

DOCTOR WHO

SERIES 10

EPISODE 1

"A Star In Her Eye"

By

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SHOOTING SCRIPT

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(SHOOTING BLOCK 1)

1 INT. THE DOCTOR'S OFFICE - DAY 1 - 16.00

1

The quietest opening we've ever had.

We're in a reasonably untidy office. Dust and books. Obviously academic. A university lecturer's office.

We hold this stationary shot - there's a pleasing symmetry. There's a door on the left of the screen, and a slightly open one on the right - like the two doors on a weather clock. Through the slightly open door we can see another, smaller room.

In between the doors, there's a desk, facing across the screen. Two empty chairs. The one in front of the closed door, is a simple, wooden chair. Facing it across the desk is an elegant swivel chair.

Distantly, a bell chiming. We hear the chatter of distant voices - young people, chatting and laughing. Under that, the drone of traffic.

Ordinary and still, for as long as we dare. Then:

Squeak! Squeak! Squeak! It's like the squeaking wheel on a supermarket trolley - and it's getting closer. Now the closed door opens, revealing:

Nardole. Much as we last saw him in *The Husbands Of River Song*. He steps into the room (always a squeak on his left leg) revealing:

In the doorway, Bill. Young, female, cheeky as hell.

Nardole stands clear of the door, gestures towards the wooden chair. As his arm raises up, we hear a faint whine, as of servos.

On Bill: registering that, a quick look to his arm. What?

On Nardole: trying grimly to pretend that nothing is odd in any way. Tiniest flick of his eyes to his offending arm, back to Bill. Nope, nothing to see here.

Bill sits in the chair. Nardole lowers his arm. A clatter and tinkle. Bill looks down.

A nut and bolt have fallen out of Nardole's sleeve. The bolt rolls lazily round the floor.

A beat - then Nardole kicks the nut and bolt under the table - then heads to the door with as much dignity as *squeak-squeak-squeak* will allow.

The door closes. Bill waits, looks around.

Bill's POV: sitting in the corner, a big blue box. The TARDIS. Hanging on it, a sign: OUT OF ORDER. Odd!

She looks to the desk in front of her. There's a couple of framed photographs. One of them we recognise as River Song. The other is the Doctor's granddaughter, Susan.

Bill notices something. There is a cup, of the kind people usually keep pens in - but those aren't pens. (We recognise them as a selection of screwdrivers - every model so far, except the current one.)

Curious, she reaches for one, but just as her fingers touch it -

DUM-DUM-DUM-DUMMMMM!

Top volume, an electric guitar, the opening chords of Beethoven's 5th. *

Bill startles, almost yelps.

DUM-DUM-DUM-DUMMMMMMM!

It's playing from the next room, behind the opened door. On the tiniest pause, Bill unleashes the LOUDEST EVER polite cough.

A squeak of fright from the electric guitar - then silence. Then -

- a head edges cautiously round the door. A head wearing shades. The Doctor! He sees Bill, and darts back again, like a guilty teenager.

A clattering from the room, like equipment being hurriedly cleared away. Ending on a squirt of sonic screwdriver noise.

A beat. Then the Doctor emerges again. No shades, dignity restored. He's much as we last saw him. *

THE DOCTOR

Potts.

BILL

Yeah.

THE DOCTOR

Bill Potts.

BILL

You wanted to see me.

The Doctor, now seating himself. Regarding her from below those eyebrows.

THE DOCTOR

You're not a student at this university.

BILL

No. I work in the canteen.

THE DOCTOR
But you come to my lectures.

BILL
No, I don't. Never do that.

THE DOCTOR
I've seen you.

BILL
Love your lectures. Totally awesome.

THE DOCTOR
Why would you come to my lectures, when you're not a student?

BILL
Okay, so my first day here. In the canteen. I was on chips. And there was this girl. Student. Beautiful. Like a model, only with talking and thinking. She looked at you and you perverted. Every time, automatic. Like physics. Eye contact - perversion. So I gave her extra chips. Every time, extra chips. Like a reward. For all the perversion. Every day, got myself on chips, rewarded her. And then, finally - finally - she looked at me. Like she'd noticed - actually *noticed* - all the extra chips. And I realised something. You know what I realised? She was fat. I'd fattened her. But that's life, isn't it? Beauty or chips. I like chips. So did she.
(Grins)
So that was okay.

THE DOCTOR
... how does that explain, in any way, why you've been coming to my lectures?

BILL
It doesn't really, does it? I was hoping something would develop. What's that?
(She's looked to the TARDIS)
A police telephone box?

THE DOCTOR
Yes.

BILL
Did you build it from a kit?

THE DOCTOR
No, it came like that.

BILL
Then how did you get it in here?
The door's too small and so are the
windows.

Bill: smiles pleasantly, just waiting for the explanation.
She's landed a hit!

THE DOCTOR
... I had the window and part of
the wall taken out and it was
lifted in.

BILL
With a crane?

THE DOCTOR
Yes, with a crane. It's heavier
than it looks. Why do you come to
my lectures?

BILL
Because I like them. Everybody
likes them, they're amazing. Why
me?

THE DOCTOR
Why you what?

BILL
There's plenty of people who go to
your lectures who aren't supposed
to. Why pick on me?

The Doctor, slightly blind-sided by that question. He glances
briefly at the photo of his granddaughter on the desk.

THE DOCTOR
I noticed you.

BILL
Yeah, but why?

THE DOCTOR
Normally, when people don't
understand something, they frown.
You smile.

BILL
Tell you what I don't understand. *
You've been lecturing here for a
long time. Fifty years, some people
say. Nabeela in the office says
over seventy.

THE DOCTOR
And you're thinking I don't look
old enough?

BILL
No. I'm wondering what you're
supposed to be lecturing on.

(MORE)

BILL (cont'd)

It's like the university lets you do anything you like. One time, you were going to give a lecture on quantum physics. You talked about poetry.

THE DOCTOR

Poetry, physics, same thing.

BILL

How is it the same?

THE DOCTOR

Because of the rhymes. What are you doing at this university?

BILL

I always wanted to come here.

THE DOCTOR

Just to serve chips?

A flicker on Bill's face. Doesn't like that. He's hit a nerve.

BILL

So anyway, am I nearly done?

THE DOCTOR

Do you want to be?

BILL

See ya.

And she gets up but barely has she risen -

THE DOCTOR

If you ever get less than a First, it's over.

BILL

... You what?

THE DOCTOR

A First. Every time. Or I stop immediately.

BILL

Stop what?

THE DOCTOR

Being your personal tutor.

She stares at him. Stares and stares.

BILL

... I'm not a student. I'm not part of the university. I never even applied.

THE DOCTOR
We can sort that out later.

BILL
You'd kind of have to sort that out
earlier.

THE DOCTOR
Leave it with me. I'm assuming it's
a yes.

Bill - still reeling, still lost. Doesn't like being exposed
like this, wants to get back in control of the conversation.

BILL
They let you take apart a two
hundred year old wall, just so you
could get a box in here??

THE DOCTOR
Yes?

BILL
... Yes.

THE DOCTOR
I'll see you at six o'clock every
weekday. I don't care who's dying,
never, ever be late.

He nods his head at the door. Meeting over. A little dazedly,
she stands, hesitates towards the door, hesitates back.

BILL
People just call you the Doctor?
What do I call you?

THE DOCTOR
The Doctor.

BILL
But Doctor's not a name. I can't
call you Doctor -

On the Doctor - the big old question, he's been asked for
centuries untold.

BILL
Doctor what?

CUT TO:

OPENING TITLES

Now, fast cutting, shots slamming in to the beat of the
music: Bill's life, a fast montage - unless otherwise
indicated, the shots are fast, just enough to tell you what's
happening, slam, slam. This intercut, with one of the
Doctor's lectures.

CUT TO:

Then the creak of the Doctor's chair, and he swivels round into view...

BILL
Am I on time?

THE DOCTOR
That's a very big question.

The door closes.

CUT TO:

9 INT. BILL'S KITCHEN - DAY 3 - 19.45 9

Slam! Bill leans back in her chair, exhausted. Rubs her eyes.

Wider: there's a stack of books in front of her, and an opened laptop. Moira is pottering about. She's middle-aged, a little vacuous - many disappointments have curdled into a continual smiling bitterness.

