:

**10:27:30 INT. THE DRUM. ACCESS SHAFT. NIGHT.**

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.

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:

**10:27:55 INT. THE DRUM. BRIDGE. NIGHT.**

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 me? Lunn! Lunn!--

CUT TO:

## 10:28:01 INT. THE DRUM. ACCESS SHAFT. NIGHT.

Lunn has slumped to the floor.

THE DOCTOR (OS)  
Can you hear me? Lunn, lunn? What's happening? Lunn, Lunn? Can you hear me?

LUNN (OS)  
I'm okay.

CUT TO:

## 10:28:08 INT. THE DRUM. BRIDGE. NIGHT.

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

O'DONNELL  
Cass. He's alive.

LUNN (OS)  
It didn't hurt me. I'm okay.

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

THE DOCTOR (CONT'D)  
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?

CUT TO:

**10:28:23 INT. THE DRUM. INTERSECTION. NIGHT.**

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

THE DOCTOR (OS)  
Two of the ghosts are just around  
the corner from you.

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

CUT TO:

**10:28:27 INT. THE DRUM. BRIDGE. NIGHT.**

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:

**10:28:32 INT. THE DRUM. INTERSECTION. NIGHT.**

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:

**10:28:44 INT. THE DRUM. CORRIDOR. NIGHT.**

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:

**10:28:57 INT. THE DRUM. FARADAY CAGE. NIGHT.**

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

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:

**10:29:10 INT. THE DRUM. BRIDGE. NIGHT.**

Clara, Bennett and Lunn return to the bridge.

**ADR**

O'DONNELL

Well done guys. We got'em!

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 any  
of you were worried.

CUT TO:

**10:29:24 INT. THE DRUM. FARADAY CAGE. NIGHT.**

THE DOCTOR

(on Comms)  
Cass, are you seeing this?

CUT TO:

**10:29:25 INT. THE DRUM. BRIDGE. NIGHT.**

ADR

O'DONNELL (OS)

Sonic glasses wifi locked in. On  
screen B2.

Bennett signals to Lunn - get Cass. Lunn points her towards  
the screen.

Doctor POV on 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.

CUT TO:

**10:29:37 INT. THE DRUM. CORRIDOR OUTSIDE FARADAY CAGE. NIGHT.**

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.

LUNN (OS)

She says she can't see them  
properly. The glass is too thick  
and they're too far away.

A decision:

THE DOCTOR

Open the door.

CUT TO:

10:29:41 INT. THE DRUM. BRIDGE. NIGHT.

O'DONNELL

What?!

CLARA

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

CUT TO:

10:29:45 INT. THE DRUM. CORRIDOR OUTSIDE FARADAY CAGE. NIGHT.

THE DOCTOR

They don't have any weapons or access to any of the controls, they can't hurt me. So open the door.

CUT TO:

10:29:50 INT. THE DRUM. BRIDGE. NIGHT.

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

There is a clunk as the door opens ion the screen.

CUT TO:

10:29:57 INT. THE DRUM. FARADAY CAGE. NIGHT.

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:

**10:30:22 INT. THE DRUM. BRIDGE. NIGHT.**

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)  
They're saying. "The dark... the  
score... no, the sword... the for  
sale? No, the forsaken. The  
temple."

CUT TO:

**10:30:49 INT. THE DRUM. FARADAY CAGE. NIGHT.**

THE DOCTOR  
What?

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

CUT TO:

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

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. I think I just worked out what our friend here is telling us.

CUT TO:

10:31:11 INT. THE DRUM. BRIDGE. NIGHT.

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

THE DOCTOR (OS)

They're *coordinates*.

BENNETT (OS)

How are they *coordinates*?

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. But...

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)

...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 *forsaken* or empty or abandoned 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 make 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. Might even  
be 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.

\*

O'DONNELL

But what do the coordinates lead  
to? Us? To the ghosts, what?

\*

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?  
Surely 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 you're 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 know. YOU - have chosen to protect and serve.

(Bennett)

**You're a geologist, you've given your life to science.**

(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.

**ADR**

LUNN

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

(a deep breath)

So I, uh, guess I should too.

O'DONNELL

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

BENNETT

Are you all gone insane? *We can all  
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)

Well at least if I die you know I  
really *will* come back and haunt  
you.

CUT TO:

**10:34:56 EXT. THE DRUM. BRIDGE. NIGHT.**

The town viewed under water.

CUT TO:

**10:35:01 INT. THE DRUM. BRIDGE. NIGHT.**

Screen showing submersible pod.

BENNETT (OS)

Remote sub approaching old town  
square. I'll see if I can get in any  
closer.

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.

**ADR****O'DONNELL (OS)****What are we looking for exactly?**

THE DOCTOR (OS)

Soemthing that has the power to  
raise the dead and turn them into  
transmitters. I expect we'll know  
it when we see it.

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.

ADR

BENNETT (OS)

Wait, I've found the church.

