

# **DOCTOR WHO**

**SERIES 10**

**EPISODE 12**

**"X"**

by

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**DRAFT TWO**

16/02/2017

(SHOOTING BLOCK 7)

1 EXT. COUNTRYSIDE/FARMS - DAY X

1

Drone shot: spreading below us the most beautiful sunlit countryside you can imagine. Meadows and farms and rivers and cottages, under a perfect blue sky.

On a dirt track far below, a horse and cart.

Now drifting down to this.

In the cart, a bunch of kids, jostling along. Chatting, laughing, happy. Their clothes are rough and simple - could be any era. Most probably The Waltons.

Closer on a little girl - about twelve. This is Alit, she's not joining in the chatter - she's watching the countryside roll by. Dark, thoughtful eyes.

Alit's POV. A field rolling past. In the middle of the field - not yet clearly seen - a scarecrow.

Alit, staring at it.

Now closer on the scarecrow:

Closer: this is no ordinary scarecrow. It's clearly a one of the Special Patients from the world below. It is chained to a post in the middle of the field. Its head hangs slackly. Dead?

Panning along, as with the cart - in the distance we can see a couple of other chained-up Patients, also serving as Scarecrows.

Now panning past another, really close to us. Weakly, it raises its head, as if watching the cart go past.

On Alit again, frowning at this strange scarecrow, as the cart rattles on.

ALIT

They look sad, the scarecrows.

A little boy pops up next to her. Gazron.

GAZRON

You're not supposed to look at them. They eat children.

Alit, frowning - how could that be true?

CUT TO:

2 OMITTED

2



GAZRON (CONT'D)

It's okay. We'll be okay. They've got a procedure.

Alit looks derisively at him -

- and now she's scrambling out from under her bed.

GAZRON (CONT'D)

Alit!!

She goes to the window, looks out into the moonlight.

Alit's POV. Eerily, through the trees, Patients are lumbering towards the house.

Below, Hazran and a number of adults are firing and firing at the Patients. As we watch, one of the Patients is hit, falls.

GAZRON (CONT'D)

(From under his bed)

Alit, get back under your bed!

But Alit just stares ...

ALIT

It's the scarecrows. New ones.

GAZRON

They'll catch them, don't worry.

But Gazron looks very worried indeed!

CUT TO:

Another beautiful day (wrote the writer.) Alit, on her own, mooching, bored. She squints into the distance.

Some distance away, some men are tying a limp Patient to a frame, creating a new scarecrow.

A rumble, like thunder - but the sky is clear.

Alit looks round in confusion. But now the ground is shaking. What's happening??

A little distance from her, a round section of meadow simply erupts - an explosion of soil - and a great beam of light shoots up into the sky -

- now a huge something bursts up through, and roars up into the air -

Alit, watching - scary! And AWESOME!

Arcing through the sky, what is clearly (to us) a small shuttle craft.

(CONTINUED)

It is battered and burned and old - and looks faintly reminiscent of the giant ship.

It sputters and stalls -

- seems just to hang in the sky for a moment -

- *and now it's plunging down* -

- *right at Alit.*

Alit screams and races away, trying to get clear -

We go with her, as she throws herself at the ground, hands over her ears -

- and there is the most almighty crash! The ground shakes.

... Now Alit is raising her head, peering over.

Alit's POV of the crashed shuttle craft, a few feet away. It is almost entirely obscured by smoke.

Now a massive figure is emerging through the smoke. First the head-handles, then those round staring eyes.

The giant, lumbering form of a Cyberman -

- and panning down we see that it is carrying someone.

Hanging in the Cyberman's arms, cradled like a baby, is the lifeless form of the Doctor ...

CUT TO:

**OPENING TITLES**

8

EXT. HOSPITAL ROOF - NIGHT 11 - 00:30

8

Close on the Doctor. Eyes closed. A trickle of blood runs down the side of one of them.

THE MASTER

(From off)

How many times have you died?

The Doctor's eyes flicker, like he's waking -

CUT TO:

9

INT. OPERATING THEATRE - NIGHT 11 - 23:43

9

Flashback: fast, juddery, soundless -

- the Doctor as we last saw him in ep 11.

Missy and the Master, flanking the Bill Cyberman now facing him -

(CONTINUED)

- the Master raising his gun, leveling it at the Doctor -

(All these flashbacks are just flickering moments - nightmare spasms of memory as the Doctor awakes.)

CUT TO:

10

EXT. HOSPITAL ROOFTOP - NIGHT 11 - 00:30

10

On the Doctor's eyes - flickering again, starting to blink awake.

MISSY

(From off)

How many different ways?

CUT TO:

11

INT. OPERATING THEATRE - NIGHT 11 - 23:43

11

Flashback: The Master and Missy advancing on the Doctor, demonic smiles, the Master drawing his laser screwdriver ...

- the Doctor lunging forward, to get out of here -

CUT TO:

12

EXT. HOSPITAL ROOFTOP - NIGHT 11 - 00:30

12

The Doctor's flickering eyes, like he's trying to force himself into consciousness.

The Doctor's POV.

Blurry, two figures pacing around in front of him. They are silhouetted against a fiery sky.

Passing him now, the Master.

THE MASTER

Have you burned?

As he paces out of shot, he reveals:

MISSY

I know you've fallen.

The Master pops his head back into frame.

THE MASTER

Have you ever drowned?

Missy, thrusting her face forward to the Master's, the two manic faces now filling his field of vision.

MISSY

Have you felt the blade?

(CONTINUED)

The Doctor's eyes - blinking, determined - wake, damn it, wake!!

CUT TO:

13 INT. OPERATING THEATRE - NIGHT 11 - 23:44

13

Flashback - a melee, the Doctor and the Master, fighting. The Doctor has the Master's gun arm, has yanked it round, is smashing it against one of the consoles, trying to make him drop it -

- Missy is watching, dancing with glee, clapping her hands, *the boys are fighting, the boys are fighting* -

CUT TO:

14 EXT. HOSPITAL ROOFTOP - NIGHT 11 - 00:31

14

The Master and Missy's faces, filling the Doctor's POV.

THE MASTER

I suppose what we're asking, dear,  
is - well -

MISSY

Any requests?

The Doctor's eyes, screwing shut in effort -

CUT TO:

15 INT. OPERATING THEATRE - NIGHT 11 - 23:45

15

Flashback - on Missy, grinning demonically, as she slashes down with the handle of her Mary Poppins broom -

- the Doctor spins, clutching his head -

- slams against one of the consoles -

- on his hands as they land on a particular set of controls -

- key board, monitor -

- he looks up from the console -

- the Doctor's POV. The door leading to the hospital corridor, fleeing down it, Nardole.

- slow motion, as Nardole looks back at the Doctor - agonised regret, but still running for it -

- the Doctor crashes to the floor.

Clearing frame he leaves us with a shot of Missy and the Master. They high five each other.

(CONTINUED)

On The Doctor, sprawled on the floor, passing out.

Looming above him, the Bill Cyberman. Observing - impassive, indifferent.

- defocussing as the Doctor passes out.

In the blackness -

THE MASTER

(V.O.)

I'm assuming you're the next one  
along, yeah?

CUT TO:

16 EXT. HOSPITAL ROOFTOP - NIGHT 11 - 00:32

16

The Doctor jerking awake again.

Wider on him. He's tied to a wheelchair. Around him, the concrete jumble of a hospital rooftop.

Beyond that, there is a hellish orange glow - like a city in flames.

Closer: two figures, clasped together, dancing -

- the Master and Missy.

MISSY

I think so. Bit hazy on the whole  
regeneration, I'm afraid.

THE MASTER

What? I'm going to turn into a  
woman, and you don't even remember  
it happening?

MISSY

Oh! Am I a woman now?

THE MASTER

Yeah, kind of.

MISSY

Hold me!

THE MASTER

Kiss me!

MISSY

Make me!

THE DOCTOR

Do you two want to be alone?

They look to the Doctor.

(CONTINUED)



THE DOCTOR (CONT'D)  
Which, in your case, would mean  
more than it usually does.

THE MASTER  
Oh, Grandad's back. We've been  
debating how best to kill you.

THE DOCTOR  
Where's Bill?

MISSY  
We were going to chuck you off the  
roof, but we're not sure how many  
regenerations you've got left.

THE MASTER  
- we could be up and down the  
stairs all night.

MISSY  
Could shoot you, but it's a bit  
vanilla.

THE MASTER  
Yeah, but old school is nice for a  
change..

THE DOCTOR  
I said, *where's Bill?*

THE MASTER  
Thing is, if we tell you that, it  
will really, really upset you.

MISSY  
So -

THE MASTER  
- she's right behind you!

MISSY (CONT'D)  
- she's right behind you!

\*

The Doctor twists round. There's the Bill Cyberman, standing  
against the wall.

MISSY (CONT'D)  
Look, there's Bill. Dead,  
dismembered, fed through a grinder,  
squeezed into a Cyberman, and  
doomed to an eternal afterlife as a  
bio-mechanical psycho-zombie - it  
was hilarious.

THE MASTER  
Ten years you were up there,  
chatting. You missed her by two  
hours!

Missy stoops to the Doctor, pushing her face into his.

MISSY

They ripped out her heart. And  
dropped it in a bin, then burned it  
all away.

On the Doctor: such pain for a moment - under that, anger.  
But he closes his eyes for a moment, puts it away.

MISSY (CONT'D)

Ohh, he's internalising. I love it  
when he's Mr. Volcano.

The Doctor opens his eyes again, fixes her with a look that  
should freeze her alive -

- then flicks his gaze to the Master.

THE DOCTOR

Last time I saw you, you were going  
back to Gallifrey -

THE MASTER

I didn't stay - why would I stay?

THE DOCTOR

So they cured your little condition  
and kicked you out.

THE MASTER

I cured *myself*! It was a mutual  
kicking me out.

THE DOCTOR

And somehow you wound up in this  
dump. You never could drive.

THE MASTER

(Stung)  
You wouldn't understand.

THE DOCTOR

Let's see how I do. Your TARDIS got  
stuck, so you killed a lot of  
people, took over the city, ruled  
like a King till they rebelled  
against your cruelty, and ever  
since then you've been hiding away,  
probably in disguise, because  
everybody knows your stupid round  
face.

THE MASTER

... *round??*

MISSY

Little bit.

THE MASTER

Shut up!

The Master has now grabbed the handles on the Doctor's  
wheelchair.

(CONTINUED)

THE MASTER (CONT'D)

Want to see my city, Doctor? Want to see what happens when you're too late to save your little friend and everybody else??

He wheels the Doctor to the edge of the rooftop.

We now see across the city.

It is changed from before. Deserted, dark, no lights on anywhere. The fiery glow comes from large, factory-like buildings, dotted around the place.

They glow like furnaces - as if they contain hell inside. And there is a clamour and hammer of heavy machinery. Drills whine, engines grind. Maybe, faintly, we can hear screams.

THE MASTER (CONT'D)

You see? First it was just a hospital - now it's mass production. The Cyber Foundries.

MISSY

This whole city is a machine to turn people into Cybermen.