MOIRA
I don't see why you do all that studying. You work in a canteen - you need to keep your expectations under control.

BILL
You know how I don't have a real Mum -

MOIRA
You have a cruel streak, Bill, when I'm working my fingers to the bone ... !

BILL
Well, now I've got a sort of ... foster tutor.

MOIRA
But how can you *have* a tutor? You're a serving person.

BILL
You know. Foster Mum, Foster Tutor ...

Moira is leafing through what is clearly a stack of essays. They're all marked as Firsts.

MOIRA
... Am I going to have to break every bone in his body?

BILL
It's not like that.

MOIRA
You need to keep your eye on men,
in your predicament.

BILL
Men aren't where I keep my eye,
actually. Not that you've noticed.

MOIRA
I'm sorry, Billie. I just don't
need to see you getting your hopes
up - I've got a lot on.

Disgustedly, Bill slams one of her books shut.

CUT TO:

10 OMITTED 10

10A INT. LECTURE THEATRE - DAY X 10A

THE DOCTOR
Imagine if time all happened at
once.

Slam! A row of vertical split screens slamming down together
showing each one of the familiar beats of Bill's day. Her
eyes flicking open, the breakfast bowl slamming on the table,
the chips going in the fryer, the chips rising from the
fryer, Bill sitting in the lecture theatre, Bill opening the
door to the Doctor's office.

*
*

CUT TO:

*

11-12 SCENES 11, 11A & 12 OMITTED 11-12

13 INT. LECTURE THEATRE - DAY X 13

The Doctor, holding court.

THE DOCTOR
Every moment of your life laid out
around you, like a city. Streets
full of buildings made of days. The
day you were born, the day you die.
The day you fall in love, the day
love ends. A whole city built from
heartbreak and triumph and boredom
and laughter and cutting your
toenails. The best place you'll
ever be.

CUT TO:

14-15 SCENES 14 & 15 OMITTED 14-15

16 INT. STUDENT BAR - NIGHT 5 - 21.40

16

Packed and noisy.

Bill, at a table, laughing and joking with her friends.

Closer on Bill, drinking a coke, laughing. There's music playing - electric guitar - so she glances to see who's playing.

And there he is, on a little raised platform, the Doctor. He's playing something sad and soulful - we might recognise it as Clara's theme.

Bill is caught by him, in this moment. His face is so sad, as he plays, and he's so lost in himself. She hasn't seen him like this before. And that music - so mournful.

So curious now. She looks to the drinks of everyone around her - mostly empty.

BILL
I'll get them in.

And she stands, intending to make her way to the bar (but really, she's going to take a closer look at the Doctor.)

And she collides with -

- Heather. The girl with the star in her eye. And we freeze frame on this moment, with them face to face.

And we hear the Doctor's lecturing voice.

THE DOCTOR
(V.O.)
Time is a structure relative to
ourselves, existing in the space
made by our lives.

We are now moving round a three-dimensional freeze-frame, on Heather and Bill, momentarily caught in each other's gaze.

The patter of chalk.

CUT TO:

17 OMITTED

17 *

17A INT. LECTURE THEATRE - DAY X

17A

The Doctor is chalking some familiar words on the blackboard.

THE DOCTOR
Time And Relative Dimension In
Space.

The Doctor and Nardole suddenly turn, heading into a barely visible narrow passage between two buildings.

Bill, now running to catch up.

CUT TO:

24 EXT. UNIVERSITY CAMPUS/NARROW PASSAGE - DAY 7 - 15.16 24

Bill skids round the corner, entering the passage.

It's empty - no sign of either of them. She looks round.
Bins, litter, probably rats -

- and then she sees it. Almost lost in the shadows. A squat and sturdy door. Looks ancient, but formidable. Like the door to a dungeon.

She hesitates - then goes to the door, tries to open it.
Locked!

Tries again. Nope! Definitely locked!

Then, an idea. Hesitates. She raises her fist - she's feeling stupid, this is clearly silly. But she does it anyway. She knocks on the door.

A silence. And the door creaks slightly open.

On Bill's face. Whoah!

CUT TO:

25 INT. SPIRAL STAIRCASE - DAY 7 - 15.17 25

A stone chamber, dark, no windows. The only thing here is the beginning of a spiral staircase, leading down...

She starts descending the stairs.

CUT TO:

26 INT. STONE CORRIDOR - DAY 7 - 15.17 26

Down and down. The stairs end on a narrow stone corridor. Bill looks around, heads cautiously along to the doorway at the end ...

CUT TO:

27 INT. THE GATE CHAMBER - DAY 7 - 15.18 27

... the doorway looks down a flight of steps to a large, pillared chamber. Vaulted ceiling, it looks a crypt from an old horror movie.

At the far end, there is a massive pair of ancient looking doors, firmly closed. And working at the doors, like they're doing basic maintenance are the Doctor and Nardole.

Seeing them, Bill darts back out of sight - but peers at them, watching.

She cranes round, to get a better look.

- and almost overbalances. A stumble, a noise.

On the Doctor as he looks round - is someone there?

On Bill, as she scampers back into the shadows, heading for the spiral staircase.

On the Doctor, troubled. Who was that?

THE DOCTOR
The door upstairs - how did you set
the security?

NARDOLE
Friends only.

CUT TO:

28 EXT. UNIVERSITY CAMPUS - DAY 7 - 15.25

28

Bill heading back the way she came. Curious - what was that about? Then she loses that track of thought when she notices someone -

Heather, sitting alone on one of the benches. Again she looks disconsolate, miserable.

Bill hesitates. Then approaches.

BILL
You okay?

Heather glances at her. That star in her eye.

HEATHER
Yeah, fine.

But she doesn't look fine - not at all. She smiles weakly, looks away again.

Bill, sensing something wrong - how to prolong the conversation. Flails.

BILL
Sorry, can I ask. What's that in
your eye?

HEATHER
It's just a defect. In the iris.

BILL
... looks like a star.

HEATHER
Well it's a defect.

BILL
At least it's a defect that looks
like a star.

HEATHER
I'm getting it fixed.

On Bill: this chat really isn't flying.

BILL
Okay.

She starts away. But looks back. There's something about
Heather. She looks ... frightened.

BILL
Sorry. None of my business. But are
you freaking out about something?

Heather looks up at her. Seems to come to a decision.

HEATHER
Please. You can say no. Would you
come with me?

BILL
God, yes.

CUT TO:

29 EXT. UNIVERSITY CAMPUS - DAY 7 - 15.30

29

Bill and Heather, walking through the campus together.
Heather, absorbed and thoughtful. Bill, trying to make
conversation.

BILL
So what are you studying?

HEATHER
Music.

BILL
My tutor says music is the mains
hum of the universe. I love this
place, don't you?

HEATHER
Hate it.

BILL
Why?

HEATHER
I don't know. I just do. Everywhere
I go, I just want to leave.

BILL
(Impish grin)
... can I come too?

HEATHER
(Faint smile)
Maybe.

She's leading Bill towards some of the more modern buildings -
big, brutal, concrete. Got to be the science wing -

CUT TO:

30 EXT. UNIVERSITY CAMPUS - BEHIND THE SCIENCE BLOCK - DAY 7 -30
15.32

A desolate area, behind the science block. Bleak, gray,
lonely - like there's always a wind here. Rows of black
windows in the looming concrete block, overlooking -

- bins, a chain link fence, a solitary street lamp.

Heather rounding a corner, coming to a halt. Looks solemnly
towards the streetlamp. Bill joins her.

HEATHER
There's a puddle over there.

She points. Beneath the streetlamp, there's the glitter of a
puddle.

HEATHER
But it hasn't rained for a week.

BILL
Yeah, but you know, half the
students here are blokes ...

HEATHER
Go and look in it.

BILL
You want me to *look* in a *puddle*?

HEATHER
... please.

She starts towards the puddle, slightly more unnerved than
she thinks she has any reason to be.

She looks down into the puddle. Her own reflection looks
back.

BILL
Okay, I'm looking. What am I
looking at?

HEATHER
(Keeping her distance)
Your reflection.

*

BILL
Yep. There it is.

HEATHER
Do you see what's wrong with it?

Looks back. Her perfectly ordinary reflection, looking up at her.

