

# **DOCTOR WHO**

**SERIES 9**

**EPISODE 7**

**"Invasion of the Zygons"**

**SHOOTING SCRIPT**

by

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(SHOOTING BLOCK 4)

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1

**INT. THE BLACK ARCHIVE - DAY**

1

A scene from THE DAY OF THE DOCTOR. The Zygon negotiation. TWO KATES, TWO OSGOODS, TWO McGILLOPS, one CLARA and THREE DOCTORS.

**CAPTION: THE BLACK ARCHIVE, TOWER OF LONDON. 2013.**

THE TENTH DOCTOR and THE ELEVENTH DOCTOR wheel their chairs round to face the table. Plonk themselves down.

THE TENTH DOCTOR  
Any second now, you're going to  
stop that countdown. Both of you.  
Together.

THE ELEVENTH DOCTOR  
And then you're going to negotiate  
the most perfect treaty of all  
time.

THE TENTH DOCTOR  
Safeguards all round, completely  
fair on both sides.

THE ELEVENTH DOCTOR  
And the key to the perfect  
negotiation...

THE TENTH DOCTOR  
...not knowing what side you're on.

THE ELEVENTH DOCTOR  
For the next few hours ...until we  
decide to let you out of here...

THE TENTH DOCTOR  
...no one in this room will be able  
to remember ...if they're human...

THE ELEVENTH DOCTOR  
...or Zygon.  
(jumping onto the table)  
Oops a daisy!

The DOCTORS aim their sonic screwdrivers at the ceiling.

The screen goes white.

CUT TO:

2

**INT. THE BLACK ARCHIVE - MOMENTS LATER - DAY**

2

THE TWO KATES come round from the memory wipe. The countdown nears zero:

THE TWO KATES  
Cancel the detonation!!

(CONTINUED)

2 CONTINUED:

2

THE ELEVENTH DOCTOR  
Peace in our time.

CUT TO BLACK:

3 **INT. UNIT SAFEHOUSE - DAY** 3

OSGOOD sits at a desk. She has a RED BOX on the table in front of her. She's wearing the Seventh Doctor's tanktop. Looking at someone behind the camera. \*

OSGOOD  
Hello.

OSGOOD 2 comes and sits beside her. The box sits exactly between them.

OSGOOD 2  
Hello.

The TWO OSGOODS glance at one another.

OSGOOD 2 (cont'd)  
D'you want to -?

OSGOOD  
No, you can, if you -

THE TWO OSGOODS  
Shall we do it together?

They smile. Address their attention to us once more. And start speaking in perfect unison:

THE TWO OSGOODS (cont'd)  
Operation Double. The Zygon peace treaty.

OSGOOD  
I'm Osgood.

OSGOOD 2  
I'm also Osgood.

OSGOOD  
Remember that. It will be important later.

OSGOOD 2  
Operation Double is a covert operation, outside of normal UNIT strictures, to resettle and rehouse an alien race, in secrecy, on planet Earth.

(CONTINUED)

3 CONTINUED:

3

OSGOOD  
With UNIT's help, twenty million Zygons have been allowed to take human form, been dispersed around the world, and are now living amongst us.

OSGOOD 2  
They're living peacefully, usefully. But they're doing this without the knowledge of any of Earth's authorities.

OSGOOD  
In most countries, what we've done would be considered treason. At the very least, it's an alien invasion.

OSGOOD 2  
We're making this in case something goes wrong. In case UNIT is infiltrated. In case something occurs to unmask the Zygons. Or in case one or both of us dies.

\*

CUT TO:

4

INT. BOAT ONE - DAY

4

From DEATH IN HEAVEN.

MISSY holds OSGOOD close to her.

\*

MISSY

Pop!

OSGOOD is vaporised.

\*

CUT TO:

5

EXT. CEMETERY - DAY

5

OSGOOD stands, desolate, tears in her eyes. Dressed in black with no element of cosplay.

Standing with a bunch of lilies at OSGOOD's grave. The inscription reads **MY SISTER.**

\*

CUT TO:

6

INT. UNIT SAFEHOUSE - DAY

6

The TWO OSGOODS.

OSGOOD 2  
The Zygons are a peaceful race.

(CONTINUED)

6 CONTINUED:

6

OSGOOD  
Their shape-changing ability should not be considered a weapon.

OSGOOD 2  
It is a survival mechanism.

OSGOOD  
Zygons survive by assimilating.

OSGOOD 2  
They settle on other worlds, among other life-forms, perfectly adapted to their new environments.

OSGOOD  
They embed themselves in other cultures, and live out their lives in their new bodies, in peace and harmony ... Mainly.

OSGOOD 2  
Any race encompasses good and bad.

OSGOOD  
Peaceful and warlike.

OSGOOD 2  
Good and evil.

OSGOOD  
My race is no exception.

OSGOOD 2  
And neither is mine.

A moment to let that settle - no one knows which is which, and they're not saying.

OSGOOD  
If one Zygon goes rogue...

OSGOOD 2  
Or one human ...

OSGOOD  
Then the ceasefire will break.

They both instinctively reach out and place their hands on the RED BOX.

OSGOOD (cont'd)  
That's why the Doctor left us this.

OSGOOD 2  
He called it the Osgood Box.

OSGOOD  
If you've been paying attention, you'll be able to guess why.

(CONTINUED)

6 CONTINUED:

6

OSGOOD 2  
This is the last resort.

OSGOOD  
The final sanction.

OSGOOD 2  
Because if this box is opened, then  
the cease-fire has broken, and war  
is inevitable.

OSGOOD  
The nightmare scenario.

CUT TO:

6A EXT. TRUTH OR CONSEQUENCES - DAY

6A \*

We establish a deserted looking town in New Mexico. \*

OSGOOD, hurries down the street, pursued. \*

CUT TO: \*

7 INT. TRUTH OR CONSEQUENCES POLICE HQ - DAY

7 \*

OSGOOD, bloody and scared, and pursued, rushes into the main area of a police station in New Mexico. (She's wearing normal clothes, the only concession to Doctorness are the question marks on her collars.)

She hides next to a row of filing cabinets, as her PURSUER can be heard entering the room, breathing raspily. \*

She pulls her phone out of her pocket and thinks about breaking cover... \*

She's got no choice ... She hurries over to a nearby desk and hides underneath. Looks out. \*

Rasping breaths - two ZYGON legs stalk into the room. Stop. Listen.

Start moving towards her. She holds up her phone, aware that she has only moments left - \*

Brings up **THE DOCTOR** -

Her finger hovers over the button to call him -

ZYGON's POV: looking around for OSGOOD -

With OSGOOD, frantically trying to send a message with her shaking fingers -

A ZYGON arm shoots down and drags her out.

(CONTINUED)

7 CONTINUED:

7

On OSGOOD, as she's pulled up to standing, and given an ELECTRIC SHOCK -

She screams in agony.

Drops her phone.

CUT TO:

8 **INT. THE TARDIS - DAY**

8

THE DOCTOR can be heard playing his guitar, off screen. A Hendrix-style version of AMAZING GRACE.

Move slowly in on the screen on the console.

It flashes. Bleeps.

**Message incoming... OSGOOD...**

THE DOCTOR looks up, wanders over, still playing the tune on his guitar.

Peers down at the screen, waiting for the message.

The message appears.

**NIGHTMARE SCENARIO.**

THE DOCTOR takes this in.

**OPENING TITLES**

9 **EXT. PUBLIC PARK - LONDON - DAY**

9

A PRIMARY SCHOOL TEACHER walks across the park with a bunch of KIDS, shepherding them towards a playground.

**CAPTION: BROCKWELL PARK, LONDON.**

\*

The CHILDREN pass by the TARDIS, parked by some railings.

And hurry into the playground. In which THE DOCTOR swings on a swing, his sonic sunglasses on, watching them. He swings back and forth a couple of times. Squeak. Squeak. Then digs his boots into the floor. Stops.

He takes his phone out of his pocket. Makes a call.

\*

CLARA'S VOICE (ON VOICEMAIL)  
Hi, this is Clara Oswald. I'm probably on the Tube or in outer space. Leave a message.

THE DOCTOR  
Hello, it's Doctor Disco. I'm in the twenty-first century. I don't know what month.

(CONTINUED)

9 CONTINUED:

9

At the end of the crocodile of KIDS are two seven year-olds - girls called JEMIMA and CLAUDETTE. They wear identical anoraks. One has a Monster High rucksack, the other a cheapish-looking rucksack with a cartoon Cinderella on it. \*

They look over at THE DOCTOR.

He looks at them. Starts swinging again.

THE DOCTOR (cont'd)  
I'm staking out some of the most dangerous creatures imaginable.  
Operating under deep cover. Trying not to attract any suspicion. \*

JEMIMA and CLAUDETTE go over to the climbing frame, start clambering up, and sit there quite still.

THE DOCTOR raises his sunglasses. Looks at them. Peers.

THE DOCTOR (cont'd)  
...Give me a call, Clara. Nightmare scenario. I'm worried. \*

He checks that the TEACHER is busy with something else, then pockets his phone, goes over to JEMIMA and CLAUDETTE.

THE DOCTOR (cont'd)  
Okay - Monster High and Cinderella.  
Get down off the monkey bars and listen to me. \*

CUT TO:

9A **EXT. UNIT SAFEHOUSE - DAY** 9A \*

A magnificent building in central London that is somewhat incongruous with its true purpose. \*

**CAPTION: UNIT SAFEHOUSE, SOUTH LONDON.** \*

CUT TO: \*

10 **INT. UNIT SAFEHOUSE - MAIN AREA / VAULTS - SAME TIME - DAY** 10

A safehouse in a former bank. Various UNIT PERSONNEL are working at their work stations.

KATE STEWART walks through the building with JAC. We see evidence of military style surveillance, including a wall of newspaper articles of possible Zygon sightings. \*

JAC is bringing up data on her iPad. \*

KATE  
Get me Colonel Walsh, Azerbaijan...  
And I need you to co-ordinate the Operation Double locations - \*

(CONTINUED)

10 CONTINUED:

10

JAC  
There are *twenty million* Zygons.  
And most of the data was with *her*.