The Doctor, looking around, horrified.

Details. A queue of humans are being led into one of the factories, shepherded by Cybermen.

MISSY (CONT'D)

What do you think? Isn't it exciting? The Cybermen, getting started.

THE DOCTOR

They always get started. They happen everywhere there's people - Mondas, Telos, Earth, Planet Fourteen, Marinus.

A deep chiming sound from above.

The Doctor ignores it, carries on talking (he acts like he's been expecting this.)

THE DOCTOR (CONT'D)

Like sewage and smartphones and Donald Trump - some things are just inevitable.

The Master and Missy's POV: there's a sort of radar mast surmounting the roof. Is the chime coming from there?

MISSY

What is that, what's happening?

THE DOCTOR  
(Ignoring the question,  
eyes fixed on the city  
below)  
People get the Cybermen wrong -  
there's no evil plan, no evil  
genius. Just parallel evolution.

The Master has looked round -

- and now stares out over the city. He goes to the edge of  
the roof.

THE MASTER  
Doctor - what did you do?

THE DOCTOR  
(Happily continuing his  
lecture)  
People plus technology minus  
humanity. The internet, Cyberspace,  
Cybermen. Always read the comments,  
because one day they'll be an army.

The Master's POV. Along one of the streets leading towards  
the hospital, three Cybermen are marching.

He looks to another street. More Cybermen!

MISSY  
Look!

Missy is pointing at one of the neighboring buildings.

Missy's POV. Eerie sight - Cybermen stand at the windows,  
staring at them.

As we watch, they turn from the windows, start lumbering  
away.

MISSY (CONT'D)  
They're coming! They're coming for  
*us*.

THE MASTER  
(Rounding on the Doctor)  
*That doesn't make any sense!!*

THE DOCTOR  
Doesn't it?

THE MASTER  
These Cybermen are primitive -  
they're programmed to track human  
beings and convert them - they home  
on human life signs *only*.

THE DOCTOR  
You two, you should know by now.  
Whenever you think you're winning,  
and I'm in the room, there's  
something you missed.

(CONTINUED)

THE MASTER  
*What did we miss??*

THE DOCTOR  
You shouldn't have hit me, Missy -  
I was waiting for my chance.

On Missy - wha-?

CUT TO:

17 INT. OPERATING THEATRE - NIGHT 11 - 23:45 17

Flashback - the moment when Missy slashed at the Doctor with her broolly.

He spins, slams against the console -

- now panning fast down to his hands, moving instantly to the keyboard!

CUT TO:

18 EXT. HOSPITAL ROOFTOP - NIGHT 11 - 00:36 18

The Doctor, lording it over Missy and the Master from his wheelchair.

THE DOCTOR  
When you can't see what I'm doing,  
you should know to be scared.

CUT TO:

19 INT. OPERATING THEATRE - NIGHT 11 - 23:45 19

Flashback - On the Doctor - his hands, moving super-fast on the keyboard.

CUT TO:

20 EXT. HOSPITAL ROOFTOP - NIGHT 11 - 00:36 20

THE DOCTOR  
Computer. Containing the algorithm  
defining human life signs - I only  
had time to change one detail. A  
single number. A one to a two.

They look at him, uncomprehending.

THE DOCTOR (CONT'D)  
One heart to two hearts.

Suddenly, blazing from the tops of two of the neighboring buildings, floodlights. They are caught in the scorching white beam.

(CONTINUED)

THE DOCTOR (CONT'D)  
I expanded the definition. Took 'em  
a while to update the net, but here  
we go!!  
(Big scary grin)  
Welcome to the menu.

Thump! Thump! Monstrous feet ascending the stone steps.

Zip pan to -

- the open door leading down into the building - and *oh my God*, a Cyberman is stomping up the stairs!!

THE DOCTOR (CONT'D)  
Now hey think we count as human -  
and they're going to fix that in a  
hurry!

On Missy, aims her broolly, sonics.

The door to the stairs slams shut on the Cyberman.

Clang, clang! Eerily, a Cyberman appearing over the edge of  
the building! It's clanging up the fire escape.

The Master yanking his laser screwdriver from his jacket,  
fires.

The Cyberman falls back, its chest unit flaming.

THE MASTER  
There must be other ways up here -  
we can't cover them all!

THE DOCTOR  
You can't fight a whole city. You  
know the stories - there's only  
ever been one way to stop that many  
Cybermen.

Tracking in on the Doctor - hero shot.

THE DOCTOR (CONT'D)  
*Me!*

Crash! Crash!

The Cyberman on the stairs, is battering at the sealed door.

Clang! Clang!

Another Cyberman clanging up the fire escape!

Again, the Master with his laser screwdriver.

THE MASTER  
Then do it, *stop them!*

THE DOCTOR  
Oh, begging for your life already,  
it's a new record.

THE MASTER  
I'm not begging you. I would rather  
die than beg you!

THE DOCTOR  
Lucky day then.

A glow has appeared on the locked door to the stairs.  
Clearly, the Cyberman is trying to burn through - the metal  
is visibly softening.

THE MASTER  
(Screaming like a maniac)  
I don't need you, I can do this.  
They're Cybermen - Cybermen aren't  
difficult.

THE DOCTOR  
Knock yourself out.

Whack! Missy has knocked him over the head with her broolly.  
The Master drops like a sack of potatoes.

MISSY  
Your wish is my command.

THE DOCTOR  
Untie me.

Missy has darted round behind the Doctor.

MISSY  
I was secretly on your side all  
along.

THE DOCTOR  
Is that true?

MISSY  
Don't spoil the moment.

The Doctor now springing up from the wheelchair - turning to  
confront Missy.

THE DOCTOR  
No, seriously, I need to know. *Is  
that true??*

She's caught in his blazing stare for a moment. Then an  
almost sad smile.

MISSY  
Hard to say, my dear, I'm in two  
minds. But fortunately the other  
one's unconscious.

The Doctor gives her a look, now draws his screwdriver.

THE DOCTOR  
(Into the end of the  
screwdriver)  
Nardole, have you been useful?

And now the roar of engines from above, wind blasting down at them as a shadow slides over the rooftop.

They look up. A shuttle craft - bit broken down, and very used - is hanging just above them.

NARDOLE  
(Out of the screwdriver)  
Found this in the loading bay -  
shuttle craft.

CUT TO:

21 INT. SHUTTLE CRAFT COCKPIT - NIGHT 11 - 00:39 21

Nardole, at the controls. He yanks a lever -

CUT TO:

22 EXT. HOSPITAL ROOFTOP - NIGHT 11 - 00:40 22

- and a rope ladder comes clattering down.

The Doctor, now grabbing the Master to his feet, throws him at Missy.

THE DOCTOR  
Get junior up there.

THE MASTER  
(Groggily clutching his  
head)  
Ooh, you hit me really hard.

MISSY  
You're telling me, I think I've  
still got the bump!

THE DOCTOR  
Right. First things first -

And *big shock!*

A Cyberman appears right behind him, grabbing him in a bearhug. He cries out in pain. Energy now cracking all over him as he screams and twists.

MISSY  
*Doctor!!*

She's leapt to where the Master has dropped his laser screwdriver, snatching it up -

(CONTINUED)



- but before she can turn and use it, there is a blazing crackle.

The Cyberman has staggered back from the Doctor, smoke pouring from its joints.

It drops to its knees.

Then crashes down on its face.

The Doctor, white-faced, clearly very injured -

- he looks dazedly to -

- the Bill Cyberman stands there, one hand on its chest unit. But how did it fire at the Cyberman?

It now stoops slightly and fires again, the blasting yellow beam shooting out from the head unit.

The prone Cyberman bursts into flames.

On Missy - seen enough.

MISSY (CONT'D)  
Up the ladder now, quickly!

The Master, now scrambling up the ladder.

The Doctor, staring groggily at the Bill Cyberman.

THE DOCTOR  
Bill?

But now he passes out, crashing to the ground.

Missy, looks at him -

MISSY  
What was that, Doctor? You'll only slow us down? Yeah, you're right.

She starts scrambling up the ladder.

The Bill Cyberman looks down at the prone Doctor -

- and now stands over him, one foot planted either side of his body, guarding him.

Now another Cyberman advances across the roof. Bill Cyberman fires at him -

CUT TO:

23 INT. SHUTTLE CRAFT COCKPIT - NIGHT 11 - 00:41

23

The Master is scrambling into the co-pilot seat, as Nardole watches what's going on down below on a monitor.

THE MASTER  
The Doctor's dead, he told me he'd  
always hated you - let's go.

NARDOLE  
No.

Missy now scrambling up through the hatch.

MISSY  
The Doctor's dead, he told me he'd  
always hated you -

NARDOLE  
Heard you first time!

THE MASTER  
Oh, *tedious!*

The Master grabs control of the ship.

NARDOLE  
Oi!

THE MASTER  
We need to get away from here, find  
a hole in the roof - or *make* one!  
Is there a great big gun on the  
front, that would be good?

The whole ship lurches.

NARDOLE  
(Checking the monitor)  
I don't think we're going anywhere.  
(Grins)  
Bill's back!

CUT TO:

24 EXT. HOSPITAL ROOFTOP - NIGHT 11 - 00:42

24

On the Doctor, his eyes flickering open.

Above him, looms the Cyberman. One arm is stretched out,  
gripping on to something.

The Doctor looks.

The Bill Cyberman is holding the rope ladder, anchoring the  
shuttle craft above, as if flying a kite.

The Doctor blinks, trying to make sense of this - Bill? It's  
Bill.

THE DOCTOR  
Bill. I will fix this. I will get  
you back again, I swear.

His eyes flutter, he passes out again.

(CONTINUED)

Close on the Cyberman's eyes -

- and through the dark mesh, we can see Bill's human eyes, bright and tear-filled.

We slowly fade to black -

FADE IN TO:

We're back at the opening tableaux.

The Bill Cyberman looms over the tiny figure of Alit, with the unconscious Doctor, cradled in its arms.

Alit, staring up in terror and wonder.

Now emerging through the smoke, two more figures. Missy and the Master, now standing either side of the Cyberman, looking around.

MISSY

Are we still on the ship?

THE MASTER

Must be one of the solar farms -  
hologram sky, bit of atmosphere.

Looking up, he sees the number - remembers it...

THE MASTER (CONT'D)

507 ...

Missy has noticed the little girl, looks at her in disgust.

ALIT

Who are you?

The Master and Missy look at the little girl - just as Nardole comes coughing through the smoke.

NARDOLE

Right, that's the last floor we can  
bust through - engine's blown -

Nardole approaches her, big smile. Bends down to her.

NARDOLE (CONT'D)

Oh, hello, little girl. We're from  
downstairs and I think we're going  
to need your help.

DISSOLVE TO:

26 EXT. COUNTRY HOME - NIGHT 12 - 20:05

26

Night has fallen. The big country house stands silent. Now, coming out the door, Hazran. She has some blankets under arm, now heads off somewhere, bustling.

We stay on the door.

Now closer, as a head peeps out - it's Alit, watching Hazran go.

Alit's POV as Hazran heads towards the barn.