BILL
My name's Bill, by the way.

HEATHER
Heather. Can you see what's wrong?
Bill squats down now, examines her own face.

BILL
Nothing. It just looks like me -
But she breaks off. Something's wrong and it suddenly hits her.

BILL
Oh!

On Heather, hearing that reaction. She closes her eyes, despairing - all her worst fears, confirmed.

BILL
(Studying her own face)
What is that? That's weird. There's something wrong, but what is it?
(Closer)
That's me, that's my face - but it's *wrong* -

She looks up to Heather, and the words die in her throat - because Heather has gone.

Distantly, she can see Heather striding away.

BILL
(Calling after her)
Hey!

Heather calls back, over her shoulder.

HEATHER
Sorry. Some other time.

BILL
Promise?

But she just keeps walking away.

Bill: a world of disappointment. It seems like a familiar feeling for her.

She looks back to the puddle. So strange ...

Looking back at her, her own equally perplexed reflection ...
What's wrong with her face?

CUT TO:

31 EXT. UNIVERSITY CAMPUS - DAY 8 - 17.45 31

It's snowing. It's winter now. Students in big coats and scarves -

- and making her way through them, Bill. She's carrying a big cylindrical parcel, like a roll of something. It's wrapped in Christmas paper.

CUT TO:

32 INT. THE DOCTOR'S OFFICE - DAY 8 - 18.05 32

The same parcel, partially unwrapped, revealing a rolled up rug. Bill has partly unrolled it to reveal the pattern.

THE DOCTOR
I didn't get you anything.

BILL
It's okay, it was cheap.

CUT TO:

33 INT. THE DOCTOR'S OFFICE - DAY 8 - 18.35 33

As the snow falls outside, the Doctor and Bill are having a little Christmas party across the desk. They both wear Christmas hats, and eat biscuits off plates. Two used Christmas crackers are lying on the desk.

BILL
Going anywhere for Christmas?

THE DOCTOR
I never go anywhere.

BILL
That's not true. You go places, I can tell. My Mum always said, with some people you can smell the wind in their clothes.

THE DOCTOR
(Struggling with the idea
of conversation)
She sounds ... nice.

BILL
She died when I was a baby.

THE DOCTOR
Oh.

BILL
Yeah.

THE DOCTOR
... If she died when you were a
baby, when did she say that?

BILL
In my head.

The Doctor nods, absorbing that. Difficult stuff, emotional.

BILL
I'm supposed to look like her, but
I don't really know. There's hardly
any photographs - she hated having
her picture taken. But if someone's
gone, do pictures really help?

The Doctor's eyes flick to -

- the pictures of River and Susan on his desk.

CUT TO:

34 INT. BILL'S KITCHEN - DAY 9 - 09.15

34

Christmas Day. Rather perfunctory Christmas decorations,
Moira and Bill in their PJs. Bill is just opening an envelope
- it has a few tenners inside.

Moira is modeling a rather nice scarf in the mirror.

MOIRA
I thought you'd enjoy choosing
something for yourself, as you're
always passing judgments.
(Indicating scarf)
I hope you didn't spend too much on
this.

BILL
(Waves envelope)
Nah. This should cover it.

She tosses the envelope on the kitchen table - it lands next
to an old shoebox, which she notices for the first time.

BILL
What's this?

MOIRA
Oh, I found that, back of the
cupboard. With all your old stuff.
Just photographs. Of your Mum.

What??

CUT TO:

35 INT. BILL'S BEDROOM - DAY 9 - 10.30 35

A little while later. Bill, sitting cross-legged on her bed, going through all the pictures, one by one, tears streaming down her face.

Ordinary shots of Bill's mother. Laughing on holiday, posing in a new dress. *

There's one of her standing in front of a mantelpiece -

- Bill almost puts it aside, when she notices something.

There's a mirror just behind her mother, and caught in it is a glimpse of the photographer taking the picture.

The camera is mostly covering his face, but you know, that could almost be the Doctor ...

CUT TO:

36 INT. THE DOCTOR'S OFFICE - DAY 10 - 18.00 36

Slam! Bill bursts through the door of the Doctor's office.

BILL
Happy new term!

THE DOCTOR
With you in a moment.

He ducks into his anteroom. Bill jolts to a halt, seeing something out of our view.

BILL
You said you needed a crane to lift
your box.

THE DOCTOR
(From off)
Sorry, what was that?

We pan from Bill's stare, to the base of the TARDIS. It stands where it always did - but now the Doctor's new rug goes partly underneath it. How?

CUT TO:

37 EXT. WASTE GROUND NEXT TO UNIVERSITY - DAY 11 - 16.30 37

Patch of wasteground next to the university. Bill mooching along - occupying herself before her tutorial.

She glances over -

- there's the back of the Science Block where she saw the puddle before. The big concrete building, the staring black windows. She's the other side of the chain link fence now, and as she glances down, she notices something.

Heather, the girl with the star in her eye. She's back, staring at that puddle.

Bill makes her way over, calls through the chain link fence now separating them.

BILL
Hey. Still making eyes at a puddle?

Heather looks up. She seems maybe a little distant, almost a little fazed.

HEATHER
... did you ever work out what was wrong with your reflection?

BILL
No.

Heather: a beat, considers.

HEATHER
Come round. I'll show you.

BILL
(Grins)
Promise you won't go?

HEATHER
(The faintest smile)
Promise.

Bill dashes off - maybe just a little too eager.

On Heather, as she looks back down at the puddle. Frowns, cocks her head. As if to say *Now what's that?*

CUT TO:

38 EXT. UNIVERSITY CAMPUS - BEHIND THE SCIENCE BLOCK - DAY 11 38
16.33

A few minutes later, Bill comes skidding round the corner -

- oh!

Heather is gone...

She registers this. Like it's a familiar disappointment, like she's soldiered through this before - she copes. Restores composure, mutters to herself.

BILL
Okay! No worries.

She turns to go -

- as she leaves we cut closer on the puddle.

- and for a moment we seem to see Heather looking up from it, so scared and lost -

CUT TO:

39 INT. CANTEEN KITCHENS - DAY 12 - 13.05 39 *

Slam! The chips go into the fryer.

CUT TO: *

40 EXT. UNIVERSITY CAMPUS - DAY 12 - 16.15 40 *

Bill walks past the bench where she saw Heather - conspicuously empty.

CUT TO:

41 INT. CANTEEN - DAY 13 - 12.35 41

Slam! Chips land on a held-out plate.

CUT TO:

42 INT. STUDENT BAR - DAY 13 - 17.35 42

The same bunch of students, laughing at the same table - we see the mad hair one, from the last time with Heather. *

- conspicuously absent is Heather. *

On Bill, arriving at the table.

BILL
Excuse me ... I was looking for Heather?

The students all look at each other - blankly.

CUT TO:

46 EXT. UNIVERSITY CAMPUS - BEHIND THE SCIENCE BLOCK - DAY 13 46
18.25

The desolate area as before, even more sinister in the gathering dusk. The streetlamp flickers on. The puddle glitters below.

Bill comes skidding round the corner, to discover the Doctor already kneeling at the puddle.

BILL
Why do you run like that?

THE DOCTOR
Run like what?

BILL
Penguin with its arse on fire.

THE DOCTOR
Ergonomics.
(Squinting at his
reflection)
That's my face, yeah?

BILL
You seem a bit flexible on the subject.

THE DOCTOR
Oh, you've no idea.

BILL
Maybe it's to do with the thing in her eye.

THE DOCTOR
How?

BILL
Well - what if she's been ... affected by something?

THE DOCTOR
Like what?

BILL
Look. I know you know lots of stuff about ... well, basically everything. But do you know any sci fi?

He gives her a look which says *basically I'm Doctor Who.*

THE DOCTOR
Go on.

BILL
Well. What if she's ... possessed. Something like that.

THE DOCTOR
Possessed by what?

BILL
I don't know. There was a thing on
Netflix. Lizards in people's
brains.

THE DOCTOR
You meet a girl with a discoloured
iris - and your first thought is
she might have a lizard in her
brain? I can see I'm going to have
to up my game - oh!

He's looking at his reflection - and has noticed something.

BILL
What?

THE DOCTOR
Oh!!

BILL
What is it, what?

