DOCTOR WHO

SERIES 12

EPISODE EIGHT

THE HAUNTING OF VILLA DIODATI

PROGRAMME NUMBER: DRAA750H/01

10:00:00 BBC WORLDWIDE STING

10:00:05 EXT. LAKE GENEVA, SWITZERLAND, 1816 – DAY

CAPTION: LAKE GENEVA: June, 1816

Dark clouds roll in over the mountainous landscape, blocking the unnaturally weak rays of the June sun. A deep, guttural rumble of thunder as we find the elegant Villa Diodati, perched high above the sloping banks of the lake.

Light pulses across the low grey sky - a violent electrical storm is coming. We close in on the imposing facade. Rain hammers down. Wind rises all around - almost as if the house is inhaling an anxious breath of its own --

CUT TO:

10:00:15 INT. VILLA DIODATI DRAWING ROOM - DUSK

MARY WOLLSTONECRAFT GODWIN (18, intelligent, witty, self possessed)looks out with dismay at the foul weather, her four month old son WILLIAM cradled in her arms. A morose LORD BYRON (28, brooding, dashing, mercurial) and a tired looking DR JOHN POLIDORI (20, extremely handsome, bad tempered) lounge close by. CLAIRE CLAIRMONT(17, bold, single-minded) lights candles. Byron's valet FLETCHER, stands in the corner beside a gaunt HOUSEMAID ready to wait on them.

BYRON
Confined again. I cannot bear it.

MARY
The very world itself seems sick.

POLIDORI
A most ungenial summer. I've never known air as dank and frigid.

BYRON
Dank and frigid. Now, who does that remind me of? I wonder.

BYRON makes a show of pretending to consider then points at POLIDORI, as if enlightened. POLIDORI shoots him daggers. One of CLAIRE's candles suddenly extinguishes itself.

Puzzled, she will light it again. MARY hands WILLIAM to his nursemaid ELISE, fond.

MARY
Sleep well, sweet boy.

ELISE carries him out.

CLAIRE
Perhaps Lord Byron or Doctor Polidori would read to us?

BYRON
(a little weary)
And what does Miss Clairmont wish to hear?

CLAIRE would reply but passionate MARY jumps in first.

MARY
Something to awaken thrilling horror.

10:01:02 Music in 'M1 Thrilling Horror'

BYRON comes alive. POLIDORI sits up and takes notice.

BYRON
Yes Mrs Shelley!

MARY
(keen)
To make us dread to look around.
To curdle the blood - and quicken the beatings of the heart!

BYRON
I have just the thing!

He grabs a copy of 'Fantasmagoriana' from a pile of books.

BYRON (CONT'D)
(relish)
Tales of the Dead.

MARY's thrilled. Long suffering FLETCHER rolls his eyes. The maid who was standing next to him has VANISHED.

CUT TO:

10:01:31. INT. VILLA DIODATI STAIRCASE - DUSK

ELISE carries WILLIAM up an imposing staircase - unaware as things begin to move in her wake: candles flicker, portraits shift, shadows grow -

CUT TO:

10:01:43 INT. VILLA DIODATI CORRIDOR - DUSK

The subtle, eerie movement continues after ELISE with WILLIAM. A floorboard creaks. After a very long beat, the doorknob twists abruptly.

CUT TO:

10:01:59 INT. VILLA DIODATI DRAWING ROOM - NIGHT

Night has fallen. BYRON reads expertly - all captivated, especially MARY.

BYRON
'At midnight we took a torch to the chapel. With pallid countenance and trembling limbs, we descended to the vault. Hildegarde's leaden coffin loomed before us. The Count was seized with the sensations of terror. He opened the coffin with a stifled cry of dread, and inside we saw -

BANG! BANG! BANG! From the door - everyone startled.

The others are a little spooked. FLETCHER not so much.

FLETCHER
I shall send whoever calls away, my lord.

BYRON
No Fletcher!

MARY
(horrified whisper)
What if it is she? Hildegarde the death-bride!

BYRON
If something infernal is on my doorstep, I should be the one to go and greet it.

CLAIRE
(nervy)
Infernal? Surely not?

BYRON
Who is brave enough to come and see?

CUT TO:

10:02:31 INT/EXT. VILLA DIODATI ENTRANCE HALL/DOORWAY - NIGHT

MARY leads BYRON, CLAIRE and POLIDORI cautiously through the shadowy entrance hall towards the door. They halt when a KNOCK comes again, firm and demanding.

POLIDORI
I'll wager it's Shelley. Amusing himself with a trick.

MARY
Shelley is not one for tricks.

Wary CLAIRE clings to Byron. They're all unaware that a dark, indistinct figure now stands hidden in the back of shot almost part of the furniture.

BYRON strides forward -

BYRON
There is nothing to be afraid of -

He opens the door and BOOM! An epic fork of lightning rips through the sky, bathing four figures on the doorstep in a sinister blinding glow.

BYRON, CLAIRE, MARY and POLIDORI all SCREAM in terror! THE DOCTOR, YAZ, GRAHAM and RYAN (drenched) all SCREAM back in shocked response!

10:02:56 Music out 'M1 Thrilling Horror'

CUT TO

10:02:56 OPENING TITLES

10:02:56 Music in 'M2 Opening Titles'

10:03:03 Caption 'Jodie Whittaker'

10:03:05 Caption 'Bradley Walsh'

10:03:06 Caption 'Mandip Gill'

10:03:08 Caption 'Tosin Cole'

10:03:10 Caption 'BBC Doctor Who'

10:03:18 Caption 'Producer Alex Mercer'

10:03:21 Caption 'Director Emma Sullivan'

10:03:25 Caption 'The Haunting of Villa Diodati'

Written by Maxine Alderton

10:03:30 Music out 'M2 Opening Titles'

CUT TO:

10:03:30 INT/EXT. VILLA DIODATI ENTRANCE HALL/DOORWAY - NIGHT

10:03:30 Music in 'M3 Soak Up The Atmos'

THE DOCTOR
Good evening! Not quite the welcome I was hoping for, but I'll admit we've looked better. Pleasure to make your acquaintances, I'm -

She holds out the psychic paper - also dripping wet. The others stare back with puzzlement - it's blank to them. (The figure in the hall now gone).

THE DOCTOR (CONT'D)
Nothing? Weird. Probably needs a blow dry.

YASMIN KHAN
Got a bit caught in the downpour.

GRAHAM is LOVING playing the stiff collared dandy:

GRAHAM O'BRIEN
Because it is a truth universally acknowledged --

THE DOCTOR
(hushed hiss)
Wrong writer!

GRAHAM O'BRIEN
- that one's driver will always park the carriage imprudently far from whence one is going.

Side eye at THE DOCTOR who huffs. The others are even more puzzled now. The rain pours. Ryan takes the direct approach.

RYAN SINCLAIR
Can we please just come in before we drown to death, please?

The gang all smile, soggy and hopeful.

CUT TO:

10:04:16 EXT. LAKE GENEVA, SWITZERLAND, NIGHT

Dark clouds and thunder roll over the villa at night.

CUT TO:

10:04:22 INT. VILLA DIODATI STAIRS/ENTRANCE HALL - NIGHT

The(drier)gang head downstairs and through the hall.

THE DOCTOR
One hour, tops.

GRAHAM O'BRIEN
Plus drying time.

THE DOCTOR
Okay, so there was a spot of rain. And gale force wind. Also a super long walk. But I got us here didn't I? And Mary Wollstonecraft Godwin, soon-to-be Shelley, just screamed in your face. Quality historical experience that. Gold.

YASMIN KHAN
(spooky voice)
On the night that inspired Frankenstein!

FLETCHER suddenly steps into view causing GRAHAM to flinch dramatically. The others are amused.

FLETCHER
If you'd be so kind.

He motions they should follow him towards the drawing room.

THE DOCTOR
Excuse me Yaz, I was very clear on the rules.

RYAN SINCLAIR
Nobody mention Frankenstein. Nobody interfere.

YASMIN KHAN
Nobody snog Byron.

GRAHAM O'BRIEN
In, out, soak up the atmosphere.

They're oblivious to a dark, indistinct man who looms behind them as they walk - arms outstretched and pleading - before vanishing.

THE DOCTOR
Witness some of the most enlightened minds of a generation at the pinnacle, the absolute zenith of their creativity --

FLETCHER swings the drawing room doors open - to reveal the group playing a raucous game of blind man's buff, all hilarity and shrieking. BYRON collapses in an elegant heap at their feet and pushes up his blindfold, appreciative.

BYRON
What would you all care to drink?

CLAIRE
We must teach them the dance!

10:05:14 Music out 'M3 Soak Up The Atmos'

CUT TO:

10:05:14 INT. VILLA DIODATI DRAWING ROOM – NIGHT

10:05:14 Music in 'La Tempete'

Party atmosphere as the eight of them now dance an energetic quadrille - FLETCHER on the pianoforte. BYRON partnered with THE DOCTOR (an expert), MARY with RYAN (struggling), CLAIRE with GRAHAM (surprisingly good) and YAZ (muddling through) with POLIDORI. Montage of their snatched conversation as they meet and cross through the dance:

BYRON
(to THE DOCTOR)
I detest all gossip you understand. Utterly abhor it. But--

POLIDORI
(to YAZ)
Mary goes by Mrs Shelley, however she and Percy are not married.

BYRON
(to THE DOCTOR)
It really is quite the scandal.

MARY
(to RYAN)
Lord Byron is separated from his wife. The rumours are so disastrous he cannot return to England.

POLIDORI
(to YAZ)
Now he keeps company with Mary's step sister, Miss Clairmont.

CLAIRE
(jealous glance at THE DOCTOR, TO GRAHAM)
We have an exceptionally strong attachment.

BYRON
(to THE DOCTOR)
She scrambled five hundred miles from England to see me here. I could hardly turn her away.

