

# DOCTOR WHO

SERIES 9

EPISODE 8

"Inversion of the Zygons"

SHOOTING SCRIPT

by

PETER HARNESS

(SHOOTING BLOCK 4)

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1 **INT. BLACKNESS** 1 \*

Blackness.

THE DOCTOR (V.O., ON PHONE)  
Clara - Clara - CLARA -

CUT TO:

2 **INT. LONDON - TUNNELS - ZYGON CAVE - DAY** 2

CLARA's eyes, closed.

BONNIE (V.O., ON PHONE)  
There you are.

Move slowly out from her face. It's unmoving.

CLARA's pod stuck there, on the wall. Her face a quarter visible amidst all the tendrils and gunk.

THE DOCTOR (V.O., ON PHONE)  
Thank God you're okay - *listen* -

THE DOCTOR's last word echoes and sharpens:

Her eyes move, REM like, under the lids: \*

THE DOCTOR (cont'd)  
*Listen - listen - LISTEN!* \*

SMASH CUT TO:

3 **INT. CLARA'S FLAT - BEDROOM - DAY** 3

CLARA sits up in bed with a jolt. Awake.

Looks around herself, breathing heavily, anxious.

Picks up her phone on the bedside table next to her. No-one's called.

Checks the time. 6:P6am.

Puts down the phone.

Then frowns. Picks up the phone again. Checks the time.  
6:26am.

She sits there for a moment, she can't shake the idea that something's wrong.

It's still dark in the flat, all the curtains and blinds are drawn.

There is the sound of a plane approaching, distant as yet, but growing louder.

(CONTINUED)

3 CONTINUED: 3

She gets out of bed, crosses the room, sluggishly. Stay with her as she heads across to the living room.

CUT TO:

4 **INT. CLARA'S FLAT - LIVING ROOM / BATHROOM - CONTINUOUS - DAY** 4

CLARA comes in. The TV is on, with white noise fizzing away on it.

She goes into the bathroom, goes to the sink.

Glances at herself in the mirror. Dabs a strand of yesterday's mascara off her cheek.

The TV plays as she does so. Vague noises start coming through the white noise.

The sound of the plane getting gradually closer.

CUT TO:

5 **INT. CLARA'S FLAT - BATHROOM - CONTINUOUS - DAY** 5

CLARA opens her bathroom cabinet, takes out her toothbrush, finds the toothpaste.

The writing on the tube is blurred. Indistinct. She holds it up to see it better.

As she looks, it comes into focus. It reads: **THIS IS TOOTHPASTE.**

She looks down at it, frowning.

She squeezes it onto the toothbrush. It's not toothpaste at all, it's hideous dirty green gloop.

She steps back. Looks up. Instead of her own reflection in the mirror, there's just a reflection of the dull, neutral-painted wall behind her.

She glances over her shoulder. There's the wall. But she's not there.

CUT TO:

6 **INT. CLARA'S FLAT - LIVING ROOM - SAME TIME - DAY** 6

The TV screen darkens, becomes tinged with green.

CUT TO:

7 **INT. CLARA'S FLAT - BATHROOM - SAME TIME - DAY** 7

She reaches out. Touches the mirror. It's just a mirror. But it doesn't seem to be working properly.

Opens the cabinet door to look behind it. Nothing in the cupboard.

She closes the door again, and her reflection is there. Everything back to normal.

On her toothbrush, the toothpaste is white and normal.

A noise comes through from the TV in the living room.

BONNIE (V.O., ON TV)  
You're breaking up -

CUT TO:

8 **INT. CLARA'S FLAT - LIVING ROOM - CONTINUOUS - DAY** 8

CLARA comes back in, her interest piqued by what's happening on the TV.

*The picture fades, distorts, then comes back into vision and focus again.*

CUT TO:

9 **AS SEEN ON TV: EXT. WHITE CLIFFS OF DOVER - DAY / INT. CLARA'S FLAT - SAME TIME - DAY** 9

BONNIE'S POV: a plane in the sky, coming in to land.

THE DOCTOR (V.O., ON TV)  
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.

BONNIE (V.O., ON TV)  
I'm sorry, but Clara's dead. I killed her.

A sudden intake of breath from CLARA in the living room.

The TV cuts out to white noise again.

Starting to get concerned, she grabs her phone from where she left it in the kitchen. Scrolls through and finds **THE DOCTOR**. Presses the number. The screen doesn't respond. She presses it again. No response. Again, again, again.

CLARA looks down at her phone. It's out of battery, is powering down.

(CONTINUED)

The noise of the approaching plane becomes louder, louder, more urgent.

CLARA thinks for a moment. Goes down the hallway to her front door.

It's not there. Just a blank patch of wall where it should be. The same colour as the rest of the walls. Everything around the door - coat-hangers, keys on a hook - is as it should be. Just a well-camouflaged bald-spot where the door would usually be.

The light in the room flickers.

SMASH CUT TO:

10 **INT. ZYGON CAVERN - SAME TIME - DAY** 10

CLARA's eye flickers with REM movement.

SMASH BACK TO:

11 **INT. CLARA'S FLAT - SAME TIME - DAY** 11

CLARA looks at where the door should be for a moment.

Then turns and goes to the window. Opens the curtains.

There is no window there any more, just wall. Curtains on a rail above. A window sill with pot plants and stuff. But just a perfectly smooth wall where the window should be...

She hurries through into her bedroom. Opens the blind. The same.

The other windows. Her balcony door. It's all the same. She's trapped. She gathers her thoughts. Looks around.

CLARA  
....Dream-checks... dream-checks...

She picks up a newspaper sitting on the table.

The headline is just a jumble of irrelevant words: IPQUE SSL VELP KJJK, with a picture of a sea-horse. She pores over the text underneath - nonsense, nonsense, until suddenly, something makes her stop:

**It's your decision. Doctor.**

This is echoed by a whispering VOICE:

VOICE  
*It's your decision, Doctor.*

CLARA withdraws a little. Turns the pages. The same nonsense throughout the newspaper.

(CONTINUED)

11 CONTINUED: 11

She turns it over. The headline on the back page,  
startlingly, reads:

**Truth. Or Consequences.**

BONNIE (ON TV)  
*Truth. Or Consequences.*

\*

CLARA swings round.

\*

On the TV:

\*

BONNIE's POV: the bazooka sights, lining up with the  
Presidential Plane, in mid-air. Hovering back and forth.

\*

\*

CLARA whacks the TV, jolts it.

\*

Then an EXPLOSION.

The room jolts.

THE DOCTOR (V.O.)  
Clara -!

SMASH CUT TO:

12 **INT. ZYGON CAVERN - SAME TIME - DAY** 12

CLARA's eye flickering.

THE DOCTOR (V.O.)  
CLARA!

SMASH CUT TO:

13 **EXT. THE WHITE CLIFFS OF DOVER - DAY** 13

BONNIE standing there, holding her bazooka, standing by the  
motorbike.

CLARA stands up the hill, behind her.

Realising what she has to do.

SMASH CUT TO:

14 **INT. ZYGON CAVERN - SAME TIME - DAY** 14

CLARA, unmoving in her pod, suddenly opens her eye and shoots  
out her HAND, covered in gloop, slamming against the  
membrane.

\*

Her finger curls, trembles.

SMASH CUT TO:

15 **EXT. THE WHITE CLIFFS OF DOVER - SAME TIME - DAY** 15

BONNIE's finger trembles over the bazooka trigger.

Then FIRES.

BONNIE looks in her wing mirror. Sees her reflection.

BONNIE  
What did you think of that, Clara  
Oswald?

CUT TO:

16 **INT. CLARA'S FLAT - LIVING ROOM - SAME TIME - DAY** 16

CLARA watches BONNIE, looking down at her (basically, from the POV of the motorcycle wing-mirror), sneerily, on the TV screen.

CLARA  
You're in my head. I'm in your  
head. You think you've got me. But  
I've got you.

\*

CUT TO:

17 **EXT. THE WHITE CLIFFS OF DOVER - SAME TIME - DAY** 17

BONNIE, oblivious, starts her motorcycle and drives away.

CLARA watches her from the wing mirror.

CLARA (ON MIRROR)  
... which I'm guessing is your  
nightmare scenario.

\*

OPENING TITLES.

18 **OMITTED** 18 \*

19 **EXT. COUNCIL ESTATE - DAY** 19

A run-down housing estate. Council flats on a low-rise block. Graffiti and litter everywhere.