THE DOCTOR
I get it. I see it. It was easy for
your friend because of her eye.

BILL
Because it gives her special
powers.

THE DOCTOR
No. Because her face isn't
symmetrical. Look. Look in the
puddle.

She complies.

THE DOCTOR
Your face looks wrong, because it
looks *right*. There's one thing you
never see in a reflection. You
never see your own face *the right
way round*.

She stares - oh my God.

THE DOCTOR
Look for a freckle, a tooth
anything that's not symmetrical.

BILL
My badge!

As she leans further over the puddle, she sees that her WOW
badge is not on the wrong (right) side.

THE DOCTOR
That's why your friend could see it
straight away - because of her eye.

Bill turning her head, moving. *

BILL
But ... but it's moving like a
reflection.

THE DOCTOR
It's not reflecting you. It's
mimicking you. There's something in
the water pretending to be you.

The Doctor has taken a little test tube from his pocket, now
scooping up a sample of the puddle water. Now looks at it,
against the light.

THE DOCTOR
Except, of course, it isn't water.
(Dashing over to
something)
Now what are these, let's have a
look.

He's darting round some sooty black marks which are spaced
around the concrete.

BILL
What are they?

THE DOCTOR
Scorch marks. Interesting. Possibly
a landing pattern.

He looks at her. A frown now. Like he thinks he's said too
much. He stuffs the test tube in his pocket, fires a big grin
at her.

THE DOCTOR
Let's get you on the bus!

BILL
The what, the bus?

THE DOCTOR
(Taking her arm)
Tutorial's cancelled, take the
night off, be a proper student.
Texting, snogs, a vegan wrap.

BILL
What about the puddle?

THE DOCTOR
Oh, just a freak optical effect,
I'm bored already.

And they're gone. We stay in this desolate, concrete place
for a moment -

- then pan down to the puddle.

The surface ruffles for a moment, as in a breeze. For a moment the whole puddles reflects the image of an eye - an eye with a star in it.

Then the puddle starts to flow -

Panning up again - the puddle starts to flow after the Doctor and Bill ...

CUT TO:

47-50 SCENES 47-50 OMITTED 47-50

51 INT. BILL'S FLAT/HALLWAY/KITCHEN/BATHROOM - NIGHT 13 - 21.50

Bill coming through the door.

Heading down the hallway, she hears the thunder of a filling bath. She raps on the bathroom door.

BILL
Hey! I'm home!

No answer. Bill doesn't act like she expects one. She heads into the kitchen, as she hears her phone buzzing. Answers it.

BILL
Hey.

CUT TO:

52 INT. BAR - NIGHT 13 - 21.10 52

It's Moira, on the phone.

MOIRA
Sorry I'm not there, love, but I think we both know it's time I treated myself.

CUT TO:

53 INT. BILL'S FLAT/HALLWAY/KITCHEN/BATHROOM - NIGHT 13 - 21.50

Bill, slightly startled - so who the hell's in the bath? (We now intercut with Moira, as required.)

BILL
Are you with Neville?

MOIRA
Why would I be back with Neville after last time? Why do you think I'm such an idiot?

BILL

Well. You're calling from his
phone. Is there someone staying
here? In the flat?

MOIRA

Of course not, no. What are you
talking about -

BILL

Nothing, never mind. See you
tomorrow.

Bill clicks off the phone.

She moves back out to the hall, looks down towards the
bathroom. The taps have stopped thundering - but there's the
general splashing of someone in a bath. She moves cautiously
down the hall, now right outside the bathroom door.

BILL

Hello? Is someone in there?

The 'slunging' sound of someone moving around in a bath. Then
the wet slap of feet on the bathroom floor. The feet slap
across the floor, then fall silent. *

What the hell??

BILL

Is that Barry? Because she's at
Neville's and it's not my fault.

No answer. Bill looks quickly round. She grabs an umbrella
from by the door.

BILL

Sorry, I need to know who's in
there. I'm coming in. You hear me?
(No answer)
Make yourself decent.

She eases the door open, looks in.

The bathroom, apparently empty.

She steps to the bath - even more puzzling, the bath is
entirely empty. She touches the inside. Wet though. It was
full a moment ago. And the plug is still in.

Looks round.

There's a shower cubicle. The shower curtain is pulled shut.

Bill swallows - that's the only place anyone could hide.

BILL

If that's Barry, let's not make it
worse. Just say it's you.

Silence.

She's moving with an eerie grace, stately almost. Her skin looks very pale in the moonlight.

She comes to a halt about twenty feet from Bill. Stares serenely at her.

Bill: trying to hold it together.

BILL

Hello.

Heather, not a flicker on her face, staring, blank.

HEATHER

Hello.

Was that an answer? It could almost have been a repeat.

BILL

You scared me.

HEATHER

You scared me.

Again, it could be an answer, it could just be a repeat.

Bill, summoning all her nerve, takes a step closer.

Heather, seemingly mirroring her, also takes a step closer.

Bill, her eyes searching Heather's face ...

Bill's POV: Heather is deathly pale, actually white. Her not quite focussed eyes, are unblinking, empty.

As Bill watches, Heather starts to cry. Tears rolling down her face. Except, they're not tears, because water is now trickling down from under her hairline.

Bill looks down. Water is trickling down from under Heather's sleeves, now dripping over the ends of her limply hanging fingers.

Water pooling at her feet, spreading in a dark stain.

It's not like she's wet - more like she's *exuding* water. Like she's *made* of it.

Bill looks to Heather's eyes again. The lifeless stare from below the dripping water.

Oh God! Oh God! She can't hold it back any longer - the truth!

BILL

You're dead.

A silence.

HEATHER

You're dead.

And suddenly Heather moves - gliding impossibly towards Bill.
Bill shrieks, turn, *runs!!*

CUT TO:

56 INT. THE DOCTOR'S OFFICE - NIGHT 13 - 21.40

56

The Doctor, at his desk. He has an eyeglass screwed into his eye, and he's examining the little test tube of fluid he took from the puddle.

Bill bursts through the doors. Slams the door shut, grabs a chair, rams it under the handle. Backs away from the door.

THE DOCTOR
... hello, Bill.

A battering at the door. Slunging noises.

THE DOCTOR
What's that?

She's pointing at the foot of the door -

- water is leaking through underneath.

BILL
Tell you what it isn't.

The pool, advancing, swirling round the floor. Now seems to be swelling in the middle -

- and, as if slowly levitating, a head is rising out of the pool. Heather's head - her face dead white, her eyes, staring, ascending eerily into the room. *

BILL
It isn't a freak optical effect.

The Doctor, fascinated, takes a step forward. Bill grabs him back.

BILL
No, what are you doing??
(Looking around)
Can we get out of the window?

THE DOCTOR
Ohh, that sounds dangerous.
(Reaching into his pocket,
producing a key)
Tell you what - let's pop into my
box.

BILL
Your box?? What good will going in
your box do?

THE DOCTOR

What an extraordinarily long and
involved answer this is going to
be.

He's unlocking the TARDIS, now ushering her into the darkened
interior.

CUT TO:

57 INT. TARDIS - NIGHT 13 - 21.41

57

Framed against the doors - the set is in darkness, so Bill
doesn't immediately see all that's in here. She's trying to
squint through the window. We stay tight on the doors. *

BILL

How do we stop it getting in? We're
trapped in here!

THE DOCTOR

Nothing gets through those doors.

BILL

They're made of wood! They've got
windows!

He moves away from her. We stay on Bill, shot tight against
the doors (as if the TARDIS really was no bigger than a
police box.) She has now moved to try and peer through the
keyhole.

BILL

Look, this is all mad, I know.

We are slowly pulling back from the oblivious Bill, revealing
the huge majestic interior of the TARDIS; magical, as if
we're seeing it for the first time. Back and back we go.

BILL

But the girl I told you about, with
the eye. She's here. But I don't
think it's really her.

Back and back - the whole, mad, gleaming TARDIS, waiting
behind her, to be seen. The Doctor standing by the console -
shooting his cuffs, flicking dust from his jacket, ready for
his favourite reveal.

BILL

I know it's hard to believe, I know
you're not exactly a sci-fi person -

And on these words, she has finally turned -

- and breaks off as, oh my God, she sees the incredible,
impossible world she has just stepped inside.