They switch partners GRAHAM to THE DOCTOR now:

GRAHAM O'BRIEN
Excuse me fair lady, I must pop - eth to the little boys room.

10:06:04 Music out 'La Tempete'

He ducks out, leaving THE DOCTOR partner-less, suffering RYAN passes, two left feet.

THE DOCTOR
So, that was marvellous, but is anyone up for, I don't know - I'm spit balling here - writing the most gruesome, spine chilling ghost story of all time?

10:06:10 Music in 'M4 A Man Down

CUT TO:

10:06:15 INT. VILLA DIODATI BEDROOM/CORRIDOR - NIGHT

ELISE
Sleep tight Master William

WILLIAM lies awake in his crib. ELISE leaves the room and gently shuts the door. The corridor almost sighs as a cold breeze rushes through. She moves along it, wary, until a

vase throws itself violently against the wall. She jumps with shock!

CUT TO:

10:06:38 INT. VILLA DIODATI DRAWING ROOM - NIGHT

THE DOCTOR's trying to drum up enthusiasm.

THE DOCTOR
You know, blood and guts? Maybe throw in a corpse for good measure. That float anyone's boat? Mary?

MARY
Or perhaps another quadrille? I shall choose the music.

MARY moves to the pianoforte which FLETCHER vacates. THE DOCTOR covers worry.

YASMIN KHAN
(hushed, to THE DOCTOR)
Excuse me Doctor! You broke a rule. Next you'll be snogging Byron.

They look over at impossibly handsome BYRON. He smiles back, giving all three of them the eye.

THE DOCTOR
I was trying to get them back on track. Something's wrong here.

CLAIRE furtively picks up a knife from a platter of fruit and slips out of the room - YAZ notices.

THE DOCTOR
This night, June eighteen sixteen. Byron challenges Mary, Polidori and Percy Shelley to come up with a ghost story. Spot the difference.

They look at the others enjoying themselves.

YASMIN KHAN

Not much writing going on. And no Shelley.

THE DOCTOR
Bingo. They're a man down. Why?

CUT TO:

10:07:13 INT. VILLA DIODATI CORRIDOR - NIGHT

Edgy ELISE clears up the broken vase, pausing when she hears something. GRAHAM is suddenly beside her and ELISE cries out, petrified.

GRAHAM O'BRIEN
Sorry love! Got myself lost somehow. I am in search of the Lavatory.

ELISE just points with terror at the portrait.

ELISE
Terrible Monsieur! Diabolique!

She crosses herself and flees. GRAHAM's bemused.

GRAHAM O'BRIEN
Never mind. I can hold it. Big house like this – there's got to be a lav somewhere.

He heads off out of sight. We remain in the empty corridor for a long, tense beat. Rain lashes against the windows. Floor boards creak.

All at once the portrait drops heavily to the ground. We stay on it. Something strains against the canvas. Stillness again. Then - RIP! - a SKELETAL HAND bursts through the picture towards us! It lands, flexes, then scurries off again at speed –

CUT TO:

10:07:50 INT. VILLA DIODATI CORRIDOR - NIGHT

GRAHAM makes his way along a dark corridor, feeling a sudden chill to the air. He doesn't notice the gaunt

HOUSEMAID stands hidden watching him from the shadows as he finds himself back where he started, confused. A swift flash of white passes behind him as he attempts to get his bearings.

GRAHAM O'BRIEN
Going round in circles here.

Frustrated, he opens a door and finds William's room - no luck. As the door closes we catch a brief glimpse of a pale little girl in a white nightdress hidden behind it.

CUT TO:

10:09:36 INT. VILLA DIODATI CORRIDOR - NIGHT

CLAIRE attempts to pick the lock of the door we saw earlier with the knife. Track in with slow stealth - POV of something approaching - until we hear that creak again.

She looks up. We anticipate a full on scare - but she sees no one, threat apparently gone. Then - jump scare when we least expect it - YAZ is revealed, watching her from the opposite direction.

CLAIRE
It is impolite not to announce oneself Miss Khan.

YASMIN KHAN
Breaking and entering's worse.

CLAIRE
I am not at fault if Lord Byron selfishly keeps it locked.

YASMIN KHAN
What are you after?

CLAIRE
Letters. If he's written about me I can ascertain his true sentiments.

The lock won't budge. She's thwarted. YAZ sits. CLAIRE sinks down beside her.

YASMIN KHAN

Or you could try asking him?

CLAIRE
I have. His answers only increase the enigma.

YAZ can't help but think of THE DOCTOR.

YASMIN KHAN
I know someone like that.

A flash of lightning from the a window reveals the SKELETAL HAND now clinging to the wall just above their heads!

CLAIRE
Mary reproaches me. Insists I should choose a more reliable prospect. Not that she can talk.

YASMIN KHAN
Perhaps she's right? His eye does seem to wander.

CLAIRE considers, but steels herself.

CLAIRE
This enigmatic person of yours. Would you trade them for reliable, and dull?

YASMIN KHAN
My person's a bit different -
(breaking off, concern)
do you see that?

The indistinct man now stands at the end of the corridor - blending in with the shadows, reaching out -

CLAIRE
What?

Lightning flashes. Only the edge of a grandfather clock is illuminated. YAZ pushes down unease.

YASMIN KHAN
Nothing. Trick of the light.

Lightning flashes again. THE HAND above them is gone too.

CUT TO:

10:10:09 INT. VILLA DIODATI LIBRARY - NIGHT

THE DOCTOR pokes around, a subtle sonic here - a hand to the wall there. She pauses, taken aback - something feels distinctly off. She's about to stick her ear to the wall when flirtacious BYRON appears in the doorway.

BYRON
She walks in beauty, like the night.

THE DOCTOR
Of cloudless climes and starry skies.

BYRON
I am intensely flattered you're familiar with my work, Mrs Doctor.

She doesn't flirt back.

THE DOCTOR
Just Doctor, is fine. Quite into Shelley's stuff too - he about?

He bristles a little - jealousy? Or something more sinister?

BYRON
Indisposed I'm afraid. He won't be joining us. May I be candid?

THE DOCTOR
Go for it.

BYRON
I sent my man out to fetch your carriage. But it seems to have disappeared.

He eyes her, suspicious.

10:10:53 Music in 'M4 A Man Down

CUT TO:

10:10:53 INT. VILLA DIODATI DRAWING ROOM – NIGHT

10:10:53 Music in 'Chopsticks'

RYAN's now at the pianoforte, playing a quick amateur blast of 'Chopsticks'. POLIDORI winces at the noise, but MARY's delighted.

10:11:07 Music out 'Chopsticks'

MARY
Such a jaunty air. Is it popular in the colonies?

10:11:12 Music in 'M5 Unrelentingly Evil'

RYAN SINCLAIR
Er, yeah. My Nan taught me. I get the keys wrong, but she always said it was no reason not to try.

MARY
I should practise more, but I confess I prefer to write. Even though my efforts are weak. I could never hope to match the achievements of my parents.

RYAN SINCLAIR
My Nan would say stick with it.

MARY smiles and plays another tune for RYAN. POLIDORI looks over again, sour.

RYAN SINCLAIR (CONT'D)
What's his problem?

MARY
(hushed)
Oh, pay Dr Polidori no heed. He's bad tempered because he does not sleep.

He walks at night. A terrible affliction. Imagine never being able to truly rest.

POLIDORI looks back at him, intense.

CUT TO:

10:11:52 INT. VILLA DIODATI DINING ROOM - NIGHT

THE DOCTOR moves through to the dining room, continuing her investigation. BYRON in close pursuit.

BYRON
I am fully aware of what you want.

THE DOCTOR
Please reveal all.

BYRON
(beat, appalled fanfare)
My third canto.

THE DOCTOR looks underwhelmed. He's wrong footed.

BYRON (CONT'D)
Of Childe Harold's Pilgrimage. My work in progress.

THE DOCTOR
Nah, goes on a bit that one, no offence. Nice mention of Ada though. Big fan of hers.

BYRON
You know of my daughter?

THE DOCTOR
I will do. Gorgeous brain.

BYRON's mind is blown a little.

BYRON
(confused concern)
Why are you here?

THE DOCTOR

For a quick visit supposedly, but I'm getting this really weird vibe off your house.

BYRON
'Vibe'?

THE DOCTOR
Yeah. And I don't want to worry you, but I'm sensing it's sort of, unrelentingly evil.

CUT TO:

10:12:33 INT. VILLA DIODATI DRAWING ROOM - NIGHT

MARY plays, RYAN now sits close by - GRAHAM joins him.

GRAHAM O'BRIEN
(hushed)
It's like a maze up there. And we're a few years shy of toilets.

FLETCHER is suddenly at his side, GRAHAM almost jumps sky high in shock. FLETCHER points discreetly to a chamber pot in an open cupboard - neither are impressed.

GRAHAM O'BRIEN (CONT'D)
Blimey! You've got to stop doing that. Splendid. How very convenient. Ryan, no khazi for love nor money, and a French woman who's got the right hump about something.

Irritated by the music, stiff POLIDORI approaches.

POLIDORI
Mrs Shelley seems fatigued.

MARY
Only of waiting to dance.

RYAN SINCLAIR
You're the one who looks like death.

POLIDORI

(a beat, irked)
Do you insult my visage sir?

RYAN SINCLAIR
Might want to stop shooting daggers and take a nap mate.

POLIDORI
I beg your pardon?

GRAHAM O'BRIEN
He meant perhaps you should take a rest.

POLIDORI
(insulted)
I'm a physician. I am in rude health.

RYAN SINCLAIR
Okay. Whatever you say.

POLIDORI
(incensed)
Then I say choose sir!

Weary FLETCHER rolls his eyes. MARY's not surprised.

MARY
Sorry. He does this rather a lot.

POLIDORI
Choose your weapon!

GRAHAM and RYAN are both baffled.

RYAN SINCLAIR
What?

MARY
Isn't it obvious? He's challenging you to a duel.

RYAN SINCLAIR
Okay, really don't want to fight anyone.

