

DOCTOR WHO

SERIES 12

EPISODE TWO

SPYFALL PART TWO

PROGRAMME NUMBER: DRAA660X/01

10:00:00 BBC WORLDWIDE STING

10:00:05 EP 1 RECAP

10:00:05 Music in 'M1 Ep 1 Recap'

THE MOST THRILLING RECAP! LONDON, ASSASSINATIONS, SPIES,
MONSTERS, MOTORBIKES, CALIFORNIA, GUNS, PLANES, EXPLODING
COCKPITS, DOCTOR BEING ATTACKED, O!

THE DOCTOR
Previously on Doctor Who.

C
Over the past week, there's been a spate of
attacks on intelligence officers worldwide -- of
every nationality. We need your help Doctor.

YAZ KHAN
Daniel Barton, born in Bromsgrove, now lives
just north of San Francisco. He's the founder of
Vor.

DANIEL BARTON
You can't entirely trust everyone.

C
Only 93% human. What's the other 7%?

THE DOCTOR
We are gonna need your best man on this.
What do you call them?

C
O

O
What have you brought here Doctor?

THE DOCTOR
Where are you from?

CREATURE
Far beyond.

THE DOCTOR

Ryan?

○

If you really think they're spies, you should be asking who is the Spymaster?

THE DOCTOR

I'm really hard to get rid of Mr Barton?

DANIEL BARTON

Are you?

○

Or should I say, Spy – Master.

THE DOCTOR

You can't be.

○

I can be, I very much am.
Everything that you think you know, is a lie.

10:01:23 Music out 'M1 Ep 1 Recap'

10:01:23 OPENING TITLES

10:01:23 Music in 'M2 Opening Titles'

10:01:30 Caption 'Jodie Whittaker'

10:01:32 Caption 'Bradley Walsh'

10:01:34 Caption 'Mandip Gill'

10:01:36 Caption 'Tosin Cole'

10:01:38 Caption 'BBC Doctor Who'

10:01:45 Caption 'Producer Alex Mercer'

10:01:48 Caption 'Director Lee Haven Jones'

10:01:53 Caption 'Spyfall Part Two Written by Chris Chibnall'

10:01:58 Music out 'M2 Opening Titles'

CUT TO:

10:01:58 INT. INFINITY - DAY 3 1944

10:01:58 Music in 'M3 Don't Panic'

WIDE: THE DOCTOR a lone figure in the endless darkness of the infinity space. Close: she's still, coiled. Eyes look all round.

THE DOCTOR

Hi Doctor. Oh, hi! How you doing?
Good, just talking to myself to
prove I'm still alive. I was
wondering, what would you say to
the others, if they were here.

(Beat)

Don't panic?

CUT TO:

10:02:18 INT. PLANE CABIN - DAY 3 1944

Alerts going off! The plane shaking! Descending fast! With a judder, GRAHAM, RYAN and YAZ are slammed to the ground!

RYAN, on the floor, is facing the side wall of the plane. And there's a small engraved metal panel on the wall, near to the intersection with the floor.

It just says -- **RYAN!** Close in on Ryan -

RYAN SINCLAIR

What?

CUT TO:

10:02:36 INT. INFINITY - DAY 3 1945

THE DOCTOR

Course I'm usually saying it as
much to myself as them. Always a
good reminder.

(Beat)
When you're alone in the unknown.
All hope lost.

CUT TO:

10:02:45 INT. PLANE CABIN - DAY 3 1945

As the plane judders, RYAN crawls to the panel which says RYAN!

There's another metal panel next to it. Both of them neat, rectangular, like any other sort of information or equipment description on a plane. The next one says:

RYAN SINCLAIR! ->

RYAN SINCLAIR

No way!

10:02:52 INT. INFINITY - DAY 3 1947

THE DOCTOR tries to sonic -- it doesn't light up and makes a sound that sounds like a dead alert.

THE DOCTOR

Won't work in here. Why not? Could
be a clue. Clue to what?

A fizz of energy pelts through, along the ground past her. And the Doctor's face lights up too! She beams.

THE DOCTOR (CONT'D)

What. Was that? Interesting.
Useful! Maybe.

(energy fizz flashes past)
Oop, another. Even better. What
are you? Pathways? Signals?
Synapses -- oh, could be inside
something, ah, hope it's not a
liver, hate being inside livers,
people get so offended. "What're
you doing in my liver, *again?*"

And then there's a distant voice --

FEMALE VOICE (O.S.)

Hello?

Close in on the Doctor's shock!

FEMALE VOICE (O.S.) (CONT'D)

Hello?

And the Doctor runs!! Like a greyhound out of a trap!

CUT TO:

10:03:32 INT. PLANE CABIN - DAY 3 1946

And there's a third metal engraved panel --

4C SEAT POCKET

RYAN SINCLAIR

4C seat pocket. No way!

Ryan peers closer at the panel -- smaller writing underneath.

HURRY!

Ryan looks up -- he's below 4C --reaches into the seat pocket -- pulls out the laminated emergency instructions card --

It reads: "**HOW TO LAND A PLANE WITHOUT A COCKPIT**"

And below are cartoon instructions, as per emergency cards --

WIDE: Ryan's head pops up above the seat tops -- wide-eyed --

RYAN SINCLAIR (CONT'D)

Hey! Hey! I've got a plan!

On YAZ and GRAHAM --

CUT TO:

10:03:45 INT. INFINITY - DAY 3 1947

WIDE: THE DOCTOR running towards a distant glow of light ahead --

THE DOCTOR

(calling ahead)

Can you hear me? I'm trying to find you.

And as she runs -- the glow of light ahead - a figure coming into focus, out of the distance, out of the light --

Distant: A 19 year old woman in 19th century dress. ADA. She looks at the Doctor neutrally, sympathetically, calm, as if nothing was strange here, as the Doctor arrives with her.

And around Ada, on the ground are three subtle but glowing dots of light, almost like the tips of a rough triangle.

ADA

Please be assured, all this will pass. I shall be much recovered, momentarily.

Close in on the Doctor -- what the?!

CUT TO:

10:04:05 INT. PLANE CABIN - DAY 3 1947

GRAHAM O'BRIEN

Open panel in floor!

RYAN pulls up a carpeted floor panel from the floor of the plane! There's wiring underneath -- and computer equipment!

The plane still juddering -- YAZ and GRAHAM holding on -- as GRAHAM is holding the card -- looks from one graphic panel to another -- a man pulling up the floor panel of an aircraft -- a phone being plugged into a phone cable --

RYAN SINCLAIR

What does it say next?

GRAHAM O'BRIEN

(reading from the card)
Connect the cable to your phone.

Ryan sees a phone cable poking out of the wire section!

He clips it in -- and video screens descend from overhead the seats (or flick on in the seat backs) -- and burst into life to show: THE DOCTOR!

THE DOCTOR

Welcome aboard!

GRAHAM O'BRIEN

You're kidding me. How's she doing that?!

THE DOCTOR
I realise you have questions.

GRAHAM O'BRIEN
(to the screen)
Where are you?! We're gonna die!

THE DOCTOR
(on screen)
First of all, you're not gonna die. Second of all, don't talk to the screens, *obviously* I'm a recording and can't hear you. Third, don't panic. Especially you Graham.

GRAHAM O'BRIEN
I'm not panicking!

THE DOCTOR
Yes you were, and I did just say don't talk back to the screens.

GRAHAM O'BRIEN
Eh?!

THE DOCTOR
(on screen)
Haven't got long. The bomb in the cockpit knocked out the signals from the computer to the engines. But the computers on this aircraft aren't in the cockpit, they're under the cabin floor. Ryan, the app should've opened --

RYAN'S PHONE SCREEN: *Hiya Ryan! Opening "Piloting Made Easy!"*

RYAN SINCLAIR
How is this installed on my phone
--

THE DOCTOR
(on screen)

-- use it to communicate with the engines via the aircraft wiring -- by the way, you have shut the cockpit door, haven't you? That's vital. Cockpit doors are designed to be incredibly robust.

They all look at each other -- and at the door. No!

GRAHAM O'BRIEN
I'll do it --

Graham strides, against wind and incline to the door!

THE DOCTOR
(on screen)
Now, pay attention and do this fast, worried you might lose me if there's a power sur-

And the screens short out, sparks of electricity -- the plane banks downwards! The trio hold on for dear life -- Graham pulled back from the cockpit door just as he's there --

RYAN'S PHONE SCREEN: A cursor wheel: Up, Down, Left and Right --

YAZ KHAN
Press the cursor up! We've got to stop this plane from going down!

RYAN SINCLAIR
Up! Up! Up!

Graham just manages to SLAM the cockpit door! -

RYAN SINCLAIR (CONT'D)
There's too many ups!

Ryan jabs at the phone screen cursor -- they fall backwards as the plane comes out of the dive -- heads dramatically upward!

-- the effect of which is Graham suddenly slides superfast back down the central aisle, past Ryan and Yaz! Yelling as he passes!

GRAHAM O'BRIEN
Level out! *LEVEL OUT!*

CUT TO:

10:05:27 INT. INFINITY DAY 3 1948

THE DOCTOR and ADA --

THE DOCTOR

When you say you'll be recovered,
what do you mean?

ADA

The paralysis will fade.

THE DOCTOR

You don't look paralysed.

ADA

Not in this realm. But in my
earthly aspect.

THE DOCTOR

Right. What's your name?

ADA

I am Ada.

THE DOCTOR

And what do you think *this* realm
is, Ada?

ADA

I believe it to be my mind.
(less certain)
Though I have not met another,
here, before.

THE DOCTOR

Then what do you think I am?

ADA

I presume you are a consequence of
my thoughts.

THE DOCTOR

No. I'm the Doctor and I'm very
real. But you've been here before?

ADA

Many times. When the paralysis subsides, I find myself fully back in my body. Restored in the physical realm.

(Beat)

If you are real, do you have your own solution for egress from here?

THE DOCTOR

No exit strategy. And before I leave, need to work out what this place is.

And as she says that -- a fizz of energy approaches and stops and glows -- one of the synapses that fizzed about stops. And the other dots around Ada reshape -- the rough area changes from triangle to square.

THE DOCTOR (CONT'D)

Those fragments of light or energy, why are they surrounding you?