\*  
\*

KATE  
Do what you can. Start with any  
that have intelligence flags from  
the past six months.

They stop at the door of a room. JAC leans back against the  
wall, trying to find the requested intelligence files.

KATE looks into the room. It used to be OSGOOD's office.  
There's her Doctorish coat hanging on a hanger. A spare  
inhaler. And a photo of her with her double, looking like  
happy twins. KATE looks at them sadly.

\*

JAC  
Walsh coming through -

KATE looks up at the big screen - a video call. COLONEL WALSH  
(female, fifties), a UNIT field commander, is on screen.

\*

WALSH  
Walsh. Azerbaijan.

KATE  
Any new arrivals?

WALSH  
One. Pictures aren't very good.

A sequence of drone images flash up on the screen. A figure  
being led off by two ZYGONS. KATE puts on her glasses. Peers.

\*  
\*

KATE  
Zoom in on the prisoner.

The picture zooms in... it's OSGOOD. She's wearing her  
question mark collared shirt.

\*  
\*

KATE (cont'd)  
It's her.  
(to JAC)  
Get into her files. We have to  
assume they've been compromised.

JAC punches up a record on her iPad. Frowns.

JAC (ON SCREEN)  
Too late. They've hacked the  
encryption system.

\*

KATE comes over. On JAC's screen, all the file names read  
**TRUTH OR CONSEQUENCES**. She opens a file at random. All the  
text reads **TRUTH OR CONSEQUENCES**, repeated over and over, All-  
Work-And-No-Play-Makes-Jack-A-Dull-Boy.

A ping - a black window pops up on JAC's screen. A video  
file. JAC looks up at KATE.

(CONTINUED)

10 CONTINUED:

10

JAC (cont'd)  
...And they've sent another video.

CUT TO:

11

EXT. PLAYGROUND - SAME TIME - DAY

11

THE DOCTOR on the climbing frame with JEMIMA and CLAUDETTE. All the time glancing up to their TEACHER, still busy with something else.

\*

(In the background we might just glimpse a van pull up and two WORKMEN get out, seemingly tending to the park.)

\*

\*

THE DOCTOR  
I admire you, okay? - I think you're ingenious - pretending to be a couple of seven-year-olds is a splendid way to conceal your blobbiness - but let's not pretend - you are very blobby. In fact, you two are the Big Blobs. And you're not patrolling the ceasefire.

JEMIMA and CLAUDETTE ignore him, carry on climbing.

THE DOCTOR (cont'd)  
Fine. Bury your heads. There are other factions. I know that there are other blobby factions you don't control. Listen to me. They're planning something. And if we don't get together to stop them, it'll be the end of this. Of all of you.

\*

JEMIMA and CLAUDETTE look at him.

JEMIMA  
This is our jurisdiction, Doctor.  
These are our creatures. We are close to finding them.

CLAUDETTE  
They are our children. And we will deal with them.

THE DOCTOR  
...Not any more. Your kids are out of control. I'm taking it out of your hands.

THE DOCTOR's phone rings. He hops down, digs it out of his pocket. Waves his finger at JEMIMA and CLAUDETTE.

THE DOCTOR (cont'd)  
Don't even think about going anywhere.  
(answering phone)  
(MORE)

(CONTINUED)

11 CONTINUED:

11

THE DOCTOR (cont'd)  
You just phoning me with your  
backside again? Or are you really  
sending me a distress signal?

CUT TO:

12

INT. UNIT SAFEHOUSE - VAULTS - DAY (INTERCUT)

12

KATE on her phone to THE DOCTOR.

KATE  
I'm really sending you a distress  
signal. They've kidnapped Osgood.  
They've stolen the locations of  
every Zygon on Earth. The  
ceasefire's broken down.

\*  
\*

CUT TO:

13

EXT. PLAYGROUND - SAME TIME - DAY

13

A sudden WHOOSH! THE DOCTOR looks up to see an organic-  
looking smoke-grenade land in the middle of the playground.  
It starts billowing out smoke.

\*

The TEACHER and the KIDS look at it, mystified. JEMIMA and  
CLAUDETTE, too.

THE DOCTOR  
Get the kids out of the way!

THE DOCTOR sprints back as the smoke intensifies - The  
TEACHER rounds up the CHILDREN - except for JEMIMA and  
CLAUDETTE.

THE DOCTOR glimpses JEMIMA and CLAUDETTE - but visibility is  
very poor -

\*

Suddenly, two ZYGONS loom out of the smoke, grab JEMIMA and  
CLAUDETTE and disappear into the gloom.

\*

Muffled cries - THE DOCTOR goes after them. Slamming doors  
and a screech of tyres.

CUT TO:

14

EXT. PARK - NEAR PLAYGROUND - CONTINUOUS - DAY.

14

A van hurtles away, over the park. THE DOCTOR pelted after it  
as it speeds down the hill, out of the park and onto the  
road. He can't run any more. Stops. Peers after the car as it  
whizzes off.

\*

\*

(CONTINUED)

14 CONTINUED:

14

The camera finds some soon to be iconic graffiti: a circle with three prongs protruding from it - it's the Zygon freedom fighter insignia. \*

CUT TO:

15

VIDEO FILE: INT. AZERBAIJAN - HOUSE - DAY

15

*Close on a scrawled message in Zygonic writing - black ink on a white fabric bedsheets nailed up to a wall. The freedom fighter insignia can clearly be seen.* \*

*OSGOOD (V.O.)  
UNIT troops will be destroyed wherever they are in the world.*

CUT TO:

16

SHAKY CAMERA-PHONE FOOTAGE: EXT. UNIT SAFEHOUSE - DAY

16

*A brief glimpse of KATE STEWART coming out of the UNIT SAFEHOUSE and heading for her car.* \*

*OSGOOD (V.O.)  
The enemies of our race will be destroyed wherever they are in the world.*

CUT TO:

17

SHAKY CAMERA-PHONE FOOTAGE: EXT. CLARA'S BUILDING - DAY

17

*CLARA coming out of her building, talking on the phone, as filmed from inside a car.* \*

*OSGOOD (V.O.)  
The friends of our enemies will be destroyed wherever they are in the world.*

CUT TO:

18

VIDEO FILE: INT - AZERBAIJAN - HOUSE - DAY

18

*Back on the Zygonic writing again. Move down from it to find two ZYGONS standing over OSGOOD, sitting between them, reading from a piece of paper with trembling hands. She's wearing a shirt with question mark collars.* \*

*OSGOOD  
The war is about to begin. There will be Truth, or there will be Consequences.*

PULL BACK TO:

19

INT. UNIT SAFEHOUSE - MAIN ROOM - DAY

19

KATE, JAC and THE DOCTOR watch this on JAC's screen, grim-faced. Behind them, several UNIT OPERATIVES work at their computers.

The video ends with the words TRUTH OR CONSEQUENCES burning red into a black screen. Then blankness.

THE DOCTOR drags his handset from his pocket. Makes a call.

CLARA'S VOICE (ON VOICEMAIL)  
Hi, this is Clara Oswald. I'm  
probably on the Tube or in outer  
space. Leave a message.

THE DOCTOR  
CALL-ME-NOW!!!

CUT TO:

20

EXT. CLARA'S STREET - DAY

20

CLARA walks up to her building.

\*

CUT TO:

21

INT. CLARA'S BUILDING - ENTRANCE HALL / STAIRWELL - DAY

21

CLARA heads up the stairwell. She takes out her phone and looks at it: **127 MISSED CALLS - THE DOCTOR**. She's about to return the call when:

\*

\*

\*

She's distracted by the sound of a sobbing plea.

\*

LITTLE BOY  
Hello -

\*

\*

CLARA looks up to see a LITTLE BOY standing there, in the middle of the stairs, lost. Tearful, scared. No coat or shoes.

\*

\*

\*

CLARA  
Sandeep? ...Y'okay?

\*

LITTLE BOY  
I can't find my Mummy and Daddy.

\*

CLARA  
(kneels beside him)  
Okay.

\*

\*

CLARA looks up to see that the LITTLE BOY's front door is open.

\*

CLARA holds out her hand for the LITTLE BOY to take.

\*

(CONTINUED)

21 CONTINUED:

21

CLARA (cont'd)  
Shall we go in and see if we can  
find them?

\*

The LITTLE BOY shakes his head. He's too scared.

CLARA (cont'd)  
Okay - why don't you wait here, and  
I can go in and see if I can find  
them?

The LITTLE BOY nods, and withdraws a little as CLARA goes up  
to the landing, and peers into the hallway beyond the front  
door.

CUT TO:

22

INT. LITTLE BOY'S FLAT - HALLWAY - DAY

22

CLARA knocks on the door, ajar. Pushes it open. Peers down  
the hallway. The flat is pretty dark. All the curtains are  
closed and the lights are off. In the kitchen, further down,  
a chair is knocked over and a plate broken on the floor.

CLARA  
Hello -?

She walks in. Tries the light-switch. Nothing.

A sound from further in the flat - there's a door, half-ajar,  
at the end of the corridor, leading to a darkened room. She  
goes to it, peers in.

CLARA (cont'd)  
Hello...

CUT TO:

23

INT. LITTLE BOY'S HOUSE - BEDROOM / HALLWAY - DAY

23

CLARA walks into a gloomy bedroom, the curtains drawn. She  
looks around.

Suddenly, the little boy's DADDY is there. CLARA jumps. He  
looks blankly at her.

CLARA  
I've - your little boy's out there.

DADDY looks past her, down the hallway.

CLARA (cont'd)  
...He couldn't find you.

DADDY goes to the front door, exits. CLARA follows -

DADDY  
Daddy's here!

(CONTINUED)

23 CONTINUED:

23

- then stops as MUMMY appears behind her out of the shadows too.