POLIDORI
(authoritative)

Fletcher, you will be my second.

FLETCHER's heart sinks.

POLIDORI (CONT'D)
(to RYAN, re GRAHAM)
Will Mr O'Brien be yours?

GRAHAM O'BRIEN
No!

RYAN SINCLAIR
Cheers.

GRAHAM O'BRIEN
Because there won't be a duel. I absolutely, utterly forbid it.

But POLIDORI strides to the door.

POLIDORI
I shall return with my pistol.

RYAN SINCLAIR
He’s getting a gun. He’s getting a gun. He getting a gun!

As the door opens - the hand scurries into the room! Shocked POLIDORI jumps out of the way.

MARY
(amazed)
Whatever is that?!

It comes to a stop. Curious GRAHAM, RYAN and MARY venture closer. It flexes as if trying to decide what to do.

RYAN SINCLAIR
(puzzled)
I think it's a --

The HAND launches itself at RYAN's throat!

RYAN SINCLAIR (CONT'D)
(strangled)
-- hand! Definitely a hand!

Stunned GRAHAM and MARY move to his aid (POLIDORI's bravado is gone. FLETCHER stands stricken with his tray).

GRAHAM O'BRIEN
Doctor!

RYAN's incomprehensible, the others try to prise it off.

MARY
It's so strong! And ferocious!

MARY bends a finger back with great difficulty -- the HAND pings away from gasping RYAN - flies across the room -- right at THE DOCTOR as she runs in with BYRON. She instinctively bats it away -- it ricochets over to FLETCHER!

FLETCHER delivers a decisive blow with his gold tray - smashing it to dusty smithereens mid air! Breathless shock all round.

THE DOCTOR
Great shot!

FLETCHER bows. Shocked, but pleased with himself.

CUT TO:

10:14:14 INT. VILLA DIODATI DRAWING ROOM - NIGHT

Everyone's gathered as THE DOCTOR examines the small heap of dust and bone fragments that was the hand. She dips her finger in, tastes it, and considers.

THE DOCTOR
Fourteenth, no, fifteenth century - touch more umami.

Horrified MARY whispers aside to BYRON.

MARY
She licked it.

BYRON
(smitten)
She is the most baffling creature I've ever been acquainted with.

CLAIRE's not impressed by his tone. THE DOCTOR sonics the dust. Everyone (apart from the gang) is taken aback. She's bemused by the reading.

THE DOCTOR
Human. Protein, collagen and -- nothing abnormal.

POLIDORI
What kind of implement is that?

RYAN SINCLAIR
One that zaps your head off when you threaten people with guns.

POLIDORI is suitably chastened.

MARY
I don't think they're really from the colonies.

BYRON
No. She is from somewhere much, much stranger.

POLIDORI
(agreeing, distaste)
The North.

YAZ studies the dust.

YASMIN KHAN
How did it come to life then? Is it haunted or something?

THE DOCTOR
Unlikely.

BYRON
You did say the house was evil.

GRAHAM O'BRIEN
That's a development.

THE DOCTOR
Been getting a vibe.

POLIDORI
(serious)
If there is evil here, I know who brought it in.

As we think he might confess, he looks pointedly at BYRON.

POLIDORI continues to glare. BYRON's caught.

BYRON (CONT'D)
(sheepish)
Very well. Fine. I might have a skeleton in my chamber.

THE DOCTOR
(to GRAHAM, re POLIDORI)
You keep an eye on trigger happy.
(to BYRON)
I'm going to need a squiz at your skeleton.

BYRON's not sure what that means but he's delighted.

CUT TO:

10:15:26 INT. VILLA DIODATI CORRIDOR/BYRON'S ROOM - NIGHT

BYRON leads THE DOCTOR, YAZ, MARY, CLAIRE and RYAN to his room.

BYRON
It's a collection.

RYAN SINCLAIR
Of old dead stuff?

BYRON
Relics of war. From my travels.

Several artefacts laid out amongst his luggage: a brass helmet with a plume, a sword, French medals from the battle of Waterloo. A single skull is perched on a shelf.

BYRON (CONT'D)
Reminders that we tread on the dust of Empires. Crops now grow where blood was spilt. An innocent fascination, I assure you.

THE DOCTOR surveys the collection - enthused as she spots the helmet and immediately tries it on.

THE DOCTOR
Waterloo. I love a good plume!

BYRON opens a box - the skeleton bones.

BYRON
A fifteenth century soldier. From the battle of Morat. His final remains.

YASMIN KHAN
One hand gone?

BYRON
Both hands gone.

THE DOCTOR
Great. There's another on the loose. Keep your eyes peeled.

All uneasy as THE DOCTOR removes the helmet and starts checking around warily with the sonic.

YASMIN KHAN
Anything else strange happened since you've been here?

BYRON and CLAIRE look to MARY, who seems uncomfortable.

MARY
When the weather turned. Shelley began having, visions.

CLAIRE
He's prone to them.

RYAN SINCLAIR
What did he see?

MARY
(reluctant)
An apparition of a figure. Floating above the lake.

YAZ, THE DOCTOR and RYAN all sense big weirdness.

THE DOCTOR
(to BYRON)
You said he was indisposed before. What did you mean?

BYRON

When he didn't join us. My mind naturally wandered to the idea of some torrid assignation in town.

MARY's unimpressed at his mischief.

MARY
Shelley often retires to our chalet to write. Maison Chapuis, on the shore.

YASMIN KHAN
We should probably pop down and have a chat.

10:16:58 Music out 'M5 Unrelentingly Evil'

CUT TO:

10:16:58 INT. VILLA DIODATI DRAWING ROOM - NIGHT

A grumpy looking POLIDORI sleeps awkwardly in a chair as GRAHAM reads by the fire. The soft sound of a child's giggle. He glances up from the page and almost drops the book when he sees the HOUSEMAID standing staring at him.

10:17:06 Music in 'M6 Down To The Top'

GRAHAM O'BRIEN
(recovering)
You're like ninjas you lot.

He spots a snack has been left on a nearby table.

GRAHAM O'BRIEN (CONT'D)
(delighted)
Food?! There's never food. You're a belter, thanks!

POLIDORI lets out a snore. They both look at him.

GRAHAM O'BRIEN (CONT'D)
Baby sitting duty. He won't be any trouble now though. Dead to the world.

She just stands, silent as GRAHAM tucks into the snack, happy. He doesn't notice POLIDORI twitch in his chair behind him.

CUT TO:

10:17:26 INT. VILLA DIODATI STAIRCASE - NIGHT

YAZ, RYAN and MARY head down the staircase.

YASMIN KHAN
This apparition, did Shelley describe it in any more detail?

MARY
Dark. Charred by fire. Suspended over the water like a death god rising from Hades.

RYAN and YAZ share an spooked look.

RYAN SINCLAIR
Right. Nothing too sinister then.

MARY
You can ask him more questions when we get to the chalet.

They all stop, confused - they're at the top of the stairs again.

YASMIN KHAN
Did we just go down, to the top?

They look at each other in bewilderment.

CUT TO:

10:17:56 INT. VILLA DIODATI BYRON'S ROOM - NIGHT

BYRON, CLAIRE and THE DOCTOR remain. The skull in a slightly different position to the last time we saw it.

THE DOCTOR

What reanimates bones and leaves no trace? And why just the hands? Why only parts?

BYRON
However, my collection is not demonic?

THE DOCTOR
Correct.
(re helmet)
But I'll probably come back for this. Strictly for safety purposes, not because it really suits me or anything.

CLAIRE
The 'vibe' you mentioned. Is it still there?

She rubs her temple, trying to focus.

THE DOCTOR
Yeah, but I can't, it's like it won't let me think -
(struck)
I need to get out of this house!

She bolts for the door. BYRON and CLAIRE follow --

CUT TO:

10:18:29 INT. VILLA DIODATI BYRON'S ROOM - NIGHT

-- and they burst straight back into the same room again.

THE DOCTOR
Easier said than done, apparently.

CUT TO:

10:18:35 INT. VILLA DIODATI STAIRCASE - NIGHT

Alarmed YAZ, RYAN and MARY rush down the stairs, only to find themselves on the landing at the top again.

How many times now?

RYAN SINCLAIR
Seven?

MARY
Mrs Doctor said the house was evil. She must be right. It's turning against us.

YASMIN KHAN
A house can't do that. Even an evil one.

At the bottom of the stairs the indistinct man now appears from the shadows. He reaches out, as if desperate.

They all look at the figure, frozen with shock. He reaches out to them then VANISHES. Yaz forces out a whisper -

Mary's fearful. Ryan covers his own concern -

RYAN SINCLAIR
Don't worry, we're great at sorting things out like this. And there's always an explanation for-
(SCREAMS)
Ghost! It touched me!! Ghost!

YASMIN KHAN
Ryan! That was my elbow.

RYAN SINCLAIR
(styling it out)
I knew that! I totally knew that!

The sound of a baby's wail from above.

YASMIN KHAN
Please tell me there's a real baby here?

MARY
My son. William.

MARY urgently attempts to run up the next flight of stairs but instantly appears exactly where she started.

MARY (CONT'D)
(trying to fight panic)
I must get to him.

CUT TO:

10:19:28 INT. VILLA DIODATI CORRIDOR/BEDROOM - NIGHT

WILLIAM'S cries are louder as ELISE hurries down the corridor towards his room.

A violent SLAM - the door and window inside fly open! Inside, curtains fly and the window rattles with the growing force of the storm. She's relieved to find WILLIAM unharmed in his crib.

CUT TO:

10:19:37 INT. VILLA DIODATI BEDROOM - NIGHT

WILLIAM cries as ELISE shoves the window shut, calming the tempest - but then she looks out, her attention caught by something in the distance - reflected in the window we see strange clouds are now building over the lake and the faint outline of a dark figure appearing over it –

10:19:49 Music out 'M6 Down To The Top'

CUT TO:

10:19:49 INT. VILLA DIODATI DRAWING ROOM – NIGHT

10:19:49 Music in 'M7 A Traveller'

GRAHAM polishes off the delicious snack. Behind him, POLIDORI lurches to his feet, unconscious. (Housemaid gone).