(We're in Zygon London now. We're in Zygonistan. So that means that everything is a bit uncertain. We're not sure 100% who might be Zygon and who might be human. Therefore, every strange look, or odd bit of behaviour, every person standing still and watching, might mean that there's a Zygon around. It's a place where people watch others suspiciously. It's a place of paranoia.)

\*  
\*  
\*  
\*  
\*  
\*  
\*

(CONTINUED)

A STREET-SWEEPER runs a broom over the ground, blank-faced, automatic. He's pushing some HAIRBALLish stuff across the pavement.

A man, ETOINE, is hurrying along with a shopping bag.

\*

He seems afraid. He's constantly looking around himself. An unfortunate-looking white man somewhere in middle-age. Unwashed, uncared-for. An outcast, a loner. And he's anxious..

\*  
\*  
\*  
\*

ETOINE hurries past THE STREET-SWEEPER. Collides with his shoulder. Spills his shopping on the pavement.

\*

ETOINE's shopping consists of two carrier bags of baked bean tins, which roll out over the pavement.

The STREET-SWEEPER looks sternly at him.

ETOINE doesn't apologise. He thinks about picking up the beans for a moment, but merely hurries on.

The STREET-SWEEPER watches him go.

The STREET-SWEEPER picks up the rubbish he's sweeping, plus a couple of Etoine's bean-cans, and puts it in his little bin-truck, filled with other HAIRBALL DEBRIS.

\*

CUT TO:

An utterly dilapidated flat. Cluttered with junk. Uncleaned. Barely furnished.

The sound of a key in the door.

ETOINE enters, huffing and puffing. He hurries to his kitchen table, where a very old laptop, repaired with Sellotape, sits, buzzing quietly to itself.

ETOINE boots it up. The screen comes on, dimly.

ETOINE presses the Z button on the keyboard. It's more worn than all the rest.

It doesn't have whatever desired effect he wishes. He pushes the button, harder, more insistently. Z Z Z Z Z.

Until gloop starts to seep out from around it.

A knocking on the door.

ETOINE turns with a start. Utterly terrified.

He walks softly along a cluttered hallway.

Peers through the peephole. Nervous.

(CONTINUED)



ETOINE's POV: BONNIE stands there.

ETOINE leans back against the wall.

The door starts to unlock from the other side. ETOINE recoils. Backs away down the hall.

The door opens. BONNIE stands there.

BONNIE  
I know what you are...

ETOINE looks at her for a moment.

ETOINE  
I -

BONNIE moves closer to him.

BONNIE  
*I'm going to set you free.*

ETOINE recoils in horror.

BONNIE looks at him. Cold. Ruthless. Advances.

ETOINE  
Please. Please.

BONNIE  
Humans cannot accept us the way we  
really are. If we cannot hide, we  
must fight. You're going to be the  
first. You're going to be the first  
to make the humans see.

\*  
\*  
\*  
\*  
\*

ETOINE doesn't answer.

She reaches up, putting her hands on either side of his head. She delivers a bolt of electricity to him.

He staggers back. Takes his chance, and bolts to the door.

Hurries outside.

CUT TO:

21 **EXT. COUNCIL FLAT - DAY** 21

BONNIE emerges. Watches ETOINE running along the gangway, terrified.

CUT TO:

22 **EXT. COUNCIL ESTATE - DAY** 22

ETOINE runs across the courtyard in front of the block of flats. Panicking. Something is happening to him.

(CONTINUED)

22 CONTINUED: 22

He lifts his hand up. It's blistering. Green and red blisters breaking out on it.

He staggers past a bunch of KIDS sitting on a wall. They just watch him.

He turns to them. He's transforming into a ZYGON - his alien flesh breaking out all over his body.

ETOINE ZYGON  
Help me! *Help me!*

The KIDS watch.

CUT TO:

23 **EXT. ETOINE'S FLAT - SAME TIME - DAY** 23

From the walkway, a little higher up, with a courtyard view, BONNIE stands looking down at this.

She lifts up her phone, and videos it:

ETOINE ZYGON  
*HELP ME!!!*

ETOINE ZYGON staggering towards shelter - a shopping centre across the way.

BONNIE lowers her phone. Smiles. Brings up her communicator. \*

BONNIE  
Commander here. The first one has  
been changed. I'm going to UNIT. To  
retrieve the Osgood box. \*

Move down to her phone, held in her right hand. Her thumb slowly, independently, moves across the surface of it, bringing up the text message box... \*

CUT TO:

24 **EXT. BEACH - DAY** 24

A beach on the South Coast of England.

The water laps over the sand. Bringing in odd bits of debris. Bits of aeroplane.

An aeroplane seat sits tipped up in the water.

And a large Union Jack parachute is spread half over the sand and half in the water.

OSGOOD sits up amongst it, suddenly snapping into consciousness. She's wet and dishevelled. \*

(CONTINUED)

She looks for her glasses - finds them snapped in half at her side. \*

OSGOOD  
Doctor.  
(standing, looking around  
herself)  
DOCTOR!

She turns. THE DOCTOR stands there, calmly unclipping his parachute from his back. \*

THE DOCTOR  
Any questions? \*

OSGOOD taking all this in, dazedly. She can find nothing to say, except... \*

OSGOOD  
...why do you have a Union Jack parachute? \*

THE DOCTOR  
Camouflage. \*

OSGOOD  
Camouflage? \*

THE DOCTOR  
We're in Britain. You've broken your specs.  
(taking her broken specs)  
I'll fix em. You can have mine in the meantime, they're sonic. \*

OSGOOD  
Sonic specs? \*

THE DOCTOR  
Yeah.

OSGOOD  
Isn't that a bit pointless - like a visual hearing-aid? \*

THE DOCTOR  
What's wrong with pointless? I once invented an invisible watch. Spot the design flaw. \*

OSGOOD  
You're talking nonsense to distract me from being really scared. It's one of your known character traits. \*

She puts them on. \*

THE DOCTOR  
Don't look at my browser history. \*

(CONTINUED)

He heads on, expecting her to follow.

\*

OSGOOD  
(recoiling as she puts the  
glasses on)  
Woah -

\*

THE DOCTOR  
(Calling from off)  
I said *don't*.

\*

\*

\*

CUT TO:

\*

25 **EXT. BEACH - CLIFFS - DAY**

25

POV shot: THE DOCTOR and OSGOOD taking a path up the cliffs.  
Someone's watching them from the top of the cliffs.

\*

\*

Back with THE DOCTOR and OSGOOD as they climb.

\*

OSGOOD  
...Why didn't that Zygon blow us up  
with her big bazooka?

THE DOCTOR  
She did blow us up with her big  
bazooka. This is us being blown up  
with a big bazooka.

OSGOOD  
But I mean - she seems to know what  
she's doing - the first thing I'd  
do if I wanted to invade the world  
would be to kill you.

\*

THE DOCTOR  
Thanks.

OSGOOD  
I wouldn't even let you get  
talking, like you always do. Bullet  
between the eyes, first thing.

\*

\*

\*

\*

THE DOCTOR  
Again, thanks.

\*

\*

OSGOOD  
Twelve times, if necessary.

\*

\*

THE DOCTOR  
Why limit yourself? Really thought  
this through, haven't you?

\*

\*

\*

OSGOOD  
I'm a big fan. But she gave you a  
chance to get out - she *hesitated*.  
If she had Clara's memory print  
she'd know better than to give you  
even a second.

\*

\*

\*

\*

\*

(CONTINUED)

THE DOCTOR - pointedly silent, doesn't reply. It takes OSGOOD  
a moment to get it. \*

OSGOOD (cont'd) \*

You've gone quiet because I \*

mentioned Clara, and you think she \*

might be dead. \*

THE DOCTOR \*

Yes. \*

OSGOOD \*

...Are you okay? \*

THE DOCTOR \*

I don't know. I'm still in the hope \*

phase. \*

OSGOOD \*

How's that going? \*

THE DOCTOR \*

Hell. Please talk about something \*

else. \*

THE DOCTOR continues hurrying up the cliffs. OSGOOD follows. \*

OSGOOD

Why do they want to destroy the  
ceasefire?

THE DOCTOR

Don't think of them as if they're  
rational. They're different - they  
don't care about human beings, they  
don't care about their own people.  
They think the rest of Zygonkind  
are traitors. It's a splinter  
group. And what's a splinter group  
made of?

OSGOOD

Well -

THE DOCTOR

*Splinters.* Little, unpleasant  
things that stick under the surface  
and cause infection. Tiny,  
insignificant things that inflict  
as much pain as they can. They want  
to get under our skin and get their  
poison into our blood. \*

THE DOCTOR's phone beeps. He takes it out.