MUMMY  
We can take him.

DADDY returns with the LITTLE BOY. He's kicking and screaming against his father.

CLARA  
Are you okay -?

DADDY doesn't say anything. The LITTLE BOY looks over his shoulder, scared, as DADDY carries him off into her bedroom.

\*  
\*

MUMMY  
Everything's fine.

MUMMY smiles at CLARA. CLARA looks back at her, concerned.

\*

CUT TO:

24 **INT. CLARA'S BUILDING - OUTSIDE LITTLE BOY'S FLAT - DAY**

24

CLARA emerges, putting her hair up into a ponytail. Looks around herself. Takes out her phone. **THE DOCTOR**. She heads upstairs towards her own flat and calls him.

\*  
\*

CLARA  
...Did you just call yourself  
Doctor Disco?

CUT TO:

25 **EXT. PRIMARY SCHOOL - LONDON - NIGHT**

25

A large UNIT car draws up outside a Primary School, guarded by a couple of UNIT SOLDIERS, THE DOCTOR, CLARA, KATE and JAC get out, and the party heads inside.

\*  
\*  
\*

**CAPTION: ST JOHN'S PRIMARY SCHOOL, DULWICH, LONDON.**

\*

CUT TO:

25A **INT. PRIMARY SCHOOL - CORRIDOR - NIGHT**

25A \*

The party pass down the corridor of coat-pegs and boot racks.

\*

KATE  
The terms of the settlement - Operation Double - were these: 20 million Zygons - the entire hatchery - were allowed to be born and to stay on Earth. They were permitted to permanently take the forms of the nearest available human beings -

(CONTINUED)

JAC  
 - in this case, a large percentage  
 of the population of the UK -

KATE  
 You know all this, you were there. \*

The party head out in to the playground. \*

CUT TO: \*

25B

EXT. PRIMARY SCHOOL - PLAYGROUND - NIGHT

25B \*

The party head across a playground, heading for the steps  
 that lead underground. \*

THE DOCTOR  
 It was a long time ago. I was three  
 completely different people. \*

KATE  
 They were dispersed around the  
 planet, to live normal lives as  
 normal human beings in out-of-the-  
 way places - \*

THE DOCTOR  
 And since then? This is the most  
 important cease-fire in human  
 history, how have you policed it?

The party head down the steps. \*

CUT TO:

26

INT. PRIMARY SCHOOL - BOILER - NIGHT

26 \*

The party journey through the boiler room. \*

KATE  
 You left us with an impossible  
 situation, Doctor.

THE DOCTOR  
 Yeah, I know. It's called peace.  
 Didn't the two little girl big  
 blobs help you at all? \*

KATE  
 They've been almost impossible to  
 deal with since Osgood left.  
 Secretive, uncommunicative - we've  
 known there's something going on -  
 some radicalisation, some  
 revolution in the new brood. They  
 said they had it under control. \*

(CONTINUED)

26 CONTINUED:

26

They've come to a hole in the wall. Everyone steps through  
and into:

\*

CUT TO:

27

INT. PRIMARY SCHOOL - ZYGON CAVE - CONTINUOUS - NIGHT

27

An organic, pulsing, living place. Green and red and gloopy, in amongst excavated stone and brickwork. Maw-like doorways heading off to other rooms. Several organic control panels with weird nodules and bumps, but blended with bits of normal Earth technology - it's all a weird hybridisation.

THE DOCTOR

The Zygon command centre. Where the  
whole race is looked after, cared  
for.

\*

\*

JAC  
'S horrible.

THE DOCTOR goes to the control panels, starts trying to get them to work for him, fiddling with the bumps, stroking the nodules.

THE DOCTOR

It's basically a big Citizen's  
Advice Bureau. A lifeline.  
Somewhere the Zygons can contact if  
there's a problem. If it's been  
compromised, the Zygons are wide  
open - they'll be starting to  
panic, starting to worry -

\*

\*

\*

He gets a little lost in operating the controls.

CLARA  
Doctor, do you want to be alone  
with that thing?

THE DOCTOR  
It's a command computer. You  
operate it by titivating the  
fronds.

\*

CLARA  
Are you *enjoying* that?

THE DOCTOR  
I snogged a Zygon once. Old  
habits...

The controls respond, moving, coming to life.

THE DOCTOR (cont'd)  
There, you see. I haven't lost it.

(CONTINUED)

CLARA  
So Osgood's been kidnapped, right?  
...I thought Osgood was dead.

KATE  
...There've always been two of her,  
ever since the ceasefire. We never  
knew which one was real.

THE DOCTOR  
Both of them.

KATE  
Okay, which one was Zygon.

THE DOCTOR  
Both of them. They must have  
maintained a live link - they were  
both human and Zygon at the same  
time. They didn't just administrate  
the peace, they were the peace.

\*

JAC  
When the other Osgood died, the  
survivor went pretty much mad with  
grief.

THE DOCTOR  
I suppose she would. Breaking the  
link would have been shattering.

\*  
\*  
\*

JAC  
She disappeared - went undercover  
in the States. Now the rebels have  
got her.

\*  
\*  
\*

KATE  
We have to assume they've also got  
all of the information in her head.  
Either because she was  
interrogated, or because she's one  
of them.

\*  
\*  
\*

JAC's phone bleeps. She goes out to see what the message is.

\*

THE DOCTOR  
She's not one of them. She's not  
one of you either. Osgood is  
Osgood, whoever she is.

\*

Suddenly, images start appearing on screens all around the  
room. Maps of the world with flashing images on them -  
distorted videos of people, movement - Zygonic writing. THE  
DOCTOR is manipulating this, receiving impressions from the  
machine:

THE DOCTOR (cont'd)  
Okay... Zygons hatched and  
dispersed all over - mostly North  
America / Mexico border, North  
Africa, West Asia, Australia...  
(MORE)

\*

(CONTINUED)

27 CONTINUED:

27

THE DOCTOR (cont'd)  
North America - Truth or  
Consequences - a murder...  
radicalisation... out of control -  
messages received - panic -  
paranoia - *what would happen if you  
knew who we are?!* -  
(he winces in pain)  
Ah!

\*

He looks down. His hands are gradually being swallowed by the control panel, sucked in -

THE DOCTOR (cont'd)  
They've hacked this too - it's  
eating my hands -! Would you mind  
stopping it eating my hands please?  
I need my hands - I want to be able  
to play my guitar -

CLARA  
Let it eat his hands.

THE DOCTOR  
Yank the big frond!

The machine is dragging her arms in, further, further. KATE pulls a huge stalagmite of organic matter on the control panel, joined by CLARA - stretches it out until it detaches and they both crumple to the floor.

THE DOCTOR (cont'd)  
...Thanks.

JAC  
(entering)  
...We've had another video.

JAC digs out her iPad. Everyone crowds round to see it. The title card: **TRUTH OR CONSEQUENCES**. JAC clicks play.

CUT TO:

28

CAMERA-PHONE FOOTAGE: INT. PRIMARY SCHOOL - ZYGON CAVE -

28

*JEMIMA and CLAUDETTE, more or less as we last saw them, stand bound and unmoving just in front of where THE DOCTOR and crew are now standing.*

*A banner hanging behind them, with a word written in Zygonic writing.*

\*

CUT TO:

29

INT. PRIMARY SCHOOL - ZYGON CAVE - SAME TIME - DAY

29

As before. The assembled crowd watching the video. Looking up to where Jemima and Claudette were clearly standing just a few hours earlier.

\*

KATE

That's the Zygon High Command.  
Jemima and Claudette.

\*

CLARA

What's the sign say?

THE DOCTOR

"Traitors."

CUT TO:

30

CAMERA-PHONE FOOTAGE: INT. PRIMARY SCHOOL - ZYGON CAVE - DAY 30

*JEMIMA and CLAUDETTE standing beside one another in the darkness, illuminated by dull torchlight.*

ZYGON FREEDOM FIGHTER (V.O.)

*We have been betrayed. We were sold. Our rights were violated. We demand the right to be ourselves.*

*A hissing voice gives JEMIMA and CLAUDETTE an order.*

ZYGON (O.S.)

Normalise.

*JEMIMA and CLAUDETTE do not move.*

ZYGON (O.S.) (cont'd)

NORMALISE.

*JEMIMA and CLAUDETTE, reluctantly, change. Their faces and bodies bubble and assume the forms of Zygons.*

*Swiftly, two powerful electric bolts shoot out from offscreen, execute JEMIMA and CLAUDETTE - who shrivel up into balls of dust and hair and dry, organic matter.*

*The camera swings round to the ZYGON FREEDOM FIGHTER, standing more or less where THE DOCTOR now stands.*

ZYGON FREEDOM FIGHTER

*We are now the Zygon High Command.  
All traitors will die. Truth or  
Consequences.*

*The video ends.*

CUT TO:

31

INT. PRIMARY SCHOOL - ZYGON CAVE - NIGHT

31

As before. Focus - energy - they need to find a solution. THE DOCTOR moves to where Jemima and Claudette were executed, looking for evidence of them. He finds the two HAIRBALLS. Looks down at them grimly.

\*

THE DOCTOR

So, we have a Zygon revolution on our hands. We need to find out where the rebels are based, how many of them there are - we need to open negotiations -

\*

\*

\*

KATE

I'm not negotiating with them. As far as they're concerned, everyone's a traitor.

CLARA

If you're not going to negotiate, what are you going to do?

KATE

They're holed up in this settlement in Azerbaijan - they've taken Osgood there. I'm going to order Colonel Walsh to bomb it.

\*

\*

\*

THE DOCTOR

Isn't there a solution that doesn't involve blowing everyone up?

\*

\*

\*

KATE

The treaty's been comprehensively violated, Doctor.

\*

THE DOCTOR

This is a splinter group. The rest of the Zygons, the vast majority, want to live in peace. You start dropping bombs, you're going to radicalise the lot. That's what the splinter group wants.

\*

\*

\*

JAC

Truth or Consequences - what does that mean?