GRAHAM O'BRIEN
(without looking)

Oi. You're going nowhere pal.
You’re staying right there and I’m
on guard.

But POLIDORI continues to stagger across the room. Uneasy GRAHAM slowly turns to watch him - that can't be good.

Nervy GRAHAM now waves his hand in front of POLIDORI's unconscious face.

GRAHAM O'BRIEN
Hey. Polly. Polly, hello?
Polly?

POLIDORI abruptly turns towards the wall.

GRAHAM O'BRIEN (CONT'D)
Oi. Can you hear me, son? Can you
hear me?

POLIDORI steps forward and lurches clean through the wall.

CUT TO:

10:20:17 INT. VILLA DIODATI BYRON'S ROOM - NIGHT

THE DOCTOR dashes in and out of the door - coming into the same room every time. (The skull is now gone).

CLAIRE
The same chamber over and over.
How is it possible?

THE DOCTOR
It's not. It's -

BYRON
(in, confused)
Like a dream.

CUT TO:

10:20:34 INT. VILLA DIODATI STAIRCASE - NIGHT

MARY, YAZ and RYAN (still stuck on the stairs) freeze having heard the scream too. WILLIAM's cries come to a disturbing halt. MARY's haunted as she listens, fearful.

MARY
Elise?! Can you hear me? Do you have William?

Silence. YAZ moves to comfort her.

YASMIN KHAN
He'll be okay. Probably just cried himself out and fell asleep.

But YAZ shares a worried look with RYAN.

CUT TO:

10:20:46 VILLA DIODATI DRAWING ROOM - NIGHT

GRAHAM rushes to the door - thrown to enter the same room. The gaunt HOUSEMAID stands in the centre. The LITTLE GIRL we saw upstairs creeps out from behind her. GRAHAM's breath becomes visible in the cold. He's unnerved.

GRAHAM O'BRIEN
Doc? Poli? Doc? There is something seriously wrong with this gaf.

They move closer - both have the same, dead eyes. The little girl giggles. He's gripped by unease.

THE DOCTOR (O.S.)
Anyone else trapped!?

GRAHAM O'BRIEN
Yes!! And I think I'm seeing dead people!

A cold wind rises and whooshes through - extinguishing the fire in the hearth and all the candles.

GRAHAM O'BRIEN (CONT'D)
Perfect.

CUT TO:

10:21:10 INT. VILLA DIODATI STAIRCASE - NIGHT

An icy wind plunges the stairs into darkness too:

RYAN SINCLAIR
We’re the same! Totally saw a ghost!

YASMIN KHAN
We're stuck on the stairs!

MARY
Please, how do we move upwards? I need to check my son is well.

CUT TO:

10:21:18 INT. VILLA DIODATI BYRON'S ROOM - NIGHT

The wind brings darkness to BYRON's room, but THE DOCTOR's relieved to hear the others.

THE DOCTOR
Working on it! Head's a bit fuzzy, normal service will be resumed shortly!
(beat)
And ghosts don't exist!

CUT TO:

10:21:25 INT. VILLA DIODATI DRAWING ROOM - NIGHT

Tense GRAHAM stares down the two silent ghosts in moonlight.

GRAHAM O'BRIEN
Course not. You two just need a spray tan, and a kip.

THE DOCTOR (O.S.)
Graham?! What kind of dead people exactly?

GRAHAM O'BRIEN
How can I hear your voice, Doc?

THE DOCTOR (O.S.)

I’m using the fireplace chimney.

GRAHAM O'BRIEN
Doc?

THE DOCTOR (O.S.)
Graham? Graham?

He moves to the fireplace where her voice is louder. He glances back at the room and he's relieved to see it's empty.

GRAHAM O'BRIEN
Gone now. So has Polidori. I sort of, lost him!

CUT TO:

10:21:49 INT. VILLA DIODATI BYRON'S ROOM - NIGHT

THE DOCTOR sticks her head into the fireplace.

THE DOCTOR
You had one job!

CUT TO:

10:21:51 INT. VILLA DIODATI DRAWING ROOM - NIGHT

GRAHAM O'BRIEN
Made more challenging by his ability to walk through walls!

THE DOCTOR (O.S.)
(thrown)
Through?

CUT TO:

10:21:56 INT. VILLA DIODATI BYRON'S ROOM - NIGHT

THE DOCTOR's mind races. BYRON joins her at the fireplace.

GRAHAM O'BRIEN (O.S.)

He turned zombie, went clean through.

BYRON
What do you speak of? What is a 'zombie'?

CLAIRE
(worry)
Mrs Doctor?

THE DOCTOR
Kind of a dead person walking. But it won't be that.

CLAIRE
Mrs Doctor?

BYRON
(ignoring CLAIRE)
How do you know?

THE DOCTOR
Well, Polidori isn't dead for a kick off.

CLAIRE
(more insistent)
Mrs Doctor!

THE DOCTOR
Really, just Doctor, is fine –

BYRON
Polidori!

She and BYRON finally turn to see what the fuss is about - POLIDORI now emerging through the wall into the room.

CLAIRE
He emerged from the wall like a phantom!

BYRON
(fear)
Begone demon!

THE DOCTOR rushes to sonic him BYRON subtly manoeuvres CLAIRE in front of him - she's appalled. THE DOCTOR looks closely at POLIDORI's face.

THE DOCTOR
Pulse, check. Breathing, check.

BYRON
May I say, you are quite lovely in a crisis.

CLAIRE looks pained.

THE DOCTOR
No you may not.
(pulling an eyelid up)
Lights are on but he's gone on a mini break.

BYRON
Possessed?

POLIDORI lets out a snore.

CLAIRE
Or asleep. He walks in his sleep.

BYRON
(scathing)
One does not sleep walk through walls.

THE DOCTOR
Not just through, up. He was downstairs a second ago.

THE DOCTOR looks at BYRON - light bulb moment.

THE DOCTOR (CONT'D)
What you said before.

BYRON
About being lovely?

THE DOCTOR
Back a bit.

BYRON
Demon?

THE DOCTOR
It's like dreaming. Only we aren't, and he is.

She closes her eyes and plunges her arm through the wall - it disappears! She's fascinated.

THE DOCTOR (CONT'D)
So he can't see the illusion. But it must be more than that - we're surrounded, immersed.
(yells, full volume)
It's a kind of perception filter! Close your eyes, clear your mind! We're only experiencing what it wants us to!

CUT TO:

10:23:30 INT. VILLA DIODATI STAIRCASE/CORRIDOR - NIGHT

RYAN, YAZ and MARY all reaching out in front of them with their eyes closed. Mary connects with something solid - feels for the knob to an invisible door.

MARY
I can feel it! She's right - our minds are being deceived. Here is the door – hidden from our eyes.

She opens it - a different, real corridor can be seen through it. They link hands and she guides them through -- bringing them into the corridor near William's room. She quickly moves along, feeling the walls with her free hand.

MARY (CONT'D)
Elise? I'm coming for William!

MARY feels the door jamb and stops. They all open their eyes - but see only corridor. They blink - then a door stands in the middle of the corridor, a single rectangle with space all around it. MARY gets her bearings.

MARY
How are we here now? This is impossible. This should be William's room.

She opens it, tense. YAZ peers at the empty space around it.

RYAN SINCLAIR

This place keeps on changing like a puzzle.

YASMIN KHAN

I don't get it. Why hide a house under a house?

MARY finds crib inside empty.

MARY

William!

She searches the blankets, frantic - then backs away in terror. There, amongst the covers sits the missing SKELETON HAND and SKULL. Her SCREAM fills the house.

CUT TO:

10:24:21 INT. VILLA DIODATI BYRON'S ROOM - NIGHT

Innocent POLIDORI wakes with confusion, takes in the scene.

POLIDORI

I suspect I must have missed something

THE DOCTOR

Yes, but you've shown us how we get out of this room.

10:24:33 INT. VILLA DIODATI ENTRANCE HALL - NIGHT

THE DOCTOR hurriedly now leads BYRON, CLAIRE and shell shocked POLIDORI through the entrance hall. The door is missing from the section of wall where it was before. She squints, and suddenly it's back in place again.

POLIDORI

This cannot be the doorway. We have not descended the stairs.

BYRON

It is, but there should be a door here.

CLAIRE
Please can we get out of here?

THE DOCTOR opens the door. Rainy darkness outside.

THE DOCTOR
In theory, yep. We just have to tell ourselves we can walk through the door we know is right there and -

She connects abruptly with a solid invisible wall - face first - ouch. Fail.

CUT TO:

10:24:58 INT. VILLA DIODATI DRAWING ROOM - NIGHT

Everyone reunited. CLAIRE comforts MARY. The HAND fidgets, now trapped inside a bell jar. BYRON's SKULL, jaws snapping, in another. THE DOCTOR watches the hand, trying to piece things together.

BYRON
My bones have never caused such mischief before, I swear.

THE DOCTOR
Things we know. We can move inside, but not out.

YASMIN KHAN
(re hand and skull)
Dead things don't act dead.

MARY
(fraught)
People vanish. Elise. My poor William.

RYAN SINCLAIR
No sign of Fletcher either. And maybe Shelley didn't turn up 'cause he couldn't get in.

BYRON
I've never believed in such things, but could this be hell? Could we be deceased?

THE DOCTOR
Nice blue sky thinking, but no.

RYAN SINCLAIR
The place keeps on folding in on itself as well.

THE DOCTOR
Exactly. I think we're caught in a security system. It's turned the house into a sort of giant panic room.

GRAHAM O'BRIEN
In eighteen sixteen?

THE DOCTOR
The year without a summer. They blamed it on volcanic ash covering the sun. Weather went haywire.
(beat)
What if something came here that wasn't supposed to? Caused a major disturbance.