A message - **CLARA.**

He stops dead. Looks at OSGOOD. Shows her the phone. \*

(CONTINUED)

OSGOOD \*  
Clara. Well, not Clara. The Zygon \*  
who - \*

Bites that off. \*

THE DOCTOR \*  
The Zygon who probably killed her. \*  
(Tosses her the phone) \*  
Read it. \*

The message reads **I'm awake.**

OSGOOD \*  
...It says, "I'm awake."

THE DOCTOR \*  
(taking the phone) \*  
...What does she mean, she's awake? \*  
Politically -? A political \*  
awakening? Why would she send me \*  
propaganda, she just blew me up \*  
with a bazooka. \*

OSGOOD, staring at the message. It's starting to dawn. \*

OSGOOD \*  
...Never really met Clara. Pretty \*  
strong, yeah? \*

THE DOCTOR \*  
She was amazing. \*

OSGOOD \*  
No. \*

THE DOCTOR \*  
No?? \*

OSGOOD \*  
Not *was*. \*  
(Shows him the text again) \*  
*Is*. \*

THE DOCTOR stares at the text - not getting it for a moment. \*

OSGOOD (cont'd) \*  
It's not from the Zygon - it's from \*  
Clara. \*

THE DOCTOR \*  
....How? \*

OSGOOD \*  
She's not dead, she's in a pod \*  
somewhere. Because they need a live \*  
feed to the information in her \*  
brain. But she's fighting back - \*  
trying to take control, piece by \*  
piece. \*

(CONTINUED)

THE DOCTOR \*

Texting? \*

OSGOOD \*

How much more human do you get? The \*

Zygon probably doesn't even know it \*

sent this. Or why it delayed firing \*

that bazooka. \*

THE DOCTOR has taken the phone, staring at it. Hardly daring \*

to believe. \*

THE DOCTOR \*

It's just a theory - you don't \*

know. \*

OSGOOD \*

Yeah, it's just a theory. But how's \*

the hope phase now? \*

THE DOCTOR \*

... worse than ever. \*

OSGOOD \*

Then we've got a game! \*

CUT TO: \*

26 **INT. UNIT SAFEHOUSE - SAME TIME - DAY** 26

BONNIE enters. She goes into OSGOOD's office.

There's a safe in the back wall, hidden under a photograph \*

picture of Osgood's father, OSGOOD (from the classic Doctor \*

Who story. The Daemons.)

As BONNIE heads to the safe, she catches her reflection in a \*

mirror - \*

- as she passes her reflection it sticks her tongue out at \*

her! \*

BONNIE double-takes, looks back at the mirror - \*

- and now the word NIGHTMARE is written across it in \*

lipstick. \*

BONNIE reaches a hand to touch the lipstick letters - \*

- but now they've gone. \*

Roll focus to her reflected face in the mirror - \*

- and her reflection winks at her! \*

BONNIE: fury flickers across her face. \*

BONNIE \*

No!! \*

(CONTINUED)

And she punches the mirror, hard. The glass shatters. \*

CUT TO: \*

26A INT. ZYGON CAVERN - SAME TIME - DAY 26A \*

In the pod, CLARA spasms, as if responding to the impact,  
goes limp. \*

CUT TO: \*

26B INT. UNIT SAFEHOUSE - SAME TIME - DAY 26B \*

Back in control, BONNIE goes to the safe, keys in the code. \*

Opens the door. \*

Frowns. \*

And now she's pulling out a laptop computer - not what she  
expected. \*

Checks the safe - nothing else there. \*

She puts the laptop on top of the safe, flips it open. \*

Laptop screen - the picture flickers on, and there's the two  
OSGOODS, sitting next to each other. \*

OSGOOD 1  
Hello. If you're watching this I  
have been captured and  
interrogated. \*

OSGOOD 2  
During the interrogation I have  
revealed to you the existence of  
the Osgood box. \*

OSGOOD 1  
I have revealed its location and  
the combination to open this safe. \*

OSGOOD 2  
And guess what? \*

THE TWO OSGOODS  
I lied. \*

OSGOOD 1  
The Osgood box exists. \*

OSGOOD 2  
But it's not here. \*

OSGOOD 1  
Stop looking. \*

(CONTINUED)



OSGOOD 2 \*  
Really, stop. \*

OSGOOD 1 \*  
The Osgood Box can end the cease \*  
fire. \*

OSGOOD 2 \*  
The Osgood Box can start the war. \*

OSGOOD 1 \*  
The Osgood Box can wipe out all \*  
humankind. \*

OSGOOD 2 \*  
But there's a reason it's called \*  
the Osgood box. \*

OSGOOD 1 \*  
Haven't you guessed? \*

Two impish smiles - \*

- and the picture flickers out. \*

BONNIE is ANGRY. She hammers her hand against the table. \*  
Roars in a guttural, Zygon way to herself. Grabs the laptop \*  
and flings it to the ground - \*

Clara's phone buzzes on the table.

BONNIE jumps.

THE DOCTOR - video call. \*

CUT TO:

27

**EXT. CLIFFTOP - CONTINUOUS - DAY**

27

THE DOCTOR and OSGOOD (with The Doctor's phone clamped to her  
ear) appear from the clifftop, to a small car park and  
tourist centre. A POLICE CAR is waiting, lights flashing.

Two POLICEMEN in it, watching THE DOCTOR and OSGOOD. Not \*  
making any sign of moving. \*

OSGOOD \*  
Are they here for us? \*

The POLICEMEN look at him. THE DOCTOR looks back. He knows \*  
there's something up with them. \*

He heads to the police car. One of the POLICEMEN whirrs down \*  
his window. \*

THE DOCTOR  
(showing psychic paper)  
Doctor John Disco. It was my plane.

(CONTINUED)

THE POLICEMAN doesn't say anything. \*

THE DOCTOR (cont'd)  
I had a big plane. For purposes of  
poncing about. \*  
(off their blank looks)  
Just went off with a massive bang  
about half a mile that way. It's  
fine. We're fine -  
(to OSGOOD)  
- aren't we?

OSGOOD  
Yeah.

The POLICEMEN just look at them. THE DOCTOR knows something's  
wrong. \*

THE DOCTOR  
So you can just - move along.  
(to OSGOOD)  
Come on. \*

SMASH CUT TO:

28 INT. UNIT SAFEHOUSE - SAME TIME - DAY 28

BONNIE picks up the phone.

BONNIE  
...Yes?

SMASH CUT TO:

29 EXT. CLIFFTOP - SAME TIME - DAY 29

OSGOOD, THE DOCTOR and THE POLICEMEN. Something definitely  
wrong. THE POLICEMEN in the car watching them go by,  
suspiciously. \*

OSGOOD  
She's answered! \*

THE DOCTOR holds up the phone as he goes. \*

THE DOCTOR  
Hello! \*

CUT TO:

30 EXT. CAR PARK / INT. UNIT SAFEHOUSE - CONTINUOUS - DAY 30

The FaceTime call.

On one end, THE DOCTOR, heading away from the clifftop. \*

On the other, BONNIE. Very unsettled.

(CONTINUED)

BONNIE  
You're dead.

THE DOCTOR  
Of course I'm dead, that's why I'm  
talking to you. I'm dead now -

He glances behind - the POLICEMEN are getting out of their  
car and following them slowly.

THE DOCTOR (cont'd)  
- and I might be even more dead in  
a minute.  
(gesturing, to OSGOOD)  
Let's pinch some wheels.

He and OSGOOD head to the car park exit. He holds up his  
phone.

THE DOCTOR (cont'd)  
What's your plan, Zygella?

BONNIE  
I don't have a plan.

THE DOCTOR  
Come on, you don't invade planets  
without some kind of plan. That's  
why they're called planets. To  
remind you to plan-it, yeah? That  
was good, that was pun-tastic.  
Doctor Puntastic! Don't you want to  
destroy the oil industry by  
floating the Loch Ness Monster up  
the River Thames? Or disrupt the  
course of history by hiding in the  
National Gallery and pretending to  
be Queen Elizabeth the First?

BONNIE  
Why would I want to do that?

THE DOCTOR  
Because it's a plan!

Ahead of them, a couple of other POLICEMEN appear. They  
watch as THE DOCTOR and OSGOOD swerve away from them and  
leave the car-park by another route.

THE DOCTOR (cont'd)  
Come on, Zygella, play the game.

BONNIE  
...The game's changed. And don't  
call me Zygella. My name's Bonnie.

BONNIE winks at him.

THE DOCTOR  
...And you're winking at me.