KATE

Just the usual kind of nonsense these idiots call themselves.

CLARA

It's in New Mexico.

THE DOCTOR & KATE

What?

(CONTINUED)

31 CONTINUED:

31

CLARA  
It's a town in New Mexico. Truth or Consequences. They renamed it after a TV quiz show, as a bet or something.

THE DOCTOR turns round to look at her.

CLARA (cont'd)  
...It's a Trivial Pursuit question. I used to memorise Trivial Pursuit questions. So I could win.

KATE  
That's where we last traced Osgood's phone signal. New Mexico.

THE DOCTOR  
...Okay. Kate Stewart, no bombs for you, you go to Truth or Consequences. See what you can find out. See if there any good Zygons left. The Doctor will go to Azerbaijan. Negotiate peace, rescue Osgood, and prevent this war. Cause that's what he does. Clara, take charge here - this is your country. Protect it from the scary monsters. Also from Zygons.

\*

CLARA  
Fine.

THE DOCTOR  
(to KATE)  
Still got the Presidential aircraft?

CLARA  
I thought you didn't like being President of the World.

THE DOCTOR  
No, but I like poncing about in my big plane.

CUT TO:

32

INT. PRESIDENTIAL PLANE - NIGHT

32

Seen from inside. THE DOCTOR boards the new Presidential Plane, feeling very good about himself in his shades, waving from the top of the stairs, like Richard Nixon leaving the White House for the last time. Then shuts the door.

CUT TO:

33

EXT. AIRFIELD - NIGHT

33

CLARA and KATE walk across the tarmac as the sound of the Doctor's plane can be heard offscreen.

CLARA  
How many troops do you have?

KATE  
Not many. Usually on bigger cases we draft in from the regular army. We can't do that now. The secrecy of the project has to be maintained.

CLARA  
You got any snazzy weapons?

KATE  
...There was an attempted Zygon invasion before - in the seventies/eighties. One of our staff was a naval surgeon. Worked at Porton Down on the captured Zygons. Developed Z-67 - 's a nerve gas that unravels their DNA. Basically turns them inside out.

CLARA  
Where d'you keep it?

KATE  
We don't. It was taken - the formula, the lot.

CLARA  
Who took it?

KATE  
Somebody with a TARDIS.

JAC arrives.

JAC  
They're waiting for you, Ma'am.

KATE  
(nods)  
Keep in touch.

KATE heads off across the airfield with a gesture of farewell. CLARA turns to JAC - they start walking back to their car.

CLARA  
...I need to swing by home and get some things.

(CONTINUED)

33 CONTINUED:

33

JAC  
We've got everything at the  
safehouse - can't we just head  
straight for -

CLARA  
I just want to go home and -

JAC  
But I mean, I think we need -

CLARA  
I just want to get a couple of  
pairs of clean knickers, okay? \*

JAC  
...Um - yep, yeah, sure.

CUT TO:

34 INT. CLARA'S HOUSE - LIVING ROOM / KITCHEN / BEDROOM - NIGHT 34

CLARA comes in, followed by JAC. JAC sits on the sofa, and starts checking her iPad.

CLARA plays her landline answerphone and goes off to pack.

ANSWERPHONE  
Message received yesterday at six  
thirty seven p.m.

CLARA'S AUNT (ON ANSWERPHONE)  
Clara, love - you never answer your  
thing - it's Aunty Vi.

CLARA routes through her bedroom drawers, off, getting herself a few clothes.

CLARA'S AUNT (ON ANSWERPHONE) (cont'd)  
I'm - I'm a bit worried. Have you  
spoken to your Dad recently?

CLARA glances up. As the message plays, she walks through into the lounge to listen to it seriously:

CLARA'S AUNT (ON ANSWERPHONE) (cont'd)  
He's not himself, he's - uh - I  
don't know - there's something...  
I'm starting to bother I've got  
Alzheimer's, cause no-one else  
notices it but... He doesn't seem  
like your Dad. Give us a ring.

The message ends. CLARA thinks for a moment. Exchanges a look with JAC.

ANSWERPHONE  
Next new message. Message received  
today at five fifteen a.m.

(CONTINUED)

34 CONTINUED:

34

CLARA'S AUNT (ON ANSWERPHONE)  
(neutral)  
Clara. It's Aunt Violet again. It's  
all fine. Don't worry about it.

The call ends. CLARA frowns.

JAC  
Five fifteen a.m.?

CLARA  
...C'mon, we better get back.

They head for the door.

CUT TO:

35 INT. CLARA'S BUILDING - STAIRWELL - CONTINUOUS - NIGHT 35

CLARA and JAC step out of the flat, and are alerted to a  
weird DRAGGING SOUND coming from downstairs. CLARA holds her  
hand up - ssh, stop!

CLARA goes to the stair-rail. Looks down. Sees:

The MUMMY of the Little Boy, dragging something across the  
landing. Something taped up in large black bin-liners and  
looking suspiciously like a child-sized mummy.

CLARA and JAC look at one another, horrified.

Then the DADDY appears (we presume he's been summoning the  
lift), and helps the MUMMY drag the bundle out of sight, to  
the lift door.

The lift starts moving.

CLARA  
It's slow - we can catch them -  
come on!

CLARA and JAC shuttle downstairs.

Down one flight, then another.

Follow them down.

CUT TO:

36 INT. CLARA'S BUILDING - ENTRANCE HALL - CONTINUOUS - NIGHT 36

CLARA and JAC, breathless, reach the entrance hall before the  
lift. Stand by the lift doors, waiting for it to arrive.

The lift arrives. Its doors open. Ping.

It's empty. CLARA and JAC look at one another.

(CONTINUED)

36 CONTINUED:

36

JAC  
Is there a cellar? Anywhere else  
they could've gone?

CLARA  
No.

CLARA goes into the lift. Scrutinises the buttons. Just the  
usual ones. She presses the Ground Floor button. JAC gets in  
with her, the door closes.

CUT TO:

37 OMITTED

37 \*

38 INT. LIFT - CONTINUOUS - NIGHT / INT. LONDON - TUNNELS -

38 \*  
NIGHT

The light is flickery, intermittent. And doesn't give a hell  
of a lot of light when it's on.

CLARA frowns.

CLARA  
Alarm button?

JAC  
D'you think you should?

CLARA presses the red alarm button.

A phone ringing tone on the speaker. Then an answerphone:

ANSWERPHONE (ON SPEAKER)  
This is Trident Lifts. Office hours  
are nine til five thirty. Please  
leave your message and we'll get  
back to you.

Beep.

CLARA  
Hello. We're stuck in one of your  
lifts and we're all burning to  
death. Give us a bell.

She presses the red button again and the call clicks off.

The button slowly eases out again with a pop.

CLARA frowns.

She presses it in again, slowly.

As she presses further and further, something begins to seep  
out around the button.

Some green globulous liquid.

\*

(CONTINUED)

JAC  
What's that?

CLARA takes out her house-keys and manages to prise off the panel.

Inside, growing around the normal wires and circuits, is a bubbly, Zygonic-looking patch of matter.

CLARA reaches out -

JAC (cont'd)  
No, don't -

- and places her hand on the patch of gunk, which shivers around her hand.

A CLUNK. The lift doors start to close.

CLARA and JAC watch as the lift begins to descend, down to places it shouldn't go. The light flickers. \*

ZYGON gloop starts oozing vaguely in at the joins of the lift walls. \*

The lights flicker off and die.

In the darkness, a PING. And the sound of the lift doors opening.

CLARA and JAC step out. It's dark down there. An iPhone torch flickers on. CLARA's. \*

CLARA  
You there? \*

She shines it on JAC's face. \*

JAC  
I think so. \*

CLARA shines the torch around. They've just stepped out of the lift, which has been excavated out of the side of the tunnel. \*

CLARA and JAC swap a look. Where the hell are they? \*

CUT TO:

A UNIT military outpost in a large stretch of open country, with the small town in the distance.

Several UNIT officers are preparing a drone for take-off. \*

**CAPTION: UNIT BASE - AZERBAIJAN.** \*

CUT TO:

40 **INT. UNIT BASE - DRONE OPERATION ROOM - SAME TIME - DAWN** 40 \*

A UNIT command area. An American drone operator, LISA, is sitting at her bank of monitors and control, piloting a drone over a stretch of desert with a joystick. She murmurs into her headset. \*

LISA  
Approaching target at 1-00-65-12.  
Confirm strike order.

WALSH  
Order confirmed.

WALSH is watching a mirror of Lisa's screen in the command area, off.

THE DOCTOR enters, looking very spruce and in-charge, with his sonic specs on.

THE DOCTOR  
At ease. I'm the President of the World. I'm here to rescue people and generally establish happiness all over the place.  
(raising his shades)  
The Doctor. Doctor Funkenstein.

WALSH  
Yes. We know who you are.

LISA  
Going to strike altitude.

THE DOCTOR glances over at LISA.

THE DOCTOR  
What's happening? Fun and games? \*

CUT TO:

41 **EXT. AZERBAIJAN - TOWN - DAWN** 41

The drone drops a little as it approaches the town. A secretive-looking little settlement.

Eerily deserted.

CUT TO:

42 **INT. DRONE OPERATION ROOM / COMMAND AREA - SAME TIME - DAWN** 42

LISA watches as the drone's monitors zero in on the small town.

THE DOCTOR and WALSH talk in the command area.

(CONTINUED)

42 CONTINUED:

42

THE DOCTOR  
You're not going to bomb that town.  
That's where they've put my friend.

WALSH  
They're dangerous. And your  
friend's almost certainly dead. I'm  
not going to allow them to  
disperse. You can't track a shape-  
shifter. \*

LISA opens a catch on the top of the joystick. A deadly  
little red button underneath. Her thumb hovers over it.

LISA  
Visual on the target -

WALSH  
Confirm strike -

THE DOCTOR  
Colonel -! \*

LISA stops dead. There's a LITTLE BOY standing outside. His  
FATHER standing over him. Not moving. Just looking up.