YASMIN KHAN
Like what?

MARY's now looking out the window, ashen.

MARY
That?

Over the lake the clouds are starting to part. Jagged streaks of lightning crackle and swirl with growing intensity. In the centre, a dark figure is pulsing into view - warrior build, suspended over the water. THE DOCTOR stares out, chilled.

THE DOCTOR
That could be a solid option Mary, yes.

CUT TO:

10:26:01 EXT. VILLA DIODATI LAKE – NIGHT

MARY
What is it?

THE DOCTOR
Don’t know.

The figure remains still, almost serene. Dark body armour covers the expanse of his shoulders. His head moves slowly, assessing, sensing - and then it snaps towards the villa --

CUT TO:

10:26:09 INT. VILLA DIODATI DRAWING ROOM/ENTRANCE HALL - NIGHT

All at the window, transfixed by the figure.

RYAN SINCLAIR
It's sort of just, floating around.

YASMIN KHAN
(a beat, to MARY, struck)
Like a death god rising from Hades.

MARY
(haunted)
Shelley's vision. But we're all having it?

THE DOCTOR
No. It's pushing through. That's what Shelley saw. Not a vision. Never was. It's a traveller. Moving through time.

YAZ follows her serious gaze. As the figure flickers out on the lake, it flickers into the hallway - solidifying.

THE DOCTOR (CONT'D)

It’s trying to get in!

YAZ, GRAHAM and RYAN all instantly fearful. He takes full shape, armour burnt and battered. A heavy, metallic thud as his feet connect with the ground. He rises to his full height - augmented but unfinished. Rougher and more primitive than anything we've seen before. Most of his face is uncovered - bolts through his neck where flesh meets metal. He makes bloodshot eye contact with THE DOCTOR.

ASHAD
Are you the guardian?

THE DOCTOR (CONT'D)
That, is a lone Cyberman.

THE DOCTOR instantly kicks the drawing room door shut - locks it with the sonic.

Panicked shoving of furniture. The HAND is now going crazy in the bell jar. THE DOCTOR's mind races, worry rising.

YASMIN KHAN
Jack's warning - beware the lone Cyberman. Don't let it have what it wants.

GRAHAM O'BRIEN
At all costs.

THE DOCTOR
Yes. Thank you! Barricade the door!

MARY
May I ask, what is a Cyberman?

THE DOCTOR
(deep unease)
Someone altered. Organs and flesh surgically replaced with mechanical parts. Without consent.
(beat)
It drives them insane, so they alter the brain too. Switch off all emotion.

MARY's horrified. The sound of CYBERZEALOT/ASHAD calling *Are you the Guardian?* From the other side of the door.

THE DOCTOR (CONT'D)
Never seen one like him before though. He's different. Unfinished.
(realising)
Whatever he came for is hidden here. Explains the security.

RYAN SINCLAIR
What's hidden?

THE DOCTOR
Not idea. But I need to beat him to it. Quick.

No pressure then.

CUT TO:

10:27:31 INT. VILLA DIODATI ENTRANCE HALL - NIGHT

ASHAD makes his way through the apparently never ending hall, struggling to compute. He attempts to use a BLASTER in his robotic arm on the wall in front of him, but it only powers up halfway before fading. He smashes it against the wall in anger, simmering. This Cyberman feels things.

FLETCHER (O.S)

Lord Byron?

ASHAD swiftly turns and marches away.

10:27:42 Music out 'M7 A Traveller'

CUT TO:

10:27:42 INT. VILLA DIODATI DRAWING ROOM – NIGHT

10:27:42 Music in 'M8 The Guardian'

THE DOCTOR moves to the door that isn't barricaded.

YASMIN KHAN
Doctor, what are you doing? Where are you going?

MARY
You're not leaving us?

THE DOCTOR
I have to find what he's looking for.

YAZ, GRAHAM and RYAN move to join her.

THE DOCTOR (CONT'D)
Alone.

YASMIN KHAN
You need back up. All of us against one -

THE DOCTOR
(over)
One Cyberman, but then thousands. Humans, like all of you, changed into empty, soulless shells.

They're brought up short by her intensity.

THE DOCTOR (CONT'D)
No feeling. No control. No way back.
(beat)
I won't lose anyone else to that. Do not follow me.

She walks through the door and she's gone.

CUT TO:

10:28:11 INT. VILLA DIODATI ENTRANCE HALL - NIGHT

Disoriented FLETCHER comes into view in the now apparently infinite hall.

FLETCHER
Lord Byron? Is it you? I feel I have lost my faculties entirely -

ASHAD is suddenly powering towards him - clutches his throat, lifts him into the air.

ASHAD
Are you the guardian?

FLETCHER
(pained)
No sir. I am the valet.

We hear a SNAP. FLETCHER lands, lifeless at his feet.

CUT TO:

10:28:40. INT. VILLA DIODATI ENTRANCE HALL - NIGHT

ASHAD pauses – listening to the sounds of William crying. He rips the door off an armoire revealing ELISE huddled inside - WILLIAM clutched to her chest. He lowers himself to meet her fearful gaze.

ELISE
Que ton nom soit sanctifié,
Que ton règne vienne,
Que ta volonté soit faite sur la
terre comme au ciel...

She stops praying. He reaches out, takes WILLIAM carefully from her grasp. She starts to protest in panic but he stills her - hand pushing her face out of view as he holds WILLIAM up with fascination. Her ragged breaths cease abruptly.

ASHAD (CONT'D)
Don't be afraid little one. You
will be like us.

CUT TO:

10:29:51 INT. VILLA DIODATI DRAWING ROOM – NIGHT

Back to the gang, urgent –

MARY
What if it finds William?

POLIDORI

We need to find the child.

BYRON
And a way out.

CLAIRE
We are not safe here. It could pass through a wall at any moment.

Pained YAZ doesn't know what to say.

RYAN SINCLAIR
The Doctor told us to wait.

YASMIN KHAN
Technically, she only told us not to follow her. Let’s split up.

CUT TO:

10:30:06 INT. VILLA DIODATI BYRON'S ROOM - NIGHT

ASHAD violently searches the room - books, papers and relics flying everywhere in his destructive wake.

THE DOCTOR (O.S.)
Tell me what you're after, and I might be able to help.

THE DOCTOR reveals herself in the doorway. He regards her briefly, then flips the desk over.

THE DOCTOR (CONT'D)
It was never going to be under there. Unless, you don't actually know what it looks like.

He stops, laughs coldly, tiny bit unhinged.

ASHAD
Funny.

It's chilling.

ASHAD (CONT'D)
This dark age is surprising. You are not as primitive as I expected.

She's fascinated and horrified in equal measure.

THE DOCTOR
You're not as cyborgy as I expected.

ASHAD
You've met my kind before?

THE DOCTOR
Could say that.

He touches his temple, scanning her.

ASHAD
You appear courageous. But your vital signs betray a heightened state of anxiety.

ASHAD
Or as I like to call it, Tuesday.

He moves closer. She fights deep unease as she studies him.

THE DOCTOR (CONT'D)
Interesting look. They get bored halfway through or something?

Rage plays across his face. He abruptly points his arm BLASTER towards her, icy.

ASHAD
I am complete enough to serve my purpose.

The BLASTER powers up --

THE DOCTOR stares down the BLASTER - it shorts, crackles and loses power.

THE DOCTOR
Bit embarrassing.
(beat)
Time hop took a load of juice. Now you're fresh out?

ASHAD bristles, she observes closely.

ASHAD

You irritate me.

THE DOCTOR
How very human. Still feel things then? No inhibitor yet?

ASHAD
I do not need to be stabilised.

But he makes an erratic grab for her throat - she evades him.

THE DOCTOR
Okay, here's the thing. There's a chance I'm the guardian, only I don't know what I'm meant to be guarding.

He takes this in, calculating.

THE DOCTOR (CONT'D)
This isn't my time either. Maybe we're supposed to work together?

ASHAD
Together?

THE DOCTOR
Anything is possible.

She connects with the wall - out of space. He raises his BLASTER arm again -- she braces herself -- SMASHES it straight through the window next to her.

10:31:29 Music out 'M8 The Guardian'

CUT TO:

10:31:29 INT. VILLA DIODATI SHELLEY'S ROOM – NIGHT

10:31:29 Music in 'M9 Shelley

MARY, YAZ, RYAN and BYRON continue their search into one of the bedrooms. Shock at the state of it - the walls are covered in numbers (co-ordinates) scrawled repeatedly in neat rows of black ink. Pages ripped from a leather bound notebook litter the floor, every inch covered in the same way.

MARY
The house still shifts.

YASMIN KHAN
Who's room is this?

BYRON
No one's. I thought it was empty.

YASMIN KHAN
But the writing on the walls, and all these papers ..

YAZ moves to pick up the notebook, MARY'S disconcerted.

MARY
The writing! It’s .. Shelley's.

CUT TO:

10:31:48 INT. VILLA DIODATI CELLAR DOORWAY - NIGHT

GRAHAM, CLAIRE and POLIDORI reach the cellar door.

GRAHAM O'BRIEN
Cellar. We'll give that a miss.

CLAIRE
Could the coal hatch not be a means of escape? We must try everywhere.

A slow, ominous creak as reluctant GRAHAM pushes the door open. Ancient looking stairs are revealed leading down into pitch darkness.

POLIDORI
Is it too late to choose the other group?

CLAIRE shoves him impatiently ahead. Thunder RUMBLES, loud.

CUT TO:

10:32:09 EXT. VILLA DIODATI - NIGHT

A bolt of white hot lightning STREAKS across the night sky -

CUT TO:

10:32:11 VILLA DIODATI BYRON'S ROOM - NIGHT

ASHAD concentrates, arm extended through the window - hand open, summoning. Almost nose to nose with THE DOCTOR.

THE DOCTOR
Ever considered breath mints? Recharging? Not good.