CUT TO:

27 INT. BARN - NIGHT 12 - 20:05

27

A barn - a proper, working barn, full of farm machinery. (This isn't the Gallifreyan barn from Day Of The Doctor and Listen - this should look more real, more used.)

Panning round the barn, we discover -

Is that Bill?

Yes, it's Bill. Bill in her hospital smock, but looking normal, human again. She is sleeping on a hay bale.

From off we hear a door opening, approaching footsteps.

Bill stirs, awakened by the noise, looks blearily up.

Standing sternly over her, folded blankets in her arms, is Hazran.

HAZRAN

Sorry, you have to stay out here.  
You'd frighten the children.

BILL

Where am I? How did I get here?  
(Frowns puzzled)  
Sorry, I can't ... remember ...

Hazran lays the blankets on the floor at her feet - it's like she's too scared to actually approach Bill.

BILL (CONT'D)

... what am I doing in a barn?

Bill has scrambled to her feet -

- and the effect on Hazran is immediate. Again she falters back a couple of steps. Again, she seems to be struggling to control her fear.

BILL (CONT'D)

What's wrong?

(CONTINUED)

HAZRAN  
I'm sorry, it's just ... the way  
you look.

BILL  
Sorry, what?

HAZRAN  
The Doctor has explained that  
you're not dangerous, but it's ...  
difficult.

BILL  
What's difficult? Where is the  
Doctor?

Hazran is already heading to the door.

HAZRAN  
His injuries are being tended to.

BILL  
Injuries?

And the door is already closing behind her.

BILL (CONT'D)  
I want to see the Doctor. I need to  
talk to him -

Bill is stepping forward to follow Hazran -  
- and hears the door lock. What??

DISSOLVE TO:

28 INT. BARN - DAY 13 - 10:30

28

Sunshine, streaming into the barn. Bill, peering out through  
a gap in the planks.

Bill's POV: out in the grounds, there's Missy and the Master  
arguing furiously.

A noise makes Bill turn.

Someone is unlocking and opening the door -

- and now Alit peers round. She looks fearful, but  
determined. She now slips into the barn, closes the door.

BILL  
Hello.

ALIT  
Hello.

Alit tries a nervous little smile, takes a timid step  
forward.

ALIT (CONT'D)  
Everyone's too scared to talk to  
you. But I'm not.

BILL  
Why are they scared?

ALIT  
Well. You know.

BILL  
I really don't.

CUT TO:

29 EXT. COUNTRY HOME - DAY 14 - 14:00

29

As kids play in the grounds, Alit is cautiously exiting the house (by her clothes this is a different day.) She has something wrapped under an old shawl. She heads towards the barn.

CUT TO:

30 INT. BARN - DAY 14 - 14:01

30

Bill, sitting in a corner, her knees drawn up to her chin, her arms wrapped round them. A picture of despair -

- till she hears the door opening.

Alit, looking very nervous, with her shawl-wrapped package.

Bill looks at her. Now her eyes go to the wrapped package in Alit's hands.

BILL  
That it?

Alit nods.

Sets the package down on the floor. Steps back to let Bill approach.

BILL (CONT'D)  
I really wouldn't harm you, you  
know.

ALIT  
I know.

She shrugs, helpless. She can't help being afraid.

And Bill steps forward to pick up the package.

She pulls off the blanket. Now handles what appears to be a square of wood.

She gives a little glance at Alit, takes a breath.

(CONTINUED)

Turns the square of wood over -

- reveals it to be a mirror.

She stares at herself. The shot is angled so we can't see Bill's reflection -

- but now we track round -

- and see a Cyberman staring back from the mirror.

Now from Alit's POV.

A huge Cyberman - Bill as she truly is - stands in the barn, staring at itself in the mirror.

When it speaks it's not Bill's voice but the computerised sing-song voice of a Cyberman.

CYBERMAN

That. Is. Not. Me.

Alit, backing away.

ALIT

I'm sorry.

CYBERMAN

I. Am. Bill. Potts.

ALIT

(Terrified)

I'm sorry, I'm sorry.

Tracking on the face of the Cyberman.

CYBERMAN

I. Am. Bill. Potts.

Stepping through the door, the Doctor. We don't feature it much (and he doesn't seem to use it much) but he is now walking with a cane.

Alit runs to him, hides her face in his coat. He hugs her -

- then smiles at the Cyberman.

THE DOCTOR

Hey, Bill Potts. How are you today?

The Cyberman, somehow plaintive as it looks at the Doctor.

CYBERMAN

Doc. Tor.

THE DOCTOR

Alit, why don't you go and play with the other kids?

ALIT

I'm sorry. I gave her a mirror.

(CONTINUED)

THE DOCTOR  
You were being kind. Nothing wrong  
with kind. I'll see you later,  
Alit.

Alit nods, looks to the Cyberman.

ALIT  
Bye.

The Cyberman gives an approximation of a nod.

Cyberman's POV, as it watches Alit walk out the door, the  
door closes. The Doctor looks back to the Cyberman -

- but when we cut back to the Cyberman, it's Bill again, back  
to normal. (The emerging grammar will be this - when we cut  
our way to Bill's POV, we see her as she sees and feels  
herself: the normal, human Bill Potts. When we see her as  
others see her - she sees herself in a mirror - we see her as  
she truly is now: a Cyberman.)

Bill and the Doctor, now facing each other. A brief, pained  
silence. The Doctor knows this is going to be one of the most  
difficult conversations of his life.

Bill knows there's news she isn't going to like.

BILL  
What was that? In the mirror?

THE DOCTOR  
A Cyberman.

BILL  
... what's a Cyberman?

THE DOCTOR  
Technologically augmented human  
being, designed to survive in a  
hostile environment. Perfectly  
sound idea. Unfortunately all they  
want to do is turn everyone else  
into Cybermen too. They go viral.

BILL  
Why?

THE DOCTOR  
Because they consider themselves to  
be an improvement, an upgrade -

BILL  
No. Why do I see a Cyberman in the  
mirror?

THE DOCTOR  
What do you remember?

BILL  
There's quite a lot, you know. I  
was down there *ten years*.



THE DOCTOR  
And then, one day, they took you to  
the conversion theatre. Do you  
remember that?

BILL  
(Frowns)  
No. Bits of it. You turned up.

THE DOCTOR  
Do you remember what they did to  
you?

BILL  
Nothing. Look at me. I'm fine.

The Doctor: eloquent silence.

BILL (CONT'D)  
I'm *fine!*

She puts her hand to her own face for confirmation -  
- we cut close on her fingers as they make contact. But in  
the close shot her fingers are Cyber fingers, and her face is  
the sickly white of Cyber-flesh.

She snatches her hand away - what was that?  
- and in the wider shot she's Bill again.

THE DOCTOR  
You're so strong. You're amazing.  
Your mind has rebelled against the  
programming, built a wall round  
itself - a *castle* made of you. And  
you're standing on the battlements,  
saying no! No, not me.

BILL  
What are you talking about??

THE DOCTOR  
All that time, living under the  
Monks - you learned to hang on to  
yourself -

BILL  
But I'm fine, *look at me!*

THE DOCTOR  
Bill ... what you see is not you.  
I fitted you with a perception  
filter.

BILL  
A what?

THE DOCTOR  
I thought it might help if you  
could see and feel yourself as you  
used to be - but it's not real.

BILL  
*Used to be??*

THE DOCTOR  
Sort of like a psychic hologram -  
it won't work all the time, but -

BILL  
What do you mean, *used to be??*

Flaring with anger, she's advanced on the Doctor -  
- he falters back a step, just like the others did - but  
*why??*

THE DOCTOR  
Bill, I'm sorry, but you can't be  
angry any more. A temper is a  
luxury you can no longer allow  
yourself.

Bill, staring at him - why's he saying that?

Then she sees her own shadow falling across the Doctor and  
the wall behind him. A massive looming shadow, with handles  
jutting out of its head.

She stares at the shadow - a horrible creeping thought.

She steps towards her own, grotesque shadow, her anger  
building.

BILL  
Why can't I? Why can't I be angry?

THE DOCTOR  
Bill - *please!*

BILL  
*You left me alone for ten years,  
don't tell me I can't be angry!!*

Cutting close on Bill -

- but as we cut closer we switch to Cyberman form, as the  
head unit fires a beam of energy!

*Blam!*

As the dust and fire dies down we see that she has blasted a  
hole in the side of the barn.

She stares. Oh my God.

THE DOCTOR  
Because of that. That's why.  
Because you're a Cyberman.

She stares dazedly for a moment -

- then walks out through the hole.

CUT TO:

31 EXT. COUNTRY HOME/GROUNDS - DAY 14 - 14:05

31

Bill standing, staring around.

Kids and adults are staring back, keeping a safe distance. Now Nardole is there, marshalling them all, barking orders.

NARDOLE

Right, everyone, back to work,  
please. Nothing to see here,  
somebody broke the barn, no biggie.

As everyone returns to work, Nardole throws a little half-wave at her.

The Doctor, now joining Bill.

Bill is watching the people disperse. They all seem to have various tasks. Cleaning rifles, piling sandbags round the house.

A few of them glance nervously over at her. And then look away.

BILL

What do they all see when they look  
at me?

THE DOCTOR

The perception filter won't always  
work - especially if they're  
afraid.

BILL

And people are always going to be  
afraid of me - aren't they?  
(She looks at him)  
Aren't they?

On Bill's face as she turns to look at him. A single tear is trickling out the corner of her eye.

On the Doctor, turning to look at her.

The Doctor's POV. The Cyber-face - but the single tear is leaking out the corner of one of the mesh eyes, exactly like the teardrop shape of the traditional Cyber-eye.

The Doctor reaches to wipe away the tear -

- as we move closer on the tear, it's Bill again (because that's how the Doctor sees her.)

\*

On the Doctor - frowning slightly, seemingly fixated on the tear-moisture on his fingers.

\*

\*

(CONTINUED)

BILL (CONT'D)  
What is it? Engine oil?

\*  
\*

THE DOCTOR  
(Faintly puzzled)  
No. It's an actual tear. But it  
shouldn't be.

\*  
\*  
\*  
\*

A voice from off, calling.

THE MASTER  
Doctor!

They look round, the Master strutting towards them.

THE MASTER (CONT'D)  
Right, while you've been busy  
chatting up Robo-Mop, me and me  
have been busy. We've found it -

He looks to Bill -

- from the Master's POV, Bill is simply a Cyberman.

Instantly, and mockingly, he drops into his Razor persona.

THE MASTER (CONT'D)  
(As Razor)  
Oh, and hello, my dear. God you  
were boring for all those years -  
but it was worth every day of it  
for *this!*

The Cyberman just stares impassively back at him.

THE DOCTOR  
Bill, don't let him upset you.

THE MASTER  
Though, hang on, didn't you used to  
be a woman? I'm going to be a  
woman, fairly soon. Any tips? Or  
maybe, I dunno, old bras?

CYBERMAN  
I. Am. Not. Upset.

THE MASTER  
Well doesn't that take all the fun  
out of cruelty? Might as well rile  
a fridge!  
(Leading off)  
Come on, this way!