LISA  
I -

WALSH  
(turning)  
Confirm strike!

LISA  
I -

She zooms the camera in on the LITTLE BOY and the FATHER,  
looking up at her. She's horrified. She gets a good picture  
of their faces.

Looks up. Blu-tacked to her monitors is a photo of her  
family. LISA, the LITTLE BOY, and The FATHER, all on a  
Christmas holiday together, smiling. The LITTLE BOY raising  
his hand to wave at the camera.

CUT TO:

43

EXT. AZERBAIJAN - TOWN - SAME TIME - DAWN

43

The LITTLE BOY and his FATHER standing, looking up at the  
hovering drone. Exactly the same as on the photo.

The LITTLE BOY raises his hand and waves.

CUT TO:

44

INT. DRONE OPERATION ROOM - SAME TIME - DAWN

44

LISA sees this on her screen. WALSH and THE DOCTOR hurry over.

WALSH  
Confirm strike. CONFIRM STRIKE!

LISA pulls the joystick back - the drone picture whizzes off, away from the settlement -

LISA  
Strike aborted. Strike aborted.

She sits back, yanks off her headset. Panicked.

THE DOCTOR looks at WALSH.

THE DOCTOR  
Well. That's interesting.

CUT TO:

45

INT. LONDON - TUNNELS - NIGHT

45

CLARA and JAC are walking along a tunnel. CLARA casts her light around, she sees brickwork.

CLARA  
I don't know what this is -

JAC  
London's full of tunnels...

CLARA's torch fades a little.

CLARA  
I'm running out of battery.

A noise further down the tunnels. Footsteps.

JAC  
Look -

There's a distant torchlight.

CLARA  
Back - back here -

CLARA shields her light. She and JAC hide behind a protruding bit of the wall, and watch as the torchlight and footsteps get nearer:

It's a PERSON carrying another human shaped bin bag further in to the tunnel.

The PERSON looks around. Can they hear something?

JAC and CLARA duck down further. Trying not to make a sound.

(CONTINUED)

45 CONTINUED:

45

The PERSON carries on - must have been hearing things... \*

JAC and CLARA emerge. CLARA shines her light again.

CLARA (cont'd)  
I think we need to get some  
reinforcements.

CUT TO:

46

INT. UNIT COMMAND POST - COMMAND ROOM - DAY

46

LISA is being escorted away to the sick-bay by a couple of ORDERLIES. She is being watched by COLONEL WALSH, her deputy \*  
HITCHLEY and THE DOCTOR.

WALSH  
What the hell is this? Something's  
getting into the brains of my  
personnel -

THE DOCTOR  
I need to get to that town. I need  
to talk them down before they go  
too far. And I have a fan-girl to  
rescue. \*

WALSH  
We're going to destroy that town.  
We're being infiltrated, Doctor.  
Every time my personnel is charged  
with - a mission - the target -  
possibly by nerve or chemical  
agents added to our - food supply  
or our water - disables us. By  
rendering itself unbombable by  
human hand.

THE DOCTOR  
They take different forms. They've  
always taken different forms.

WALSH  
...They turn into the people we  
love.

THE DOCTOR  
Well, that's new. Look, I want a  
detachment of troops. I have to go  
in and rescue my friend. Then you  
can drop your bombs. \*

WALSH  
Okay. But I'm going to call in a  
full air-strike. I'm going to give  
you one hour.

CUT TO:

47

EXT. AZERBAIJAN - UNIT BASE - DAY

47

Outside the UNIT encampment HITCHLEY puts together a detachment of UNIT TROOPS. They're loading their stuff up onto jeeps. THE DOCTOR and WALSH joining them.

WALSH

We think it's a Zygon training camp. We never see more than one or two of them outside at any one time. They always take different shapes - we don't know how many there *really* are - we don't know how they come and go - whether they go through tunnels, or - whether they change into - dogs - and run out across the hills -

\*

\*

\*

THE DOCTOR

So that's what we'll find out.

WALSH

We should have that gas! We should be able to rip them inside out.

THE DOCTOR

Colonel, take it easy. They're trying to unsettle you. They're trying to make you panicked and paranoid.

WALSH

Doctor, any living thing on this world, including my family and my friends, could turn into a Zygon and kill me, any second now. It's not paranoia when it's real!

CUT TO:

48

EXT. TRUTH OR CONSEQUENCES - MAIN STREET - DAY

48

A dusty, dry main street in a small New Mexican border town. A main drag of shops and gas stations.

A car draws up, and KATE gets out. She's driven herself over.

**CAPTION: TRUTH OR CONSEQUENCES, NEW MEXICO.**

\*

The town seems abandoned. No-one to be seen anywhere.

KATE looks around herself. Notices a sign in a hotel window. Goes to examine it.

It reads: **NO BRITISH. OR DOGS.**

ANOTHER POV: from further down the street, the rasping breath of a ZYGON can be heard. It's observing KATE.

(CONTINUED)

48 CONTINUED:

48

KATE glances up, frowns. Moves along the street.

CUT TO:

49 EXT. TRUTH OR CONSEQUENCES - VARIOUS LOCATIONS - DAY 49

A few establishers of deserted-looking places. Atmospheric. Empty. A ghost-town.

KATE moving through the town. Being watched.

A HAIRBALL blows along, Paris Texas style.

CUT TO:

50 INT. TRUTH OR CONSEQUENCES POLICE HQ - RECEPTION - DAY 50

A police department reception area, with an open-plan office area behind.

KATE enters. It's totally deserted too. And it looks like there's been a bit of a fight in here. A strengthened-glass door has bullet holes in it. The office area is in some disarray.

A decaying donut sits on a plate on the reception desk, next to a mouldering cup of coffee.

KATE  
Hello...?

ANOTHER POV (as seen from down in the office area): KATE standing in reception, looking around. The POV ducks back behind a wall-pillar.

CUT TO:

51 INT. TRUTH OR CONSEQUENCES POLICE HQ - MAIN AREA - DAY 51

With KATE once again. She opens the gate into the office area, walks through. Something new catches her eye.

A clear plastic operations board, scribbled with all the usual CSI crap, photos, autopsies, theories. Headed **BRITISH MURDERS**.

She frowns, goes over to it.

ANOTHER POV: KATE is being watched.

KATE stops at a CCTV picture of OSGOOD at a gas station.

A SQUELCH sound behind her. She spins around.

There's a half-crazed looking police officer standing there, training her gun on KATE. NORLANDER - a woman in her thirties.

(CONTINUED)

51 CONTINUED:

51

NORLANDER  
Are you English?  
(aiming the gun)  
Are you English?

KATE  
Scottish.

NORLANDER  
...Are you one of *them*?

KATE  
I'm a friend, I've come to help.

NORLANDER, looking around, wildly.

NORLANDER  
Alone?? You came to help *alone*??

KATE  
What happened here?

NORLANDER  
You must have brought back-up.  
Where is your back-up, tell me??

KATE, looking at her, calculating - clearly, this woman needs calming.

KATE  
First, tell me why I need it?

CUT TO:

52 OMITTED

52 \*

53 INT. UNIT SAFEHOUSE - DAY (INTERCUT WITH CCTV FOOTAGE)

53

JAC is going through this video at her computer, along with CLARA.

JAC  
I've been looking into this -  
there've been some odd reports  
around London of - lifts going  
missing. I've patched into CCTV  
from Scotland Yard - all the  
elevators I can find. This is SOAS -  
a lift full of people. They press  
the button - down, down, down -

\*

*After a few moments, the lights go out, the image flickers, disappears. The time code moves on by a minute or so.*

JAC (cont'd)  
A couple of minutes go by.

*And then the lights come on again. The lift is empty.*

(CONTINUED)

53 CONTINUED:

53

JAC (cont'd)  
Then they're gone. Same thing at  
the Mount Pleasant Sorting Office.  
...Sainsbury's in the Holborn  
Viaduct. It's not just your  
building. There's something very  
wrong underneath London.

\*  
\*  
\*

CLARA  
...Could be the Fleet.

JAC  
What?

CLARA  
The River Fleet. As in Fleet  
Street. It was bricked over in the  
Victorian times.  
(tracing on a map)  
It runs under my place. It runs  
under all those places.

JAC's phone bleeps. She checks it.

JAC  
They're ready to go. ...Can we use  
your lift?

CLARA  
...Sure.

CLARA watches as JAC moves off, starts to organise things.

CUT TO:

54 INT. TRUTH OR CONSEQUENCES POLICE HQ - OPERATIONS ROOM - DAY 54

NORLANDER talks to KATE. She's clearly unbalanced, and has  
been on her own in this horror for some time. She drinks a  
cup of water greedily.

NORLANDER  
The Brits came two years ago. We  
didn't want them. They just -  
turned up. No jobs. Nowhere to  
live. No money. And they were -  
they were - odd. They started  
getting into fights - some of them  
started - a couple of them were  
killed -

KATE glances down the board - a row of about twenty  
photographs of different people.

KATE  
More than a couple.

(CONTINUED)

54 CONTINUED:

54

NORLANDER  
After the murders, the Brits  
started banding together. And one  
day - one of them - changed...

KATE  
Changed? \*

NORLANDER  
It was a rumour, I - one of them  
was walking down Main Street, and  
it just suddenly turned into - they  
said it turned into a - reptile... \*

NORLANDER shudders.

KATE  
Go on. \*

NORLANDER  
Where are they? Your people, why  
aren't they here yet.

KATE  
Don't worry, they will be. So  
somebody turned into a -? \*

NORLANDER  
...What were we supposed to do?  
They just came for us. They changed  
into - monsters. They came for us  
... They - we couldn't fight them.  
You can't tell who is who. They can  
turn your own - family against  
you... \*

KATE approaches NORLANDER. Gently touches NORLANDER's arm.  
Produces a picture of OSGOOD.

KATE  
Have you seen her?