ADA

They are always here with me. They place a word in my mind: Kasaavin.

And as she says that -- one of the lights rises and begins to evolve into a rough glowing Silhouette!

THE DOCTOR

Ada, step away --

ADA

Do not be afraid --

The Silhouette next to Ada now -- she's so calm --

This is my guardian.

THE DOCTOR

(looks around; realising)

This is *their* realm, this is where they're from --

THE DOCTOR

(to the Silhouette)

- but how did you bring us here, unless -- oh, no you can't be, but you must be -- you're also, what, gateways? We go through you, and arrive in your realm? And I say realm, not a planet, not really a void, separate dimension? Are we beyond our, my universe?

ADA

Little of what you are saying makes sense to me. But I am concerned you will be marooned here -- when my guardian has returned me --

THE DOCTOR

These are not guardians --

ADA

I can offer you my hand - we may leave this place together.

THE DOCTOR

I don't think that will work --

ADA

How will you know, if you do not try?

On the Doctor, fair point, as Ada gasps --

The Doctor looks: glowing white light energy is warping off the Silhouette -- and onto Ada, enveloping her -- her figure is now warping and juddering, terrifyingly -- glitching in and out --

ADA (CONT'D)

Decide, Doctor --

Close in on the Doctor -- makes a decision -- clasps Ada's juddering, warping hand -- their hands illuminated by a huge glaring white light -- then the light snaps out --

And a gasp from an unseen crowd!

CUT TO:

10:07:46 EXT. SKY - DAY 3

The plane with no cockpit flies on through the skies --

CUT TO:

10:07:48 INT. PLANE CABIN - DAY 3

The plane level but shaky -- GRAHAM making his way back up --

GRAHAM O'BRIEN

You got us level Ryan -- good lad!

RYAN presses the right cursor on the phone -- the plane shifts --

RYAN SINCLAIR

(holds the phone up)

I can fly a plane. Can't ride a
bike, can fly a plane. Hey, look -

-

PHONE SCREEN: *LINKING TO PRE-PLANNED FLIGHT PATTERN.*

THEN: *COMMUNICATING WITH AIR TRAFFIC CONTROL.*

RYAN SINCLAIR (CONT'D)

Barton must've programmed in a
flight pattern before he left the
cockpit. Looks like the app's
keying in to it.

YAZ KHAN

How did the Doctor do this?

GRAHAM O'BRIEN

No idea. But now we have to stay
on a plane, without a cockpit,
until it decides where to land.

CUT TO:

10:08:07 EXT. SPACE-TIME VORTEX - DAY 4 1405

-- as O's HUT flies incongruously down the space-time vortex!

CUT TO:

10:08:11 INT. O'S HUT - DAY 4 1405

An area of the Hut has now revealed bespoke TARDIS controls,
built into walls and areas we saw in episode one, that O is

using to pilot. It's a domestic/TARDIS hybrid and looks awesome. O is buzzing, striding round, working controls. Still in tux.

O

You should've seen me! I was great. She did not have a clue.

He joins BARTON who's looking at the Silver Lady machine from his office -- but now in here. It's not moving.

DANIEL BARTON

This better work.

O

Final calibrations, and we'll be ready. All our efforts will come together, in a moment of beauty. We'll all have what we want.

DANIEL BARTON

So you know. I don't appreciate last minute changes of plan, as I'm about to take off.

O

(busy at the controls)
A little chaos is a wonderful thing. Allowed me to swat those flies.

DANIEL BARTON

(his phone beeps; face drops; preoccupied)
I've just been notified: my plane's about to land at its programmed destination.

Close in on O. Stops, still, coiled. Not happy.

O

They can't have survived.

DANIEL BARTON

You told me everything was foolproof. What's gone wrong?

O looks at Barton -- so cold. So still. A death stare. Beat.

O
Watch your tone, Mr Barton. I am
not your employee.

Barton versus O -- steely, still, face to face -- hold that --

But now there's an insistent alert from one of the TARDIS
panels -- O checks it -- graphics fizzing past -- and his mood
changes:

O (CONT'D)
No. NO! How has she got *there*?

DANIEL BARTON
What's happened?

Close in on O -- so furious. So dark.

O
Nothing I can't deal with.
(Beat)
I'll drop you at your plane.

O
You sort out her friends. I'll
deal with the Doctor.

Close in tighter and tighter on O as he works the controls.
The coiled fury. With the Silver Lady in deep distant
background.

10:09:35 Music Out 'M3 Don't Panic'

CUT TO:

10:09:35 INT. ADELAIDE GALLERY - 1834 DAY A 1040

On THE DOCTOR, eyes flick open -- a lot of faces. Definitely
some mutton chops.

THE DOCTOR
(groggy)
I'm getting 19th century. Early
with a touch of mid. Top notes of
-- London? Steam, why'm I getting
steam?

10:59:17 Music in 'M4 It Worked'

Signs. Noise! Vibrancy! A large hall. Exhibitions and inventions nearby. Exhibits nearby, and people in 19th century clothes. Signs proclaiming wonders. A central canal runs through the middle of the space. Inventors, new inventions. Plenty of steam!

PERKINS

Nations shall cower in fear, as my
steam gun fires 1000 bearings per
minute.

INVENTOR 1

See the mice survive! Inside our
revolutionary diving bells!

His face next to a small diving bell underwater. Mice peer out!

JOSEPH SAXTON, in front of coils glowing red hot -- a
BYSTANDER touches it -- recoils with an ow!

JOSEPH SAXTON

Touch the magneto! Powerful
shocks!

And another INVENTOR-barker holding up a Victoria style
grenade!

INVENTOR 2

The perfect modern defence. A
grenade for the home! Intruders
repelled with force!

up simultaneously -- face to face with each other!

Whoomph: she and ADA sit FAST INTERCUTS assault the Doctor's
senses!

THE DOCTOR (CONT'D)

It worked --

ADA

It worked --

And they both turn to the crowd -- staring at them!

CHARLES BABBAGE
Miss Gordon? Are you recovered?

ADA LOVELACE
(shaky)
I am, thank you.

THE DOCTOR
Me too, thanks for asking --

And the Doctor leaps to her feet -- looks round and sees --

ANGLE ON: The Doctor, reeling at this barrage of noise and sound and stuff -- as she spins back -- to the crowd, Babbage and Ada:

CHARLES BABBAGE
Madam, this gallery is full of the extraordinary, but your apparition just now -- it was impossible. How did you do it?

All turn to the Doctor -- close in on her, panicking --

THE DOCTOR
I am bound never to reveal my secrets! Go about your day, knowing you may tell people that you were privileged to witness:
(big finish--)
The Marvellous Apparating Man!
(beat; off their faces)
-- Lady! Apparating Lady!
(telling herself off)
Everytime!

As the crowd disperse, the Doctor turns to Babbage --

THE DOCTOR (CONT'D)
Um -- the year, right now, would be what?

CHARLES BABBAGE
The year, madam, remains: eighteen hundred and thirty four.

Close in on the Doctor. Devastated.

THE DOCTOR

Yes.

(to herself)

Marooned in the 19th century. Hold
on there, fam.

CUT TO:

10:11:25 EXT. PRIVATE LANDING STRIP - DAY 4 1425

BARTON's stationary plane. Landed. Without cockpit. BARTON
stands in front of it. An AIRPORT WORKER stands nearby.

DANIEL BARTON

And there was no-one on board.

AIRPORT WORKER

No, sir. It appears the craft
landed itself, via automation.

(Beat)

Sir, we've had this conversation
before. If you're going to be
testing these sorts of systems, we
need to be fully in the loop. I'm
going to have to do some tricky
smoothing over with the Civil
Aviation Authority.

On Barton, as we then --

WHIP-PAN: from the plane to a nearby warehouse/hangar -- round
the side of which peer are RYAN, YAZ and GRAHAM, observing
this.

YAZ KHAN

How did he get here so quick?

GRAHAM O'BRIEN

I dunno. Where is here, anyway?

RYAN SINCLAIR

(checking his map app)

Britain. We're home. Almost.
Essex.

GRAHAM O'BRIEN

Essex. That is my manor. We're golden.

(Beat; confidence sags)
What do we do?

YAZ KHAN

Figure out what Barton and O are planning. That's what the Doctor would do.

(Beat)
If she was here.

GRAHAM O'BRIEN

She'll be alright, Yaz. Gotta believe.

YAZ KHAN

(still haunted by it)
You didn't see that place.

RYAN SINCLAIR

(checking his phone)
Still got Barton's diary access. He's giving a keynote speech in London tomorrow tonight.

GRAHAM O'BRIEN

That's where we've gotta get to.

RYAN SINCLAIR

Without him knowing we're still alive.

YAZ KHAN

So let's get moving.

They head off as we WHIP-PAN back to BARTON walking away from the plane. Pulling out his phone, talking into it --

DANIEL BARTON

I need tracking intel on three people. Soon as you can. These are their names --

CUT TO:

10:12:44 INT. ADELAIDE GALLERY - 1834 DAY A 1059

THE DOCTOR and ADA -- BABBAGE a short way behind them.

ADA

Now we are safe, Doctor, will you reveal a little more concerning how you came to be in that place? And, indeed, who you are.

THE DOCTOR

I'm a traveller in space and time. I was in the middle of dealing with a planet-threatening conspiracy two centuries from now, when I was attacked by an old enemy, and exiled to the place where I found you.

ADA

(stops)

I am not a fool, Doctor.

THE DOCTOR

And I'm not treating you as one. This conspiracy involves those creatures you think are your guardians. They're in alliance with a renegade from my home planet and a 21st century tech inventor. One hundred and eighty six years from now, they are assassinating spies.

(Beat)

And I'm stuck here, without my TARDIS. I have to find a way back, before --

Scream! They turn -- a crowd is parting to reveal --

O. Resplendent in Victorian clothes. Holding up the Tissue Compression Eliminator. Big smile.

Close in on the Doctor, finishing her sentence, in cold dread --

O

Ladies and gentlemen! See the incredible shrinking device! Want to be smaller ladies? -- you can!

And he BLASTS her with the Tissue Compression Eliminator!

O (CONT'D)
Who's next?! you Sir!