As he crosses frame, we cut closer on the Bill Cyberman -

- and as we do so, we see Bill's face again. Not angry, but  
tears of hurt and rage and pain. This is the worst. The worst  
day of her life ...

She follows after the others.

She clears frame, and we are left with Nardole crossing to the house. Hazran confronts him. (We are clearly several days into a troubled working relationship.)

HAZRAN

Nardole, you're working them too hard.

NARDOLE

This isn't work, it's war.

HAZRAN

Those creatures have come up here before - we use them as *scarecrows*.

NARDOLE

What's coming now, isn't scarecrows, Hazran, it's an army. An army of Cybermen.

HAZRAN

Well it's not the end of the world.

NARDOLE

No, Hazran, that's what it is! The end of the world is exactly what it is!

CUT TO:

The Master leading the way through the forest - the Doctor and Bill (human form) following.

BILL

Why are there so many kids in that house?

THE DOCTOR

Small community, only several hundred at the most. They keep all the children together, for their protection.

The Doctor points -

Their POV: a field with several Patient scarecrows in it.

THE DOCTOR (CONT'D)

Those things make it up here sometimes - they try to take the children -

- but suddenly he gives a sudden gasp of pain. Stumbles, nearly falls, clutches a tree for support.

BILL

You all right?

(CONTINUED)

Bill's attention, now caught by the Doctor's hands - they're glowing. The familiar golden glow of regeneration energy.

THE DOCTOR

Fine, yes, fine, fine.

With a great effort of will, the Doctor slams his hands together -

- the glow snaps out.

BILL

What was that?

THE DOCTOR

(Ignoring the question)

They target the children because conversion is easier with a younger donor - the brain's fresher, and because the body's smaller, there's less to -

Breaks off, almost like he's embarrassed.

BILL

Less to what?

THE MASTER

(Enjoying it)

There's less to throw away.

On Bill: this impacts, registers. She looks down at herself (her illusory human body.)

BILL

Did they throw me away? My body - did they throw my body away?

THE MASTER

Well the exact procedure is a tiny bit funnier -

THE DOCTOR

(Interrupting)

We'll catch you up.

The Master is about to continue anyway -

- but finds himself caught in the Doctor's glare. Not a time to argue with him.

THE MASTER

Whatever.

He turns and heads away.

Silence between the Doctor and Bill. Then:

BILL  
You said ... I remember you said,  
you could fix this. You could get  
me back. Did you say that?

The Doctor looks at her again - sees her as human.

THE DOCTOR  
I did say that, yes.

BILL  
Were you lying?

THE DOCTOR  
No.

BILL  
Were you right?

THE DOCTOR  
... no.

A beat: Bill digests. Nods. Turns, looks out over the rolling  
countryside. A silence.

THE DOCTOR (CONT'D)  
Bill?

BILL  
We're not going to get out of this  
one, are we?

THE DOCTOR  
Well. I don't know - there are  
always possibilities.

BILL  
I can feel it - in my head. The  
programming. The Cybermen - taking  
me over, pieced by piece. It's like  
I'm hanging on in a hurricane, and  
I can't hang on for ever -

THE DOCTOR  
Bill, whatever it takes -

BILL  
You need to know. As my friend. I  
don't want to live, if I can't be  
me any more.

A silence. She lets that land.

On the Doctor, as he looks at his hand again - just the  
tiniest flicker of that regeneration glow.

\*  
\*

THE DOCTOR  
Yeah.

\*  
\*

BILL  
And that's not possible, right?

\*  
\*

THE DOCTOR  
Tell you what else isn't possible.  
A Cyberman, crying.

\*  
\*  
\*

Bill turn to look at him. What?

\*

THE DOCTOR (CONT'D)  
Where there's tears, there's hope.  
Come on!

\*  
\*  
\*

He starts leading the way off...

\*

CUT TO:

\*

33 EXT. FOREST CLEARING - DAY 14 - 14:15

33

On Missy. She's at the centre of a clearing, walking in a wide circle, and sonicng something at the centre of it.

The Master, observing.

THE MASTER  
Weird. How you don't remember any  
of this.

MISSY  
Two of us, together. Puts the time  
lines out of sync - you can't  
retain your memories, so I don't  
have them. Where is he?

She glances round as she hears something -

Missy's POV. The Doctor and Bill (human form) entering the clearing.

MISSY (CONT'D)  
Oh, you absolutely had to bring  
her, did you?

THE MASTER  
(Puzzled)  
Her? It's a Cyberman now.

Missy glances over, registers the truth.

MISSY  
Sorry, yes.

Closer on the Doctor and Bill (human form.) They exchange a look - interesting that Missy saw her human form. (Throughout this scene we maintain the following grammar - in long shot we see Bill as a Cyberman, but when we cut close on her for reaction shot, she's Bill.)

The Master is outraged at Missy.

THE MASTER  
Becoming a woman's one thing - but  
have you got ... empathy??

(CONTINUED)



THE DOCTOR  
(To Missy)  
Where is it?

Missy reaches out with a fist, and raps on an invisible wall -  
a metallic clang.

MISSY  
Lift shaft right here.

THE MASTER  
(Also clanging the side)  
Hologram. Mustn't spoil the pretty  
forest. It's a wonder more people  
don't turn to genocide!

The Doctor now sonicng the invisible shaft.

THE DOCTOR  
Good! This is how we evacuate them.

MISSY  
And the doors are right here.

She points her broolly at the invisible shaft, sonics -  
- the lift doors shimmer into visibility. The rest of the  
lift shaft stays invisible - we now have the surreal sight of  
a pair of lift doors standing in a forest clearing.

THE DOCTOR  
There must be more of them, quite  
close.

The Doctor, sonicng through the trees -  
- several other pairs of lift doors, shimmering into  
visibility, at various distances through the forest.  
A beeping makes him spin.

Missy is working at the control panel.

THE DOCTOR (CONT'D)  
*What are you doing??* You just  
called the lift.

MISSY  
Well we're going to need them,  
aren't we?

THE DOCTOR  
The lift was downstairs. And quite  
possibly not empty.

THE MASTER  
But it'll take ages to get up here -

THE DOCTOR  
Time moves faster down there, don't  
you remember *anything??*

The Bill Cyberman steps forward.

CYBERMAN  
Stand. Aside.

The Bill Cyberman squares up to the lift doors, a few feet in front of them.

THE DOCTOR  
Bill?

Cutting close on the Cyberman, now from the Doctor's POV. It is Bill again.

BILL  
Stand aside.

The Doctor looks to the others.

THE DOCTOR  
Do as she says.

THE MASTER  
What, *her*, seriously?

THE DOCTOR  
Do as she says.

The others step aside leaving the Bill Cyberman to face the danger.

THE MASTER  
"Do as she says!" Is the future going to be *all* girl?

THE DOCTOR  
We can only hope.

On the lift. The indicator is climbing to the top.

Close on Bill (human form) steeling herself.

On the lift. It chimes, it's arrived.

Slightly wider on Bill - so now we see her as the Cyberman. It raises its hand to its chest unit, ready to fire -

- and the lift doors whoosh open -

- *to reveal a gleaming, silver modern Cyberman!!*

A moment!

The Doctor, horrified.

Close on Bill (human), horrified.

*And now, with terrifying speed, the Cyberman marches out of the lift, straight at Bill!*

The Doctor, Missy, and the Master now leaping, each aiming their sonic devices!

A sonic shield (like the one formed around the Dalek, in The Day Of The Doctor) traps the Cyberman.

THE DOCTOR (CONT'D)  
(To Bill)  
Fire!

THE MASTER  
Kill it, kill it, kill it, *kill it,*  
*kill it.*

The Bill Cyberman now blasting away from its head unit.

The Silver Cyberman, twisting in the blasts, but seemingly unharmed -

The Bill Cyberman, blasting, blasting.

The Silver Cyberman, pushing through the sonic shield, reaching at the Bill Cyberman -

Blasting, blasting -

Finally, the Silver Cyberman drops to its knees.

The Bill Cyberman keeps firing and firing.

The Silver Cyberman falls sideways, crashes to the ground, lies inert.

A moment of recovery.

THE DOCTOR  
Missy, sonic the lift, keep it here!

But Missy has already leapt to the lift, doing as instructed.

The Doctor is now examining the fallen Cyberman.

Close on Bill (human form).

BILL  
Why's it different? Why does it look like that?

THE MASTER  
It's evolved.

MISSY  
Because time's moving faster at the bottom of the ship.

THE DOCTOR  
Exactly. Since we left, they've built a weapons grade version to come after us.

(MORE)

(CONTINUED)

THE DOCTOR (CONT'D)

(Looks severely at Missy  
and the Master)

And we just gave our position away.  
Well done, the genius twins!

MISSY

It doesn't matter - we can get out  
of here. We go take the lifts right  
to the top, escape in your TARDIS.  
We could evacuate the Waltons back  
there, if you're feeling  
ridiculous.

THE DOCTOR

We can't go back to the bridge. We  
can go up four or five floors at  
the most.

THE MASTER

Why??

THE DOCTOR

(Exasperated)

Time! Time, time, time, time! The  
further we go up the ship, the  
slower time moves for us and the  
faster it moves for the Cybermen.  
By the time we get to the bridge,  
they'll have had thousand of years  
to work out how to stop us. There  
is no safe way for us to get back  
to the TARDIS - it's a mathematical  
impossibility.

And suddenly, dinning through the forest, a terrible  
thumping, clanging sound - like a giant heartbeat. *Doom-doom!*

BILL

What's that?

On the Doctor: clearly horrified.

CUT TO:

34 INT. CHILDREN'S DORM - DAY 14 - 14:19

34

The kids. They all look like they've been packing -

- but they've stopped, because they too can hear the mighty  
thump of the heartbeat. *Doom-doom!*

On Alit: what is that?? *What is it??*

CUT TO:

35 EXT. COUNTRY HOME/GROUNDS - DAY 14 - 14:19

35

Everyone's stopped working, now listening.

(CONTINUED)

On Hazran: her neck prickling, as she hears this terrible sound. *Doom-doom!*

She looks round - Nardole, a few feet from her! *Doom-doom!*

HAZRAN

Nardole, what is that? Tell me,  
what is it?

The Doctor is now racing towards them, the others catching up behind him.

NARDOLE

Doctor?

THE DOCTOR

The Cybermen don't have fear - but they know how to use it. They're announcing their arrival, they're coming.

Now pushing in on the Doctor.

THE DOCTOR (CONT'D)

The Cybermen are coming.

CUT TO:

36 EXT. THE CYBER CITY - NIGHT 14 - 14:19

36

On the spire at the top of the hospital building.

The light is now pulsing in time with *doom-doom, doom-doom.*

Now cutting round various places in the city.

On a street, some Mondasian Cybermen, stand in a row, looking up at the pulsing spire.

Another street, a row of RTD era Cybermen.

Another street - a troop of modern Cybermen marching along.

They slam to a halt. Look up - and then, one by one, slowly at first, they start to ascend into the air.

Now the RTD Cybers doing the same.