And there is, standing proudly by his console, the Doctor. In
his TARDIS.

A silence.

THE DOCTOR
Time And Relative Dimension In
Space. TARDIS, for short. You are
safe in here, and always will be.
Any questions?

Bill: looking around trying to get her head round it all.

BILL
..... Is this a knock-through?

THE DOCTOR
In a way.

BILL
Look at this place. It's like ...

THE DOCTOR
(Smiles, knowingly)
A space ship.

BILL
... a kitchen.

THE DOCTOR
A what??

BILL
Like a really posh kitchen, all
metal. What happened with the
doors, though, did you run out of
money?

THE DOCTOR
What you are standing inside is a
technological marvel. It's science
beyond magic. It's through the
looking glass, it's out the back of
the wardrobe, it's the letter from
Hogwarts. This is the gateway to
everything that ever was, or ever
can be.

On Bill: looking round, really trying to take this in, trying
to force it all into her head.

BILL
... can I use the toilet?

THE DOCTOR
I'm sorry?

BILL
I've had a fright, I need the
toilet.

THE DOCTOR
There isn't one.

BILL
Yeah, there is.

THE DOCTOR
No, there isn't!

BILL
You don't have one in your office,
it's got to be in here.

A moment's stand-off. Then he gives in:

THE DOCTOR
... Down there, first left, second
right, past the macaroon dispenser.

BILL
Thanks.

She turns to go -

- then Nardole comes up the stairs, from the direction Bill
was about to head off in.

NARDOLE
Oh, human! Human alert! Do you want
me to repel her?

BILL
Human alert?

THE DOCTOR
She's just passing through. She
wants to use the toilet.

Nardole looks sheepishly to Bill.

NARDOLE
Ah. I'd give it a minute, if I were
you.

And *thump!* The whole room shakes.

NARDOLE
What's that??

THE DOCTOR
We have an incursion on campus.
Extra-terrestrial.

The whole room shakes again. Bill is racing back up the
steps.

The Doctor, now frantic at the controls. He's got an image of
Heather on the scanner now - she's examining the TARDIS
doors.

THE DOCTOR
Thought you were going to the loo.

BILL
I got over it, I'm suddenly extra-
clenched. *Where are you going?*

THE DOCTOR
(Heading to the doors)
I'll be right back.

He's heading for the doors.

BILL
Is it safe out there?

THE DOCTOR
In my experience, absolutely never.

He steps out of the TARDIS -

CUT TO:

58 INT. THE DOCTOR'S OFFICE - NIGHT 13 - 21.43

58

The Doctor steps from the TARDIS.

The Heather Creature just looks at him - eerie and silent.

The Doctor carefully closes the TARDIS doors, leans against them.

THE DOCTOR
Hello. Should you wish to check, I
am currently protected by the
forcefield extending around the box
immediately behind me.

The Heather Creature extends her hand. It fizzes and ripples against the forcefield protecting the Doctor.

THE DOCTOR
There you go. To business then. The
Valtraffio Accord holds, if you've
heard of that. I perform the duties
of my office as set out at
Carnathon. My oath is on record.

CUT TO:

59 INT. TARDIS - NIGHT 13 - 21.44

59

Nardole and Bill, watching on the monitor.

BILL
Oath? What oath?

*

CUT TO:

THE DOCTOR
(On the monitor)
A reply would be helpful. Anything
at all. A nod, a wave, a wiggle.

BILL
What sort of deal? *

NARDOLE
A good one. Well. A bad one.

CUT TO:

64 INT. THE DOCTOR'S OFFICE - NIGHT 13 - 21.45 64

The Doctor and the Heather Creature.

THE DOCTOR
Okay.
(He holds up the test tube
he took earlier)
I think you followed me here for
this - a little piece of you I
stole. You can have it back - but
you'll have to come and get it!

He turns, strides into the TARDIS, slams the door.

CUT TO:

65 INT. TARDIS - NIGHT 13 - 21.45 65

The Doctor races to the console, tosses the test tube on the
console, starts slamming levers.

BILL
You think it's following that?

THE DOCTOR
It is. Hold tight!

The engines roar, the TARDIS lurches. Bill grabs the console.

BILL
Oh my God! This isn't just a room,
is it.

THE DOCTOR
No, it's not just a room.

BILL
This is a *lift!*

Crunch. The TARDIS lands. The Doctor racing for the doors -

CUT TO:

66 INT. THE GATE CHAMBER - NIGHT 13 - 21.46

66

- the Doctor racing out of the TARDIS, looking round. We're in the chamber we saw earlier, with the big doors.

The Doctor has gone straight over to them, is checking the doors.

Bill and Nardole, emerging from the TARDIS - Nardole closes the TARDIS doors.

THE DOCTOR
(Checking the doors)
Well, no interference here, far as
I can see - the vault's secure.

Bill, looking round in confusion. She's checking the TARDIS, inside and out.

BILL
So your box can move? It can go
anywhere it likes?

NARDOLE
Good, isn't it?

BILL
Anywhere at all, in the whole
university?

The Doctor, now sonicising every part of the door's mechanisms, checking the seals. He continues to work as he talks.

THE DOCTOR
(To Nardole)
Is it my imagination, or is this
taking longer than normal?

BILL
(Looking back into the
TARDIS)
Hang on, the room's still inside
the box.

NARDOLE
(Loving this)
Yes it is.

BILL
This isn't a knock-through!

THE DOCTOR
Nope.

BILL
Doctor! It's bigger on the inside
than it is on the outside!

A simultaneous shout and clap from Nardole and the Doctor, like they're used to hearing this sentence.

BILL
How? How is that possible? How do
you do that?

NARDOLE
Well, okay. First, you've got to
imagine a very big box, fitting
inside a very small box.

BILL
Okay.

NARDOLE
Then you've got to make one. It's
the second part people get stuck
on. *

THE DOCTOR
Could we shut up, please. Busy,
busy!

BILL
Doing what?

THE DOCTOR
Interrogating an alien puddle, to
establish its intentions and
abilities. Since it won't talk, we
must force it to act. First, I need
to know if it has any interest in
what's inside this vault.

She follows his look. The big double doors, set in the wall.
Huge, ancient, inscribed with what we might recognise as
Gallifreyan symbols.

BILL
Why, what's inside it?

THE DOCTOR
Something I don't want anyone being
too curious about.

BILL
... so you put it in the middle of
a university?

NARDOLE
Oh, valid point, nice.

THE DOCTOR
Either the creature came to this
place specifically for what's in
here, or it's just a coincidence.

BILL
It's just a coincidence.

THE DOCTOR
We can't know that.

BILL

Yeah, we can. It was here for ages before it did anything. If it had work to do, why would it lie around in a puddle?

*

THE DOCTOR

I don't know, maybe it's a student.

NARDOLE

Oh, banter, this is good.
(Nudges Bill)
Your go again.

Then that slung noise from off -

- something has arrived at the top of the stairs.

They all turn to look.

There she is, in the eerie dimness, the Heather Creature.
Water is streaming down her face again -

- and now starting to drip down the steps.

THE DOCTOR

Nardole. Bill. We're going to move away from the doors and towards the TARDIS.

NARDOLE

What if it attacks us?

THE DOCTOR

If it does, that's good news. That means it's not interested in the vault, it just wants to kill us.

NARDOLE

That's not *completely* good news, is it? It's more like very bad news with a slightly good bit that you don't really care about.

On the Heather Creature. She seems to be slowly sinking into the floor -

- the water cascading down the steps.

They watch the water flow. They just carry on talking, never taking their eyes from it.

The water, swirling into the middle of the room, swirling up - like an inverted plughole.

BILL

(Glancing at the TARDIS)
TARDIS? What does that mean,
TARDIS?

Out of the water, Heather is forming.

- he's leaning against a rail, the glittering bay behind him. He's smiling, arms folded, just a little smug. Can't help showing off what his ship can do.

BILL
But ...

THE DOCTOR
Yes.

BILL
We've moved again.

THE DOCTOR
We have.

BILL
It was night.

THE DOCTOR
Yep.

BILL
Now it's day.

THE DOCTOR
Definitely day.

BILL
... oh my God!! Have we travelled
in time??