(CONTINUED)

BONNIE  
I'm not winking at you. Where is  
the Osgood box?

\*  
\*

SMASH CUT TO:

31 INT. ZYGON CAVERN - SAME TIME - DAY 31

CLARA's eye winks.

SMASH BACK TO:

32 EXT. CAR PARK / INT. UNIT SAFEHOUSE - CONTINUOUS - DAY 32

As before. BONNIE winks at THE DOCTOR.

THE DOCTOR  
You do know what winking means?  
You're sending some very serious  
mixed ones. You know I'm two  
thousand years old, right? I mean,  
I'm old enough to be your Messiah.

\*  
\*  
\*  
\*  
\*

BONNIE  
I am not winking at you. Where is  
the box?!

\*  
\*

CUT TO:

33 EXT. ROAD - CONTINUOUS - DAY 33

THE DOCTOR and OSGOOD hurry out of the car park and into a  
road, with a white van parked on it.

\*

THE DOCTOR  
(to OSGOOD)  
Van. Specs. Setting 137.

OSGOOD fiddles with the specs as she and THE DOCTOR race  
towards the van.

\*

BONNIE  
*TELL ME!*

BONNIE winks.

THE DOCTOR looks at her for a moment. Peers at her, Larry-  
David-style.

BONNIE withdraws a little, afraid of being under such intense  
eyebrow scrutiny.

THE DOCTOR  
...Okay. Non-verbal communication.

THE POLICEMEN enter the street and hurry after them.

\*

(CONTINUED)

The sonic specs whirl and whistle.

THE DOCTOR (cont'd)  
I imagine you never bothered to  
learn Morse code. ...Okay, well,  
it's going to have be twenty  
questions. What else can you do  
other than wink? Can you fart?

BONNIE  
Fart?

Sonically, the van doors open and its engine starts.

THE DOCTOR  
No, don't fart. Where's your pod,  
Clara? A tunnel?

BONNIE winks.

Clasps her hand over her eye.

THE DOCTOR (cont'd)  
(remembering)  
...The River Fleet?

BONNIE winks with the other eye. Clasps her hand over the  
other one.

THE DOCTOR and OSGOOD get into the van.

CUT TO:

34 INT/EXT. WHITE VAN - ON THE ROAD / INT. UNIT SAFEHOUSE - 34  
CONTINUOUS - DAY

The doors shut.

THE POLICEMEN are pretty much upon them. \*

THE DOCTOR  
...Stay where you are, Clara. We're  
coming to get you. And for God's  
sake - *don't let her into your*  
*memories!* \*

BONNIE  
What memories? What has she got? \*

THE DOCTOR  
Don't tell her where the Osgood box  
is, and above all, don't tell her  
*what it is.* \*

BONNIE hangs up. \*

And the van screeches away. \*

(CONTINUED)

34 CONTINUED: 34

The POLICEMEN left behind.

\*

CUT TO:

35 INT. UNIT SAFEHOUSE - SAME TIME - DAY 35

BONNIE looks to the shattered mirror, the shards of reflection. CLARA smiling back at her.

\*

\*

BONNIE, glowering at the shattered reflection.

\*

BONNIE  
He's coming to get you. ...But  
guess what? So am I.

\*

\*

\*

CUT TO:

\*

36 INT/EXT. THE DOCTOR'S VAN - ON THE ROAD - DAY 36

THE DOCTOR and OSGOOD barrel along the road.

OSGOOD  
Obviously the Zygon could hear  
that?

\*

THE DOCTOR  
Obviously.

\*

OSGOOD  
...So she's going to start poking  
around inside Clara's mind, looking  
for answers.

\*

\*

\*

THE DOCTOR  
The mind of Clara Oswald. She may  
never find her way out!

\*

\*

THE DOCTOR beams at OSGOOD.

\*

OSGOOD  
I don't think I've ever seen you  
smile before.

THE DOCTOR  
Dazzling, isn't it?

OSGOOD  
...I got a ping on Clara's phone.  
She uploaded a video. An estate in  
South London.

\*

\*

THE DOCTOR  
Okay - London - perpetual city,  
cradle of culture, - here we come!  
Clara - stay safe.

(CONTINUED)

36 CONTINUED: 36

OSGOOD opens the video file on her phone, watches... \*

CUT TO:

37 GRAPHICS - BBC NEWS BULLETIN OPENING TITLES 37

The opening titles of a BBC News Bulletin play.

CUT TO:

38 INT. BBC NEWSROOM - DAY 38

Two NEWSREADERS sit there:

NEWSREADER  
Hello, good afternoon, you're  
watching BBC News with Azi Kashani, \*  
it's two pm - a summary of the  
news... \*

CUT TO:

39 VIDEO PHONE FOOTAGE: EXT. COUNCIL ESTATE - DAY 39

As taken from Bonnie's phone.

ETOINE changing, becoming a ZYGON.

NEWSREADER \*  
A video supposedly showing an alien \*  
in South London is posted across \*  
the internet - along with a message \*  
warning that there are even more \*  
aliens living and working amongst \*  
us. \*

CUT TO:

40 INT. BBC NEWSROOM - DAY 40

NEWSREADER looks up at us, blankly. Pause. \*

NEWSREADER (ON TV) \*  
The Home Office is dismissing it as \*  
a fake - urging members of the \*  
public not to panic. However, it's \*  
quickly going viral. ...Let's see \*  
how Twitter has taken it. \*

A TWITTER graphic comes up on the screen. A few different tweets.

Noone seems the same. #WhatTheHellsGoingOn

MY MUM ISN'T MY MUM ANY MORE #WhatTheHellsGoingOn

(CONTINUED)

**AM I GOING CRAZY?????? #WhatTheHellsGoingOn**

CUT TO:

41 **INT. CLARA'S BUILDING - LIFT - DAY** 41

BONNIE enters. Presses the Zygon button, which oozes nicely.  
And the lift starts to move.

CUT TO:

42 **INT. ZYAGON TUNNELS - DAY** 42

BONNIE moves along the tunnel, towards the cavern.

CUT TO:

43 **INT. ZYAGON CAVERN - DAY** 43

BONNIE enters, moving through the pods, until she stops at Clara's.

She stands and watches it for a moment. Then closes her eyes.

CLARA's eyes. Moving.

Her hand, twitching.

CUT TO:

44 **INT. CLARA'S FLAT - DAY** 44

CLARA sits in front of her TV.

The white noise resolves into an image of BONNIE.

BONNIE (ON TV)  
Hello!

CLARA jabs at the remote, trying to change the channel.

It leaps over to another programme. EASTENDERS titles. \*

But BONNIE breaks through again. \*

BONNIE (ON TV) (cont'd)  
There's no point turning over.  
There's nothing better on the other  
side. Unless you like Ant and Dec.

CLARA changes the channel again. It switches to Testcard 5 -  
the little girl with the clown and the blackboard. The little  
girl is BONNIE, and the clown has THE DOCTOR's face.

(CONTINUED)



BONNIE (ON TV) (cont'd)  
I can send you into paralysis.

CLARA  
Go on then.

BONNIE looks out at CLARA. THE DOCTOR CLOWN bobbles a little.

BONNIE starts to concentrate -

CLARA (cont'd)  
Gotta do better than that, kid -  
having trouble?

CUT TO:

45 INT. ZYGON CAVERN - SAME TIME - DAY 45

BONNIE shimmers into ZYGON form, glitches, with a cry of  
pain. And switches back to human again.

CUT TO:

46 INT. CLARA'S FLAT - SAME TIME - DAY / INT. ZYGON CAVERN - 46  
SAME TIME - DAY

We now intercut as required.

CLARA  
This thing goes two ways, you know.

BONNIE sets her face. Concentrates. This time we see her  
standing as she really is, in the Zygon cavern. (As the  
conversation continues, Clara is talking to an image of  
Bonnie on the television, and Bonnie is talking to the Pod.)

BONNIE  
I want those *memories*!

CLARA  
Trouble is, you're asking for them.  
Which means you can't access them,  
right?

BONNIE  
I can make you tell me.

CLARA  
No, you can't, or you would have  
already.

BONNIE  
I can kill you.

CLARA  
Go on then.

BONNIE concentrates a moment:

(CONTINUED)

FLASHBACK: Deep Breath, CLARA's confrontation with the Half Face Man.

BONNIE  
You've done this before. You *like*  
doing this. You think you're  
calling my bluff.

CLARA  
I *am* calling your bluff. You need  
me alive.

BONNIE  
Only as a source of information.

CLARA  
Then you'd better start asking  
questions.