Now the Mondasians.

POV, from the hospital rooftop. All over the city, streaking up into the firey sky, Cybermen blasting into the air like missiles. *Wham! Wham! Wham!*

On the ceiling, with its giant number hanging far above. The flame trails of the Cybermen streaking towards the vast steel expanse.

Now, cutting round, impact after impact -

(CONTINUED)

- the Cybermen smashing straight through the ceiling, the steel shattering and burning. *Wham! Wham! Wham!*

CUT TO:

37 EXT. COUNTRY HOME - DAY 14 - 16:00

37

The whole complex of buildings, now in uproar -

- battle stations. A mighty defence is being prepared. People running to and fro, sandbags being heaved into position, windows being boarded up.

Everything now is fast and urgent, people run and stride, not walk. Conversations are rapid-fire.

There's Nardole. Crossed legged on the ground, working at a lap top. It appears to be plugged straight into the ground.

Bill and the Doctor come striding past him.

BILL

How long till they get here?

THE DOCTOR

Two hundred miles of time-dilated space ship. According to my calculations, I don't have time to do the sums.

We lose the Doctor and Bill, now Hazran is going at Nardole.

HAZRAN

You realise this is hopeless, don't you?

NARDOLE

Oh, I was hoping someone would say that - for a moment I was feeling a glimmer of purpose.

CUT TO:

38 INT. COUNTRY HOME/HALLWAY - DAY 14 - 16:02

38

The Doctor and Bill - the Doctor is sonicising a trapdoor in the floor.

BILL

But do we have long enough?

THE DOCTOR

No, they're Cybermen, there's no such thing as long enough.

He's hauled the trap door open.

CUT TO:

39 EXT. COUNTRY HOME - DAY 14 - 16:02

39

Hazran, still going at Nardole -

HAZRAN

Look at them, they've got armour!

She's gesturing at the back of a cart - the modern Cyberman is lying there - it's been brought back from the forest.

HAZRAN (CONT'D)

We don't have guns that can shoot through armour.

Nardole puts out a hand to Holst, who is standing there, with a shotgun.

NARDOLE

Gimme.

CUT TO:

40 INT. UPSTAIRS ROOM - DAY 14 - 16:03

40

The Master at the window, looking down at the antics below.

Behind him, Missy is in a rocking chair, apparently asleep.

THE MASTER

Look at him. What's the point?

MISSY

We need your TARDIS.

THE MASTER

Why's he giving them *hope*? There's no way out of here.

MISSY

We can't go up, but we can go down. Your TARDIS is right at the bottom of the ship, isn't it?

THE MASTER

(Irritated, evasive)  
Well, I suppose.

MISSY

Is it, or isn't it?

CUT TO:

41 INT. CELLAR - DAY 14 - 16:05

41

The Doctor and Bill in the cellar - the Doctor has cleared a wall, revealing a metal door, set in the stone. It looks high-tech, quite out of keeping with the cellar.

(CONTINUED)

BILL  
What's that?

THE DOCTOR  
We're on a space ship, remember?  
That's a service duct.  
(sonicing at it)  
Rusted shut. Think you could get  
angry with it?

CUT TO:

42 EXT. COUNTRY HOME - DAY 14 - 16:05

42

Hazran handing Nardole a shotgun.

Taking it, Nardole doesn't even look, keeps typing with his  
other hand. He aims the shotgun off to one side, still not  
looking.

NARDOLE  
(Points to a tree)  
Is that tree anyone's favourite?

HAZRAN  
Why?

He pulls the trigger - and *boom!*

Wider: we see a tree about fifty feet away explode into  
flames.

CUT TO:

43&44 SCENES 43&44 OMITTED

43&44

45 INT. CELLAR - DAY 14 - 16:07

45

The Bill Cyberman is blasting away at the hatch, as the  
Doctor watches.

On the hatch as it melts -

CUT TO:

46 EXT. COUNTRY HOME - DAY 14 - 16:07

46

One of the men - Rexhill - is staring at the burning tree.  
His own shotgun is hanging in his arms.

REXHILL  
What sort of gun is that.

NARDOLE  
Same as yours. See that bush over  
there.

(CONTINUED)



He points to a distant bush.

NARDOLE (CONT'D)  
Shoot it.

A little nonplussed Rexhill raises his gun and fires at the bush.

Boom!! It explodes into flame.

As everyone stares at this, Hazran is looking down, sardonically, at Nardole.

HAZRAN  
Think you're quite something, don't you?

NARDOLE  
I try not to miss the obvious.

Rexhill is examining his own gun in astonishment.

REXHILL  
... how was that possible?

THE DOCTOR  
(From off)  
Because this is not the countryside.

They look round to where the Doctor is striding towards them.

THE DOCTOR (CONT'D)  
This is a spaceship.

CUT TO:

47 INT. UPSTAIRS ROOM - DAY 14 - 16:08

47

An argument between Missy and the Master. They prowl round each other, snapping and snarling, like cats.

THE MASTER  
It's *my* TARDIS!

MISSY  
*Our* TARDIS.

THE MASTER  
It's in the middle of a city full of Cybermen.

MISSY  
Who are all coming here.

THE MASTER  
And it *doesn't work!*

MISSY  
Because?

THE MASTER  
(Shoving his face at her)  
Never mind!

MISSY  
(Slapping his face)  
*Because??*

THE MASTER  
(Grabs her arm, yanks her  
round)  
None of your business.

MISSY  
(Throwing him round,  
slamming him against the  
wall)  
You are my business!

This fight should be fast, furious, comical, never pausing  
for breath.

CUT TO:

48 EXT. COUNTRY HOME - DAY 14 - 16:09

48

The Doctor and his onlookers, he's been talking to them all,  
explaining how it was done.

THE DOCTOR  
If it fooled you, it will fool the  
Cybermen. They're robots, but  
they've got monkey brains. You can  
always fool a monkey brain -

His eyes go to -

- Alit. She's watching from an upstairs window.

THE DOCTOR (CONT'D)  
(New idea!)  
- with a little bit of theatre.

And he's running towards the house.

CUT TO:

49 INT. UPSTAIRS ROOM - DAY 14 - 16:09

49

Missy has the Master in a headlock.

MISSY  
What have you done to my TARDIS??

THE MASTER  
It's *my* TARDIS!!

As they crash to the floor together, we see the Doctor run past the open doorway.

CUT TO:

50 INT. DORMITORY - DAY 14 - 16:09

50

Alit, still at the window as the Doctor appears in the doorway behind her.

THE DOCTOR

Hello.

Alit turns, sees him.

ALIT

Hello.

The Doctor, stepping into the room, looking curiously at her.

THE DOCTOR

You're the brave one, aren't you?

CUT TO:

51 INT. UPSTAIRS ROOM - DAY 14 - 16:10

51

Missy has the Master slammed up against the wall, his arm up his back.

THE MASTER

I landed here, I had trouble taking off.

MISSY

The black hole?

THE MASTER

Too close to the event horizon -

MISSY

And you screwed up, you rushed it!

THE MASTER

I blew the dematerialisation circuit.

MISSY

Why do I *always* do that??

THE MASTER

Stop blaming yourself - it's hurting my arm.

Missy whirls the Master round, slams him back against the wall.

(CONTINUED)

MISSY

Listen! I want you to promise me something *right now!*

THE MASTER

Oh, what's the point? When have you ever been able to trust me?

MISSY

Something happened to me once, a very long time ago. A scary lady threw me against a wall and made me promise to always, always carry a spare dematerialisation circuit. I don't remember much about her now -  
(Produces a small circuit from inside her blouse)  
- but she must have made quite an impression.

The Master stares at the dematerialisation circuit! Oh!!

THE MASTER

You realise you've basically got me to thank for that.

MISSY

You're welcome.

THE MASTER

(Eyes flick to her open blouse)  
By the way, is it wrong that I -

MISSY

Yes!

CUT TO:

52 INT. DORMITORY - DAY 14 - 16:11

52

The Doctor and Alit now sitting on adjacent beds, facing each other.

ALIT

I don't understand.

THE DOCTOR

It's very simple. The Cybermen have removed all fear from their minds and hearts. But you, Alit - you are going to put it all back.

On Alit - unnerved, frightened - but she can't resist the tiniest smile.

DISSOLVE TO:

53 EXT. SPACE - NIGHT 14 - 16:11 53

The space ship, hanging in the void, still suspended in front of the swirling black hole.

Now tracking along it to the lower reaches ...

Closer: through some of the portholes we can see a firey flicker.

CUT TO:

54 INT. SPACE SHIP - NIGHT 14 - 16:11 54

Looking straight up at a giant steel ceiling, with number 834 -

As before, the flame trails of the flying Cybermen streaking towards the vast steel expanse.

Cutting round the blank faces of the Cybermen, just visible in the flames of their own flight -

A Mondasian, an RTD, a Modern -

On the huge painted number on the steel ceiling ...

*Wham! Wham! Wham!* as the Cybermen smash through -

CUT TO:

55 EXT. SPACE - NIGHT 14 - 16:11 55

Panning up the space ship -

CUT TO:

56 INT. SPACE SHIP - NIGHT 14 - 16:11 56

Another giant steel ceiling - 699 - the flame trails streaking towards it.

*Wham! Wham!*

CUT TO:

57 EXT. SPACE - NIGHT 14 - 16:11 57

Now panning faster up the huge space ship -

CUT TO:

58 EXT. COUNTRY HOME - NIGHT 14 - 19:00 58

- the motion continues, as we crane up to a shot of the country home.

Night has fallen. The complex of buildings, ready for war. Sandbags everywhere, people on patrol, every window manned.

The terrible stillness before conflict.

Then: *doom-doom ... doom-doom ... doom-doom ...*

The strange, menacing heartbeat of the Cybermen has started again, louder ...

CUT TO:

59 INT. DORMITORY - NIGHT 14 - 19:00 59

All the kids, sitting on their beds, fully dressed, coats on. They have their possessions, wrapped up next to them - like they're ready to go.

Tense, afraid.

*Doom-doom!*

CUT TO:

60 INT. ANOTHER DORMITORY - NIGHT 14 - 19:00 60

More kids, sitting, waiting.

On Alit now, at the window. She's staring out, thinking about her special mission ...

*Doom-doom!*

CUT TO:

61 EXT. COUNTRY HOME - NIGHT 14 - 19:00 61

On the front porch, the Doctor. Sitting on a wooden chair, tilted back against the door. Uncharacteristically, he has a shotgun resting across his knees ...

*Doom-doom!*

CUT TO:

62 INT. COUNTRY HOME/KITCHEN - NIGHT 14 - 19:00 62

Nardole, at the kitchen table, working hard at his laptop. A jug of ale is plonked down next to him. He looks at it in surprise.

(CONTINUED)

Another jug of ale is banged down next to it, and Hazran is pulling up a chair.

*Doom-doom!*

HAZRAN  
Started that stupid noise again.  
Louder this time.

NARDOLE  
Yeah.

HAZRAN  
It's going to be soon, isn't it?

Nardole looks at her, shrugs. Yep.