THE DOCTOR
Go, Ada --
(to Babbage)
You too. GO!

And Babbage flees -- but Ada does not. O swoops down, sweeps up the miniature lady and gentleman in his hand --

O
The happy couple.

The crowds back off -- some heading to the exits -- as O strides down the hall -- taking control of the gallery --

THE DOCTOR
I said go!

O (CONT'D)
DO NOT MOVE!

And everyone left there -- freezes. O looks around.

O (CONT'D)
Hands on heads.

The whole gallery looks confused --

O (CONT'D)
HANDS, ON, HEADS!

Everyone does it, except the Doctor. O walks towards her. She walks towards him. The Doctor and O meet in the middle. Facing each other, some distance apart.

THE DOCTOR
Let them go. And you can have me.

O
I've got you anyway.
(turns; furious)
Did you just move, *did you move?!*

A Victorian WOMAN shakes her head, terrified, frozen, hands still on head --

O (CONT'D)
(charm and smile)
Oh. My mistake. Sorry.
(Beat)

And offhand he ZAPS her with a blast from the TCE. She's miniaturised, her body clatters to the floor. The Doctor horrified --

O (CONT'D)
(quieter; intimate)
When I kill them, Doctor, it gives me a little buzz, right here --
(fist on chest)
In the hearts. It's like, how would I describe it, like knowing I'm in the right place, doing what I was made for.

THE DOCTOR
What do you want?

O
Kneel.
(the Doctor doesn't)
Kneel ... or they'll die

And the Doctor slowly kneels. O gets closer. Stands over her.

O (CONT'D)
Call me by my name.

The Doctor looks up. O looks down. The Doctor hates saying it. She's so quiet, loathing the moment.

THE DOCTOR
Master.

O
Beg your pardon?

THE DOCTOR
(slightly louder)
Master.

O
Can't hear you, love.

THE DOCTOR

Master.

Beat. O smiles. He kneels with her now. A colder, intimate turn.

O

When I arrange for your death, I expect you to stay dead. How did you escape? How did you end up here?

And the Doctor smiles! As she realises --

THE DOCTOR

You don't know.

(that throws O)

You're not in control of those creatures. I bet you don't even know what they are.

O

They're called the Kasaavin. And we have interests in common.

THE DOCTOR

You, Barton and a race you barely know. That's one uneasy alliance. Trust each other, do you?

O

Completely. Oh by the way, I bring news from our home --

He's gratified by the Doctor's shocked face at his conversational handbrake turn, but before she can respond --

ADA

Down, Doctor!

WHIP-PAN to Ada at Perkins' Steam Gun! And she fires! At O! WHOOMP! A steam bullet flies across the room -- O dodges it -

-

PERKINS

(next to Ada)

This is not designed for use by a young lady!

ADA

Nothing is! And yet I find myself
more than capable --

WHOOMPH! Ada fires again -- bullet flies down the central
canal -- and O just dodges it! It explodes into the wall!

And the Doctor's face hardens. Imperious.

ANGLE ON: Ada fires the steam gun -- the bullet flies -- and
it hits O in the back of the shoulder! He falls, injured --

ADA
All of you, out!

THE DOCTOR (CONT'D)
(admiring)
Oh Ada, I really don't approve --

And the crowds head for the exits now -- one of them running
still with his hands on his head! -- as the Doctor gets to her
feet, Ada runs over, grabs the grenade off the side--

O
(looks up)
Run all you like Doctor! You won't
get far without a TARDIS!

Ada takes the pin out of the grenade -- push in on O alarmed -
-

THE DOCTOR
Don't have a TARDIS. Do have an
Ada.

And Ada rolls the grenade as O scrambles away! On O's panic --

ICONIC: Ada and the Doctor run out, as the grenade goes off
behind them! Boom!

10:17:01 Music Out 'M4 It Worked'

CUT TO:

10:17:01 EXT. ESSEX HIGH STREET - DAY 4 1455

Suburban high street -- a small town or neighbourhood. People
going about their everyday business. YAZ, GRAHAM and RYAN walk
down the street. Still in their tuxes. The odd stray glance.

RYAN SINCLAIR
(re their suits)
Hard not to stand out in this
gear.

YAZ KHAN
We've had a big night, and we're
just coming home, that's all.
Nothing weird about that.

All their phones buzz at the same time. They pull them out.
On each screen: DANIEL BARTON.

10:17:10 Music in 'M5 Run'

DANIEL BARTON
Hello, friends. Or should I say
plane thieves.
(off their reactions)
What, did you think I wouldn't be
able to track you? We have your
numbers, emails, GPS, I even know
how many more stamps you need for
a free coffee. So close, Ryan! Or
should I say Logan.

DANIEL BARTON
Look up.

They do. They're by a digital bus shelter/poster site.

The ad on the site changes to a poster. WANTED: HAVE YOU SEEN
THESE THREE PEOPLE?

Ryan. Yaz. Graham. All dressed in their tuxes.

The ad reads: "DO NOT APPROACH. REPORT ANY SIGHTING TO YOUR
LOCAL POLICE. OR CALL CRIME PREVENTION ON 0800 999 999."

DANIEL BARTON (CONT'D)
Your passports have been revoked.
Your bank cards are frozen. We
have a record of everyone you
know. Friends, family, colleagues,
everyone you ever followed on
social media.

DANIEL BARTON

(on Graham's screen)
Course, we have cameras
everywhere. And now you're wanted
for hijacking. But go on. Go off
grid. See how long you last.

RYAN SINCLAIR
(as he smashes his)
Smash your phones! Now!

DANIEL BARTON
(checks his data)
Ah, Yasmin Khan is phoning her
Mum--

Graham smashes his phone --

GRAHAM O'BRIEN
He doesn't half go on --

YAZ KHAN
Hello, it's me, listen -- don't
believe anything you hear --

Ryan grabs Yaz's phone -- and smashes in on the floor.

YAZ KHAN (CONT'D)
Ryan!

RYAN SINCLAIR
You're not hearing. We have to go
dark.

And Graham looks up -- people are starting to stare at them.
He glances around -- they're too near to the poster!

He sees someone stop and take a picture of them. Then another,
then another. Even an OLD LADY with her shopping trolley
basket, pulls out an iPad and does it.

GRAHAM O'BRIEN
Run.

And they run. As the poster is now on two other sites across
the high street as they run. Graham, Ryan and Yaz -- on the
run.

CUT TO:

10:17:59 INT. CHARLES BABBAGE'S SALON - 1834 NIGHT A 2005

CHARLES BABBAGE gulps brandy from a glass, shakily -- as THE DOCTOR stands with ADA nearby, looking at the DIFFERENCE ENGINE. A machine of cogs and tubes and pillars. It is unfinished.

CHARLES BABBAGE
Surely we must alert the
authorities.

THE DOCTOR
The authorities won't be any help.

ADA
Besides, what would we tell them,
Mr Babbage?

CHARLES BABBAGE
I have no concept, Ada. I cannot
explain any of what I have seen
today --

THE DOCTOR
(staring at them both)
Babbage. Charles Babbage?

CHARLES BABBAGE
Yes.

THE DOCTOR
So this must be --

CHARLES BABBAGE
My Difference Engine.

THE DOCTOR (CONT'D)
Your Difference Engine.

CHARLES BABBAGE
(bowling on)
Oh -- you know of it?

THE DOCTOR
In passing.

CHARLES BABBAGE
(bowling on)

As yet unfinished, it will count
and perform quadratic equations.

THE DOCTOR

If you're Charles Babbage, you're
not just any old Ada. You're Ada
Lovelace. Daughter of Lord Byron
and Annabella Millbanke. One of
the great minds.

ADA

I am Ada *Gordon*, madam.

THE DOCTOR

1834. Of course you are, but maybe
one day, who knows, you might meet
a nice Earl. Oh this changes
everything. This isn't an
accident. Ada Lovelace, in
Babbage's house. You're clues.
You're important.

CHARLES BABBAGE

I am delighted to hear it, madam.

THE DOCTOR

Yes, it's not good news, what's
that?

She has moved on to the Silver Lady -- the exhibit seen in
Barton's office.

CHARLES BABBAGE

This is the Silver Lady. A
revolutionary piece of
engineering. But like all great
ladies, she is as much for
decoration as for purpose.

Ada and the Doctor share the quickest of glances at this --

THE DOCTOR

How did you come by this?

CHARLES BABBAGE

It was a gift. Delivered by a young man, who said it was a token of appreciation. From his master.

Close in on the Doctor -- she looks from Ada to Babbage -- her mind whirring -- and she sees a notebook with sketches and scribbles nearby --

THE DOCTOR
Was it. What does it do?

CHARLES BABBAGE
It moves. And on occasion, projects.

THE DOCTOR
(alert to this)
On occasion. Projects something like this?

She holds up the notebook. There is a rough pencil sketch amidst all the equations -- a white figure, vaguely humanoid, amidst darkness --

ADA
(shocked)
Mr Babbage, you have seen the same form --

CHARLES BABBAGE
(snatching the sketchbook; embarrassed)
Madam, those are my private notes
-

THE DOCTOR
The Master and the Kasaavin - what are they doing?

CHARLES BABBAGE
Do you understand her, Miss Gordon?

ADA
Not in the least, Mr Babbage.

THE DOCTOR

Ada, when was your first
paralysis?

ADA

I was thirteen years old. That is
when I was first transported, to
the place where we met. Where I
first saw an apparition.

THE DOCTOR

And over the years, the paralysis
recurs, with the same effect.

ADA

Yes. No doctor has ever been able
to diagnose the cause.

THE DOCTOR

Well this Doctor may be able to.
(circling Silver Lady; to
Babbage)
An Apparition, from this machine?

CHARLES BABBAGE

Correct.

And the Doctor sets the Silver Lady machine going -- it moves
--

THE DOCTOR

(piecing things together)
So, they take you Ada, multiple
times, from here and they study
you, in their dimension, which
means they can't stay in this
dimension for too long.

(Beat)

But maybe they gain an ally. A
mastermind. Who builds them a
machine, which stabilises them in
this world.

(Beat)

Long enough for them to send spies
and to spread their work and start
a plan.