BONNIE  
You'd better not lie.

CLARA  
There's your problem. I'm a  
brilliant liar - how would you ever  
know?

BONNIE  
Oh, Clara. For a moment I thought  
you were clever.

Very deliberately. BONNIE places two fingers on her opposite  
wrist. She's taking her own pulse.

BONNIE (cont'd)  
Our hearts are linked. Beat for  
beat. The one thing you and I can  
never do, is lie to each other.

On CLARA: oh! Outplayed for a moment. She takes her own  
pulse, too.

BONNIE (cont'd)  
(Registering a pulse  
change)  
Oops, that scared you, didn't it?

CLARA says nothing. Thinking frantically.

BONNIE (cont'd)  
Answer me. That scared you, didn't  
it?

CLARA  
No!

BONNIE grins, registering the truth.

BONNIE  
Yes it did.

(CONTINUED)

CLARA's face: damn it!

BONNIE (cont'd)  
Now listen to me. Here's what we're  
going to do. I'm going to ask you  
questions. And if you don't tell me  
the exact and complete truth, I  
will know and I will kill you. Do  
you understand me?

CLARA  
... yes.

BONNIE  
Am I lying to you?

CLARA, taking her own pulse - absolutely steady. (Throughout  
this scene, they both keep their fingers on their pulses.)

CLARA  
No.

BONNIE  
Then we'll begin. Where is the  
Osgood Box?

CLARA, silent.

BONNIE (cont'd)  
You will answer me. Truth or  
consequences - lie and you die.  
Where is it?

CLARA  
UNIT HQ. Under the Tower of London.

BONNIE  
Where specifically?

CLARA  
The Black Archive.

BONNIE  
Ah, yes. The dark little storage  
facility for forbidden alien tech.  
Where this all began. Who has  
access to it?

CLARA  
Kate Stewart.

BONNIE  
We've already killed and replaced  
Kate Stewart. That's not a lie  
incidentally.

CLARA  
I can tell.

(CONTINUED)

BONNIE \*  
I think you're a little bit angry \*  
about that. \*

CLARA \*  
No. It's not a little bit. \*

BONNIE \*  
What is in the Osgood box? \*

CLARA - silent. \*

BONNIE (cont'd) \*  
Clara? \*

CLARA \*  
The box ends the ceasefire. \*

BONNIE \*  
I know. How? \*

CLARA \*  
There's a button inside the box. \*  
Press it, and it will transmit a \*  
signal that will unmask every Zygon \*  
on the planet for up to an hour. \*

BONNIE takes this in. Smiles. \*

CLARA (cont'd) \*  
What's to smile about? \*

BONNIE \*  
Mass panic followed by a war. Every \*  
Zygon on our side at a stroke. \*

CLARA \*  
Twenty million Zygons against seven \*  
billion humans - that's not a war \*  
you can win. \*

BONNIE \*  
Then we will die in fire, instead \*  
of living in chains. \*

CLARA \*  
Most of your own kind don't want \*  
that. \*

BONNIE \*  
Then it's time we stopped giving \*  
them a choice. \*

CLARA \*  
No. It's time you asked the most \*  
important question. \*

BONNIE \*  
... which is? \*

(CONTINUED)

CLARA \*  
I'm waiting. \*

BONNIE: a beat, then gets it. \*

BONNIE \*  
Why's it called an Osgood Box? \*

CLARA \*  
I'm not telling you. \*

BONNIE \*  
Good. I've been looking forward to \*  
hearing you scream. \*

CLARA \*  
I'm not telling you, because when \*  
you get to the Black Archive, \*  
you'll find out for yourself. And \*  
when you do, you'll want to talk to \*  
me again. \*

A beat on BONNIE - what?? \*

CLARA, smirking now. \*

CLARA (cont'd) \*  
Am I lying to you? \*

BONNIE, registering her pulse. Clearly she's not. \*

CLARA (cont'd) \*  
See ya later. \*

CLARA grabs the TV remote and clicks off the telly. \*

CUT TO: \*

47	<u>OMITTED</u>	47	*
48	<u>OMITTED</u>	48	*
49	<u>OMITTED</u>	49	*
50	<u>OMITTED</u>	50	*
51	<u>OMITTED</u>	51	*
52	<u>OMITTED</u>	52	*
53	<u>OMITTED</u>	53	*

54 OMITTED 54 \*

55 INT. ZYGON CAVERN - DAY 55 \*

On BONNIE, frustrated. Damn it, *damn it!!* \*

KATE is standing there. A couple of ZYGONS behind her. \*

KATE  
North America reporting back to  
High Command. \*

BONNIE  
The key to the Black Archive. Where  
does Kate Stewart keep it?

KATE  
On a chain. \*

(showing BONNIE)  
Around her neck.

BONNIE  
...Give the key to me. \*

KATE takes the key from around her neck. Gives it to BONNIE. \*

BONNIE (cont'd)  
...Locate the Doctor. \*

CUT TO:

56 OMITTED 56 \*

57 EXT. COUNCIL ESTATE. SHOPPING CENTRE - DAY 57 \*

The same estate from earlier. The KIDS sit watching as  
before.

The STREET SWEEPER sweeps.

THE DOCTOR and OSGOOD pull up in their van. Get out.

THE DOCTOR  
London!  
(casting his arms around)  
What a dump.

OSGOOD  
London's okay.

THE DOCTOR  
No, it's not, it's a dump. And  
everyone's got these ridiculous  
beards.  
(nods to the kids)  
Hello, strange children. Have you  
seen my friend?

(CONTINUED)

OSGOOD  
You spend an awful lot of time here  
considering it's a dump.

THE DOCTOR  
I spend an awful lot of time being  
kidnapped, tortured, shot at and  
exterminated but it doesn't mean I  
like it.

OSGOOD  
Well. This is where she posted the  
video from.

THE DOCTOR  
The Fleet Centre. There must be an  
entry to the Fleet near here.

OSGOOD  
(looking around)  
Drains? Sewers?

THE DOCTOR  
Very forward, aren't you? How about  
dinner and a movie first?

A SCREAM from the shopping centre. They look over:

A MIDDLE AGED MAN, tearing out of one of the shops in front  
of them, screaming.

OSGOOD  
Let's go in -

THE DOCTOR  
No, leave it. This is a  
distraction. We find Clara first.

OSGOOD  
Come on, Doctor. You're not being  
very Doctorish.

THE DOCTOR sighs. Follows OSGOOD.

THE DOCTOR  
I am the Doctor. Therefore, I am  
Doctorish.

CUT TO:

58

INT. SHOPPING CENTRE - MAIN ALLEY - CONTINUOUS - DAY

58

THE DOCTOR and OSGOOD walk in. It's dark.

THE DOCTOR  
There's electricity in the air.

(CONTINUED)

OSGOOD  
It stinks. It smells like -  
barbecues...

They turn a corner. To find ten or fifteen HAIRBALLS,  
littered around.

THE DOCTOR and OSGOOD look at one another.

OSGOOD (cont'd)  
Oh...

THE DOCTOR  
If you were a Zygon in here, where  
would you be?

OSGOOD  
Probably trying to get away. \*

THE DOCTOR  
Then we should close the doors. \*

THE DOCTOR swings round, sonics the doors. The security  
screens behind them start to descend. The place darkens, and  
the emergency lighting comes on instead. \*

The doors hit the ground with a CLANG.

THE DOCTOR takes a large, long torch out of his pocket. Hands  
it to OSGOOD. And takes another long, large torch out of the  
same pocket.

They switch their torches on, and head into the shopping  
centre.

THE DOCTOR (cont'd)  
...I'm glad you're not entirely  
dead, by the way. Can't have been  
easy, hiding yourself away like  
that. Got a family? Boyfriend?

OSGOOD  
You kind of give up on dating if  
you have anything to do with UNIT.

THE DOCTOR  
...What happened when she died, the  
other one?

OSGOOD  
...She was my sister. That's how it  
felt. She was my twin. We did  
everything together. ...I had her  
in my head.

THE DOCTOR looks over at her, assessing her.

OSGOOD (cont'd)  
...We kind of became the same.

(CONTINUED)



THE DOCTOR  
I'm sorry.

They walk on.

THE DOCTOR (cont'd)  
...What's your name, by the way?

OSGOOD  
Osgood.

THE DOCTOR  
What's your first name?

OSGOOD  
What's *your* first name?

THE DOCTOR  
Basil.

OSGOOD  
Petronella.

THE DOCTOR  
Let's just stick to what we had.

OSGOOD jumps with a little cry as ETOINE ZYGON steps forward from the shadows. Terrified.