CUT TO:

63 INT. SPACE SHIP - NIGHT 14 - 19:00

63

Steel ceiling - we can barely read the numbers, as the fiery trails of Cyberman go smashing into it.

CUT TO:

64 INT. COUNTRY HOME/KITCHEN - NIGHT 14 - 19:01

64

Hazran setting down her jug of ale. She puts it very close to Nardole's.

HAZRAN  
So. Where are you from?

Nardole's eyes flick to the too-close jugs. What does that mean?

NARDOLE  
I don't know. I was sort of found.

HAZRAN  
On a doorstep?

NARDOLE  
On a slave ship, so I'm told.

HAZRAN  
Who loved you?

NARDOLE  
(Almost laughs)  
Sorry, what - loved me?

HAZRAN  
Well somebody brought you up.  
(A beat)  
Quite well, I should say.

(CONTINUED)

NARDOLE

Thank you.

But he doesn't elaborate - typing away.

HAZRAN

I see. You don't want to talk about it.

NARDOLE

I *can't* talk about it. Memory wipe. First twenty years, phht!

HAZRAN

Who would do that to a person?

NARDOLE

Me. It was me. I did it to myself.

HAZRAN

... why?

NARDOLE

No idea, I wiped that too. My first memory of being alive, is waking up crying.

On Hazran, frowning, taking that in, as she sips her jug of ale

- and now sets it even closer to Nardole's -

Delicately Nardole reaches and moves his jug a little away from hers.

NARDOLE (CONT'D)

I probably should tell you. I'm not human.

HAZRAN

I'll try anything once.

- and *big shock!!*

A Mondasian Cyberman is stomping through the door behind her, coming straight at her -

- hearing this, Hazran spins -

- now lunges out of her chair, grabbing a shotgun from the counter, now blasting, blasting at the Cyberman. Blam! *Blam!*

Nardole is on his feet too, yelling at Hazran.

NARDOLE

No, stop, it's Bill, *it's Bill!*

On Hazran - registering that. Realises, stops firing. Lowers the gun.

Nardole has rushed to the door, calling out.

(CONTINUED)



NARDOLE (CONT'D)  
It's okay, everyone, false alarm.

HAZRAN  
I ... I'm sorry.

CYBERMAN  
I. Under. Stand.

As the Cyberman glances towards Nardole, we cut closer -  
- and it's human Bill again, from Nardole's POV.

HAZRAN  
(Stiffly, making an effort)  
If you want to come in...sit  
down...

BILL  
I don't sit.

- and Bill goes.

Out of sight, we don't hear Bill's footsteps receding, but  
the stomp, stomp of Cyber-feet.

HAZRAN  
What was she like - Bill Potts?

NARDOLE  
She was the best. The very best.  
When she was alive.

CUT TO:

65 EXT. COUNTRY HOME - NIGHT 14 - 19:03

65

The Doctor on the porch, watching the dark.

Stomp! Stomp!

He glances round - and sees Bill.

BILL  
Listen. I don't suppose -

A tremendous, loud, blazing, crackle -

- and on the horizon streaks, zoom up and up into the night  
sky.

The Doctor springing to his feet.

There's another! And another!

On the Doctor and Bill, looking up, as we hear more unearthly  
screeching from the horizon.

They look at each other.

THE DOCTOR  
We have a maximum of ten minutes  
before they attack.

They look round - more and more blazing, screeching sounds.

BILL  
Doctor, that's not real night, is  
it? We could basically turn the  
lights on.

THE DOCTOR  
Cybermen prefer to attack in the  
dark.

BILL  
What, you want to give them a  
confidence boost?

THE DOCTOR  
Give me fighters, give me firepower  
- but best of all, give me an enemy  
who's confident.

Alit is coming out of the door, heading toward the Doctor.

ALIT  
Doctor? Is it time?

The Doctor looks at her, smiles. Nardole and Hazran are  
coming out the door behind her.

THE DOCTOR  
Nardole?

NARDOLE  
(Pats the laptop under his  
arm)  
We're ready.

Alit steps forward to the Doctor, nods to the gun on his  
knees.

ALIT  
Is that my gun?

THE DOCTOR  
I don't like guns. I've had a  
better idea.

He puts his shot gun aside and with great solemnity, he  
presents an apple to Alit.

THE DOCTOR (CONT'D)  
Are you good at throwing?

Alit grins, takes the apple.

ALIT  
Better than *all* the boys!

THE DOCTOR

Good

(To Nardole)

Get it done, and get back, fast as you can.

NARDOLE

Don't worry.

Nardole and Alit heading off into the night -

- heading past the Master and Missy who have been observing, sardonically. The Master tosses the dematerialisation circuit in his hand.

THE MASTER

Listen, me and sis are off now, but we did sort of wonder - what's your plan, Doctor?

MISSY

Because whatever you've got, you can't save them.

THE DOCTOR

There's another solar farm, five levels above us - if I can get all the kids up there, and most of the adults -

THE MASTER

The Cybermen will find them again.

THE DOCTOR

Not today.

MISSY

Then they'll die tomorrow.

THE DOCTOR

Or the day after. Or the day after that. Or maybe they'll have a whole week, or a whole month, or maybe they'll have a plan of their own, or someone else will come and save them - I don't know. It's the best I can do, so I'm doing it. Do you have a problem with that?

THE MASTER

You can't win.

THE DOCTOR

I know. And?

The Master just stares at the Doctor for a moment. Shakes his head. What an idiot.

THE MASTER

(Turning to go)

Come on, Lady Version, I don't know what you see in him.

(CONTINUED)

MISSY

Likewise!

On the Doctor, watching them go, face like thunder.

THE DOCTOR

No.

They keep going.

THE DOCTOR (CONT'D)

(Raging)

I said *no!* And when I say *no* you  
*turn back around!*

And such is his force, they stop, they find themselves  
turning around.

And the Doctor is striding towards them.

THE DOCTOR (CONT'D)

I'm going to be dead in a few  
hours, so before I go, let's have  
it out. You and me, once and for  
all. Because I don't think I've  
ever explained just how much I pity  
you. All those times I let you live  
- didn't you ever understand *why?*  
It's pity. You live in my pity.

The Master gives an involuntary laugh - and is silenced by -

THE DOCTOR (CONT'D)

Winning? Is that what you think  
it's about? I'm not trying to win.  
I'm not doing this because I want  
to beat someone, or because I hate  
someone, or because I blame  
someone. It's not because it's fun  
and God knows it's not because it's  
easy. It's not even because it  
works, because it hardly ever does.  
I do what I do, because it's right.  
Because it's decent. Because above  
all, it's kind. Just that. Just  
kind. If I run away today, good  
people will die. If I stand and  
fight, some of them might live.  
Maybe not many, and maybe not for  
long and maybe there's no point in  
any of this at all. But it's the  
best I can do, so I'm doing it. And  
I'll stand here doing it till it  
kills me. You'll die too, Master,  
some day. Have you thought about  
that? How it will be? Because I  
know you very well, and I think  
you'll be running. Running away,  
terrified, with bullet after bullet  
in your back.

(MORE)

(CONTINUED)

THE DOCTOR (CONT'D)

And when you're lying there in the mud, crying, screaming, begging, betraying, you know what you're going to think about? Me. You'll think about me. *Standing.*

On the Master - almost as if he's listening. The Doctor is approaching, quieter now.

THE DOCTOR (CONT'D)

Who I am is where I stand. And where I stand is where I fall.

He reaches out, places his hands on the Master's shoulders.

THE DOCTOR (CONT'D)

Stand with me. These people are terrified. Maybe we can help a little. Why not, at the end, just be kind?

A moment - then the Master throws off the Doctor's hands.

THE MASTER

See this face? Take a good long look. This is the face that didn't listen to a word you just said.

Big cheery smile and off he strides -

- but as he clears frame, he leaves us with a shot of Missy, standing a few feet behind him.

She has listened. Affected, haunted, troubled.

The Doctor and Missy, for a moment - he knows he's had an impact.

THE DOCTOR

Missy. You've changed. I know you have, and I know what you're capable of. Stand with me - it's all I've ever wanted.

MISSY

Me too. In a way.

The Doctor extends his hand to Missy, as if to take hers.

She reaches to take the Doctor's hand -

- and then changes the movement to a little wave.

MISSY (CONT'D)

But no. Sorry. Just no.

And she turns and strides off into the night.

MISSY (CONT'D)

(As she goes)  
But thanks for all the pity.

(CONTINUED)

On the Doctor - almost smiles at that -

- and then he's gasping in pain, staggering, supporting himself with his walking cane.

Hazran, instantly at his side, caring for him.

HAZRAN

You should still be in bed. You're not healed yet.

The Doctor is looking at his hand on the stick - again, the threatening glow of regeneration.

THE DOCTOR

I'm not sure I want to heal this time.

He flexes his hand, with an effort suppresses it.

THE DOCTOR (CONT'D)

It's only pain. Pain's good. Helps me focus.

CUT TO:

66 EXT. GROUNDS NEAR HOUSE - NIGHT 14 - 19:07

66

Not far from the house - a high shot of a troop of modern Cybermen, marching towards the house -

- craning slowly down, bringing them into the foreground -

- an apple! Held by Alit, who is standing in front of them, blocking their path.

ALIT

Hello.

The Cybers stop, look down at Alit.

LEAD CYBERMAN

You will not be harmed. You will be upgraded.

ALIT

No thanks.

She throws the apple into the centre of the Cybers, and runs for it.

The Cybermen look in confusion at the apples amid them, just lying there.

And BOOM!

A HUGE explosion. All the Cyberman are thrown in the air in a mighty firestorm.

Alit, watching this happen. Smiling.

(CONTINUED)

Behind the tree, Nardole, tapping away at his laptop.

We get a glimpse of the screen - a schematic of the surrounding countryside, with a flashing area, representing the explosion that just happened - before he slams the laptop shut.

NARDOLE  
Alit, come on!

He grabs her hand, and off they run.

CUT TO:

67 EXT. FOREST - NIGHT 14 - 19:07

67

Mondasian Cyberman making their way through the forest - eerie, like ghosts. As we pan with them, we discover Missy and the Master in the foreground hiding behind a tree.

The Master is focussed on the Cybers, but Missy is staring back through the forest.

Missy's POV: the smoke and glow and Alit's explosions, glimpsed through the trees.

MISSY  
(A faint smile, enjoying)  
Oh what's he doing now?

CUT TO:

68 INT. KITCHEN - NIGHT 14 - 19:08

68

On the laptop as it's banged down on the kitchen table.

Wider: Hazran is there (arms folded and sardonic) and Nardole is excited and joyful. Alit is grinning. (At the windows, shotguns leveled, are Holst and Rexhill.)

NARDOLE  
You see? Do you get it now? This whole floor, under the soil, it's fuel lines and fusion turbos. And if you happen to be a genius with insane computer skills you can remote-spark a critical failure and -

Boom!

NARDOLE (CONT'D)

Boom!

ALIT

\*

NARDOLE (CONT'D)  
... you weren't listening to a word of that, were you?

HAZRAN  
Didn't listen the last ten times either.