(to bewildered Ada and
Babbage)

Cos I've seen the map. In his hut.
Multiple Earths. Except not. Not
multiple Earths, multiple time
periods. These creatures aren't
just alien spies on Earth. They're
spies through time. Through
history. Starting with you.

And as they watch, GLOWING SILHOUETTE ENERGY begins to emerge
from the Silver Lady. Globules of energy, beginning to form,
and create a full Silhouette --

ADA

What are you doing?

THE DOCTOR

That man at the Adelaide Gallery
will be coming for me. I need to
get back to where I came from --
find my friends and figure this
out. And I've only got one way out
of here. The same way I came in.
If I use my sonic on the silver
lady, I might be able to force
this creature to throw me back to
the 21st Century.

(close in on her doubt)

I hope --

ADA

If this is your plan, it is
fraught with risk --

THE DOCTOR

Where there's risk, there's hope.

And now the glowing creature has grown to a full height --

THE DOCTOR (CONT'D)

Deep breath --

And she runs at the Silhouette --

-- but at last moment, Ada grabs the Doctor's hand --

THE DOCTOR (CONT'D)

Ada, no --

WHOOMPH! They're both absorbed by the intensity of the Silhouette. Which shorts out! The machine stops.

10:21:34 Music Out 'M5 Run'

WIDE: on Babbage left alone! He looks round! What?! Speechless. Shaken. He necks his brandy.

10:21:35 Music in 'M6 Well Done'

CUT TO:

**10:21:37 EXT. NEW BUILD HOUSING ESTATE/UNDER CONSTRUCTION -EVE
4 2025**

A row of houses/modern housing estate still under construction. Some machinery around, but everyone has gone for the night. A sign advertises a show home.

GRAHAM, RYAN and YAZ, still in tuxes.

GRAHAM O'BRIEN

No-one living here yet. No CCTV,
no neighbourhood watch. The one on
the end, go on.

They run down the street, heading towards one of the houses.

CUT TO:

10:21:51 INT. NEW BUILD HOUSE/BEDROOM - NIGHT 4 2250

Empty main bedroom. Unplastered, undecorated. Sodium light illuminates through the window. This will be a home one day, but not now. GRAHAM, YAZ and RYAN sit, lean against walls. Quiet.

YAZ KHAN

What if the Doctor doesn't come
back? What if we never see her
again.

RYAN SINCLAIR

We keep going. Stop Barton. Get
rid of those creatures, whatever
they are.

GRAHAM O'BRIEN

Ryan's right. We carry on doing
what the Doc'd want us to do.

RYAN SINCLAIR

Sorry, did you just say 'Ryan's
right'?

GRAHAM O'BRIEN

Yes I did, enjoy the moment, son.
You won't hear it often.

RYAN SINCLAIR

And that old guy, if the Doctor
knew him, how comes she didn't
recognise him?

GRAHAM O'BRIEN

In the Outback, he said that he
knew the doc when she was a man.
That first night we met, she told
me and Grace she'd been through
something called regeneration. Her
whole body had changed.

YAZ KHAN

We've spent all this time with
her, and we don't even know where
she's from.

GRAHAM O'BRIEN

Not for want of asking.

(Beat)

We'll ask. When we see her again.
Which we will. Cos she's safe.
Somewhere. Right?

YAZ KHAN

Right.

All three nod -- reassuring themselves even though they don't
feel it.

YAZ KHAN

You know what she'd ask now. What
do we have at our disposal?

GRAHAM O'BRIEN

Must admit, I did keep a few of those spy gadgets things.

RYAN SINCLAIR
(emptying his pockets)
Me too. Hey, are you wearing the laser shoes?

GRAHAM O'BRIEN
I might be.

YAZ KHAN
Why didn't you use them on the plane?

GRAHAM O'BRIEN
In a confined space like that, you're having a laugh aren't you? Wouldn't have been very smart, would it? Besides --
(sheepish)
I forgot to read the instructions.

YAZ KHAN
Graham!

GRAHAM O'BRIEN
We were in a rush, what could I do!

RYAN SINCLAIR
Rocket cufflinks. Didn't read the instructions on those either.

GRAHAM O'BRIEN
You doughnut!

YAZ KHAN
Doughnut?!

RYAN SINCLAIR
Doughnut?!

GRAHAM O'BRIEN
Yes! Pair of you. Right couple of doughnuts.
(as they grin; serious)

But there's nobody I'd rather be
on the run with.

On Ryan. Then Yaz. Then Graham. The unspoken warmth and love.
We move up to the bedroom window, looking down on the deserted
street/site outside.

CUT TO:

**10:24:02 EXT. NEW BUILD HOUSING ESTATE/UNDER CONSTRUCTION -
NIGHT4 2251**

-- and outside the window, we move down from the window, to
the deserted street.

Move down. Hold. Silence.

Then, out of the pavement rises a SILHOUETTE.

Out of the walls of one house comes another.

Out of the garage door comes another.

WHOOSH -- they all move fast into the centre of the street.

And they stand glowing, their shapes obscured -- in the middle
of the street, in a line, looking all around.

CUT TO:

10:24:18 EXT. DERELICT FRENCH STREET - 1943 NIGHT B 0155

On THE DOCTOR and ADA -- unconscious -- heads on a dirty dark
street floor -- noises of gunfire -- the Doctor looks up --

THE DOCTOR

What?! No --

(looks round)

Ada, are you OK?

ADA

Are we safe?

She sees Ada next to her -- Ada looks round --

And there are footsteps running towards them --

NOOR INAYAT KHAN
Don't move! I said, don't move.

The Doctor and Ada look up -- against the night, framed iconically, heroically -- NOOR INAYAT KHAN, 29, Indian heritage, British and French upbringing -- hint of a French accent --

THE DOCTOR
We're not hostile. We're here by accident.

NOOR INAYAT KHAN
What're you doing out here? And what're you wearing?

ADA
What are those noises?

More gunshots -- the Doctor looks round.

THE DOCTOR
Where are we? And when?

NOOR INAYAT KHAN
Don't you know?

THE DOCTOR
Just landed. Concussion. Humour me.

NOOR INAYAT KHAN
Paris. 1943.

THE DOCTOR
(close in on her)
Oh no...

NOOR INAYAT KHAN
(the sound of an engine)
It's a patrol.
(looks at them; a decision)
Inside -- quick. We are not safe out here.

She runs -- the Doctor and Ada following -- to a house nearby --

As a car/truck pulls up. A handful of German SOLDIERS. And a SENIOR OFFICER. He gets down from the vehicle. Looks round. We are behind him centre frame, iconic -- but don't see his face.

He stops. Checks a small sci-fi device in the palm of his hand. Crackling with energy readings.

O
I know you're here. I will find
you.

And he looks up from under his cap -- we see -- it's O. In Nazi uniform. Framed by his Nazi soldiers.

O (CONT'D)
Especially you, Doctor. Coming
ready or not.

Close in on the Doctor, peering out -- horrified!

CUT TO:

10:25:47 INT./EXT. NEW BUILD HOUSE/BACK DOOR - NIGHT 4 2252

CUT TO:

10:25:50 INT. NEW BUILD HOUSE/BEDROOM - NIGHT 4 2255

Out of the plastic sheeting, steps a CAMOUFLAGED SILHOUETTE -- the plastic sheeting texture gradually transforming into that ominous white glow --

WHIP-PAN out of the wall comes a SILHOUETTE!

YAZ KHAN
Did you just say something?

And they're up and they're out of there --

CUT TO:

10:25:55 INT. NEW BUILD HOUSE/LANDING - NIGHT 4 2255

-- out of the main bedroom onto the landing --

-- where another uncamouflaged SILHOUETTE is ripping and glowing into existence!

-- they dart downstairs as the bedroom SILHOUETTE is glowing in the doorway -- but there's another blocking the staircase!

GRAHAM O'BRIEN
Ryan, come on!

CUT TO:

10:26:04 INT./EXT. NEW BUILD HOUSE/TOP FLOOR - NIGHT 4 2255

-- so they run across -- and out a window onto some scaffolding -

GRAHAM O'BRIEN
Out this way! Come on - out here!

Climbing down towards the street --

CUT TO:

10:26:04 EXT. NEW BUILD HOUSING ESTATE/UNDER CONSTRUCTION - NIGHT4 2256

GRAHAM O'BRIEN
Come on, quick! Come on Yaz!

-- on GRAHAM, RYAN and YAZ as they get to the ground -- push in on them, as they see in horror -

A DOZEN SILHOUETTES encircling the house -- GLOWING --

RYAN SINCLAIR
The shoe -- Graham!

GRAHAM O'BRIEN
What?!

RYAN SINCLAIR
Stamp your foot or something!

They all flick off! Gone! And then REAPPEAR! CLOSER! Graham looks down at his shoes -- realises!

And he slams his foot down -- a MAGENTA LASER BOLT shoots out!

And it hits a SILHOUETTE -- which recoils, head slams back, it screams -- and it glows MAGENTA!

YAZ KHAN

Again!

Graham stamps his foot -- another laser bolt! It misses a silhouette! Just!

YAZ KHAN (CONT'D)

You've gotta aim better!

Graham stamps his feet -- stamp stamp stamp -- awkward and clumsy -

GRAHAM O'BRIEN

What do you mean? I didn't read the instructions!

-- two of the three bolts hitting Silhouettes --

RYAN SINCLAIR

Faster! Dance, Graham, dance!

YAZ KHAN

It's working!

And Graham stamps his feet so fast and so insistent -- stamp stamp stamp -- no musicality at all --

Laser bolts firing out of the shoe again and again and again! Hitting other things in the street, (lamp-posts, front doors, bushes!) which either spark as they explode or fizzle away --

-- But also hitting Silhouettes, which stagger back, their heads slamming backwards and upwards in pain -- screeching -- turning magenta --

And now Graham is turning -- like some mad bullfighter stamping and doing a solo El Paso -- hands over his head -- stamp bolt stamp bolt stamp bolt -- so fast, so fast!!

Stampstampstampstampstamp -- *he's pirouetting at the Silhouettes* --

And he's hitting them -- all of them now glowing magenta --

And they run -- out of the estate, with the stunned Silhouettes still glowing --

And as they run -- Graham's laser shoe keeps firing! Yaz and Ryan dodging the laser bolts! Graham sort of half limping --

HIGH AND WIDE: They keep running, the odd laser bolt pinging out of his shoe.