THE DOCTOR
No, of course not. We've travelled
to Australia.

He moves off from the rail -

- revealing the Sydney Opera House across the bay behind him
(and, of course, some award-winning green screen work.)

THE DOCTOR
There's good coffee this way.

He strides off, expecting her to follow.

On Bill. Staring. What?? *What??* It's too much!

Nardole is emerging from the TARDIS behind her -

- just in time to see her bolt in terror!

NARDOLE
(Calling after her)
Oi!

CUT TO:

69 INT. REST ROOM - AUSTRALIAN BAR - DAY 14 - 12.52

69

Bill comes crashing through the door - over her shoulder, we glimpse a bar full of Australians.

She goes straight to one of the sinks, splashes water on her face -

- then a thought occurs to her, an alarming one. Rather too energetically, she yanks the tap off again, backs nervously from the sink -

- just as the Doctor steps calmly through the door. Looks at her genuinely concerned. She just looks back at him.

THE DOCTOR
How are you doing?

BILL
How do you think?

*

The Doctor gives a serious little nod. Closes the door behind him.

THE DOCTOR
How do I help?

BILL
Can I ask you a personal question?

THE DOCTOR
No.

BILL
Can I anyway?

THE DOCTOR
Yes.

BILL
... are you from space?

THE DOCTOR
No, of course not. Nobody's from space. I'm from a planet like everybody else.

BILL
This planet?

THE DOCTOR
No, not specifically this one.

BILL
Doesn't make sense then.

THE DOCTOR
What doesn't?

BILL
TARDIS. If you're from another planet, why would you name your box in English? Those initials wouldn't work in any other language.

THE DOCTOR
People don't generally bring that up.

BILL
It looks like a *phone box*.

THE DOCTOR
Yeah, that's the cloaking device. It sort of hides itself.

BILL
It's hidden itself as a box with Pull To Enter on the front?

THE DOCTOR
It got stuck. It's supposed to blend in, but it's broken.

BILL
Why don't you fix it?

THE DOCTOR
Because it was me that broke it. Cloaking devices are rubbish. What's the point in having a space time machine if you can never find it? God help you if you forget where you've parked.

Despite herself, Bill is now laughing. As she does so, she glances at one of the mirrors opposite -

- and freezes.

Her teeshirt (same one as in specially shot scene) in the mirror -

- she looks down. Her mirrored teeshirt is the right way round. Her WOW badge is on the wrong (right) side, as are her buttons.

BILL
Doctor ...

THE DOCTOR
Yeah?

BILL
I think she's here.

The Doctor's eyes flicking to the mirror -

- *too late!*

The whole mirror is bulging outward, like a giant silver droplet, like a rapidly expanding balloon -

- the Doctor and Bill, throwing themselves back.

And a great 'splunge', the silver balloon splashes to the floor...

The Doctor, already grabbing Bill's hand.

THE DOCTOR

Run!!

They race out!

CUT TO:

69A INT. AUSTRALIAN BAR - DAY 14 - 12.55

69A

The Doctor and Bill come tumbling out of the Ladies, into a reasonably packed Australian bar. It's a chilled bar - mostly with laid-back surfer types. The Doctor vaults over the bar, rings the bell.

*
*
*

THE DOCTOR

(Yelling)

Out, everybody out, shark attack!
There's a shark in the ladies!

Everybody stares.

THE DOCTOR

(Still yelling)

Not actually a shark, kind of a
shark - I'm simplifying for
dramatic effect.

Everybody still stares -

- and then, with an unearthly howl, the door to the Ladies flies open, and Heather comes gliding out. Her mouth is stretched open, in a terrifying frozen yell -

- and everyone screams and runs.

THE DOCTOR

Oh, it's a *lady*. Now you run.

As everybody piles out of the bar, the Doctor confronts the Heather creature. Bill stands hesitant, a few feet away.

THE DOCTOR

Well, speedy, aren't you. Got here
as fast as me.

The Heather Creature looks at him - cold, and white and indifferent.

He raises the test tube.

THE DOCTOR

You followed me for this. Take it
and go in peace.

Silence, from the Heather Creature - then, indifferent to the test tube, it suddenly revolves to look at Bill. *
*

Instantly, the Doctor has his sonic screwdriver out, leveled at the Heather Creature. *

THE DOCTOR

Listen to me. This is not a weapon,
but if you harm my friend, I swear
I will find a way to harm you.

The Heather Creature glances indifferently at him, looks back to Bill.

BILL

I *know* her. She's Heather.

THE DOCTOR

Your friend no longer exists, as
you knew her. She's been absorbed.
You will be too.

BILL

What does any of that even mean?

THE DOCTOR

Remember your reflection? That was
you being scanned. Stare into the
water long enough, the scan
completes, and you become part of
it - that's what's happening *right*
now.

BILL

How do you know all that?

THE DOCTOR

I don't know, I'm theorising based
on what I've seen. Do the same if
you want to live.

BILL

Okay. She's not following your
little test tube, she's following
me. She came to my flat.

The Doctor: what?

He pulls the stopper out of the test tube, pours it down the
bar sink. The Heather Creature doesn't even react.

THE DOCTOR

Why would she follow you?

BILL

Because I think Heather's awake.
(To the Heather Creature)
Did you follow me?

The Heather Creature, silent. Then:

HEATHER
Did you follow me?

Heather glides imperceptibly closer to Bill. (She does this every time she speaks, like the words move her closer.)

THE DOCTOR
Who's that speaking? Who said that?

Silence: the Heather creature doesn't even look at the Doctor. She stares fixedly at Bill.

BILL
(With certainty)
It's Heather.

HEATHER
(Closer)
It's Heather.

THE DOCTOR
It's just repeating your words.
(Falters)
I think.

BILL
You're right, I followed you too.

HEATHER
(Closer)
You're right, I followed you too.

THE DOCTOR
It's not talking to you, it's just
reflecting your words back at you.
It's making a copy.

Bill, ignoring the Doctor, staring at Heather.

BILL
Why?

HEATHER
(Closer)
Why?

THE DOCTOR
Please. Don't pretend this is
something it can't be.

BILL
I liked you.

HEATHER
(Closer)
I liked you.

Too close for the Doctor. He sonics - a blast of sound, a shockwave spins the Heather Creature around.

*

The Doctor grabs Bill's hand.

THE DOCTOR
Come on, that won't work twice!

He races from the bar, dragging Bill after him.

On the Heather Creature, spinning round. It stretches its mouth in another unearthly wail.

CUT TO:

70 INT. TARDIS - DAY 14 - 13.00 70

The Doctor and Bill come racing through the doors, tumbling to the console.

Nardole is there, in a hat with hanging corks.

NARDOLE
I'm ready!

THE DOCTOR
(Slamming levers)
We're leaving.

NARDOLE
Okay!

The room lurches, spins.

BILL
Where are we going?

THE DOCTOR
As far as we can, we have to break its connection with you.

Nardole is looking at the instruments, appalled by what he sees.

NARDOLE
Sir, we're leaving Earth. What about your oath?

THE DOCTOR
We'll be fine!
(Waves his psychic paper)
I'll get a message on this, if there's any trouble.

NARDOLE
Sir, if they find out about this -

And crunch! Landed already.

The Doctor, already striding for the doors, flings them open.

A blood red sky, a desolate landscape...

Bill, staring.

BILL
Where are we?

THE DOCTOR
Other end of the universe. Twenty
three million years in the future.
(Off her look)
Yeah, it's a time machine too.

CUT TO:

71 EXT. DESOLATE PLAIN - DAY 14 - 13.15

71

Nardole, sits with his back against rocks, as if sunning himself.

Bill and the Doctor wandering about, separately, poking at rocks, examining the strange new place. Awestruck.

BILL
So this ... is somewhere else. This
is a different planet. Not Earth, a
different one.

THE DOCTOR
That's the general idea.

BILL
Even the sky. That's different sky.
Is it made of something else?
What's sky made of?

THE DOCTOR
Lemon drops.

BILL
Really?

THE DOCTOR
No, but wouldn't that be nice.

NARDOLE
So how do we know this ... water
thing is actually dangerous? *

THE DOCTOR
Because most things are.

NARDOLE
Oh, that's true.

BILL
Why? Is everything out here evil?

