

DOCTOR WHO

SERIES 9

EPISODE 7

"Invasion of the Zygons"

SHOOTING SCRIPT

by

Peter Harness

(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)

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)

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)

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)

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)

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)

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)

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)

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 pelts 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 bedsheet 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 *

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)

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)

- 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 - ZYGMON 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)

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:

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

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)

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:

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)

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)

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:

39 **EXT. AZERBAIJAN - HILLSIDE - DAWN**

39

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)

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:

EXT. AZERBAIJAN - TOWN - SAME TIME - DAWN

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)

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)

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)

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.

*

(CONTINUED)

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)

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)

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)

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)

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 BASE 62 *
- 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)

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)

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)

CLARA

What?

JAC

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

CLARA

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

She clambers 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:

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)

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)

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 BOYS'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 - ZYGON CAVERN - DAY** 84

The aftermath of the ambush.

All of the UNIT soldiers, including JAC, are now HAIRBALLS on the ground. The ZYGONS 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)

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