- Connecting with ASHAD's open palm. He JOLTS as energy begins to flow through his body. THE DOCTOR swiftly escapes her position.

THE DOCTOR
--Figuring out how to manipulate the elements and creating an extremely sophisticated and probably unlimited external power source.

He CONVULSES and disconnects - a new man. He seems to stand even taller. The blue circle on his chest plate illuminates, his arm blaster CHIMES - ready. His eyes are brighter, brimming with a dangerous new energy. He smiles.

ASHAD
That's better!

For him, maybe.

CUT TO:

10:32:41 INT. VILLA DIODATI CELLAR - NIGHT

Nervy GRAHAM, POLIDORI and CLAIRE have split up to search the cavernous cellar - their flickering candles create disconcerting moving shadows all around.

POLIDORI
(feeling the wall in vain)
The coal hatch is gone. There is no way out.

CLAIRE's candle suddenly goes out. She's engulfed by the dark. GRAHAM's aware of this from the corner of his eye.

GRAHAM O'BRIEN
Claire? You okay?

Nothing.

POLIDORI
Miss Clairmont!?

A long, uneasy beat.

CLAIRE
(terrified whisper)
There's something down here with us.

CUT TO:

10:33:04 INT. VILLA DIODATI BYRON'S ROOM - NIGHT

ASHAD places his hand to the wall, eyes glazing over as he scans. THE DOCTOR watches, uneasy.

ASHAD
I can read the energy field now.
(definitive)
You are not the guardian. The Cyberium has selected another as host.

Bingo.

THE DOCTOR
What's a Cyberium?

He ignores her, lashing out at the wall in frustration.

ASHAD
(contempt)
I will find it, and remove it.

THE DOCTOR
What are we talking about here? A life form? Weapon of some kind?

ASHAD

Both -

ASHAD suddenly JOLTS - tunes into something.

THE DOCTOR
What's happening to you?

ASHAD (CONT'D)
'There's not one atom of your earth, but once was living man'

THE DOCTOR's uneasy as she takes in his words.

CUT TO:

10:33:44 INT. VILLA DIODATI SHELLEY'S ROOM - NIGHT

MARY's collecting up the papers by the fireplace. ASHAD's words float up:

ASHAD (O.S.)
The sword which stabs his peace -

She's struck by his words and joins in.

MARY
- he cherisheth the snakes that gnaw his heart. He raises up the tyrant, whose delight is in woe.

ASHAD (O.S.) (CONT'D)
- he cherisheth the snakes that gnaw his heart. He raises up the tyrant, whose delight is in woe.

BYRON
Shelley's words.

MARY
(alarm)
How does it know them?

CUT TO:

10:34:05 INT. VILLA DIODATI CELLAR - NIGHT

CLAIRE's huddled back to back with POLIDORI and GRAHAM as they desperately attempt to see what's lurking.

CLAIRE
Something crept in front of me. I heard its vile breath. Listen!

A long beat then - a GASP in the dark! GRAHAM swings his candle and they catch the briefest glimpse of a human shape.

SHELLEY
(faint, desperate)
I'm sorry.

GRAHAM jolts his candle up to illuminate a human face, twisted in agony.

SHELLEY (CONT'D)
I tried to hide it. I have to keep him out.

He's pressed up against the wall - exhausted - body and mind at war. Bones all around him. CLAIRE and POLIDORI recognise him, terrified.

GRAHAM O'BRIEN
Who are you?

SHELLEY digs deep, struggling. His eyes cloud and flash with tiny scrolling numbers - the same we saw on the walls.

SHELLEY
(wretched)
I am the guardian. I am -

ASHAD (V.O.)
Percy Bysshe Shelley.

SHELLEY (CONT'D)
Percy Bysshe Shelley.

SHELLEY winces as he fights harder -

CUT TO:

10:34:40 INT. VILLA DIODATI BYRON'S ROOM - NIGHT

ASHAD
Percy Bysshe Shelley.

ASHAD's connection is repelled. He removes his hand from the wall, thwarted. THE DOCTOR attempts to stall.

He stares at her, cold, determined.

ASHAD
He is who I seek. But he is fortified against me.

THE DOCTOR
Okay, good to know. I vote we split up and get on with this search! You go that way, I'll -

She ducks out, fast.

CUT TO:

10:35:00 INT. VILLA DIODATI ENTRANCE HALL - NIGHT

A small heap lies at the very end of the hallway - still.

THE DOCTOR steels herself to check as she slowly approaches the bundle. She can barely bring herself to look - pulls back the blanket to reveal -WILLIAM sleeping soundly amongst the folds.

YASMIN KHAN
Doctor! You're here!

THE DOCTOR
Come on then (to William).

MARY
William!

Relief as THE DOCTOR picks him up. Byron spots FLETCHER lying just around the corner - dead. A grave POLIDORI and CLAIRE appear.

BYRON
Dear Fletcher. It cannot be.

POLIDORI

Mr O'Brien needs you in the cellar at once. We found Shelley.

He glances to Mary with concern and she knows it must be bad.

THE DOCTOR
All of you, find somewhere to hide.

MARY
But I must -

THE DOCTOR
(over, short)
Do you want to listen, or end up like them? None of this was supposed to happen.

She points out FLETCHER and ELISE. They move to see, sobered.

THE DOCTOR
They weren't supposed to die. Neither are you. Yet. So please, let's not unravel anything else. Hide. And stay there. History is vulnerable tonight. I mean it.

THE DOCTOR, YAZ and RYAN hurry away. After a moment, determined MARY hands WILLIAM to a surprised BYRON.

MARY
You're going to take William for me. Guard him well. Stay safe! I need to see Percy!

She follows after THE DOCTOR with stealth.

CUT TO:

10:36:09 INT. VILLA DIODATI CELLAR - NIGHT

THE DOCTOR urgently sonics SHELLEY. YAZ, RYAN and GRAHAM beside her.

THE DOCTOR

(re sonic)
Shelley in the cellar, hidden away. Cloaked. Too big to register. That's why my readings have been off.
(to SHELLEY)
There's something called the Cyberium,

SHELLEY
(over, faint)
I'm trying to protect it.

Heavy thud as ASHAD appears at the foot of the steps!

SHELLEY concentrates - ASHAD VANISHES!

CUT TO:

10:36:31 INT. VILLA DIODATI - BYRON'S ROOM - NIGHT

ASHAD appears - transported to entirely different surroundings. He ROARS, angered.

10:36:36 Music out 'M9 Shelley'

CUT TO:

10:36:36 INT. VILLA DIODATI CELLAR – NIGHT

10:36:36 Music in 'M10 Quicksilver'

ASHAD sounds further away now, distant. THE DOCTOR's fascinated.

THE DOCTOR
Who moved him? Is it you? Changing the house?

SHELLEY
Some. Not all. It has its own will.

MARY now cautiously comes down the stairs, stricken when she sees Shelley's state. THE DOCTOR looks up, about to protest.

THE DOCTOR
Mary!

MARY
I cannot hide. Not while he suffers.

She sits beside Shelley, defiant. THE DOCTOR chooses not to argue, gently places her hands to his temple.

THE DOCTOR
Show me? What happened to you?

SHELLEY's eyes go dull as they link -

CUT TO:

10:37:04 EXT. LAKE GENEVA - DAY

SHELLEY walks along the lake shore, THE DOCTOR appears like a vision beside him.

SHELLEY (V.O.)
I was out walking alone. There was a glimmer, in the lake.

SHELLEY's face from above through the water - fascinated. He retrieves an iridescent piece of metal and marvels at it.

SHELLEY (V.O.)
Exquisite. Alive, like quicksilver. I fished it out to study it more closely.

The metal melts like mercury in his hand. He holds it out for the THE DOCTOR to see.

SHELLEY (V.O.)
But then – it took root within me.

Wonder turns to shock as it FLOWS around his hand - up his arm and straight to his throat. It claims his mouth, nose,

eyes - pouring itself inside! He cries out in suffocated agony -

CUT TO:

10:37:34 INT. VILLA DIODATI CELLAR - NIGHT

- THE DOCTOR disconnects, pained - she's experienced the full intensity of his violation. MARY's pained as she listens.

SHELLEY
(breathless)
I returned. I was changed. No one could see me. It hid itself in me. And his ME within the villa.

Flashback - the figure of the indistinct man we saw before - only now he has SHELLEY's features - crying out for help. A flash of him throwing the vase for attention, writing the pages of co-ordinates with desperate urgency.

THE DOCTOR
And when it thought it might be discovered, it manipulated all our perceptions.

SHELLEY
Since the quicksilver has taken hold of me, I see symbols ... symbols and numbers. They will not leave my head. No matter how much I transcribe them.

YASMIN KHAN
The symbols were all over his room; all over the walls.

SHELLEY
The house was like shifting sands. I sought solitude here, in the dark.

RYAN SINCLAIR
What happened to him?

GRAHAM O'BRIEN

I'm going to go with alien parasite.

THE DOCTOR
Cyber technology .. the knowledge of the whole Cyber-race.

Surprise all round.
An AI. From the future. Containing all the knowledge and future history of all Cybermen.
(deep worry)

SHELLEY concentrates. Images from an epic future war flash before them: vast armies of Cybermen, explosions, co-ordinates, destruction, mass graves, desolate landscapes ravaged by war. MARY's appalled.

SHELLEY (V.O.)
They scorched and split the sky -
- built the army of all armies.
Left behind only pain. Rage. Fear. Death.

MARY
How has he seen all this?

THE DOCTOR
(grim realisation)
The Cyberium is burning through his mind .. it'll destroy him if it stays in him much longer. An epic battle. The Cyberium at the heart of it. Controlling data, strategy, decision making.
(beat, impressed)
Clever. Very clever. Someone took it from the Cybermen. Sent it back through time, here. In an attempt to change the future. In an attempt to protect it from that.

ASHAD suddenly appears and vanishes again - Shelley straining to repel him, energy fading.