NORLANDER  
She was here. She was at the motel.  
Asking questions. Before -  
everybody's gone... They all took  
our forms - and they went.

CUT TO:

55

EXT. AZERBAIJAN - TOWN - VARIOUS LOCATIONS - DAY

55

UNIT vehicles (overseen by HITCHLEY) arrive at the edge of  
the small town. They descend - and gather round WALSH and THE  
DOCTOR for a short briefing. THE DOCTOR holds a photo of  
OSGOOD.

**CAPTION: ZYGON-OCCUPIED SETTLEMENT, AZERBAIJAN.** \*

55 CONTINUED:

55

WALSH  
We all know what a rabbit-warren  
this is. But we have intel they're  
holed up somewhere off the main  
square. Hitchley - you take the  
front - storm it, draw their fire -  
The Doctor and I can take the back.

\*  
\*

THE DOCTOR  
(showing photo of OSGOOD)  
This is our object. We need to get  
her back. Safely. And try to kill  
as few of them as possible. I have  
to have someone to negotiate with.

\*

WALSH  
You know what they're capable of.  
Don't fall victim to it.

\*

The forces hurry off. WALSH and THE DOCTOR in one direction,  
HITCHLEY and the others in another. Follow them down various  
winding streets, shadowy places.

\*

Until HITCHLEY and the others get to a narrow street opposite  
a hangar. They get in to position. HITCHLEY fires into the  
air.

\*

HITCHLEY  
Come out - throw down your weapons -  
come out - we have you circled -  
COME OUT OF THERE!

The door of one of the houses opens. An old lady, HITCHLEY's  
MOM, comes out.

\*

MOM  
I don't have any weapons - please -

\*

HITCHLEY  
Take aim - on my command -!

\*

MOM  
No, no don't - *please*, Johnnie -  
you don't understand -

\*

HITCHLEY  
...You're not my Mother. Don't use  
my name.

\*

MOM looks at him. Moves slowly forward.

\*

HITCHLEY (cont'd)  
STAY WHERE YOU ARE!

\*

MOM  
They took us here. They came to the  
house and took us. They took your  
sister - me -

\*  
\*  
\*  
\*

HITCHLEY  
Stay where you are!

\*

(CONTINUED)

55 CONTINUED:

55

MOM

...It's not us who are the  
imposters. I'm trying to tell you.  
It's your - commanders, it's your  
chief - they're the aliens -

HITCHLEY wavers -

\*

CUT TO:

\*

55A EXT. AZERBAIJAN - BACK OF HANGAR - SAME TIME - DAY

55A \*

WALSH, hurrying to the back of the building with THE DOCTOR,  
lifts her walkie-talkie -

\*  
\*

WALSH (OVER WALKIE-TALKIE)  
Don't fall victim! Ask her some  
details - she's a copy - ask  
something only your Mum could know -

\*  
\*  
\*  
\*

CUT TO:

\*

55B EXT. AZERBAIJAN - FRONT OF HANGAR - SAME TIME - DAY

55B \*

HITCHLEY and his MOM as before -

\*

MOM

Your name is John - you were born  
on the eighteenth of June, 1990, at  
six o'clock, at the Painesboro  
Baptist Hospital. Your favourite  
thing was a teddy bear called Sox.

\*  
\*  
\*

HITCHLEY is wavering.

\*

WALSH (ON WALKIE-TALKIE)  
Hitchley -

\*  
\*

Other FAMILY MEMBERS emerge. The SOLDIERS find it hard to  
deal with this. Some just go and embrace their loved ones,  
others cower back.

\*

MOM

Please help us - we're in danger -  
we have to take cover -

\*  
\*

WALSH (ON WALKIE-TALKIE)  
You're disobeying an order -  
neutralise this building - OPEN  
FIRE!

\*  
\*  
\*  
\*

HITCHLEY  
Stand down, Ma'am - nobody here  
shoots my Mom -

\*

MOM

Come in - take cover - we have to  
hide -

\*  
\*

(CONTINUED)

55B CONTINUED:

55B

The detachment gradually make their way towards the building.

CUT TO:

56 **EXT. AZERBAIJAN - BACK OF HANGAR - DAY** 56 \*

With THE DOCTOR and WALSH as they arrive at the back of the hangar. \*

\*

WALSH  
Goddammit! GODDAMMIT!

\*

THE DOCTOR  
This is pointless - just let me go  
in and talk!

WALSH kneels, and starts blasting the back of the large building with her assault rifle. \*

\*

WALSH  
(in between burst of  
gunfire)  
COME OUT WITH YOUR HANDS RAISED!

\*

WALSH stops firing. Silence for a moment. Then a door opens. WALSH'S SON (20s) emerges.

WALSH'S SON  
Mum -

WALSH  
You're not my son, sir.

WALSH'S SON  
Mummy -

WALSH  
You take one more step towards me,  
I'm gonna shoot.

WALSH'S SON  
(takes a step)  
Mummy -

WALSH fires. THE DOCTOR rushes forward to help, kneeling beside him. \*

THE DOCTOR  
For God's sake!

WALSH  
I'm a professional!

WALSH's son has morphed back into a ZYGON. \*

THE DOCTOR  
He's still a living thing!

(CONTINUED)

56 CONTINUED:

56

WALSH  
Not for much longer.

WALSH'S SON  
Truth. Or Consequences. Doctor.

WALSH's ZYGON son dies.

\*

WALSH  
MOVE IN!

CUT TO:

57 INT. AZERBAIJAN - HANGAR - DAY

57 \*

Follow WALSH and THE DOCTOR as they move into the hangar. It  
doesn't look especially alien. It looks pretty much like a  
terrorist hideout, but with none of the usual things that  
humans would decorate their living spaces with. There are one  
or two computers and satellite phones with some evidence of  
being hybridised with Zygon tech. WALSH and THE DOCTOR enter.

\*

\*

WALSH  
We need to bomb the hell out of  
this place. It's infested with  
these things, we can't tell who the  
enemy is any more. We can't count  
them and we can't track them!

THE DOCTOR  
I'm not going to let you do that.

WALSH  
I just shot my son. I'll quite  
happily bomb the hell out of  
anywhere.

They come to a central space in the hangar. All of WALSH's  
troops are HAIRBALLS. WALSH takes this in.

\*

\*

\*

WALSH (cont'd)  
...We need to move out. The  
strike's on its way.

\*

\*

\*

THE DOCTOR  
I need to find Osgood.

\*

\*

\*

WALSH  
Leave her. There's a fifty-fifty  
chance she's a Zygon anyway.

\*

\*

\*

THE DOCTOR  
I'm staying.

\*

\*

\*

WALSH  
You've got ten minutes.

\*

\*

\*

She's gone. Back out of the hangar.

\*

(CONTINUED)

57 CONTINUED:

57

THE DOCTOR  
OSGOOD! OSGOOD!

THE DOCTOR carries on searching the hangar. He comes to a  
planning area. Full of maps, plans, etc. He picks them out in  
his torchlight.

All of the UK. Air traffic grids, transport systems.  
Everything.

And a huge map of the LONDON WATER SYSTEM. The RIVER FLEET.

THE DOCTOR (cont'd)  
Tunnels. Tunnels. She's  
underground!

THE DOCTOR, a new bounce in his step, looks for a hatch.

THE DOCTOR bangs his feet on the floor. Half like a dancer.  
Half like a mad man.

BANG - BANG - BAANGG

He's got it... a hollow sound in the floor. He kneels, and  
tears up a few carpet tiles. Underneath is a rough trapdoor.

CUT TO:

57A INT. AZERBAIJAN. HANGAR. TUNNEL - DAY

57A \*

THE DOCTOR rushing along a tunnel. It's made of organic Zygon  
matter.

THE DOCTOR  
OSGOOD!

OSGOOD (O.S.)  
(muffled)  
DOCTOR!

THE DOCTOR stops. What was that?

OSGOOD (O.S.) (cont'd)  
DOCTOR!

THE DOCTOR quickens his step. He finds OSGOOD chained up to  
some water pipes. Looking very relieved to see him.

He frees her with his sonic specs.

THE DOCTOR  
Gotta get you out. They're going to  
bomb this place. What do these  
people want?

OSGOOD  
They're training - practising new  
skills - what are you doing here?!

(CONTINUED)

57A CONTINUED:

57A

THE DOCTOR  
Rescuing you. In quite a dashing  
way, I might add -

OSGOOD  
Doctor - they're using me as bait.  
They're going back to the UK - if  
you're here, they've got you out of  
the way - who's left in the UK?

THE DOCTOR  
...Clara.

ZYGON (O.S.)  
Cla-ra -

THE DOCTOR turns. A ZYGON is there.

THE DOCTOR  
Hello.

The ZYGON lifts its arms, about to fire a bolt of  
electricity.

But then the air strike hits from above. The ceiling caves in  
right above where the ZYGON was standing... Trapping it under  
rubble.

CUT TO:

58 OMITTED

58 \*

59 OMITTED

59 \*

60 OMITTED

60 \*

61 INT. TRUTH OR CONSEQUENCES POLICE HQ - DAY

61

KATE is going through the police files on the British  
Murders.

NORLANDER  
I mean, these guys were - they're  
crazy - go around talking about -  
lizards in charge of the world.  
Typical British eccentrics - but  
they weren't terrorists. I mean -  
most of them are white -

KATE  
Terrorists don't come with a handy  
colour chart, Chief. If you're  
going to say such idiotic things in  
future, please go outside and say  
them.

(CONTINUED)

61 CONTINUED:

61

KATE comes across a photo in one of the files. A video camera is set up to record terrorist films. A large white sheet with Zygonic writing set up as a backcloth.

NORLANDER

Well, this is a border town. *Was.*  
We got border town problems. Border town realities.

KATE examines a pile of photos amongst piles of scrawled Zygonic writings. Finds an oldish digital camera. Pings it on. Scrolls through some pictures.