(CONTINUED)

On Nardole: rabbit in headlights. Oh! Oh!

REXHILL  
(From the window)  
Incoming, about 120 feet.

NARDOLE  
On it.  
(Tapping frantically at his  
lap top)  
Three! Two! One!

Holst fires and at the same moment Nardole slams a key on the keyboard.

From outside *boom!*

On this noise, the Doctor is coming through the door. Bill is following but stays in the doorway.

THE DOCTOR  
So! Any second now, the Cybermen  
will decide we have significant  
weaponry -

NARDOLE  
- awesome weaponry -

THE DOCTOR  
Which means they'll change their  
campaign parameters - up till now  
this has been a mercy mission.

HAZRAN  
A what?

THE DOCTOR  
They want to upgrade you - that's  
why they're coming for your  
children - but now they think we're  
a *military* target. They'll fall  
back, regroup, and plan a much  
bigger assault.

BILL  
Oh, good-oh!

THE DOCTOR  
Yes, good. Because they'll stop  
tracking the children, which means -

REXHILL  
(From the window)  
They're moving back!

THE DOCTOR  
- time to go.

REXHILL  
But we're surrounded!



THE DOCTOR

I love being surrounded. It means everyone's looking at me. Hazran, let's get going.

Hazran nods, grabs Alit, heads to the door -

- she flinches at Bill -

- Hazran's POV: Bill is a Cyberman -

- but steals herself. The Cyberman steps politely out of the way.

From the hallway, we hear her shouting up the stairs.

HAZRAN

(From off)

Right then, you lot - everybody down to the cellar!

The Doctor looks to Nardole.

THE DOCTOR

Nardole - I want you to lead the evacuation.

NARDOLE

No.

THE DOCTOR

There's another solar farm on floor 502, there should be plenty of livestock in the cryogene -

NARDOLE

You need me with you!

He taps the still open laptop.

The Doctor taps his sonic to the top of the screen -

- and like the genie effect on a Mac, all the onscreen data seems to suck up into the screwdriver.

THE DOCTOR

Thanks for the software, I'll take it from here.

NARDOLE

Sir, with respect, I'm worried about your plan.

THE DOCTOR

Plan, what plan?

NARDOLE

I think as soon as this place is evacuated, you're going to blow the whole floor, killing as many Cybermen as you can.

THE DOCTOR  
I'll only do it after I've left.

NARDOLE  
Liar, it can't be done remotely.

THE DOCTOR  
Well you couldn't do it remotely.

NARDOLE  
Neither could you. And more to the point you are not sending me up there to babysit a lot of smelly humans.

THE DOCTOR  
No, I'm afraid that's exactly what I'm doing.

NARDOLE  
This is *me* we're talking about. *Me*. You know what I was like. If there's more than three people in a room, I start a black market. Send me with them, I'll be selling their own space ship back to them once a week. Please, I'd rather stay down here and explode. You go up and farm the humans.

THE DOCTOR  
Listen. One of us has to stay here and blow up a lot of silly tin men, and one of us has to go up there and look after a lot of very scared people, day after day, for the rest of their lives, and keep them safe. So the question is this, Nardole - which of us is stronger?

An impasse between the Doctor and Nardole.

Nardole thinking it through. His shoulders sag.

NARDOLE  
Damn.

The Doctor extends his hand to shake Nardole's.

THE DOCTOR  
My condolences.

NARDOLE  
I'm going to name a town after you. A really rubbish one.

THE DOCTOR  
I'm counting on it.

NARDOLE  
And probably a pig.

Nardole turns to Bill (he sees her in her human form.)

NARDOLE (CONT'D)  
Young lady, you're coming with me.  
No arguments - may I remind you I  
am empowered to kick your arse.

BILL  
Well, you'd have to go back down to  
that hospital and find it first.

NARDOLE  
Bill -

BILL  
I'm staying with the Doctor. My  
arse got kicked a long time ago,  
and there's no going back.  
(Looks to the Doctor)  
And all I've got left is returning  
the favour.

NARDOLE  
Oh, great. *She's* allowed to  
explode.

THE DOCTOR  
(To Bill)  
You sure?

BILL  
You know I am.

Nardole: floundering for a moment - because this is it, the  
actual end. The anger is fading, sadness is taking over.

NARDOLE  
... I don't know what to say.

BILL  
You'll think of the right words  
later. But that's okay. Because so  
will we.

THE DOCTOR  
Yeah.

Nardole goes to the door, turns in the doorway. Struggling to  
control the emotion.

NARDOLE  
Doctor ... Bill ... you're wrong,  
you know. Quite wrong. I will never  
be able to find the words.

And he strides from the room.

The Doctor and Bill look at each other. Well! This is it.

CUT TO:

69 INT. CELLAR - NIGHT 14 - 19:15

69

A line of kids, and adults, waiting at the opened hatch door. Beyond it we see along an expanse of darkened corridor.

Nardole is clambering down into the cellar, heads straight over to the door.

NARDOLE

Right then. Everybody follow me.  
First right, second left, and  
straight on till morning.

CUT TO:

70 EXT. FOREST CLEARING WITH LIFT - NIGHT 14 - 19:16

70

The Master and Missy. The Master is using his laser screwdriver on the lift controls. The doors slide open.

Strangely, Missy is looking back the way they came. Puzzled - almost regretful.

THE MASTER

Come on then - hop in! Straight  
down, TARDIS.

Missy looks to him. And smiles, sadly.

MISSY

Come here.

THE MASTER

I'm sorry?

MISSY

Come here, I said.

And extends her arms, as if to hug him. The Master, amused, bemused. He starts to approach.

THE MASTER

Seriously? We're really going to do  
this?

MISSY

(Hugging him)

I loved being you. Every second of  
it. Oh, the way you burn. Like a  
sun. Like a whole screaming world  
on fire. I remember that feeling,  
and I always will.

She detaches from him, steps back. Still smiling. But tears in her eyes.

MISSY (CONT'D)

And I will always miss it.

(CONTINUED)

The Master is staring back at her - a slightly distracted frown, like something is mildly bothering him.

THE MASTER  
That was really very nicely done.

MISSY  
Thank you.

He's reached under his jacket - when he withdraws his hand, it is bloodied.

THE MASTER  
Good to know I haven't lost my touch.

Missy is calmly wiping clean a very thin dagger (NB we see no blood.)

MISSY  
You deserve my best.

CUT TO:

71 INT. DUCT TUNNEL - NIGHT 14 - 19:17

71

Nardole leading the way along - Alit is just behind him.

NARDOLE  
(Calling behind)  
All right, back there? Hazran, keep them moving.

CUT TO:

72 EXT. COUNTRY HOME - NIGHT 14 - 19:17

72

Bill and the Doctor stand in front of the house, ready. Then:  
*Doom-doom!*

THE DOCTOR  
Oh, they love to advertise.

They turn, face each other. Last moments before the storm.

THE DOCTOR (CONT'D)  
We have to keep them away from the house till everyone's clear.

BILL  
They'll attack on both sides. I'll take the back, yeah?

THE DOCTOR  
Yeah.

She turns, starts heading round.

(CONTINUED)

THE DOCTOR (CONT'D)

Bill ...

She turns back.

THE DOCTOR (CONT'D)

This is it, I'm afraid. If there's anything we ought to be saying ...

BILL

I can't think of anything - can you?

THE DOCTOR

No.

BILL

But hey. You know how I'm usually all about women - and kind of people my own age.

On the Doctor - for a moment his vanity is tweaked.

THE DOCTOR

Yeah?

BILL

(The cheekiest look)  
Good! I'm glad you knew that!

And she turns and marches away. The Doctor laughs, caught out one last time -

- but as he watches her go, he sees a Cyberman walking away.

*Doom-doom!*

The Doctor composes himself. One last battle and it's now.

THE DOCTOR

Without hope. Without witness.  
Without reward.

He draws his sonic screwdriver, tosses it in his hand and strides into the dark!

*Doom-doom!*

CUT TO:

73

EXT. FOREST CLEARING WITH LIFT - NIGHT 14 - 19:18

73

Missy is helping her former self into the lift. He collapses to the floor.

THE MASTER

How long do I have?

MISSY

Oh, I was precise. You'll be able to make it back to your TARDIS and take off. Maybe even have a cuppa, though it might leak a little ...

THE MASTER

Then I regenerate...  
(Looks at her with such hatred)  
Into you.

MISSY

Welcome to the sisterhood.

THE MASTER

Missy ... seriously, *why??*

MISSY

Oh, because he's right. It's time to stand with him. That's where we've always been going, and it's happening now, today. It's time to stand with the Doctor.

THE MASTER

No. Never.

Missy turns, starts striding away.

We hold on her face - full of new hope and joy as she strides to her new destiny.

THE MASTER (CONT'D)

(Screaming from off)  
Missy! I will never stand with the Doctor!

MISSY

Yes, my dear, you will.

And *blam!*

Missy staggers, reels, clutches a tree for support. In pain and confusion, she looks back.

The Master has hauled himself up, and is lowering his laser screwdriver. He just shot her in the back.

THE MASTER

Don't bother trying to regenerate - you got the full blast.

Missy - what?? *What??* She starts to slide down the tree, fading so fast.

THE MASTER (CONT'D)

You see, Missy. *This* is where we've always been going. This is our perfect ending. We shot ourselves in the back.

And he starts to laugh.

On Missy: weakening, dying. But she starts to laugh too.

For a moment, the two of them, dying, laughing -

- then the Master hits the lift control, and slumps to the floor again, as the doors roll shut.

CUT TO:

74 INT. LIFT - NIGHT 14 - 19:19

74

On the Master, as the lift descends away from us.

THE MASTER  
Always the women, Doctor. Always  
the women.

CUT TO:

75 EXT. FOREST CLEARING WITH LIFT - NIGHT 14 - 19:19

75

On Missy, her last giggle -

MISSY  
Men!

- and she dies. We hold on her for a moment. Then we hear movement and pan up -

- out of a large mound, Nardole is emerging through a concealed door, followed by a crocodile of kids and adults.

NARDOLE  
Right, to the lifts - floor 502.  
Squeeze as many in as you can, we  
only get one trip - they'll take  
years to get back up here.

Distantly we hear a BOOM!

CUT TO:

76 EXT. FOREST - NIGHT 14 - 19:20

76

*Boom! Boom! Boom!*

The Doctor is striding through the trees, "firing" his screwdriver, as Cybermen of all kinds advance. Yelling like a madman.

THE DOCTOR  
Telos! Sealed you into your ice  
tombs!

Fires! Boom! Cybermen go flying.

(CONTINUED)



THE DOCTOR (CONT'D)  
Voga! Canary Wharf! Planet  
Fourteen!

Boom! Boom! Cybermen through the fire-blasted air.

THE DOCTOR (CONT'D)  
Every single time, you lose! Even  
on the Moon!

- and suddenly is caught, twisting and screaming, in a  
terrible blast of energy. He staggers, but doesn't fall.  
Looks round.

A Mondasian Cyberman has fired its head unit at him.

On the Doctor - burned, dying, but still upright.