SHELLEY
I can't keep him away much longer -

THE DOCTOR makes a split second decision.

THE DOCTOR
Then don't.

All eyes on her, AGHAST. Exhausted Shelley's uncertain.

GRAHAM O'BRIEN
Doc -

THE DOCTOR
(over, to Shelley)
Stop fighting. It's okay.

YASMIN KHAN
Jack's warning -

Something flares inside THE DOCTOR, pressure building.

THE DOCTOR
Jack isn't here, now. Stuck in a house, with that.

RYAN SINCLAIR
Exactly, you didn't want us near it a minute ago!

THE DOCTOR
(re SHELLEY, urgent)
I've just been inside his brain. There's a super computer fused to his cerebral cortex.
(pointing to the stairs)
He's the only one who knows how to get that out.

YASMIN KHAN
Doctor, you can't let the Cyberman have what it wants -

THE DOCTOR
(over, harsh)
I know! Because armies will rise. Billions will die.

GRAHAM O'BRIEN
Shelley's gonna die if that stuff stays inside him --

RYAN SINCLAIR
(to the Doctor)
Shelley's one life. Against all those others.

MARY
What are you saying? You cannot condemn him to death like that --

THE DOCTOR
But is he, Ryan? His thoughts, his words, inspire and influence thousands, for centuries. If he dies now, who knows what damage that has on future history. Words matter. One death, one ripple. And history will change, in a blink. The future will not be the world you know. The world you came from, the world you were created in, will not exist. So neither will you.
(Beat)
It's not just his life at stake, it's yours. Wanna sacrifice yourselves for this? Want *me* to sacrifice you?
(off the gang's shock)
You wanna call it, do it now! All of you.
(they're silent)
Yeah. Sometimes this team structure isn't flat. It's mountainous. With me at the summit, in the stratosphere. Alone. Left to choose.
(to herself)
Save the poet or save the universe. Watch people burn now or tomorrow.
(Beat; defeated)
Sometimes even I can't win.

The gang speechless but fading Shelley grasps the Doctor-

SHELLEY
Please- help me.

ASHAD bursts in, materialising instantly! He's straight over to SHELLEY - spreads his palm over his stricken face.

ASHAD
Release what you hold.

SHELLEY
(breathless)
How?

ASHAD
Release it!

GRAHAM O'BRIEN
He doesn't know what that means. Tell him what he needs to do.

ASHAD
I was addressing the Cyberium. It must execute the host to be extracted.

THE DOCTOR
It's not obeying you.

He computes, dark.

ASHAD
Then I shall execute the host.

He grabs for SHELLEY's throat. THE DOCTOR moves to his aid but Mary is suddenly between them, demanding his attention-

MARY
What is your name sir?

THE DOCTOR
Mary, please. Not a good time to talk.

MARY
Or names. Are you several men? A composite of parts?

ASHAD
I am better than men.

She meets his gaze, searching his face.

MARY
Yet I still see a soul in there.

ASHAD
(covering fascination)
What do you think you see child?

MARY
I see the man who spared my son.
Were you a father, before?

ASHAD
(beat, soft)
I was.

Tense surprise all round - could MARY be getting through?

MARY
You didn't want to be this way.
They hurt you - this modern
Prometheus.
(beat)
You loved once. And were loved in
return. You do not wish to kill.

She holds out her hand to him - he takes it, gentle.

ASHAD
My name was Ashad. I did spare
your son.
(long beat, ice cold)
Because he is a useless runt.
Sickly. And weak.

MARY recoils, but it's too late - she's in his grip now.

ASHAD (CONT'D)
I did have children.
(relish)
I slit their throats when they
joined the resistance.

Disgusted RYAN, YAZ and GRAHAM move to help. He raises the BLASTER to MARY's temple and they falter.

ASHAD(CONT'D)

In death we are transformed. Improved. Updated. As you will all learn --

THE DOCTOR
(realising; a trigger)
Transformed, in death -- I'm sorry, Percy Shelley -- so very sorry!

And she places her hands on Percy's temple -- on SHELLEY's eyes - his life flashing before them - future, not past - glimpses of: pages of handwritten verse, petals on the ground, a baby's fist, an empty cot, then crashing waves as his last breath is stolen from his lungs –

MARY
Mrs Doctor! What are you doing to him?

10:43:20 Music out 'M10 Quicksilver'

10:43:22 Music in 'M11 She Was The Universe'

YASMIN KHAN
The Cyberium! It's leaving his body!

Shelley is dying --

MARY
What have you done to him?!

And *out flows the Cyberium* - we go in close on its fluid, metallic form, then out again to reveal -

CUT TO:

10:43:27 INT. VILLA DIODATI LIBRARY - NIGHT

The house has reset and they're all in the library: ASHAD still with blaster at MARY, stunned CLAIRE, BYRON (with WILLIAM) and POLIDORI cowering together. RYAN with GRAHAM.

GRAHAM O'BRIEN
What just happened?

YASMIN KHAN

How are we back here?

THE DOCTOR
It's reset the house --
(to YAZ)
Shelley needs help --
(Yaz rushes to start CPR;
to Mary)
I think I've freed him of the
Cyberium --

MARY
At what cost?

The Cyberium now hangs above unconscious SHELLEY -

As both THE DOCTOR and ASHAD move fast towards the Cyberium, hands outstretched like the Creation Of Adam --

-- It undulates slightly closer to THE DOCTOR and she snatches it! Success! It flows up her arm.

THE DOCTOR
And it chooses *me*. Interesting.
Time Lord magnetism.
(Beat)
Looks like *I'm* the true guardian.

ASHAD
Surrender it or I execute you --

THE DOCTOR
Oh, I'd be very careful with those execution threats. I can feel it already fusing to me. Feels very at home, recognising great host material. Not to big myself up, but I don't think it'll vacate me without a fight.

She's elated by the victory. ASHAD calculates.

He extends his arm - summoning as before. The storm intensifies outside.

CUT TO:

10:44:15 EXT. VILLA DIODATI - NIGHT

A violent eye starts to form in the raging clouds over the house - the beginnings of a break in reality? -

CUT TO:

10:44:18 INT. VILLA DIODATI LIBRARY - NIGHT

Windows vibrate - the house buffeted by the gale. Now THE DOCTOR a bit less confident --

THE DOCTOR
What're you doing?

ASHAD
Transmitting.

Blinding flashes of electricity from outside. BYRON, CLAIRE and POLIDORI cling to each other in confused terror.

ASHAD(CONT'D)
My ship will lock onto my signal.
It will tear through this reality.
And this planet will remain only
in shreds.

THE DOCTOR
(not sure)
But this world doesn't end in
eighteen sixteen.
(even less certain)
It can't.

ASHAD
It will.

She stares at him. That creeping unsteadiness returns. Is this what's been coming?

YASMIN KHAN
He's bluffing. Don't listen to
him.

But the world is shaking --

THE DOCTOR
(agonised)
But I can't be sure. I can't risk
this planet.

(looks to the others)
I can't win.

ASHAD
We are inevitable.

The world feels like it might break. We close in on the Doctor. Heart breaking, mind bending --

THE DOCTOR
Yes. You are.

Deep breath -- she releases the Cyberium.

GRAHAM, RYAN and YAZ all STUNNED.

YAZ KHAN
What're you doing?!

THE DOCTOR
Giving it what it wants.

ASHAD snatches it from the air, the atmosphere rips around him -- and he's gone.

The storm instantly ceases, darkness lifts. Sunlight pours in through the curtains. The only sound is YAZ working on SHELLEY -- who finally coughs and splutters, shocked but alive. Emotional MARY hurries to him. YAZ looks to THE DOCTOR, full of doubt and confusion.

THE DOCTOR doesn't speak. Fully fledged doubt now coursing through the gang.

She remains quiet. It's unnerving. Ambiguous. Looks at them but can't reply.

MARY
What did you do to Shelley?

THE DOCTOR
Old timelord trick. Not a nice one. Pushed his mind to his future death. Tricked the Cyberium into letting go. And hoped his body would survive the trauma. Sorry. I hope you can forgive me?

GRAHAM O'BRIAN

Saved Shelley. But what does that mean for the future?

THE DOCTOR
It means I just put it in the gravest danger.

RYAN SINCLAIR
Please tell me that was part of the plan?

THE DOCTOR
(to Ryan)
Yes. A last minute, imperfect, all-I've-got-plan. Saving Shelley was step one.

YAZ KHAN
What's step two?

THE DOCTOR
Fix the mess I created in step one.
(beat)
Go to the future, find him, and stop him from rebuilding the Cyber army. Shelley can you give Yaz those symbols and numbers?

On the gang: dread, ominous. They don't have an answer. Close in on the Doctor.

CUT TO:

10:45:57 EXT. LAKE GENEVA - DAY

We pick up Polidori, Byron and Claire now walking together.

POLIDORI
Well, that was quite the evening.

CLAIRE
Indeed.

BYRON
(suggestive, to CLAIRE)

Perhaps Miss Clairmont would care to retire? A lie down might prove restorative.

CLAIRE pretends to consider.

CLAIRE
You pursued Mrs Doctor without a care for my presence. Belittled my thoughts and opinions. And then proceeded to use my person as a human shield.

BYRON
(not fazed)
And?

CLAIRE
The spell is broken, my Lord.

Shocking news for BYRON. POLIDORI greatly amused to see him lost for words.

CUT TO:

10:46:48 EXT. LAKE GENEVA – DAY

The gang now say their goodbyes with shell shocked MARY, CLAIRE, BYRON, POLIDORI and SHELLEY (holding WILLIAM).

SHELLEY
(to The Doctor)
You returned me to life. Although I feel as if I have none left to live.

THE DOCTOR
Sorry about the sneak peek.

MARY
Every moment will be precious. How can we repay you?

THE DOCTOR
(a beat)
Just don't lose hope.

MARY's not sure she understands, but she will, later.