KATE frowns. They're photos of POLICE, beating up various different BRITS. Photos of POLICE, drawing guns, marshalling different BRITS. Photos of signs on doorways: **BRITS OUT - BRITS GO HOME**. And one of a burning house.

KATE looks up at NORLANDER. Throws her the camera.

KATE  
What's this?

NORLANDER scrolls through.

NORLANDER  
What were we supposed to do?

KATE  
I don't know. Protect them?

NORLANDER  
...They were lizards.

KATE  
Show me the Motel where my friend was.

NORLANDER  
They're taking their time, your back up.

KATE  
We're going to get you out of here, I promise. Just show me the motel.

CUT TO:

62 EXT. TRUTH OR CONSEQUENCES MAIN STREET - DAY / EXT. UNIT BASE62\*  
- COMMAND AREA - AZERBAIJAN - DAY (INTERCUT)

KATE and NORLANDER walk down the street. HAIRBALLS roll along. **TRUTH OR CONSEQUENCES** scrawled on a wall in red paint.

KATE is on the phone to THE DOCTOR, with a wound on his face, who's in the Unit Base in Azerbaijan.

(CONTINUED)

62 CONTINUED:

62

KATE

This seems to be where they started. New Mexico. It looks like one of them accidentally revealed their true form. This seems to have exacerbated existing tensions - it looks like the police department got a bit trigger happy, the Zygons radicalised, there was a fight. And one day everyone in the town seems to have just left...

THE DOCTOR

Then came here to train themselves up. To hone their new skills.

KATE

...There aren't any Zygons left in Truth or Consequences. And we can't find any humans.

THE DOCTOR

They're going back to the UK. I think that's what they call their homeland.

\*

KATE takes this in. She's getting extremely concerned.

KATE

Doctor - we have to get back to the Black Archive. The box - the Osgood box. You said it was the final sanction...

NORLANDER glances across. Listening.

THE DOCTOR

Yes. Which is why you don't want to open it.

KATE

We may not have a choice. These new Zygons are unfightable. Soldiers don't work on them. They've honed the ability to change themselves into the loved ones of anyone who means them harm. And added to that, how do you *find* a shape changer - Doctor, there's going to be witch-hunts, there's going to be civil-war, murder - we're going to have to be prepared to wipe them out. What's in that box?

OSGOOD stands at the door of the office. He sees her. Hangs up. She smiles.

OSGOOD

...The plane's here.

CUT TO:

63 EXT. TRUTH OR CONSEQUENCES MAIN STREET - DAY 63 \*

KATE clutches the phone.

KATE  
Doctor -?

NORLANDER approaches her. Ashen-faced.

KATE (cont'd)  
What?

NORLANDER  
...Look.

NORLANDER leads KATE over to a row of dumpsters.

She opens the top of one of them.

It's full of HAIRBALLS.

KATE  
Oh, God -

CUT TO:

64 INT. LONDON - TUNNELS - DAY 64

CLARA and JAC step out of the lift, followed by a couple of  
soldiers. Each carries a torch. JAC is nervous. A UNIT  
SOLDIER is in the lift with them. He closes the door and  
takes the lift back up again. JAC and CLARA head down the  
series of interconnected tunnels.

**CAPTION: FLEET TUNNELS, LONDON.**

JAC  
'S an odd world nowadays, isn't it?

CLARA  
'S always been an odd world.

JAC  
I mean, doesn't it just sometimes  
feel like - things are coming to an  
end. Everything's just going nuts.

CLARA  
You're getting middle-aged, that's  
what it is. No offence. Every  
middle-aged person's always thought  
that the world's about to come to  
an end. Never does.

JAC  
You've no idea how few of us there  
are - UNIT - how much funding  
they've taken -

(CONTINUED)

CLARA  
 You don't have to talk to me about funding. I'm a schoolteacher. Least UNIT never has to do an Ofsted.

They've reached a turning in the tunnels.

CLARA (cont'd)  
 It's here - oh my God -

CUT TO:

65

INT. PRESIDENTIAL PLANE - ANTE-ROOM - DAY

65

The ZYGON is carried on, unconscious, by The Doctor's BODYGUARD, and taken off further down the plane.

THE DOCTOR and OSGOOD board the plane (which is taxiing for take-off), and take seats opposite one another. He's on the phone.

CLARA'S VOICE (ON VOICEMAIL)  
 Hi, this is Clara Oswald. I'm probably on the Tube or in outer space. Leave a message.

THE DOCTOR  
 Change your voicemail message. It's getting very boring.

He hangs up. Takes OSGOOD in. She smiles back at him in her nervous way. She still wears the orange jumpsuit with the shirt and question-mark collar.

THE DOCTOR (cont'd)  
 See you've accessorised it.

OSGOOD  
 Yeah.

THE DOCTOR  
 The old - question marks.

OSGOOD  
 You used to wear question marks.

THE DOCTOR  
 I know I did.

OSGOOD  
 They were nice. Why don't you wear them any more?

THE DOCTOR  
 ...I do. I have question mark underpants.

(CONTINUED)

OSGOOD  
...Makes one wonder what the question is.

THE DOCTOR  
So which one are you? Human or Zygon?

OSGOOD  
...I don't answer that question.

THE DOCTOR  
Why not?

OSGOOD  
Because there is no question to answer - I don't accept it. My sister and I were the living embodiment of the peace we made. I will give as many lives as I have, to protect it. You want to know who I am, Doctor? I am the peace.

THE DOCTOR  
... I'm very proud to know you, Osgood. And I promise I won't tell anyone that you're human.

On OSGOOD's face - what?

THE DOCTOR (cont'd)  
Zygons need to keep the human original alive to refresh the body print. If you were a Zygon, you'd've changed back within days of your sister's death.

OSGOOD  
Those were the old rules. Before Zygons could pluck loved ones from your memory and wear their faces.

THE DOCTOR looks up at her. Disquieted - something he doesn't know.

OSGOOD (cont'd)  
Zygons only need to keep the original alive if they need more information from them. If the interrogation is over, then the original can die.

CUT TO:

CLARA and JAC, followed by the SOLDIERS, walk into the empty space. There doesn't seem to be anything here.

(CONTINUED)

66 CONTINUED:

66

A sound in the darkness. A *hiss*.

CLARA turns her torch towards the sound.

JAC  
Hydraulics?

Another sound - a squelch - from above. They shine their torches upwards.

Hanging from the ceiling and walls are dozens of human-sized pods. ZYGON replica pods.

JAC (cont'd)  
Oh my god. They're Zygon pods.

They look at one another. And then back to the pods. The squirming, pulsing pods.

CLARA  
You know, I actually think you might be right.

JAC  
'bout what?

CLARA  
...The end of the world.

CUT TO:

67

EXT. CLOUD LEVEL - DAY

67

The Presidential Plane flies through the morning sky, heading back home.

CUT TO:

68

INT. PRESIDENTIAL PLANE - MEETING ROOM - DAY

68

THE ZYGON, having recently recovered consciousness, sits at the table, its hands bound together. Its eyes dart with minuscule movements, nostrils flare. Scenting the area. It looks quiet, contained, and dangerous.

THE DOCTOR enters, with his remaining BODYGUARD. THE ZYGON looks straight ahead, ignoring him.

THE DOCTOR  
Okay. Bit of first-things-firstness.

He sits in the ZYGON's line of sight.

THE DOCTOR (cont'd)  
...What's your name -?

No reply.

(CONTINUED)

THE DOCTOR (cont'd)  
 My name's - well - you can call me  
 The Doctor. But I suppose you know  
 that.

Pause.

THE DOCTOR (cont'd)  
 You want something. What is it?

THE ZYGON looks straight ahead.

THE DOCTOR (cont'd)  
 Tell me. Really. Have you even  
 worked out what you want? When  
 you've killed all the traitors and  
 everybody else who isn't you - what  
 are you gonna do with your time?

No reply.

THE DOCTOR (cont'd)  
 Okay, I'm going to count to five.  
 Actually, no, I'll count to three.  
 And if you don't tell me what you  
 want by the time I get there -  
 (gesturing to the  
 Bodyguard)  
 I'm going to let him shoot you.  
 ...One - two - three -  
 (to the BODYGUARD)  
 Shoot it. With your gun -

OSGOOD  
 Doctor, you can't -

THE DOCTOR  
 Course I can. I'll kill a Zygon, no  
 problem. Zygons kill Zygons, why  
 shouldn't I join in?

ZYGON  
 Because I am already dead.

THE DOCTOR looks at him, startled. Oh, he's talking now!

ZYGON (cont'd)  
 In fact, Doctor ... I'm as dead as  
 you are.

THE DOCTOR looks to the BODYGUARD, jerks his head at the  
 door, dismissing him. The BODYGUARD leaves.

THE DOCTOR now sits opposite. He opens his little case of  
 jelly babies, offers one to the ZYGON.

THE DOCTOR  
 Since we're both dead, we might as  
 well talk. Jelly baby?

(CONTINUED)

68 CONTINUED:

68

The ZYGON doesn't even look at the proffered case. THE DOCTOR offers one to OSGOOD, who demurs and produces a case of her own.

THE DOCTOR (cont'd)  
You lot. What do you want?

ZYGON  
You're the President of the World?

THE DOCTOR  
...Suppose so.

THE ZYGON looks at him for a few moments.

ZYGON  
...We want the world.

CUT TO:

69 OMITTED

69 \*

70 INT. LONDON - TUNNELS - DAY

70

UNIT TROOPS - all fifty of them - troop down the tunnels towards the ZYGON cavern.

CLARA (O.S.)  
Okay. So, it looks like whole building-fulls of people have been pinched. In fact, it looks like a whole London-full of people have been pinched.

\*

CUT TO:

71 INT. LONDON - ZYGON CAVERN - DAY

71

The troops are arriving, and taking up positions in the tunnel. There is a Zygon command module there, beneath a large collection of ZYGON pods, dozens of them. CLARA addresses the troops.

CLARA  
But we've got them early - they're still growing - we've got to neutralise these before they hatch - take your positions.