THE DOCTOR
Hardly anything's evil. But most
things are hungry.
(MORE)

THE DOCTOR (cont'd)
Hunger looks very like evil from
the wrong end of the cutlery. Or do
you think your bacon sandwich loves
you back?

BILL
I'm vegetarian.

NARDOLE
Are you?

BILL
All of a sudden.

NARDOLE
So what is it? What was it doing on
Earth?

THE DOCTOR
There were scorch marks on the
concrete where we found it. Could
have been made by a shuttle craft,
probably only landed for a few
minutes - and something got left
behind.

BILL
How can I be breathing?

THE DOCTOR
With lungs, I hope. Unless there's
something you're not telling me.

BILL
But there's air.

THE DOCTOR
Yeah, I chose a planet with air. I
tend to do that.

NARDOLE
But what got left behind?

THE DOCTOR
(Shrugs)
Shape-shifter, liquid based -

BILL
What kind of alien is that?

THE DOCTOR
How would I know. It's a big
universe, I haven't written it all
down.

BILL
But what's it called?

THE DOCTOR
A person. That's what all aliens
are called. Good or bad, they're
just called people.

(MORE)

THE DOCTOR (cont'd)

(Frowns)

Unless, of course, it's not a
person at all.

NARDOLE

Ohh, he's thinking now.

(To Bill)

Hold tight!

*

THE DOCTOR

That landing pattern, where the
ship was standing. The puddle, what
did it look like? If it was a car,
what would you say that was?

BILL

... an oil leak? What it's ...
space engine oil?

THE DOCTOR

Intelligent oil. Super intelligent
space oil. Or no, maybe part of the
ship itself. A bit that fell off.

BILL

Seriously? A water space ship?

THE DOCTOR

Mine's a phone box, there's
everything out here. But it just
lay there, being a puddle, for ages
- what changed?

(Looks to Bill)

Your friend. She looked in it. More
than once.

BILL

So?

THE DOCTOR

Maybe it saw something it needed.
What was she like, your friend?

BILL

I didn't really know her.

THE DOCTOR

What did she want?

BILL

To leave. I think she wanted to
leave.

THE DOCTOR

You see? You *see*?

NARDOLE

The puddle found a passenger.

THE DOCTOR

A left behind droplet of a liquid
space ship.

(MORE)

THE DOCTOR (cont'd)

A single tear, alone in a strange world. Then, one day, it finds someone who wants to fly away. More than a passenger - it found a *pilot*. So it ate her.

As the Doctor speaks, Bill has found something. A little rock pool. Gingerly she bends to look in it. Seems innocuous.

BILL

Why do we have to assume it's evil?

THE DOCTOR

Who said anything about evil - wrong end of the cutlery. We're all calories to somebody.

Bill turns away, slightly upset by the Doctor's coldness -

- and she looks back to the rock pool -

- and suddenly, Heather's face just rises out of it and stares up at her. An eerie sight, like a face just floating on water.

Bill, about to call the Doctor, hesitates.

Because the floating face is *smiling* at her. Just smiling. Bill kneels by the pool. That smile.

FLASHBACK: Bill and Heather, smiling from either side of the chainlink fence.

Now Heather's face recedes into water. Just a rockpool again.

Distantly she can hear the Doctor and Nardole, talking.

NARDOLE

(From off)

So why does it want this one too?

THE DOCTOR

(From off)

I don't know. But it has to stop, and it will.

Bill is craning down to look closer at the pool.

BILL

Heather?

And *big shock!!* A hand shoots out of the water, clamps on to Bill's face.

THE DOCTOR

Bill!!

The hand, now dragging Bill down into the pool.

The Doctor and Nardole, heaving Bill free.

THE DOCTOR
The TARDIS, *run!!*

They are already racing away -
- as the water explodes out of the rock pool in a fountain.

CUT TO:

72 INT. TARDIS - DAY 14 - 13.20

72

The Doctor and Nardole helping a choking, spluttering Bill through the doors.

The Doctor throws himself at the console.

THE DOCTOR
Okay, it's fast, it time travels,
it never gives up. Any ideas?

He's slamming the levers. The engines roar.

NARDOLE
Where are we going? If that didn't
shake it off, what will?

THE DOCTOR
(To Bill)
It's bonded with you, tagged you, I
don't know why.

BILL
Why would she want to harm me? It's
Heather.

THE DOCTOR
Heather's gone!

BILL
Heather won't leave me alone!

THE DOCTOR
(Spins to the console)
Okay! Plan!

He starts slamming levers again.

THE DOCTOR
Basic sterilisation. We're going to
run that thing through the
deadliest fire in the universe.

NARDOLE
Oh, that sounds excellent.
Deadliest fire in the universe,
that's definitely good.

BILL
How do we do that?

THE DOCTOR

The only way we can. We run through
it first.

NARDOLE

Less good now.

The TARDIS crunches to a halt.

From outside, there is the din and boom of multiple
explosions. The whole TARDIS shakes. It's like they're in the
middle of a war.

Nardole, looking at the instruments. *

NARDOLE *

Oh, not *there*. I don't like there. *

The Doctor tosses Nardole a spare screwdriver (one of the old
ones.) *

THE DOCTOR *

Nardole, I'm going to need you
running interference. Can you do
that? *

NARDOLE *

Can I say no, sir? *

THE DOCTOR *

No. *

NARDOLE *

Yes then. *

THE DOCTOR *

Thank you. *

NARDOLE *

But no, really. *

The Doctor, striding for the doors. *

BILL *

Where are we?

THE DOCTOR *

Oh, in the middle of a war. Just
your basic skirmish. But there's
some friends of mine here. *

He opens the TARDIS door. From outside we hear cries of
EXTERMINATE. *

THE DOCTOR

Well. I *say* friends of mine ...

And out they go! On Nardole. Big swallow, follows.

CUT TO:

73 INT. COMPLEX OF CORRIDORS - DAY 14 - 13.25

73

The Doctor and Bill racing along. Explosions, distant cries of EXTERMINATE.

BILL
We still in the future?

THE DOCTOR
Nope. This is the past.

BILL
Doesn't look like the past.

They come stumbling to a halt at a junction.

Ahead, at the next junction, a bunch of humanoids are firing weapons at something unseen at the other end of the corridor. (If we know the classic series, we might recognise these humanoids as Movellans.)

BILL
Who are those guys?

THE DOCTOR
Never mind them - it's who they're firing at.

A sound of rushing water from behind. They spin.

The Heather Creature has formed in the corridor.

*

THE DOCTOR
Come on!

CUT TO:

74 INT. ANOTHER CORRIDOR - DAY 14 - 13.30

74

A nervous Nardole, running along a corridor. There are various instrument panels dotted along the walls. He runs to each, sonicising each one.

*

CUT TO:

75 INT. COMPLEX OF CORRIDORS - DAY 14 - 13.35

75

The Doctor and Bill come skidding round a corner -
- and a Dalek revolves to face them!

DALEK
Exterminate!

THE DOCTOR
Halt!!
(Raises his screwdriver)
Scan this device and identify me!

Bill: what??

DALEK
You are the Doctor. You are an
enemy of the Daleks.

THE DOCTOR
Oh, yes!

DALEK
Exterminate!

The Daleks fires -

- just as the Doctor grabs Bill, and ducks them both out of
the way.

The energy beam scorches past them, straight at -
- the Heather Creature.

Who just wobbles, looks quizzically at the Dalek.

The Doctor, pulling Bill away. They race off.

The Dalek, now staring at the Heather Creature. What?

DALEK
(Firing again)
Exterminate!

The Heather Creature, unharmed, just advances.

HEATHER
Exterminate!

DALEK
(Firing again)
Exterminate!

The Heather Creature advancing into a big, sinister close-up.

HEATHER
Exterminate.

CUT TO:

76 INT. CORRIDOR COMPLEX/DAMAGED AREA - DAY 14 - 13.37 76

The Doctor and Bill come skidding to a halt. A damaged area -
a door is trapped by rubble, only a tiny section open. Just
enough to squeeze through. They start doing just that.

CUT TO:

76A INT. CORRIDOR COMPLEX - DAY 14 - 13.40 76A

The Doctor and Bill running (we are now into the sequence we
shot for the Bill intro scene, which we now use part of.)