THE DOCTOR (cont'd)  
We're friends. Whoever you are,  
we've come to -

ETOINE ZYGON  
It wasn't me! They attacked *me*!  
They saw me - I had to -

ETOINE cries out in pain. He's flitting in between shapes, trying to hold his human form but slipping back into ZYGON. It's clearly agonising.

THE DOCTOR  
Okay, okay -

ETOINE ZYGON  
A Commander came. She turned me  
back!

He staggers forward. Screams again as his form flits.

OSGOOD  
We can help - we can help you -

ETOINE screams again.

OSGOOD (cont'd)  
Doctor - we can help him, can't we?

ETOINE turns, standing desperately in front of THE DOCTOR.

(CONTINUED)

THE DOCTOR \*  
...I'm not sure. \*

ETOINE bats THE DOCTOR across the face with an electric bolt, \*  
and staggers away, into the supermarket. \*

CUT TO:

59 INT. SHOPPING CENTRE - SUPERMARKET / BACK ROOM OF 59 \*  
SUPERMARKET - CONTINUOUS - DAY \*

THE DOCTOR, recovering from the blast, hurries after ETOINE. \*

THE DOCTOR \*  
Please! Come back! \*

ETOINE staggers away. \*

THE DOCTOR (cont'd) \*  
I can't help you just now, but if \*  
you - \*

ETOINE turns, glitches a little more, screams in agony. \*

ETOINE \*  
WHY?! \*

He stabilises a little, calms down. \*

THE DOCTOR and OSGOOD slow down, approach him. \*

ETOINE (cont'd) \*  
I was happy - like this - I was \*  
happy here - \*

THE DOCTOR \*  
I understand - \*

ETOINE \*  
I can't change - I can't hide - \*

He screams again. \*

ETOINE (cont'd) \*  
They will kill me - \*

With a yell, ETOINE lifts his hands, charging them up - \*

THE DOCTOR \*  
Okay, stop.

ETOINE gathers together enough force for an electric bolt - \*

THE DOCTOR (cont'd) \*  
DON'T!

- and rams his fists against his temples, electrocuting \*  
himself. \*

(CONTINUED)

He falls down dead, HAIRBALLED. \*

THE DOCTOR looks over to OSGOOD. \*

OSGOOD  
...Why? Did *she* do this to him? \*

THE DOCTOR  
He's not one of the splinter group. \*  
He was probably a refugee or - a \*  
political - I guess out of twenty  
million, some of them ended up  
repatriated here -

OSGOOD  
So she unmasked him by force? \*

THE DOCTOR  
And he felt cornered enough to \*  
defend himself.

OSGOOD  
...Doctor, that's what happened in \*  
Truth or Consequences. Someone was  
unmasked. By accident. That's what  
caused the - the riots - that's  
what started the whole thing...

THE DOCTOR \*  
That must be their plan, to unmask \*  
everyone - provoke fear, paranoia, \*  
provoke a war - \*

OSGOOD \*  
But, I mean, they could only do it \*  
case-by-case - it'd take them years \*  
...

THE DOCTOR \*  
If they get to the Black Archive, \*  
they'll be able to unmask every \*  
single Zygon in the world. At once. \*  
Mass radicalisation in a heartbeat.

KATE (O.S.) \*  
Doctor -

KATE and two UNIT SOLDIERS step forward. \*

THE DOCTOR  
Kate -

KATE \*  
We know where the Zygon command  
centre is. We know where Clara's  
pod is. ...We can take you there.

THE DOCTOR  
(smiles)  
Well. How very convenient.  
(MORE)

(CONTINUED)

59 CONTINUED: 59

THE DOCTOR (cont'd)  
That's just exactly what we're  
looking for.

CUT TO:

60 OMITTED 60 \*

61 INT. CLARA'S BUILDING - LIFT - DAY 61

THE DOCTOR, OSGOOD, KATE and the SOLDIERS enter the lift. \*

KATE presses the Zygon button. The gloop gloops out. \*

THE DOCTOR  
Lifts.  
(smiles at KATE) \*  
Got the key to the Black Archive? \*

KATE \*  
Of course.

THE DOCTOR  
Well, I hope it's somewhere safe.  
Cause if it gets into their hands,  
y'know, there's going to be merry  
hell to pay.

KATE nods. \*

The lift pings.

CUT TO:

62 INT. ZYAGON TUNNELS - DAY 62

Ping.

The lift doors open.

KATE and the SOLDIERS lead THE DOCTOR and OSGOOD out. \*

THE DOCTOR  
Sewers! Well, as sewers go, it's  
not so bad. I'm glad I'm a goodie.  
If you're a baddie you have to hang  
about in such smelly places.

CUT TO:

63 INT. ZYAGON CAVERN - DAY 63

THE DOCTOR, OSGOOD, KATE and THE SOLDIERS walk in. THE DOCTOR \*  
takes in the scene.

Hanging pods. Many many hanging pods.

(CONTINUED)

THE DOCTOR  
Ah, they do like a good cave, don't  
they? ...How many of these pods are  
occupied?

KATE  
We don't know.

THE DOCTOR  
Which one is Clara's?

KATE and the SOLDIERS look towards Clara's pod.  
But it's not there. It's been ripped away.

KATE  
Strange. It was there a moment ago.

OSGOOD  
Doctor - I think they're Zygons.

THE DOCTOR  
You little tricky monkeys!

The SOLDIERS normalise - they become ZYGONS.

CUT TO:

64 **INT. THE BLACK ARCHIVE - SAME TIME - DAY**

CLARA'S POD. Against a wall. Guarded by two ZYGONS.

We go with BONNIE striding through the huge shadowed room -  
- her POV. She's starting to round a corner, and there it is,  
coming into view -

- standing on the table (the same long table as the peace  
treaty was negotiated at.)

A large red box. A big button on top.

She glances over to CLARA'S POD. Moves forward to the table.

On BONNIE'S POV - smirking as she approaches.

BONNIE  
Well, Clara, I think you're  
reaching the end of your -

But as she moves forward, her face falls. Her voice dries in  
her throat.

We don't see what she's looking at, but oh! Oh!

As she stares in dismay, her communicator squelches. She  
lifts it to her ear.

(CONTINUED)

BONNIE (cont'd)  
Yes?

KATE (ON COMMUNICATOR)  
The Doctor is here.

BONNIE  
Don't kill him. We need him alive.

KATE (ON COMMUNICATOR)  
What for?

BONNIE  
Because I just found out why it's  
called an Osgood box.

Now pulling back from BONNIE over the red box standing on the  
table -

- back and back -

- and now over a blue box standing at the other end of the  
table.

BONNIE (cont'd)  
There's two of them.

CUT TO:

65 INT. ZYGON CAVERN - SAME TIME - DAY / INT. BLACK ARCHIVE - 65  
SAME TIME - DAY

THE DOCTOR, OSGOOD, KATE and the two ZYGONS as before. (We  
now intercut with the Black Archive, as required.)

THE DOCTOR  
Two Osgoods, two boxes. Operation  
Double. What did you expect?

BONNIE  
What's in them?

THE DOCTOR  
Two very different ways of ending  
the cease-fire.

BONNIE has moved to the Red Box, examining it.

BONNIE  
I want to normalise the Zygons,  
that's all I need. How do I do it?  
Which box?

THE DOCTOR  
None of your business.

CUT TO:

66      INT. THE BLACK ARCHIVE - SAME TIME - DAY      66      \*

BONNIE nods to the two ZYGONS.      \*

They go to CLARA's pod. Rip it open.      \*

CLARA wakes, comes to life. The SOLDIERS pull her out.      \*

She stands, looks at BONNIE.      \*

                 CLARA      \*

                 Is that what my bum looks like?      \*

BONNIE looks across at her, sneers.      \*

                 CLARA (cont'd)      \*

                 'S not bad.      \*

CUT TO:      \*

67      INT. ZYGON CAVERN - SAME TIME - DAY      67      \*

THE DOCTOR, OSGOOD, KATE and the two ZYGONS as before.      \*

                 THE DOCTOR      \*

                 Clara, shut up, it's only a bum.      \*

                 BONNIE (ON COMMUNICATOR)      \*

                 Blue or Red, Doctor. Tell me. Or      \*

                 she dies.      \*

CUT TO:

68      INT. THE BLACK ARCHIVE - SAME TIME - DAY      68

The SOLDIERS come to stand by CLARA. They each put an arm on her shoulder.