CUT TO:

10:26:33 INT. EMPTY WAREHOUSE SPACE - DAY 5 1005

Doors open onto a huge empty warehouse. We're with DANIEL BARTON as he walks in. And as he walks, we see ahead:

In the centre of it, the Silver Lady machine -- from his office, from Babage's salon. Sitting next to it, a WOMAN in her mid to late 70s. On a chair. By herself. There's a plain-clothed SECURITY MAN standing just behind her.

DANIEL BARTON

(to the woman)

Beautiful isn't it? Dates back to the 19th century.

(Beat)

What? Not gonna say anything?

The woman just stares back at him.

DANIEL BARTON (CONT'D)

This cannot still be about me moving to the States.

(Beat)

I text. I email. I've tried to friend you on Facebook and you've refused. And trust me, I never use Facebook unless forced.

(Beat)

WOMAN

Why am I here?

DANIEL BARTON

I'm in the country. Thought it would be nice for us to see each other. Thanks for coming.

WOMAN

I didn't have a choice.

Barton doesn't answer. He's getting a bit tetchy.

DANIEL BARTON

I keep wondering: does she know?
Does she realise I'm one of the
most successful men on the planet?

(Beat)

I've changed the world.
What do I have to do? To get you
to say: well done.

Beat. The woman stares at him with cold contempt.

WOMAN

Well done.

It's so empty, that sentence. Like ashes in the air.

WOMAN (CONT'D)

Are we finished?

DANIEL BARTON

No.

And now the woman looks like she feels like she's lost a
fraction of power -- a little uncomfortable.

DANIEL BARTON (CONT'D)

I wanted to see you. On the last
day.

WOMAN

On the what?

DANIEL BARTON

So that you can be first.

And behind her -- a SILHOUETTE glows slowly into existence.
Then another. Then another.

And the SILHOUETTES FLICK OFF -- then FLICK BACK ON NEXT TO
HER! Surrounding the shocked woman. Glowing -- and the light
envelopes her -- and the camera --

On Barton, watching. Close in on him. Absolutely impassive.
The light reflected on his face.

10:28:33 Music out 'M6 Well Done'

CUT TO:

10:28:33 EXT/INT. NOOR INAYAT KHAN'S ATTIC ROOM - 1943 NIGHT B 0205

10:28:33 Music in 'M7 Soft Shoe Shuffle'

Small attic room in a run-down Paris house. Night-time outside. There is a rug in the middle of the floor.

SLAM! The door is kicked in and three armed GERMAN SOLDIERS enter -- start to search the place, throwing open cupboards --

NOOR is sat at a desk by the window, writing in a journal -- cool as the proverbial.

NOOR INAYAT KHAN

Yes?

And now O enters. Looks at NOOR. She looks back at him.

NOOR INAYAT KHAN

You're new.

O stares at her, says nothing. He sniffs the air. Looks back at Noor. The GERMAN SOLDIERS turn to him -- shake their heads. Their search has yielded nothing.

10:29:14 INT. UNDER THE FLOORBOARDS - 1943 NIGHT B 0206

THE DOCTOR and ADA are in a tight space under the floor -- they can see light and jackboots. Dust descends with all the movement. The Doctor looks to see -- a very large piece of radio equipment, next to her, in the slatted light -

Ada looks terrified at the Doctor -- the Doctor silently tells her to shhh!

CUT TO:

10:29:27 EXT/INT. NOOR INAYAT KHAN'S ATTIC ROOM - 1943 NIGHT B 0205

O looks at the floor. He kicks the rug to one side, contemptuously. Noor watches. O nods to one of the soldiers.

The soldier SHOOTs A ROUND OF BULLETS INTO THE FLOOR. Floorboard chippings and bullet holes. Silence. Noor looks at O. Uncowed.

O stares back at her -- then heads out, the door closing behind him. We stay on Noor, stock still, sitting there --

SLAM! The door whacks open again -- O! Looks round. Fierce.

And he's gone. For good this time. Noor listens to the footsteps going down --

She stands up -- and heaves the desk she's been sitting at, out of the way --

CUT TO:

10:30:16 INT. UNDER THE FLOORBOARDS - NIGHT - CONT - 1943
NIGHT B 0208

A floorboard panel lifted up -- revealing NOOR. We're with THE DOCTOR and ADA, wireless equipment by their side, looking up.

THE DOCTOR

You are a lifesaver. Got some interesting stuff under the floorboards here? Wireless radio equipment, as issued by the British Special Operations Executive. Very distinct, very large and very difficult to hide. You're not Parisian. You're a British spy -- I know that face.

And she looks at defensive Noor, trying to work it out --

THE DOCTOR (CONT'D)

Code-name Madeleine. Real name: Noor Inayat Khan. The first female wireless operator to be dropped behind enemy lines. Very nice to meet you. I'm not where I wanted to be, but I can work with this.

(delighted; to Ada)

Ada, wait till you hear about Noor. She's as impressive as you. You grabbing my hand threw us off course, spat us out here.

ADA LOVELACE

I should like to come out from the floor now.

CUT TO:

10:31:02 INT. NOOR INAYAT KHAN'S ATTIC ROOM - 1943 NIGHT B
0228

THE DOCTOR, ADA and NOOR.

NOOR INAYAT KHAN

Who are you? How do you know so much about me? And why are you both wearing such strange clothes?

ADA LOVELACE

That soldier's voice -- he was in the Adelaide Gallery -- how can he be here?

THE DOCTOR

He's in league with the Kasaavin: those creatures of light. I'd hoped to get back to their home dimension, where we met. And then to the 21st century. But we ended up here instead. Which, you know, 19th century to 20th, it's progress. But the Master has tracked me down. And now he wants me dead. Whereas I am a big fan of being alive. Ada, are you alright?

Ada at the window. Looks out. Bewildered, conflicted, confused.

ADA LOVELACE

I have always wanted to return to Paris.

NOOR INAYAT KHAN

It's not at its best.

(Beat)

Nightly bombing raids. Millions dead. They promised us, war on this scale would happen again. And yet, here we are.

ADA LOVELACE

This is not the first time?

NOOR INAYAT KHAN
Who are you people?

THE DOCTOR
We're your allies, I promise.

ADA LOVELACE
(shaken; to the Doctor)
This is the future? A world on
fire.

THE DOCTOR
(haunted; quiet)
These are the dark times. But they
don't sustain. Darkness never
sustains.

(looks to Noor)
Even though sometimes it feels
like it might.

(Beat)
Need to turn this to our
advantage. Get the Master off my
trail. He's masquerading as a
German soldier. That's low even
for him. Code-name Madeleine: what
equipment do you have?

NOOR INAYAT KHAN
Only my radio equipment. No gun.
No cyanide pill. I'm a pacifist.

THE DOCTOR
Snap! Strong position to take in
wartime. Two pacifists and a 19th
century descendant of Byron
against the Nazis in Paris, and an
alien invasion across multiple
dimensions. That's a big to-do-
list. I have an idea. And you two
brilliant people, are a big part
of it.

CUT TO:

10:33:00 EXT./INT. PHONE BOX - DAY 5 1025

YAZ is on that rarest of things -- a payphone. Somewhere along a deserted country lane. Middle of nowhere. Idyllic, cut off.

SONYA KHAN

Hello?

YAZ KHAN

Sonya it's me.

INTERCUT: Sonya at home on her mobile, in the flat --

SONYA KHAN

Where are you, idiot? What sort of trouble have you gone and got yourself into?

YAZ KHAN

Shuddup, I'm fine but I can't talk long.

CUT TO:

10:33:13 INT. DESK - DAY 5 1025

-- a FEMALE WORKER at a desk --

YAZ KHAN (CONT'D)

Tell Mum and Dad not to worry-

ON SCREEN: graphics of YAZ's voice talking -- in another section of the screen, telephone numbers being ruled out, until one is ruled in -- and then simultaneously in another section, maps of the UK, zooming in, zooming in -- identifying a place and a phone box --

SONYA KHAN (O.S)

Oh yeah, cos that's gonna work.
Your name's all over the news!
Have you gone rogue?

YAZ KHAN

Shuddup, and listen. I'm with Grahem and Ryan, we are fine there has just been a bit of an understanding. If anyone comes to the door and wants you to go with

them - just refuse. Stay in the flat and don't let anyone in.

CUT TO:

10:33:30 EXT./INT. PHONE BOX - DAY 5 1026

RYAN tapping on the window -- points at his watch -- come on -
-

YAZ KHAN

Keep yourselves safe. I'm worried they'll come for you. Gotta go.

She hangs up -- exits the phone box --

And as she does -- a CAR swoops in and SCREECHES to a halt!
Three MEN with pistols raised get out --

PISTOL MAN

Down! Get down! Face down on the floor!

Ryan and Yaz with arms up in surrender -- and then there's THREE MAGENTA LASER BOLTS from behind the men!

They all spin -- weapons raised -- GRAHAM! One foot advanced.

GRAHAM O'BRIEN

Sorry gents. It's YOU who is getting down on the floor. This is the most advanced laser shoe known to man. It ain't worth the resistance lads. Guns down! On the floor!

And he stamps his foot twice! Two more laser bolts fire out!

ICONIC: Push in on heroic bad-ass Graham O'Brien, in his tux. Hard as nails.

GRAHAM O'BRIEN (CONT'D)

Do not make me soft shoe shuffle.

The heavies lay down their pistols and get on the floor.

RYAN SINCLAIR

Your boss thinks we're stupid! She made the call knowing you'd come for us. But now we're taking *your* phones! Cos we're gonna raid your GPS. How's that for smart?

YAZ KHAN

Ryan, don't tell them the plan!

RYAN SINCLAIR

Ohh, yeah. Sorry, I got a bit carried away. Come on! Let's go!

JUMP CUTS: Car doors slamming! Seat belts clipping! Engine revving! The car squeals off -- Yaz driving!