The UNIT troops start getting into place to obey her order. CLARA grabs an assault rifle from one of them, shoulders it.

CLARA (cont'd)  
I'm enjoying this.

JAC  
Clara -

(CONTINUED)

71 CONTINUED:

71

CLARA  
What?

JAC  
- we don't know that's what they  
are -

CLARA  
Come on - these are - eggs, or  
pods, or whatever - look -

She clammers up on a wall-ladder and rips some of the membrane off the pod she's standing by. It's herself, lying there, covered in goo and pulsing tendrils.

CLARA (cont'd)  
Oh, God - that's me.

JAC  
We should wait -

CLARA  
Look, they're here - they're growing duplicates of us - we have to destroy them - I've seen it happen - I saw it happen to that little boy - they took his parents and then they took him -

JAC  
But I don't see how these are duplicates - that's not how Zygons work - they don't grow duplicates, they kidnap the original, and...

(starting to falter)  
These have to be the originals in here - these are the humans -

\*

She looks at CLARA's pod. And up to CLARA. Realising.

CLARA looks back at her. A vague, cruel smile. JAC backs away:

JAC (cont'd)  
RETREAT! Retreat! This is a trap!  
It's an ambush!

The UNIT troops turn.

Lined up in front of them in the dark, blocking the exits, are dozens of ZYGONS. Lined up in an attack formation, shadowy.

JAC (cont'd)  
Oh God -

CLARA crosses the line. Goes to stand with the ZYGONS. Pause.

JAC (cont'd)  
Miss Oswald - please -

(CONTINUED)

71 CONTINUED:

71

CLARA looks at the UNIT soldiers. Gets out her phone. Starts videoing them. Beep.

CLARA  
(to the ZYGONS)  
Execute the traitors.

The ZYGONS hiss in unison, baring their teeth.

CUT TO:

72

INT. PRESIDENTIAL PLANE - MEETING ROOM - DAY

72

THE DOCTOR and OSGOOD sit opposite the ZYGON.

ZYGON  
We want to be who we are. We want to live as ourselves. At any cost. We want a home.

THE DOCTOR  
Well, you can't have the United Kingdom. There's already people living there. They'll think you're going to pinch their benefits.

OSGOOD  
Listen - maybe you can go there, you can try and assimilate yourselves, you can live and work there and take your chances with the rest. It's not so - it's okay.

ZYGON  
We don't want the indigenous population. We cannot co-exist with the indigenous population of Earth.

THE DOCTOR  
Well - you just can't go back. I won't let you for a start.

ZYGON  
We're already there, Doctor. The invasion's already taken place. Bit by bit. Over the last year. We've won the first battle. And now we're going to start the war.

CUT TO:

73

INT. TRUTH OR CONSEQUENCES POLICE HQ - NIGHT

73

KATE sits at the desk, going through some papers. NORLANDER enters.

(CONTINUED)

NORLANDER  
There's hundreds more. They killed everyone.

KATE  
We have to find out what forms they took. How many of them there were.  
(half to herself)  
How did this happen?

NORLANDER  
...Someone caught the briefest of glimpses of a Zygon in its proper form. A child - who hadn't learnt to preserve its body print, who had been left alone to learn these things for itself. To learn everything about this unfamiliar, unfriendly planet for itself. And the word went round these primitives that we were monsters.

KATE turns.

KATE  
... We?

NORLANDER  
There isn't any back-up, is there?

NORLANDER flickers, bubbles -

NORLANDER (cont'd)  
I just had to be sure ...

- transforms.

She becomes a ZYGON.

KATE recoils in horror.

The NORLANDER ZYGON moves forward in the darkness. It lifts its arm, and a bolt of electricity shoots out towards KATE.

CUT TO:

74 INT. TRUTH OR CONSEQUENCES POLICE HQ - RECEPTION - NIGHT 74

KATE moves back to the entrance area. Lifts a communications device. Presses the button. We presume she's a freshly-morphed ZYGON.

KATE  
Commander. UNIT neutralised in North America, Truth or Consequences.

CUT TO:

75 INT. UNIT SAFEHOUSE - DAY 75

CLARA, a little dusty and dirty, walks across the floor of the Unit safehouse. It's utterly empty of personnel. She's on her phone.

CLARA  
Copy that.

A lone SOLDIER turns the corner in front of her. CLARA morphs into a ZYGON, shoots out a sting from her wrist and kills him. He drops to the floor.

She morphs back.

CUT TO:

76 INT. UNIT SAFEHOUSE - WEAPONS ROOM - DAY 76

CLARA nabs a fearsome-looking bazooka from one of the shelves, leaves the room.

CUT TO:

77 INT. UNIT SAFEHOUSE - DAY 77

CLARA enters the main area. Goes to a computer. Opens up a programme. Takes in the information for a moment. Raises her communicator.

CLARA  
Bonnie speaking. UNIT neutralised  
in the UK. More or less. \*

She leaves.

We see what she was looking at on the computer. Open on the desktop is a tracking programme that shows the Presidential Plane approaching the UK.

CUT TO:

78 INT. PRESIDENTIAL PLANE - MEETING ROOM - DAY 78

The P.A. system mounted on the wall crackles.

PILOT (ON P.A.)  
We're just commencing our descent  
into the UK. Should be landing in  
about fifteen minutes. ...High  
Commander reports UNIT forces in  
the UK neutralised. Truth or  
Consequences.

THE DOCTOR, rolling his eyes somewhat, and OSGOOD look across the table at the ZYGON.

(CONTINUED)

78 CONTINUED:

78

OSGOOD  
This has been a distraction. An  
ambush. You've just been getting us  
out of the way.

\*

\*

THE DOCTOR  
They've been showing us what  
they're capable of.

\*

ZYGON  
...All of the UNIT troops are dead.  
Kate Stewart is dead. The Zygon  
High Command is dead. There is only  
you. And *her*. Everyone who knows  
about this - everyone who could  
stop this - is gone.

\*

OSGOOD  
What about the peace treaty?

ZYGON  
A peace treaty can only be  
negotiated if there is a winner,  
and a loser. You've lost.

\*

\*

\*

THE DOCTOR  
...I've been behind the game. I've  
been absolutely played.

Suddenly, THE DOCTOR's phone rings.

ZYGON  
Answer it. Say goodbye. This plane  
will never land.

THE DOCTOR answers it.

THE DOCTOR  
Clara -?

CUT TO:

79 FLASHBACK - INT. LITTLE BOY'S FLAT - BEDROOM / HALL - DAY 79

*As seen earlier. CLARA in the flat, watching DADDY go and  
fetch the LITTLE BOY. MUMMY appears out of the shadows too.*

MUMMY  
We can take him.

*DADDY returns with the LITTLE BOY. He's kicking and screaming  
against his father.*

CLARA  
Are you okay -?

*DADDY doesn't say anything. The LITTLE BOY looks over her  
shoulder, scared.*

(CONTINUED)

79 CONTINUED:

79

MUMMY  
Everything's fine.

\*

MUMMY smiles at CLARA.

\*

THE LITTLE BOY abruptly stops crying, off.

\*

CLARA looks up.

\*

Then DADDY returns - as a ZYGON. He holds up his hand, and  
shoots an electric sting at CLARA.

\*

CUT TO:

80 EXT. THE WHITE CLIFFS OF DOVER - DAY

80

CLARA stands on the White Cliffs of Dover, next to her  
motorbike.

\*

\*

THE DOCTOR (ON PHONE)  
Clara -

CLARA lifts the handset.

CLARA  
There you are.

THE DOCTOR (ON PHONE)  
Thank God you're okay - listen -

CLARA  
You're breaking up -

She crouches down, gets hold of the bazooka. Shoulders it.

THE DOCTOR (ON PHONE)  
The invasion's taken place. You're  
probably surrounded by Zygons. Get  
to the TARDIS, get yourself safe.  
...I'll be back in about half an  
hour. I'm going to think of  
something, okay -

\*

\*

\*

BONNIE  
I'm sorry, but Clara's dead. I  
killed her.

CUT TO:

81 FLASHBACK - INT. LITTLE BOY'S FLAT - BEDROOM - DAY

81

CLARA, retreating back from the DADDY ZYGON and MUMMY. She  
looks up in terror to see:

\*

HERSELF - BONNIE - coming into the room -

(CONTINUED)

81 CONTINUED:

81

BONNIE  
Hello, Clara. My name's Bonnie.

\*

CUT TO:

82 EXT. THE WHITE CLIFFS OF DOVER - DAY 82

CLARA - although let's call her BONNIE from now on - stands, getting the plane in her sights.

BONNIE  
...It's your decision. Doctor.

She fires the bazooka, but at the last second her hand jerks to the side.

\*

BONNIE (cont'd)  
Truth. Or Consequences.

CUT TO:

83 INT. PRESIDENTIAL PLANE - SAME TIME - DAY 83

THE DOCTOR and OSGOOD. THE DOCTOR almost frantic.

THE DOCTOR  
Clara - CLARA!

OSGOOD notices something - points through the window -

OSGOOD  
Doctor -

The missile whizzes past. The plane banks sharply. THE DOCTOR looks up.

CUT TO:

84 FLASHBACK: INT. LONDON - ZYTHON CAVERN - DAY 84

*The aftermath of the ambush.*

*All of the UNIT soldiers, including JAC, are now HAIRBALLS on the ground. The ZYTONS are finishing up.*

*BONNIE stands looking up at the pods, looking up at her own original human form.*

CUT TO:

85 EXT. THE WHITE CLIFFS OF DOVER - SAME TIME - DAY 85

BONNIE loads another missile.

(CONTINUED)

85 CONTINUED:

85

Her finger hovers over the trigger. It trembles momentarily.  
Then she shoots.

The Presidential Plane explodes. BONNIE looks up at it,  
satisfied.

And walks up the hill to her motorbike. Looks at her  
reflection in the wing mirror.

BONNIE  
What did you think of that - Clara  
Oswald?

CREDITS