CUT TO:

69      INT. ZYGON CAVERN - SAME TIME - DAY      69

THE DOCTOR, OSGOOD, KATE and the two ZYGONS as before.      \*

                 THE DOCTOR

                 Come on. I can't tell you that. If

                 you do this, it'll be the end of

                 the Zygons, and the end of the

                 humans. This ceasefire is my

                 responsibility. And I'm not going

                 to compromise it.

CUT TO:

70 INT. THE BLACK ARCHIVE - SAME TIME - DAY 70

The SOLDIERS. CLARA. BONNIE.

BONNIE  
(to the ZYGONS)  
Kill her.

\*

CUT TO:

71 INT. ZYGON CAVERN - SAME TIME - DAY 71

THE DOCTOR, OSGOOD, KATE and the two ZYGONS as before.

\*

THE DOCTOR  
BLUE!

CUT TO:

72 INT. THE BLACK ARCHIVE - SAME TIME - DAY 72

BONNIE presses the button on the BLUE BOX.

The lid springs up.

BONNIE leans forward.

Inside the box are two more buttons.

One marked TRUTH and one marked CONSEQUENCES.

BONNIE  
Doctor!

She goes to the other box. Presses the RED button.

The lid springs up.

Inside the box are two more buttons.

One marked TRUTH and one marked CONSEQUENCES.

BONNIE (cont'd)  
DOCTOR!

\*

CUT TO:

73 INT. ZYGON CAVERN - SAME TIME - DAY 73

As before.

\*

THE DOCTOR  
Yeah, I know.

\*

\*

CUT TO:

\*



73A

73B

74

75

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KATE  
You *can* shoot Zygons, you know.

CUT TO:

76 **INT. THE BLACK ARCHIVE - SAME TIME - DAY** 76

BONNIE standing over the four buttons, having no idea what to do.

BONNIE  
DOCTOR!

CUT TO:

77 **INT. ZYGON CAVERN - SAME TIME - DAY** 77

KATE squashes the Zygon communicator.

THE DOCTOR  
Is that the lot?

KATE  
No, there are plenty more. These  
were just the nearest.  
(to OSGOOD)  
You are you?

\*  
\*

OSGOOD  
I'm me.

KATE  
But Zygon or human?

\*  
\*

OSGOOD  
*Me.*

\*  
\*

KATE  
What are we dealing with?

\*

THE DOCTOR  
Twenty million Zygons about to be  
unmasked. You can't tell who's  
human and who's not. And you can't  
fight them, not with soldiers.

\*  
\*

KATE  
Which leads me to a very big  
question.

\*  
\*  
\*

THE DOCTOR  
I was really hoping it wouldn't.

\*  
\*

KATE  
The Z-67. Sullivan's gas, the gas  
that kills the Zygons. You took it.

\*  
\*  
\*

(CONTINUED)

THE DOCTOR \*  
Well, you know how it is - Daddy \*  
Doctor knows best. \*

KATE \*  
If I remember rightly, it causes a \*  
chain reaction in the atmosphere \*  
that would turn every Zygon on \*  
earth inside out. \*

THE DOCTOR \*  
...Kate, let me negotiate peace. \*  
You can't commit mass murder on  
that scale.

KATE \*  
Then why did you leave it with us? \*

THE DOCTOR \*  
The boxes are safeguards for both \*  
species. They're what you agreed \*  
to. \*

KATE \*  
I never agreed to that. \*

THE DOCTOR \*  
You did, and I wiped your memory. \*  
You agreed to that, too. That's why \*  
there were two Osgoods to police \*  
the cease-fire. One Zygon, and one \*  
human, to keep the secrets and keep \*  
the peace. \*

KATE \*  
I'm sorry, Doctor. Truly. The peace \*  
is failing already. \*  
(raising her gun)  
Come on.

CUT TO: \*

78 OMITTED 78 \*

79 OMITTED 79 \*

80 INT. THE BLACK ARCHIVE - DAY 80

BONNIE stands over the buttons. Going through her options,  
trying to second-guess a Time Lord.

CLARA watches her.

CLARA  
You're wrong.

(CONTINUED)

BONNIE

I'm not.

CLARA

Human beings'll cope with this.  
Eventually, human beings'll cope.

BONNIE

Human beings'll destroy each other.

CLARA

No, they won't. You've been  
watching too much news - doom is  
the best clickbait. They haven't  
done it yet and they won't do it  
now.

\*  
\*

BONNIE

They won't know who to blame.  
They'll be scared. Paranoid. If  
they think aliens are amongst them,  
then all the existing fault-  
lines'll fracture.

CLARA

Then they'll just have to get over  
it. Human beings can change. You  
can change your skin, you can  
change what you look like. But  
human beings can *adapt*. Some of us  
like to fight, some of us like to  
forgive. You won't win.

BONNIE

I don't care.

CLARA

I'm still in your head, Bonnie. I'm  
in your head, and I'm going to  
change your mind.

THE DOCTOR (O.S.)

Hi -

BONNIE jumps. She and CLARA turn. THE DOCTOR enters, followed  
by KATE and OSGOOD. The ZYGONS turn to a defensive position.  
BONNIE stops them with a gesture.

\*  
\*  
\*

THE DOCTOR (cont'd)

Stop this, please. Let me take both  
of these boxes away. We'll forgive,  
we'll forget. And the ceasefire can  
stand.

BONNIE

No.

KATE goes to the table. Stands by the Red box.

\*

(CONTINUED)

KATE  
Doctor, which of these buttons do I  
press? Doctor - which of them?  
Truth, or consequences?

BONNIE stands by the Blue box.

BONNIE  
Truth. Or Consequences?

THE DOCTOR  
Kate. One of those buttons will  
destroy the Zygons. Release the  
Imbecile's gas. The other one  
detonates the nuclear warhead under  
the Black Archive. It'll destroy  
everyone in London.  
(smiles)

Bonnie. One of those buttons  
unmasks all of the Zygons in the  
world. The other cancels their  
ability to change form. It'll make  
them human beings forever. ...There  
are safeguards beyond safeguards. I  
did this on a very important day  
for me. This ceasefire will stand.

BONNIE  
...This is *wrong*.

THE DOCTOR  
No, it's not.

BONNIE  
You have to take responsibility.  
You are responsible for all the  
suffering. All the violence.

THE DOCTOR  
No, I'm not.

BONNIE  
Yes.

THE DOCTOR  
No.

BONNIE  
You engineered this situation. It's  
your fault.

THE DOCTOR  
No, it isn't, it's your fault.

BONNIE  
I had to do what I've done.

THE DOCTOR  
So did I.

(CONTINUED)

BONNIE  
We have been treated like *cattle*.

THE DOCTOR  
So what?

BONNIE  
We have been left to fend for  
ourselves.

THE DOCTOR  
So is everyone.

BONNIE  
It's not fair.

THE DOCTOR  
My TARDIS doesn't work properly and  
I don't have my own personal  
tailor.

BONNIE  
The things don't equate.

THE DOCTOR  
These things have happened, Bonnie,  
they're a fact. You just want  
cruelty to beget cruelty. You're  
not superior to people who were  
cruel to you, you're just a bunch  
of new cruel people, being cruel to  
some other people who'll end up  
being cruel to you. The only way  
anyone can live in peace is if  
they're prepared to forgive. Why  
don't you break the cycle?

BONNIE  
Why should we?

THE DOCTOR  
What do you actually want?

BONNIE  
...War.

THE DOCTOR  
And when the war's over? When  
you've lost or won? When you've got  
a homeland free from humans, what  
do you want that to be like?

BONNIE looks at him. He stands, comes towards her.

THE DOCTOR (cont'd)  
Do you know? Have you thought about  
it? Given it any consideration?  
Cause you're very close to getting  
what you want. ...What's it going  
to be like, this homeland? Paint me  
a picture.

(MORE)

(CONTINUED)

THE DOCTOR (cont'd)

Are you going to live in houses?  
You want people to go to work? Is  
it going to be a land of workplaces  
and houses? D'you want people to go  
on holidays when they're not at  
work? Are there going to be travel  
agents? Are you going to allow  
music - do you think people will  
play violins? Who's going to make  
the violins? Will there be money?  
Will people grow potatoes? Will  
there be enough potatoes? Do Zygons  
even like potatoes? Do they prefer  
beetroots? Is it going to be a land  
of vast beetroot forests? This  
paradise? Well? ...You see, the  
fact is, Bonnie, like every other  
genocidal lunatic in history, you  
have no idea what you actually  
want. You know what you want to  
destroy, you know who you want to  
kill. You think you know what you  
want to free people from. But you  
don't understand what you're  
freeing them to do. Because you  
don't understand what it's like to  
live with other people, how  
complicated it is, you don't  
understand what it's like to be a  
person, how complicated and strange  
and contradictory that is - you  
have no imagination, no empathy,  
and you can't see beyond the end of  
your stolen little nose. Life isn't  
black and white. Life isn't light  
or dark, it's full of rainbows.  
It's a dazzling array of different  
colours, and you're not equipped to  
deal with it. That's why you're  
going to fail.