10:34:30 Music out 'M7 Soft Shoe Shuffle'

CUT TO:

10:34:30 INT. NOOR INAYAT KHAN'S ATTIC ROOM - 1943 NIGHT B 0250

10:34:31 Music in 'M8 Mutual Interests'

CLOSEUP: on a HAND tapping out a code rhythm on a Morse code machine. Der-der-der-dum. Der-der-der-dum. Pan up -- THE DOCTOR is tapping out on Morse.

NOOR INAYAT KHAN

That's not a code.

THE DOCTOR

Not to you.

(Beat)

If this works, I'm going to need you to find something for me.

On Noor and Ada, confused -- as the Doctor keeps tapping --

CUT TO:

10:34:49 INT. CODE CHAMBER - 1943 NIGHT B 0255

THE DOCTOR

The code is a very personal message.

Low-lit corner of an underground chamber where codes are received and sent. We don't see much detail. The message is coming through on a Morse machine. An OPERATOR sitting by it.

THE DOCTOR (CONT'D)

The rhythm of two hearts. A
homecoming call.

And there's O -- sitting. And he hears it -- sort of half
hears it. And is hypnotised by it. Drawn to it.

O sits at the machine here. And taps it back in reply. Der-
der-der-dum. Der-der-der-dum.

CUT TO:

**10:35:16 INT. NOOR INAYAT KHAN'S ATTIC ROOM - 1943 NIGHT B
0300**

Now it's THE DOCTOR, ADA and NOOR hearing it returned -- Der-
der-der-dum. Der-der-der-dum.

THE DOCTOR

That got his attention. He's not
so far. I can sense him.

And we close in on her -- closes her eyes -

THE DOCTOR (CONT'D)

Contact.

CUT TO:

10:35:40 INT. CODE CHAMBER - 1943 NIGHT B 0300

O is startled -- closes his eyes. And the screen splits to
show them both. In telepathic communication.

O (V.O.)

Contact. Old school.

THE DOCTOR

You're not the only one who can do
classic.

O

How're you holding up? Without a
TARDIS. Or your friends. Or a
hope. A fugitive in time.

THE DOCTOR

Alright. You've come all this way.
You've got me cornered. I'll meet
you. No troops, no soldiers. Just
us.

O

Where?

THE DOCTOR

Where d'you think?

CUT TO:

10:36:22 EXT. PARIS/EIFFEL TOWER! - 1943 NIGHT B 0430

DMP: reveal the iconic building, with a huge V and
"DEUTSCHLAND SIEGT AUF ALLEN FRONTEN" banner on it.

The camera pans up to the higher levels --

CUT TO:

10:36:27 EXT. EIFFEL TOWER/VIEWING PLATFORM - 1943 NIGHT B 0430

The viewing platform is hemmed in, crude, basic and simple,
and not big. Ironwork, concrete floor. Lift entrance in the
middle. The night-time city a blur of distant, long lensed,
out-of-focus lights. THE DOCTOR ascends the last couple of
steps to the top. O is already there -- turns.

THE DOCTOR

Cold up here. Worse than Jodrell
Bank.

O

Did I ever apologise for that?

THE DOCTOR

No.

O

Good.

And they circle each other, on the platform --

THE DOCTOR

How's the shoulder?

O

Painful.

THE DOCTOR

Don't like what you're wearing. Or the company you keep. How've you managed that? You're not exactly their Aryan archetype.

O

Tiny Teutonic psychic-perception filter. Learned it at school. Let's people see what they want to see.

THE DOCTOR

I'm assuming it was you who hijacked the MI6 car.

O

That was fun.

THE DOCTOR

And assassinated C.

O

Mandraffian laser rifle. One shot. Still got an eye for it.

THE DOCTOR

Why were the Kasaavin assassinating spies?

O

Earth's intelligence services -- starting to realise their presence.

THE DOCTOR

So what -- you brought the Kasaavin to Earth?

O

They were already here. I just persuaded them we had interests in common. The Kasaavin are embedded across the whole of this universe. Spies from another dimension.

(Beat)

As I said to Mr Barton, think of them as Russia. But bigger. Sleeper agents everywhere, waiting to be activated. Amassing information in case they need to attack.

(Beat)

And you know me. I can't help myself. Have to stick my oar in.

THE DOCTOR

What've you done?

O

Suggested a better plan.

CUT TO:

10:38:17 EXT/INT. EMPTY WAREHOUSE SPACE - DAY 5 1138

A car pulls up to a large warehouse. RYAN, GRAHAM and YAZ running in to the empty space -- the Silver Lady in the middle. BARTON'S MOTHER'S body slouched in a chair, eyes closed. Yaz runs straight to her when she sees her --

YAZ KHAN

(checking the woman's pulse)

Over here!

GRAHAM O'BRIEN

Is she alive?

YAZ KHAN

No. What's she even doing here?

RYAN SINCLAIR

Where's Barton? This is where his guys were supposed to lead us and he's not here.

BARTON'S VOICE

Well done for overpowering my people. But did you really think they wouldn't tell me?

They turn. There's a large screen iPad style device on the floor, leaning against the stand. Barton's face is on it.

CUT TO:

10:38:53 INT. BARTON'S CAR - DAY 5 1139

DANIEL BARTON

I have a significant announcement to make. And you my friends are two steps behind. As usual.

YAZ KHAN

(on screen)

We know all about you. We know some of your DNA isn't human.

GRAHAM O'BRIEN

So what are you, part alien?

DANIEL BARTON

You really don't understand who I am. I build things. I test them. So I let them test a tiny part of me.

(Beat)

And now it's time for the global rollout. I'm proof of concept.

RYAN SINCLAIR

What concept? What did they try?

DANIEL BARTON

Look after my mum.

He ends the call.

CUT TO:

10:39:18 INT. EMPTY WAREHOUSE SPACE - DAY 5 1140

YAZ and GRAHAM all stare at the woman laying there -- as RYAN's looking at the machine, circling it.

GRAHAM O'BRIEN

He killed his own Mum.

YAZ KHAN

And left her here.

RYAN SINCLAIR
So, that machine, it was in his
office.

On the Silver Lady. Static, not giving up its mysteries.

10:39:36 Music out 'M8 Mutual Interests'

CUT TO:

**10:39:36 INT. NOOR INAYAT KHAN'S ATTIC ROOM - 1943 NIGHT B
0435**

10:39:36 Music in 'M9 Use The Device'

NOOR is sending a message via her radio equipment. ADA is
watching, fascinated.

ADA LOVELACE
What are you doing?

NOOR INAYAT KHAN
Communicating a message back to
London. Just as the Doctor asked.
(Beat)
Why are we trusting her?

ADA LOVELACE
I have seen extraordinary things
with her. She is wise and
unafraid. And I believe in her.
(holding a mobile phone)
What is this contraption she's
left us with?

NOOR INAYAT KHAN
I don't know. I've never seen
anything like that before. So. Are
you ready to brave the night?

On Ada:OK. Deep breaths from both of them: an iconic pairing.

CUT TO:

10:40:14 EXT. FRENCH STREET - 1943 NIGHT B 0440

ADA and NOOR run to a halt -- stand looking down the end of
the street. We don't see what they see. Close in on the two of

them. Ada angles her head, as if trying to figure something out.

ADA

How does that fit here?

NOOR INAYAT KHAN

She did say, look for something anomalous.

(to Ada)

Use the device.

Ada gingerly presses the button on a mobile phone --

CUT TO:

**10:40:54 EXT. EIFFEL TOWER/VIEWING PLATFORM - 1943 NIGHT B
0441**

O and THE DOCTOR -- and a ringtone! The Doctor, takes her sonic out of her pocket, it's flashing.

THE DOCTOR

Must change the ringtone. Sent it to voicemail. Probably just asking if I've had an accident in the past five years. They hate it when you give 'em a list though, don't they?

She keeps the sonic in hand as they talk, absent mindedly flipping and playing with it, flicking it on and off --

O

Why didn't you die, when the Kasaavin attacked you?

THE DOCTOR

Me and Yaz, both time travellers, fizzing with artron energy, and my DNA not matching the rest of humanity. We confused them, and I don't think they're as stable in this dimension as they'd like.

(Beat)

What deal have you made with them?

O

I showed them, and Barton, what was possible. Made them see we had joint interests. They helped me lay a trap for you and I raised their ambitions. Of course, ultimately the Kasaavin are just the mechanism. They don't have my vision. You know?

THE DOCTOR

And what is your vision?

O

Maximum carnage.

THE DOCTOR

I don't understand.

O

I know you don't. But you will and of course the best things is, everyone loses except me. Barton and those creatures do the dirty work. Once they're done, I get rid of them, having destroyed your precious human race in the process. Win win win.

THE DOCTOR

When does it stop for you? The games. The betrayals. The killing.

And O looks at her. So sad.

O

Why would it stop? How else would I get your attention.

(Beat)

When did you last go home?

Beat. The Doctor doesn't answer that.

Close in on the Doctor.

THE DOCTOR

What do you mean?

O

I took a trip home. To Gallifrey,
hiding in its little bubble
universe.

(Beat)

I'm not sure how to describe what
I found. Pulverised? Burned?
Nuked? All of the above.

(Beat)

Someone destroyed it. Our home.
Razed to the ground. Everyone
killed. Everything burned.

THE DOCTOR

You're lying.

O

You should really take a look.

(Beat)

Oh wait, you won't be able to. I
just thought I'd let you know
before I -

THE DOCTOR

Can you hear people?

(he looks over the side)

Why are there troops coming up the
stairs?

THE DOCTOR

Oh. That's me. And one of
Blighty's bravest radio operators.
Very good at sending messages --
particularly fake ones, designed
to be intercepted. Now finish what
you were saying --

O

(grabbing the Doctor)

What've you done?

THE DOCTOR

(shrugging him off)

Sent a message to the Brits,
telling them how valuable you've
been as a double agent, sending
Nazi information to the British.

And she's backing off -- as Nazi SOLDIERS run up the stairs --
and the Doctor backing into the ramshackle lift in the centre-
-

THE DOCTOR (CONT'D)

Facial perception filter? Very
easy to jam. Now they'll see the
real you. Good luck!

She sonics him -- slamming the lift door -- as Nazi soldiers
arrive on the platform and encircle O -- weapons raised --

O raises his hands -- as the soldiers frisk him, taking his
tissue compression eliminator --

O

Gentlemen -- I believe there's
been a misunderstanding. Can we
talk about this? You've always
struck me as such reasonable
people.