They duck round a corner, the Doctor peers back the way they came.

*
*

BILL
What was that thing?

THE DOCTOR
A Dalek.

BILL
A what?

THE DOCTOR
A Dalek.

BILL
What's a Dalek?

THE DOCTOR
Never mind, it's a Dalek.

CUT TO:

77 INT. CORRIDOR COMPLEX - DAY 14 - 13.44 77

Nardole, sonicing away at a panel, a Dalek bearing down on him.

DALEK
Exterminate!

Nardole, yelps, runs for it, energy beams streaking all round him.

CUT TO:

77A INT. CORRIDOR COMPLEX - DAY 14 - 13.45 77A

Bill and the Doctor, racing along. (Now using the end of the intro scene.)

He grabs Bill's hand, they start racing away -

- just as a Dalek appears at the end of the corridor, blasting away at them.

On Bill, spinning to look at the Dalek, wide-eyed in shock.

On the Doctor - no hope of escape, no way out. What does he do now?

Then he frowns -

- because the Dalek isn't doing anything. Just standing there.

On his face, a revelation.

THE DOCTOR

Oh. I see.

BILL

You see what?

The Doctor steps forward, sombre, looks the Dalek up and down.

Nardole comes racing round the corner. *

NARDOLE *

Emergency, Dalek emergency -
(Breaks off, staring at
the Doctor) *
Doctor, what are you *doing*? *

THE DOCTOR

It's okay. This isn't a Dalek. Look
at the eye. *

He points. Close on the Dalek eyestalk. There's a star in the lens, just like Heather's eye.

BILL

Heather.

On the Dalek: it flows, liquefies, drains away -

- and becomes the Heather Creature.

HEATHER

Heather.

The Doctor, facing the creature, at his most grave.

THE DOCTOR

Listen. You have already taken one
person from the Earth. I'm going to
let that pass, because I have to.
But I will not let you take
another. Go. Just go, now. Fly
away.

The Heather Creature looks at him for a moment - then turns to look at Bill.

THE DOCTOR

Why won't you just go!

On Bill: the cogs are spinning, she's starting to understand.

FLASHBACK: Bill and Heather, talking through the chain link fence.

BILL

(Grins)
Promise you won't go?

HEATHER
(The faintest smile)
Promise.

BILL
Oh my God. I understand.

NARDOLE
You what?

BILL
The last thing she said. She
promised she wouldn't leave without
me.

The Doctor looks back to the Heather Creature. Putting this
together in his head.

THE DOCTOR
Her last conscious thought. Driving
her across the universe. Never
underestimate a crush.

NARDOLE
You don't have to tell *me!*

BILL
... what do we do?

THE DOCTOR
I don't know. Release her. Release
her from her promise.

He's stepping aside, ushering Bill forward.

A silence, as Bill and Heather stare at each other.

BILL
I'm sorry.

HEATHER
I'm sorry.

BILL
(To the Doctor)
I don't know what to say.

THE DOCTOR
Tell her to let you go.

Bill looks to Heather. For a moment it's like she doesn't
want to say it.

BILL
You have to let me go.

HEATHER
You have to let me go.

BILL
I will.

HEATHER

I will.

And then, surprisingly, Heather takes a pace back.

Bill, mirrors this, takes a step back.

BILL

I really liked you.

HEATHER

I really liked you.

Water starts flowing down Heather again. Like she's starting to melt. Heather extends her hand to Bill -

THE DOCTOR

Bill, no, don't!

But Bill isn't listening - hesitantly, she reaches her hand.

NARDOLE

Don't do that! Listen to him,
please, listen.

But the girls, their hands now clasped together. Water now flowing over Bill's hand.

THE DOCTOR

Bill, *let go!*

A moment - Bill not letting go! Then a storm of water, swirling round them, and -

Close on Bill's face - overlaid, all of space and time, monsters and planets and stars and galaxies. The time vortex, running through her.

THE DOCTOR

(V.O.)

Bill, *let go!* You have to let go!

On the clasped hands - and, with an effort, Bill lets go. Staggers back, the Doctor catches her.

Heather looking sadly down at Bill.

THE DOCTOR

(to Heather)

Please, just leave. I can't bring you back, but I will not let you take her.

Silence. No movement, no response.

THE DOCTOR

Bill, tell her goodbye. She's not human any more. Tell her goodbye, and mean it.

Bill: this is so hard.

BILL
Goodbye Heather.

HEATHER
Goodbye. Bill.

And she dissolves, flows away.

On Bill, staring in astonishment. She said her *name!*

THE DOCTOR
... you all right?

BILL
... I think so.

NARDOLE
You don't *look* all right.

THE DOCTOR
She's fine, look at her.

NARDOLE
That's the Doctor for you. Never
notices the tears.

Bill wipes the tears from her face, looks at the moisture on
her fingertips.

BILL
I don't think they're mine.

DISSOLVE TO:

78 OMITTED 78

79 INT. THE DOCTOR'S OFFICE - NIGHT 14 - 22.05 79

The TARDIS is back in its corner. Bill is sitting in her
chair, brooding as the Doctor enters, snapping shut his
psychic paper.

THE DOCTOR
The vault alarm went off, but it
was nothing. A student was sick
outside, it registered as a
biological attack.

*
*
*

BILL
I saw it all, for a moment.
Everything out there. She was going
to let me fly with her, she was
inviting me. But I was too scared.

THE DOCTOR
Scared is good. Scared is rational.
She wasn't human any more.

BILL
Will we see her again?

THE DOCTOR
I don't see how.

She looks towards the TARDIS. An impish smile - but he looks very serious - and her face falls.

THE DOCTOR
You have to forget about that.

BILL
I don't see how I can.

THE DOCTOR
I do.
(Stands)
Come here, Bill.

She gets up, crosses to him.

BILL
What's up?

THE DOCTOR
Just want to ... fix something.

And he starts to place his hands on her temples, just as he did long ago, with Donna.

BILL
What are you doing?

THE DOCTOR
This won't hurt, I promise.

BILL
No, but tell me.

THE DOCTOR
Nothing.

BILL
Because I think you're going to wipe my memory.
(Off his surprised look)
I'm not stupid you know. Trouble with you, you don't think anyone's ever seen a movie. *I know what a mind-wipe looks like!*

THE DOCTOR
I have no choice. I'm here for a reason, I'm here in disguise - I have promises to keep. No one can know about me.

BILL
This has been the most exciting
thing that has ever happened to me.
The *only* exciting thing.

THE DOCTOR
I'm sorry.

BILL
Okay. Let me remember for a week.
Just a week.

THE DOCTOR
No.

BILL
Just for tonight. Just one night.
Let me have some good dreams, for
once.

THE DOCTOR
No.

BILL
(Fighting tears)
Okay. Okay, do what you've got to
do.
(As his hands go to her
temples)
But imagine, just imagine, how it
would feel if someone did this to
you.

And that gets him where it hurts. Holds still for a moment.
Lowers his hands.

Bill: what's happening? What's this?

THE DOCTOR
Get out!

BILL
... what?

THE DOCTOR
You can keep your memories, but
just for tonight. Now get out
before I change my mind. Don't
speak, just run!

And she legs it.

The Doctor: troubled. Throws himself into his chair. Looks at
the photos on his desk.

THE DOCTOR
Shut up.
(To River Song)
You shut up too.

The TARDIS throbs in the corner. The windows glow a little
brighter for a moment.

THE DOCTOR
Will you all just leave me alone. I
can't do that any more. I promised!
The vault must be protected!

And he storms out into his little anteroom, slams the door.

CUT TO:

80 EXT. UNIVERSITY CAMPUS - NIGHT 14 - 22.15 80

Bill heads along. Cheerful. But under that, a little sad. As she rounds a corner, she comes to a halt. What the hell??

There's the Doctor. Leaning against his TARDIS. Clearly waiting for her.

They stare at each other.

BILL
Okay. So what's this?

THE DOCTOR
Time.

BILL
Time?

THE DOCTOR
And Relative Dimension In Space.

He snaps his fingers. The TARDIS doors slap open, revealing the control room inside. He turns and walks in. Looks back at Bill.

THE DOCTOR
It means what the hell.

She stares. She grins. And she *runs* towards that TARDIS.

END CREDITS