\*

BONNIE thinks for a moment. Moves to the boxes.

BONNIE

So we have four options. One button  
unmasks the Zygons. Which is what I  
want. One button destroys humanity.  
That's also acceptable. One button  
destroys all the Zygons. I'm  
prepared to do that.

CLARA

And the last button traps you in a  
human body with no chance of ever  
escaping.

BONNIE

That's a one in four chance.

(CONTINUED)

CLARA  
You can't do this. This isn't the  
answer, and you don't have the  
right.

BONNIE  
We don't have a home. Our planet  
was destroyed.  
(at the Doctor)  
In *your* war.

CLARA  
He gave you a home. He gave you a  
new home.

BONNIE  
And stopped us being who we are.

CLARA  
Then you just have to start again.  
Nobody pretends it's ideal. But you  
can't have the life you want.

KATE turns her weapon on BONNIE.

THE DOCTOR  
(to KATE)  
Back off, for God's sake!  
(to BONNIE)  
What you've done is just  
remarkable, Bonnie. You've found a  
way to stop war, you've found a way  
to stop people killing one another -  
you have the ability to change into  
someone that people love - to make  
people understand that they're the  
*same*. It's the greatest tool for  
peace I've ever seen. Why do you  
use it as a weapon?

Pause. A tear escapes BONNIE's eye.

THE DOCTOR (cont'd)  
You don't have to do this.

BONNIE  
...I don't know who I am.

THE DOCTOR  
Nobody does.

BONNIE's hand hovers over the boxes.

BONNIE  
The truth is better. It's better  
for them to know the truth.

BONNIE moves forward, to press a random button.

THE DOCTOR  
Bonnie, no -

(CONTINUED)



KATE draws her gun on BONNIE. The two ZYGONS bristles. \*

KATE  
Whatever button you press, you're  
not getting out alive. \*

THE DOCTOR  
(gestures)  
There's another trap beyond *that*!  
Boxes within boxes within boxes  
within boxes. If it doesn't stop  
here, then there's another stage  
and then another stage and another  
stage and another stage. I keep  
popping back and adding one every  
time I think of one. \*

BONNIE  
There's more of us. This'll happen  
again. Zygons and humans will *wipe*  
*each other out*. \*

KATE  
She's right, Doctor. The solution's  
failed. We're going to have to come  
up with something else.

THE DOCTOR  
Oh, that's what you've said the  
last fifteen times - \*

THE DOCTOR raises his sonic specs, and activates the memory  
device in the ceiling.

THE DOCTOR (cont'd)  
We always figure something out.

The screen burns white.

CUT TO:

81 **INT. THE BLACK ARCHIVE - DAY** 81

THE DOCTOR stands opposite BONNIE. CLARA with him. \*

KATE, OSGOOD and the two ZYGONS sit blank-eyed at the table. \*

BONNIE  
You didn't wipe my memory. \*

THE DOCTOR  
No. I've wiped theirs. They're  
going to forget what you've done.  
...And I'm going to forgive you. \*

BONNIE  
What? \*

(CONTINUED)

THE DOCTOR \*  
The price of peace is forgiveness. \*  
I forgive you for what you've done. \*  
You can take that forgiveness and \*  
you can rebuild the ceasefire. Or \*  
you can keep trying to provoke a \*  
war that I will never allow you to \*  
fight. \*

KATE opens her eyes.

OSGOOD sits opposite her. In front of them are two new BOXES. \*

OSGOOD  
Hello.

KATE  
Hello. \*

THE DOCTOR  
Okay, the pair of you -

KATE and OSGOOD look over, only just noticing that he and  
CLARA and BONNIE are there. \*

THE DOCTOR (cont'd)  
(to OSGOOD)  
Keep those boxes with you, okay?  
Look after them. They'll come in  
handy one day. Probably sooner than  
you think.

CUT TO:

82 **OMITTED** 82 \*

83 **INT. SCHOOL - NIGHT** 83 \*

The School from episode 7. After hours.

The door is unlocked from the outside.

BONNIE enters. \*

Walks along the corridor. \*

CUT TO:

84 **INT. ZYGON COMMAND CENTRE - SCHOOL - DAY** 84

The Zygon help-desk from episode 7.

The door opens, off. \*

BONNIE walks in. Thinking. \*

(CONTINUED)

84 CONTINUED:

84

She stands at the Zygon console. Starts operating the controls. \*

Bringing them back to life. She speaks into the command circuit. \*

BONNIE  
Zygon High Command. The ceasefire  
is back in place. The rebels are  
standing down. ...You are all -  
safe. \*

CUT TO:

85 **EXT. BROCKWELL PARK - DAY**

85

CLARA, OSGOOD and THE DOCTOR walking back to where the TARDIS  
was parked in Episode 7.

OSGOOD  
The TARDIS.

THE DOCTOR  
The TARDIS. \*

OSGOOD  
What does it stand for? \*

THE DOCTOR  
Surely you know that. \*

OSGOOD  
Well, I've heard a couple of  
different versions. \*

THE DOCTOR  
I made it up from the initials, you  
see. It stands for "Totally and  
Radically Driving In Space."  
You wanna come? All of history, all  
of the future, and all the  
universe? \*

OSGOOD  
More than anything.

THE DOCTOR opens the TARDIS door.

OSGOOD (cont'd)  
...But I think I have to stay.

THE DOCTOR  
I can have you back a second after  
you left.

OSGOOD  
You've said that to people before.  
Right?

(CONTINUED)

THE DOCTOR shrugs.

OSGOOD (cont'd)  
How many of them actually got back  
a second after they left?

THE DOCTOR  
Well, there's a first time for  
everything. I mean, if you *insist*  
on it, let's - well, what time is  
it? - let's - ring the speaking  
clock - have you got a pen? I'll  
write it on the back of my hand so  
I remember. What day is it?  
Wednesdayish? What year?

OSGOOD  
(smiles)  
I've got a couple of boxes to keep.  
And a world to keep safe. \*

THE DOCTOR  
Fair enough.

THE DOCTOR looks to CLARA. \*

THE DOCTOR (cont'd) \*  
Clara, would you mind? \*

CLARA \*  
Mind what? \*

THE DOCTOR \*  
I'll see you in the TARDIS, okay? \*

CLARA gets it - THE DOCTOR wants a moment alone with OSGOOD. \*

CLARA \*  
Sure. \*  
(To Osgood, as she goes) \*  
Take care, you! \*

OSGOOD \*  
You take care of him. Don't let him \*  
die or anything. \*

CLARA \*  
What if he's really annoying? \*

OSGOOD \*  
Then fine. \*

CLARA \*  
Gotcha. \*

She's gone. \*

THE DOCTOR looks intently at OSGOOD. And OSGOOD knows what's \*  
coming. \*

(CONTINUED)

THE DOCTOR  
I have to know. Which one are you?

OSGOOD  
I'm Osgood.

THE DOCTOR  
But human or Zygon?

OSGOOD  
I'll answer that question one day.  
Do you know what day that will be?

THE DOCTOR  
...The day nobody cares about the  
answer.

OSGOOD  
That would be the one.

THE DOCTOR  
You're a credit to your species,  
Petronella Osgood.

OSGOOD  
No, Basil. I'm a credit to both of  
them.

An exchange of smiles, and THE DOCTOR steps to the TARDIS.

CUT TO:

**INT. THE TARDIS - CONTINUOUS - DAY**

THE DOCTOR, heading to the console.

CLARA  
So. You must have thought I was  
dead for a while?

THE DOCTOR  
Yeah.

CLARA  
How was that?

THE DOCTOR  
Longest month of my life.

CLARA  
It could only have been five  
minutes!

THE DOCTOR looks at her. A sad little smile.

THE DOCTOR  
I'll be the judge of time.

(CONTINUED)

86 CONTINUED: 86

And he slams the controls.

\*

CUT TO:

\*

87 **EXT. BROCKWELL PARK - SAME TIME - DAY** 87

The TARDIS dematerialises. OSGOOD watches it go.

She turns. Starts walking out of the park.

A MAN sits on the swing in the playground, swinging back and forth. Watching her.

**CREDITS.**