On O -- surrounded by Nazis, no way out.

10:44:05 INT. STYLISH MODERN LECTURE THEATRE - DAY 5 1155

DANIEL BARTON is ushered in through a backstage entrance of a
modern lecture theatre. (On stage a Vor logo and DANIEL BARTON
KEYNOTE SPEECH)

He peers out from the side to look out front --

Lecture theatre of about 40 or 50 strong. Diverse, varied,
techy-crowd. All ages. All of them with iPads, laptops open,
on their phones. Ready to report on his speech.

CUT TO:

10:44:16 EXT. FRENCH STREET - 1943 NIGHT B 0445

In 1943, THE DOCTOR running along the street -- up to -- NOOR
and ADA standing there.

NOOR INAYAT KHAN

Over here!

ADA LOVELACE

Is this what you meant?

NOOR INAYAT KHAN
That was not here last week.

Beyond them, is O's hut! With trees all round it! Anomalous!
On the Doctor -- grinning --

THE DOCTOR
I bet it wasn't. So arrogant he
didn't even change the appearance.
Look at you two, my best secret
agents.
(holds up the sonic)
Time to go lockpicking!

CUT TO:

10:44:40 INT. O'S HUT - 1943 DAY C 0446

THE DOCTOR running in through the door, and up to the console,
working the controls -- as ADA and NOOR look around --

ADA LOVELACE
Why is this house so important?

THE DOCTOR
Because it's not a house. It's a
machine that travels in space and
time. This is my way back, to
finding my friends and saving
humanity --
(as they both stare at
her)
I know you think I'm mad. Give me
five minutes and then you'll think
I'm the sanest person alive. OK,
that's an overstatement-- but The
Master is arrogant, but arrogance
can trip you up. I know what this
is. A temporal map, showing every
significant person in the
development of computers, through
history. Starting with you, Ada.
This is the plan, see?

ADA LOVELACE
No.

NOOR INAYAT KHAN

No.

ADA LOVELACE
What is a 'computer'?

THE DOCTOR
Forget you heard that word!
Otherwise I've just disrupted the
whole of history. Again.

(Beat)
Okay, ahh, my brain's fizzing,
good.
The Kasaavin posted an agent on
every person on that map. Because
that's what spies do. What Barton
does. They gather all the data.

(Beat)
But where does the DNA fit?
Kasaavin, technology, DNA. How are
they all connected?
(horror; alarmed)
Human DNA. That's what
they've been testing!

And she rushes to the controls, and starts activating them --
as Noor and Ada look on, bewildered --

NOOR INAYAT KHAN
How much of that did you
understand?

10:45:55 Music out 'M9 Use The Device'

CUT TO:

10:45:56 INT. STYLISH MODERN LECTURE THEATRE - DAY 5 1200

10:45:56 Music in 'M10 Thank You'

Applause. DANIEL BARTON on stage. Camera filming him, being
live-streamed. On people's laptops etc. Journalists covering
it too.

BARTON
Thank you. Today, I'm here to say
thank you. To those of you, all

around the world, who've made our achievements possible. To everyone who, over the years, has given us everything.

(Beat)

On the crowd -- what? Did they just hear that right?

DANIEL BARTON

We gave you pieces of plastic and circuitry and *games*. And you handed us -- me, my company -- total access to your lives.

(Beat)

What you buy, where you go, who you text, *what* you text, every thought and photo and post. Every credit card number, every birthday, every memorable place and all your mothers' maiden names.

(Beat)

So thank you. For carrying our cameras in your pockets and putting our microphones in your bedrooms. For signing up your kids, handing them our devices. We told you, of course your lives are private. Of course your data's safe. And you believed us. You kept clicking "agree".

(Beat)

And now we can do anything. I can send a text to every device on this planet.

He presses a button on his phone. WIDE: in the hall, everyone's phone alerts simultaneously.

CUT TO:

10:47:16 INT. KHAN FAMILY FLAT - DAY 5 1202

In Yaz's family's house, three phones buzz simultaneously. NAJIA, HAKIM and SONYA pick up their phones, check the screens.

CUT TO:

10:47:22 INT. EMPTY WAREHOUSE SPACE - DAY 5 1203

-- the iPad on which Barton talked to the gang lights up with the same text message -- Yaz grabs it -- looks at the message.

CUT TO:

10:47:28 INT. STYLISH MODERN LECTURE THEATRE - DAY 5 1202

BARTON
Go ahead. Read it.

Everyone does -- as they do, the message appears on the screen behind Barton.

CUT TO:

10:47:22 INT. EMPTY WAREHOUSE SPACE - DAY 5 1203

MESSAGE: *HUMANITY IS OVER. YOU HAVE THREE MINUTES TO PREPARE.*

YAZ KHAN
Humanity is over. Yu have three minutes to prepare. Prepare for what?

CUT TO:

10:47:28 INT. STYLISH MODERN LECTURE THEATRE - DAY 5

And in the crowd, people are laughing and smiling.

BARTON (CONT'D)
Funny, right?
(so steely; so still)
Except. Not a joke.
We are way past Peak Human.
We've created systems that are smarter and can run more efficiently than we do.
(Beat)
So what's our purpose? We must be useful for something. Well, the data tells us: we are. We can repurpose. Well, you all can.
(Beat)
You know the most efficient type of hard drives on planet Earth?
(Beat)

Humans.

(Beat)

Human DNA can store so much data.
We're the perfect storage system.
Which means there are over seven
billion potentially incredibly
useful hard drives on this planet.

(Beat)

All that's needed is to reformat
the whole of humanity.

(close in on him; cold and
steely; impassive)

Luckily, there's an app for that.

And everyone's phones and iPads and laptops start to glow.

CUT TO:

10:48:48 INT. EMPTY WAREHOUSE SPACE - DAY 5 1156

-- And here, the Silver Lady STARTS INTO LIFE. The figure moving. The base starting to light up. And a huge bassy sound. On RYAN, YAZ and GRAHAM looking at each other --

RYAN SINCLAIR

Anyone feel like this is something
we should be worried about -

They look behind them -- an army of SILHOUETTES WHOOSH into the machine -- all as one -- like they're sucked into it!

And the machine becomes a lifeforce of energy, bright white light, the Silver Lady still just about visible, moving -- the nose from it thunderous and deafening, the warehouse rumbling

CUT TO:

10:49:08 INT. KHAN FAMILY FLAT - DAY 5 1205

SONYA KHAN

Mum, I can't move!

Hakim is at the computer -- and the screen there is glowing white. But as his hand is on the mouse -- a white shape begins to ooze out the mouse --

-- and it grabs his hand -- on Hakim, terrified! His hand's stuck!

And behind Sonya, a SILHOUETTE emerging from the smart speaker
--

CUT TO:

10:49:13 INT. STYLISH MODERN LECTURE THEATRE - DAY 5 1206

Close in on Barton. So still. Just watching. Satisfied.

DANIEL BARTON

A handful of us will remain
sentient, in order to supervise.
Maybe even rebuild. But for the
rest of you:

(Beat)

Welcome to the end of your lives.

And the carnage continues -- Barton watching --

CUT TO:

10:49:24 INT. EMPTY WAREHOUSE SPACE - DAY 5 1207

The machine glowing white -- SILHOUETTES flowing into it --

YAZ KHAN

(to Graham)

Use your shoe on the machine!

Graham blasts a couple of laser bolts out his shoe! But the
bolts are absorbed by the energy!

GRAHAM O'BRIEN

It's not making any difference --

YAZ KHAN

Cufflinks.

And Ryan flicks each wrist with the opposite hand, as if
triggering them! FIRES them at the machine! Two tiny fast
flashes of light -- hit the white glow -- with a boom --

-- but they're absorbed by the machine too! As they look, O is
behind them! He looks different -- dressed in his own choice.
Brandishing his Tissue Compression Eliminator --

O

Move away! Now!

(the trio step back)

I have just had the most
infuriating 77 years of my life.
Have you any idea how hard it is
to live through the 20th century?
The places I've escaped from.
Still just in time to watch you
all pay.

RYAN SINCLAIR

What's that machine?

O

Conversion and transmission. We're
transmitting Kasaavin energy
around the world all at once, into
every device, hitting every human
being and erasing their DNA.
Simultaneously.

As Yaz is holding the iPad -- white Silhouette energy begins
to push out and grabs her arm!

RYAN SINCLAIR

(seeing this)

Yaz!

YAZ KHAN

I can't let go of it!

O

First her. Then you. Then you.

On Graham and Ryan -- horrified --

-- WHEN SUDDENLY the machine SHUTS DOWN. VWWWOOMPH.

O

Don't do this!

CUT TO:

10:50:35 INT. STYLISH MODERN LECTURE THEATRE - DAY 5 1208

The SILHOUETTE energy forms SNAP out of existence!

The people in the auditorium who've been under attack looked
stunned, recovering --

BARTON on stage, sees the energy disappear from his arm and watch, too -- and he crawls off stage, so undignified -- clasping his phone to his ear -- still in pain --

DANIEL BARTON
Extraction team. Immediately.
What's gone wrong?

CUT TO:

10:50:44 INT. EMPTY WAREHOUSE SPACE - DAY 5 1209

O at the powered-down machine, furious -- smoke and screeching coming out of the Silver Lady --

THE DOCTOR (O.S.)
Sorry. I think that might've been
me.

They all spin to see THE DOCTOR, ADA and NOOR!

THE DOCTOR (CONT'D)
And I'll admit, it was close.

10:50:57 INT. KHAN FAMILY FLAT - DAY 5 1208

The SILHOUETTE energy SNAPS out here too -- SONYA, HAKIM and NAJIA all looking at each other. Shock. Then --

NAJIA
What was that?

HAKIM
What do I keep telling you?
Conspiracy!

CUT TO:

10:51:06 INT. EMPTY WAREHOUSE SPACE - DAY 5 1209

O
No.

And as they talk, the machine is glowing --

THE DOCTOR
Two can play at embedding things
in history.
(Beat)

I knew the Silver Lady was important, that you'd built it for a reason. But I couldn't work out why.