THE DOCTOR (OS)

That's it keep going...

BENNETT (OS)

I just want it noted that I'm still  
not comfortable with this.

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

THE DOCTOR (OS)

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:

10:36:00 INT. THE DRUM. HANGAR. NIGHT.

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 (OS)

It's the suspended animation  
chamber from the spaceship.

CLARA

So the pilot could be in there.

THE DOCTOR

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

ADR

THE DOCTOR (OS) (CONT'D)  
 It should be the pilot. It should  
 be. So why - why - do I think it  
 isn't?

THE DOCTOR (CONT'D)  
 More questions. Everything I solve,  
 just more questions. I have to go  
 back to the beginning.

Frustrated he walks away.

The Doctor is by the rear of the spaceship, its hatch still open.

THE DOCTOR (CONT'D)  
 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:

**10:36:47 INT. THE DRUM. HANGAR/INT. SPACE HEARSE. NIGHT.**

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. That's it.

ADR

THE DOCTOR (OS)  
 Not translated by the TARDIS. Why?

CUT TO:

**10:37:10 INT. THE DRUM. HANGAR. NIGHT.**

The Doctor scampers back out and grabs Lunn.

THE DOCTOR  
 You translate:  
 (turns to Cass)  
 Whenever I step outside, you are  
 the smartest person in the room. So  
 tell me. What's the weirdest thing  
 about this?  
 (MORE)

THE DOCTOR (CONT'D)

I know that 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, how*

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 we see or experience shapes you in some way. But these words actually rewrite the synaptic connections in your brain. They literally change the way 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

Ok, 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. Every time I think it couldn't get more extraordinary, it surprises me. It's impossible! I hate it! It's evil! It's astonishing! I want to KISS IT TO DEATH.

ADR - REPLACE

COMPUTER VOICE (VO)

*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.

ADR

O'DONNELL

Oh no...the ghosts tampering with the day/night settings has caused a computer malfunction. Its first priority is to keep the reactor cool, so it's opened the hull doors and is flooding the base.

CUT TO:

**10:39:42 INT. THE DRUM. CORRIDOR. NIGHT.**

TEMP PICS - Water gushes in through doors, filling corridors.

CUT TO:

**10:39:50 INT. THE DRUM. BRIDGE. NIGHT. (TC'S TO BE AMENDED)**

ADR

LUNN (OS)

Cass says 'Close the internal flood doors'. That'll contain the water in the central corridor'.

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

THE DOCTOR

Where's the TARDIS?

O'DONNELL (OS)

On the other side.

ADR

THE DOCTOR (OS)

We need to get there. It's our only way out.

She quickly punches a command into the control panel.

ADR - REPLACE

COMPUTER VOICE (VO)

*Thirty.*

O'DONNELL

...we have thirty seconds... before the flood doors close.

CUT TO:

**10:40:04 INT. THE DRUM. CORRIDOR. NIGHT.**

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

ADR - REPLACE

COMPUTER VOICE (VO)

*Twenty.*

CUT TO:

**10:40:09 INT. THE DRUM. CORRIDOR. NIGHT.**

TEMP PICS - Water gushes in through doors, filling corridors.

CUT TO:

**10:40:16 INT. THE DRUM. INTERSECTION. NIGHT.**

Everyone running for their lives.

CUT TO:

**10:40:19 INT. THE DRUM. CORRIDOR. NIGHT.**

TEMP PICS - Water gushes in through doors, filling corridors.

ADR - REPLACE

COMPUTER VOICE (VO)

*Ten...nine...eight....seven...six*

Clara and Bennett leap over the rushing water.

CUT TO:

**10:40:25 INT. THE DRUM. INTERSECTION. NIGHT.**

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

ADR - REPLACE

COMPUTER VOICE (VO)

*...five...four....*

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

CLARA (OS)

Doctor!

ADR - REPLACE

COMPUTER VOICE (VO)  
...three...two...one

10:40:32 INT. THE DRUM. CORRIDOR. NIGHT.

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!

ADR

THE DOCTOR  
Listen to me. I'm going back **in**  
**time** 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.

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

CUT TO:

**10:41:18 INT. THE DRUM. GALLERY. NIGHT.**

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.

Clara stares into the water.

CUT TO:

**10:41:25 INT. TARDIS.**

The TARDIS engine whir into live.

ADR

THE DOCTOR (OS)  
Back to before the lake.

CUT TO:

**10:41:35 INT. THE DRUM. CORRIDOR. NIGHT.**

The TARDIS dematerialises.

CUT TO:

**10:41:38 INT. THE DRUM. GALLERY. NIGHT.**

LUNN

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

CLARA

Guys 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 (OS)

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, in means that someone one else must have - died...

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

CLARA (CONT'D)

Oh no. Oh no, no, no...

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.

**10:42:24 CAPTION: TO BE CONTINUED**

**10:42:27 END CREDITS IN**