RYAN SINCLAIR
Keep doing that writing thing. If you like.

Mary smiles, she will.

The gang head back to the TARDIS in the woods, THE DOCTOR lagging behind a little as GRAHAM reflects with RYAN and YAZ.

GRAHAM O'BRIEN
So, if all the weirdness was the Cyberium - the bones, Shelley floating about - why did it reanimate a couple of stiffs, just to bring me a sanni?

They both look baffled.

GRAHAM O'BRIEN (CONT'D)
You know, the maid and the creepy little kid.

YASMIN KHAN
Er, no. We thought you saw Shelley, like we did.

GRAHAM O'BRIEN
Come on. Beady eyes - made the room feel arctic? How did they fit in?

He glances back at The Doctor but she's lost in thought.

RYAN SINCLAIR
Not sure they did.

GRAHAM O'BRIEN
(unnerved)
Doc, this is where you jump in with the rational explanation. Ghosts don't exist.

They all look to her as she considers.

THE DOCTOR
Unless they do. Inside you three, we need to talk.

Not the response Graham was hoping for. The mood grows more serious as they head into the TARDIS.

THE DOCTOR (CONT'D)
Listen. You don't need to come me.
(beat)
Cyber warzones and people don't really mix. I'll drop you back in twenty twenty.

An uncertain moment - will they accept her offer? YAZ hands her a page of Shelley's notebook from his pocket.

YASMIN KHAN
Or we could use Shelley's numbers. Co-ordinates right?

RYAN SINCLAIR
If you think whatever's there is a good place to start?

GRAHAM O'BRIEN
With step two.

They're solemn, more cautious now - but still there. THE DOCTOR agrees, quietly heartened.

CUT TO:

10:48:14 INT. TARDIS - DAY

GRAHAM and RYAN use the co-ordinates to set the destination. THE DOCTOR and YAZ prepare to set off, serious. We hear BYRON's words:

BYRON (V.O.)
- The world was void,
The populous and the powerful was a lump,
Seasonless, herbless, treeless, manless, lifeless—
A lump of death - a chaos of hard clay.

Ships sailorless lay rotting on the sea,

And their masts fell down
piecemeal: as they dropp'd
They slept on the abyss without a
surge—
The waves were dead; the tides
were in their grave,
The moon, their mistress, had
expir'd before;
The winds were wither'd in the
stagnant air -

CUT TO:

10:48:56 INT. TARDIS - DAY

As the poem continues THE DOCTOR looks to each member of the gang - a silent question: ready? They all give confirmation, steeling themselves for the danger mere moments away, but there's a sense of distance between them. A slight rift of remaining doubt as they let her take the controls, alone.

BYRON (V.O.)
And the clouds perish'd; Darkness
had no need of aid from them.

THE DOCTOR moves the dematerialisation lever -

BYRON (V.O.)
She was the Universe.

And they're gone.

10:49:02 Music out 'M11 She Was The Universe'

END OF EPISODE.

10:49:02 Music in 'M12 End Credits'

10:49:02 End Credits Roll

Graham O'Brien	Bradley Walsh
Ryan Sinclair	Tosin Cole
Yasmin Khan	Mandip Gill
Mary Wollstonecraft Godwin	Lili Miller
Lord Byron	Jacob Collins-Levy
Claire Clairmont	Nadia Parkes
Dr John Polidori	Maxim Baldry
Ashad	Patrick O'Kane
Percy Bysshe Shelley	Lewis Rainer
Fletcher	Stefan Bednarczyk
Elise	Sarah Perles
Stunt Coordinator	Crispin Layfield
Stunt Performer	Rob Jarman
Choreographer	Caroline Pope
Creature Movement	Paul Kasey
1st Assistant Director	Guy Murray-Brown
2nd Assistant Directors	Christopher J Thomas
	Mark Corden
3rd Assistant Director	Lauren Pate
Assistant Directors	Jennifer Day
	Christian Jeffcoat
Assistant Director Trainee	Mathew-Lee Heath
Unit Drivers	Paul Watkins
	Jolyon Davey
	Steve Darwent

Location Manager	Gareth Roberts
Unit Manager	Jac Jones
Location Assistant	Kyle Yates
Production Manager	Delmi Thomas
Production Coordinator	Sandra Cosfeld
Assistant Production Coordinator	Jade Stephenson
Production Secretary	Ellie Simmons
Production Assistant	Ariana Scott
Executive Assistant	Caroline Cook
1st Assistant Accountant	Debi Griffiths
Assistant Accountant	Rose Wasdell
Art Department Accountant	Hywel Thomas
Cast Payroll	Helen Searle

Camera Operator	Mark McQuoid ACO
Focus Pullers	Jonathan Vidgen
	Steve Rees
Camera Assistants	Dan Patounas
	Scott Waller
	Gwilym Jenner
	Evangeline Davies
Key Grip	John Robinson
Grip	Ash Whitfield
Grip Assistant	Steffan Allen
Apprentice Grip	Harry Spencer

Script Supervisor	Alana Marmion-Warr
Assistant Script Editor	Caroline Buckley
Sound Maintenance Engineers	Christopher Goding
	Joe Malone
Gaffer	Mark Hutchings
Best Boy	Andy Gardiner
Electricians	Gawain Nash
	Andrew Williams
	Gareth Sheldon
	Stuart Gale

Construction Art Director	Julia Jones
Art Director	Rebecca Brown
Standby Art Director	Cerys Lewis

Set Decorator	Vicki Male
Production Buyer	Rosy Pearce
Assistant Buyer	Billie Blue Williams
Petty Cash Buyer	Hannah Miller
Set Designers	Daniel Kennedy
	Lauren Harper
Art Department Assistant	Celyn Davies
Graphics Trainee	Anya Kordeck

Prop Master	Paul Aitken
Props Chargehand	Trystan Howell
Standby Props	Matthew Ireland
2nd Standby Props	Lewis Reece
Set Dressers	Dewi Thomas
	John Thomas
	Anwen Haf
	Tom Major
Storeman	Lucy Hammond
Workshop Manager	Mark Hill
Workshop Assistant	Chris Slocombe
Concept Artist	Louis Knight
Graphic Designer	György Simán
Head Modelmaker	Lee Radford
Prop Fabrication	Penny Howarth
Practical Electricians	Matthew Dunford
	Rob Hearne
Standby Carpenter	Colm Garrett

Rigging	Shadow Scaffolding
Standby Riggers	Colin Toms
	Scott Williams
Construction Manager	Mark Painter
Construction Chargehands	Dean Tucker
	Joseph Painter
Carpenters	Terry Horle Campbell Fraser
	Dave Quinlan Kristian Tucker
	Charlie Wright Chris Daniels
	George Rees Jonathan Tylke
	Dave Hobbs Stephen Crump
Junior Carpenter	Matthew Painter
Construction Trainee	Marcus Scholl

Construction Driver	Darren Bousie
Construction Labourer	Jason Tylke
HOD Painter	Steve Fudge
Chargehand Painters	Mark Reece
	Lloyd Reece
Scenic Artists	Rachel Willsher
	Natalie Oakley
Assistant Costume Designer	Simon Marks
Costume Supervisor	Grace Brooks
Costume Assistants	Andie Mear
	Ian Fowler
	Chloe Gauci
Costume Trainee	Ashleigh Muza
Make-up Supervisor	Emma Cowen
Make-up Artists	Amy Riley
	James Spinks
Junior Make-up Artist	Hanna Lewis-Jones
Unit Medic	Glyn Evans
Casting Associate	Ri McDaid-Wren
Casting Assistant	Ray Böhm
Business Affairs	Elaine Evans
	Kyle Parsons
	Steve Robson
Talent Team	Hannah Williams
	Leanne Bowcott
	Jeanette Sigsworth
	Deborah Evans
	Clare Baker
Assistant Editors	David SJ Davies
	Hayley Williams
VFX Editor	Georgina Careless
Assistant VFX Editor	Alastair Gray
Additional VFX	BBC Wales Graphics
Post Production Coordinator	Liv Duffin
Sound Designer	Harry Barnes

ADR Editor	Matthew Cox
Dialogue Editor	Darran Clement
Foley	Bang Post Production
Online Editor	Christine Kelly
Assistant Online Editor	Luke Stanbury
Music Recorded by	Olga FitzRoy
Music Mixed by	Goetz Botzenhardt
Original Theme Music by	Ron Grainer
Title Sequence & Additional VFX	Ben Pickles
Series Script Editor	Sheena Bucktowonsing
Script Editor	Fiona McAllister
Series Editor	Rebecca Trotman
Colourist	Jateen Patel
Heads Of Production	Radford Neville
	Jacquie Glanville
Production Executive	Tracie Simpson
Post Production Producer	Ceres Doyle
Production Accountant	Rhys Evans
Supervising Location Manager	Iwan Roberts
Sound Recordist	Deian Llŷr Humphreys
Dubbing Mixers	Howard Bargroff
	Natasha Haycocks
Visual Effects	DNEG
Special Effects	REAL SFX
Creature Effects	Robert Allsopp & Associates
Cybermen created by	Kit Pedler & Gerry Davis
Casting Director	Andy Pryor CDG
Music by	Segun Akinola
Editors	Agnieszka Liggett
	Joel Skinner
Director Of Photography	Ed Moore BSC
Production Designer	Dafydd Shurmer
Costume Design & Creature Design	Ray Holman
Make-Up Designer	Claire Pritchard-Jones
Line Producer	Steffan Morris
Series Producer	Nikki Wilson
Executive Producer for the BBC	Ben Irving

10:49:34 NEXT TIME

YAZ KHAN
Any ideas what we are walking into?

THE DOCTOR
This planet, this time period, in the very far future - immediate aftermath of the cyberwars.

Executive Producers — Matt Strevens, Chris Chibnall

BBC STUDIOS LOGO

10:49:46 Music out 'M12 End Credits'

10:49:55 CUT TO BLACK