THE DOCTOR (CONT'D)  
Hello. I'm the Doctor.

CYBERMAN  
Doctors. Are. Not. Required.

The Cyberman blasts him again.

The Doctor, twists, screams - but sill doesn't fall. Faces  
the Cyberman.

THE DOCTOR  
I'm not a doctor. I'm *the* Doctor.

The Cyberman is advancing for a better shot.

THE DOCTOR (CONT'D)  
The original, you might say.

The Cyberman blasts again -

- and at last the Doctor falls, crashing to the mud, broken  
and silent.

The Cyberman stomps on past his fallen body.

On the Doctor - again his hands start to glow with  
regeneration energy - but it's flickering, guttering. \*

The Doctor stirs as if mildly irritated. \*

THE DOCTOR (CONT'D) \*  
Oh, Doctor, let it go. Time enough. \*

The glow stops. Weakly, so weakly, he raises his screwdriver,  
sends out a signal and - \*

BOOMMMM! \*

Wide shot of the whole countryside as it blooms into flame. \*

Back on the Doctor, in the eye of the firestorm. Close on his  
dying eyes, as he tries to focus... \*

(CONTINUED)

The Doctor's POV. The fire storm sky above.

\*

THE DOCTOR (CONT'D)  
Pity. No stars, I hoped there'd be  
stars.

\*  
\*  
\*

Again, the Doctor's POV - as his vision dwindles to a dot,  
the world goes dead silent.

\*  
\*

Blackness.

\*

CUT TO:

77&78 SCENES 77&78 OMITTED

77&78

79 EXT. FLOOR 502 - DAY 15 - 09:30

79

Panning across identical countryside to the other floor -  
glorious, sunlit, beautiful -

- till we find Nardole, standing at a pair of lift doors, and  
so very sad.

ALIT  
They still might come - your  
friends.

NARDOLE  
No. No, I don't think so.

ALIT  
What about the Cybermen?

\*

NARDOLE  
It will take them a while to  
regroup, and find us again.

ALIT  
And then what?

NARDOLE  
And then, I suppose, I'll think of  
something.  
(Takes her hand)  
Come on. Let's got find the other  
others.

As they go:

ALIT  
You know Hazran?

NARDOLE  
Yeah.

ALIT  
I think she likes you.

On Nardole. He smiles at the idea.

NARDOLE  
She's only human.

DISSOLVE TO:

80 EXT. BURNT FOREST - DAY 15 - 09:31

80

We are now panning round the devastation of the floor below. Swamp and mud and blasted trees.

And through this hellish wilderness, limps a lone, Mondasian Cyberman. Damaged, slow, barely alive.

Cutting closer: we now see the Cyberman as Bill. She stops a moment, recovers -

- and sees something ahead.

Oh God! Oh God, no!

The Doctor, half buried, quite still ...

\*

Wider: we see the Cyberman limping to the Doctor's side, now standing over him.

\*

It stands over the Doctor. Puts back it's head. Let's out the most terrible Cyber howl, echoing round the whole blasted forest.

\*

\*

\*

Closer on the Cyberface - tears are streaming through the black mesh eyes, and down the plastic flesh.

\*

Now, more tears. No, not tears, rain. Rain streaming down the Cyber-face.

\*

\*

Looks round - where's all the rain coming from? Then a rushing, gurgling sound...

\*

\*

- and rising out of the ground a few feet in front of her, is Heather. (The water woman from episode One - this effect should resemble how she rose out of the Doctor's office floor.)

\*

\*

\*

\*

Now, they're standing facing each other. (Heather is in her flowing water form, like when she pursued them.) And there is a star in her eye.

\*

\*

\*

She looks serene and surreal - out of place and ghostly in this ruined landscape.

\*

Bill (human) now stumbling forward to greet her -

\*

BILL  
Heather? *Heather?*

She comes to a halt, feeling at herself - but ... she feels human now.

She looks round. There's the Cyberman she was a moment ago. It stands frozen, inert -

(CONTINUED)

- and now just topples to the ground.

She looks to Heather. *What??*

Heather smiles, steps over to her, takes her hands -

- and kisses her. A long proper kiss. When they part:

HEATHER  
Does that feel dead to you?

BILL  
Well. No.

HEATHER  
You're like me now. It's just a  
different kind of living.

Bill looks at her hands - flowing with water, like Heather's  
did in ep 1.

BILL  
How did you find me?

Heather smiles, wipes a tear from Bill's face.

HEATHER  
I left you my tears, remember?

**FLASHBACK: episode 1, as Bill feels Heather tears on her  
face.**

HEATHER (CONT'D)  
My tears aren't just tears, Bill. I  
know when you're crying them.  
(Takes Bill's hands)  
Now. We have to go. This is no  
place for you now.

BILL  
But the Doctor - we can't just  
leave him there.

Heather, her hands still gripped to Bill's, smiles. The world  
is spinning round them again, like it did in episode one.

HEATHER  
Of course we can't. And we're not  
going to.

CUT TO:

81 INT. TARDIS - DAY 15 - 09:30

81

On the time rotor. It's active. Panning past Heather at the  
controls, to Bill kneeling by the Doctor. They've laid him to  
rest on the console room floor. (Heather is now in her dry  
form - as she was when we first met her.)

(CONTINUED)

BILL  
I suppose this is the only place  
he'd rest in peace. If there's any  
place he'd do that. \*

Bill smiles sadly at the thought - looks to Heather. \*

BILL (CONT'D)  
How can you fly the TARDIS? \*

HEATHER  
I'm the pilot. I can fly anything!  
(Looks at Bill) \*

Even you!

Bill, feeling at herself - her old, familiar self. \*

BILL  
So I'm like you now. I'm not human  
any more. \*

On her hands - momentarily running with water again. \*

HEATHER  
Do you want to be human? I can make  
you human again. It's all just  
atoms, you can rearrange them any  
way you like. I can put you back  
home, and you can make chips, and  
live your life - or you can come  
with me. \*

BILL  
Where? \*

HEATHER  
Everywhere. \*

Bill - so tempted ... \*

HEATHER (CONT'D)  
It's up to you, Bill. But before  
you make up your mind ... \*

She's gone to the TARDIS, now throws them open on a dazzling  
starscape. \*

HEATHER (CONT'D)  
... let me show you around. \*

She's smiling at Bill - mischeivous, a little seductive. \*

BILL  
Back in time for tea? \*

HEATHER  
If you want. \*

Bill smiles - \*

- then looks to the Doctor, lying there. \*

She goes to him, kneels by him - then a last few words. \*

BILL

You know what, old man? I'm never going to believe you're really dead. Because one day everyone's just going to need you too much. Till then. \*

(Kisses his cheek) \*

It's a big universe. But I hope I see you again. \*

She looks at him fondly for a moment -

- and (heavily featured) a tear drips from her eye, splashes on to the Doctor's forehead.

She goes to wipe it away, pauses. Considers. Leaves it there. \*

BILL (CONT'D) \*

Where there's tears, there's hope. \*

She goes to Heather, waiting for her at the open door. \*

BILL (CONT'D) \*

I've been through a lot since the last time we met, so just one thing - I'll show you around. \*

Heather smiles. \*

On their hands as they link. \*

Now the Doctor's face, as we hear a whoosh and the slam of doors... \*

... and then ... \*

On the Doctor's forehead, where the tear drop landed, a glow in the shape of a splash.

Water now flowing from the glow. Something is happening!

On the TARDIS monitor - a flashing glow, like an alert. Now there's a wire-frame schematic of the Doctor's head revolving on the screen. The mark of the tear is flashing a different colour - alien DNA! \*

FLASHBACK: From ep 1, the shot where Bill first goes running after the Doctor, yelling.

BILL (CONT'D)

Doctor!!

And cutting fast round all the occasions where Bill shouted for the Doctor. *Doctor! Doctor! Doctor! Doctor!* (The effect should be like she's trying to wake him up.)

As if in response, the TARDIS burbles, beeps.

(CONTINUED)

FLASHBACKS: Now round the other companions - Clara, River, Vastra, Jenny, Amy, Rory, Donna, Rose, (classic companions if we've got good enough footage) all overlapping, building to a cacophony, trying to wake him up.

And now the Doctor spasms, takes a big, whooping gasp of air!

THE DOCTOR  
Sontarans! Perverting course of  
human history.  
(Spasms)  
I don't want to go!  
(Spasms)  
- when the Doctor was me!  
(Spasms)  
- when the Doctor was -

He sits bolt upright.

THE DOCTOR (CONT'D)  
Me!!

Blinking, confused. Scrambling to his feet.

THE DOCTOR (CONT'D)  
Who did that? Did you do that?  
(Touches his hand to his  
cheek)  
I've been kick-started! Who kick-  
started me? I never asked for that.

The TARDIS lurches in flight. The Doctor grabs on to the console. He looks at his hands.

THE DOCTOR (CONT'D)  
Reset. I've been reset, it's  
starting, I'm *regenerating*.

He checks his body for injuries, and realises his hands are glowing with regeneration energy again.

THE DOCTOR (CONT'D)  
No! No!! No More!

With a supreme effort of will, he balls his fists and the glowing stops - just as the engines roar, and the TARDIS thuds to a landing.

THE DOCTOR (CONT'D)  
Where have you taken me? If you're  
trying to make a point, I'm not  
listening. I've had enough! I don't  
want to change again. *Never again!!*  
I can't keep being somebody else!!

The Doctor strides for the doors.

THE DOCTOR (CONT'D)  
(at the console)  
Wherever it is, I'm *staying!*

He slams out.

CUT TO:

Snow. Antarctica.

Howling wind, snow blasting.

The Doctor, on his knees, outside the TARDIS (this is all as at the start of Ep 11). Then, so quietly.

THE DOCTOR

No.

A sizzling sound through the howl of the wind.

Now, a golden glow from both his balled fists. Regeneration energy, rising like steam. He raises his head slightly.

THE DOCTOR (CONT'D)

(Louder)

No.

His face starts to glow. To shimmer in a heat haze. Now he throws his back his head, and screams into the camera.

THE DOCTOR (CONT'D)

No!!!

He rams his fists into the snow as if to cool them down.

THE DOCTOR (CONT'D)

I. Will. Not. Change.

Withdraws his fists from the snow. No glow now.

And now, another voice reaching him through the snow and wind. Sounds like an old man.

OLD MAN

I will not change. I will not! No, no, the whole thing's ridiculous.

The Doctor, squinting into the blast. A caped figure is heading towards him.

THE DOCTOR

Hello? Is someone there?

OLD MAN

Who is that, hmm?

THE DOCTOR

I'm the Doctor.

OLD MAN

The Doctor. Oh, I don't think so. No, dear me, no.

(CONTINUED)



The figure stepping forward - and it's starting to become clear who this is.

OLD MAN (CONT'D)

You may be a Doctor, but I am *the*  
Doctor.

Another step forward, and we can see who it is. The First Doctor - the Hartnell version, now played by David Bradley - stands there, clutching his lapels, magnificent and unmistakable.

THE FIRST DOCTOR

The original you might say!

END TITLES

**END TITLES**