(Beat)

So I traced its movements through history. When I saw Barton now owned it, we stopped off in his office. Middle of last year. Using your Tardis.

(Beat)

I built in a failsafe to that machine. Planted a virus, if it ever detected the massing of a Kasaavin army in its systems. Total shutdown.

But now the Kasaavin army are FLOODING OUT of the machine, regrouping, in vast numbers in the warehouse --

O

You're gonna have to explain your actions to them, Doctor --

THE DOCTOR

Am I? Listen you lot. I've rigged the Silver Lady to exile you back to your own dimension. This planet is off limits. And that deal he did with you?

(brings out the sonic and presses play; O's voice)

Barton and those creatures do the dirty work and once they are done I get rid of them having destroy your precious human race in the process. Win, win, win.

Close in on O --

O

Ohh --

THE DOCTOR

That's your name, don't wear it out.

And the Silhouettes are juddering now -- and the noise of their whispering is increasing -

THE DOCTOR (CONT'D)
That's the trouble with modern technology. Never know when you're being spied upon.

O
(furious)
No --

And the Silhouettes are massing ready to strike --

O (CONT'D)
Don't listen to her -- it was a joke --

And Silhouettes WHOOSH from the machine -- and envelope O! In a blaze of light.

Close in on THE DOCTOR watching -- steely, cold, unyielding --

As the light overwhelms O and whites out the screen.

CUT TO:

10:52:25 INT. INFINITY - DAY 5 1210

-- As the white fades --

O is left standing in the infinity void. All alone. Pull out to super-wide --

O
Doctor.
(screams)
Doctor!!

CUT TO:

10:52:43 INT. EMPTY WAREHOUSE SPACE - DAY 5 1211

10:52:43 Music out 'M10 Thank You'

GRAHAM, YAZ and RYAN all look at THE DOCTOR. Hold that for a beat: her toughness. And we see the switch back to more energised Doctor.

THE DOCTOR

What?!

YAZ KHAN

You've got a lot of explaining to do.

THE DOCTOR

Like what?

GRAHAM O'BRIEN

(re Ada and Noor)

Like who are they?! Are we being replaced?

THE DOCTOR

No! This is Ada, this is Noor.
1834. 1943. Helped me out.

(Ada and Noor smile hello;
raised hands, awkward)

I'm dropping 'em back in a sec.

RYAN SINCLAIR

How did you manage to save our
lives on the plane?

Close in on the Doctor -- eeeek! Panic in her eyes!

THE DOCTOR

The plane! I forgot!
(grabs Ada and Noor)
Come on!

10:53:11 Music in 'M11 I Did It'

CUT TO:

10:53:12 INT. O'S HUT - DAY 5 VARIOUS

TIGHT DETAILS: THE DOCTOR at a lathe -- creating the metal plate that RYAN saw -- close in on the detail: RYAN!

CLOSE: the Doctor recording in front of a video camera

THE DOCTOR (CONT'D)

You have shut the cockpit doors
haven't you? That's vital. Cockpit

doors are designed to be
incredibly robust these days --

CLOSE: the Doctor at a computer designing the graphics for the
emergency instructions sheet.

CLOSE: the Doctor laminating the sheet!

THE DOCTOR
I love a laminator.

CUT TO:

10:53:24 INT. PLANE CABIN - DAY 5 VARIOUS

THE DOCTOR fastening the plates into place! Putting the
laminated instructions into the seat back pocket --

DOCTOR
Stick these in Barton's plane as
it's being built, then reclaim my
own Tardis.

**10:53:28 EXT/INT. NOOR INAYAT KHAN'S ATTIC ROOM - 1943 NIGHT B
0135**

THE DOCTOR and NOOR.

THE DOCTOR
This is where I leave you.

NOOR INAYAT KHAN
Answer me one question.
(shaky; scared to ask)
The fascists. Do they win?

Close in on the Doctor.

THE DOCTOR
Never. Not while there's people
like you.

She looks like she's about to hug Noor -- but instead she
applies her palms to Noor's head -- Noor surprised --

THE DOCTOR (CONT'D)
It's alright. I'm just removing me
from your mind.

She lowers unconscious Noor into the chair.

THE DOCTOR (CONT'D)
(in French; so quiet)
Bon chance.

CUT TO:

10:54:03 INT. CHARLES BABBAGE'S SALON - 1834 NIGHT A 2359

The TARDIS materialises -- THE DOCTOR and ADA step out.

ADA LOVELACE
Doctor, does this have to be the
end? All the things I've learned -
- the advances, the machines. I
would dearly love to see more.

THE DOCTOR
(heavy hearted)
I'm afraid I need to do something
about that.

ADA LOVELACE
What do you mean?

And the Doctor is close to Ada now -- and holds her temple.

THE DOCTOR
(so gentle)
I'm ever so sorry, Ada --

ADA LOVELACE
Doctor, what're you doing?

THE DOCTOR
Wiping the things you shouldn't
have knowledge of -- including me
--

ADA LOVELACE
But I want that knowledge --
(so tearful)
Don't take it away, please don't
take it away --

And Ada slumps -- the Doctor lowers her into a chair. So
gentle.

THE DOCTOR

Oh Ada, you don't need a preview.
You figure it out before anyone.
(the Difference Engine)
The first to see the potential in
things like that. To work out what
could be. What they can really do.
Computers start with you.

She kisses two fingers, and places them tenderly on Ada's
cheek.

THE DOCTOR (CONT'D)

Sweet dreams, Ada Lovelace.

On Ada.

CUT TO:

10:55:07 INT. TARDIS - DAY 5 1815

THE DOCTOR, alone, heading back through time -- close in on
her, thoughtful, haunted.

*INTERCUT FLASHBACK: O on top of the Eiffel Tower, saying "When
did you last go home?"*

Cut back to the Doctor, trying to resist, not to play his game
--

INTERCUT FLASHBACK: O: "you should really take a look."

Close in on the Doctor -- and now she's aggressively, angrily,
setting the controls. Like she hates herself for it.

CUT TO:

10:55:32 EXT. VORTEX - DAY 5 1818

The TARDIS judders and stumbles -- and bashes the edge of the
vortex -- and a new distinct area opens up ahead -- more
dangerous, more terrifying --

CUT TO:

10:55:38 EXT. GALLIFREY - DAY 5 1830

The TARDIS materialises. THE DOCTOR steps out. She stands in
front of the TARDIS. Looks ahead.

The citadel is destroyed. There are only smouldering ruins where the home of the Time Lords once stood.

Close in on the Doctor. Really close. Hold on that.

CUT TO:

10:56:08 INT. TARDIS - DAY 5 1900

THE DOCTOR, sat on the floor, huddled up, in a distant corner. Traumatized. The room dark, mournful, in flight. Close in on the Doctor. Something beeps. She reaches in her pocket. A tiny round device -- a close smaller cousin to a Gallifreyan confession dial. She activates it. A hologram of O pops up.

O

Geo-activated. If you're seeing this, you've been to Gallifrey.

(Beat)

When I said someone did that -- obviously I meant -- I did.

(so regretful)

I had to make them pay, Doctor. For what I discovered.

The confession he's been waiting to share -- shaky, terrible -
-

O (CONT'D)

They lied to us. The founding fathers of Gallifrey.

(Beat)

Everything we were told was a lie. We are not who we think.

(Beat)

You or I. The whole existence of our species. Built on the lie of the timeless child.

Close in on the Doctor -- she gasps in pain --

FLASHBACK: the Remnants whispering "Timeless Child" to the Doctor, in The Ghost Monument.

The Doctor gasps again -- holds her temple --

INTERCUT: a new image. A young child standing beneath a monument. A portal to another universe roiling behind, purple.

SNAP BACK to the TARDIS --

O (CONT'D)

D'you see it? It's buried deep, in
all our memories. In our identity.

(Beat)

I'd tell you more but -- but why
would I make it easy for you? It
wasn't for me.

And the hologram snaps out. The Doctor, frustrated, throws it
across the control room.

WIDE: on the shocked, lone Doctor.

YAZ KHAN

You OK? You're really quiet.

10:58:17 INT. TARDIS - DAYS LATER 1636

COME BACK IN ON GRAHAM, RYAN and YAZ, together, the door side
of the console -- looking across at THE DOCTOR. Worried.

RYAN SINCLAIR

Yeah. You have been for days now.

GRAHAM O'BRIEN

Five planets, barely said a word.

THE DOCTOR

I'm fine.

Ryan, Yaz and Graham exchange glances.

GRAHAM O'BRIEN

Why don't you ever share anything
with us?

THE DOCTOR

I share stuff!

GRAHAM O'BRIEN

Not about yourself though.

RYAN SINCLAIR

You know everything about us.

YAZ KHAN

And we know nothing about you.

Beat. The Doctor cool, distant.

THE DOCTOR
Fine. What d'you want to know?

GRAHAM O'BRIEN
Who are you, Doc? Really.

Close in on the Doctor. Beat. Then:

THE DOCTOR
I was born on a planet called
Gallifrey. In the constellation of
Kasterborous. I'm a Time Lord. I
can regenerate my body. I stole
this TARDIS and ran away. I've
been travelling ever since.

(Beat)

The Master was one of my oldest
friends. We went very different
ways.

(Beat)

Questions?

GRAHAM O'BRIEN
Loads.

YAZ KHAN
Can we visit it? Your home.

Close in on the Doctor.

THE DOCTOR
(cold)
Another time.

On Graham, Ryan and Yaz -- uncomfortable with the Doctor's
mood.

Back on the Doctor -- move in and hold on her, avoiding their
gaze. Haunted.

10:59:49 Music out 'M11 I Did It'

END OF EPISODE.

10:59:49 Music in 'M12 End Credits'

10:59:49 End Credits Roll

The Doctor	Jodie Whittaker
Graham O'Brien	Bradley Walsh
Ryan Sinclair	Tosin Cole
Yasmin Khan	Mandip Gill
The Master	Sacha Dhawan
Daniel Barton	Lenny Henry
Ada Lovelace	Sylvie Briggs
Noor Inayat Khan	Aurora Marion
Charles Babbage	Mark Dexter
Najia Khan	Shobna Gulati
Hakim Khan	Ravin J Ganatra
Sonya Khan	Bhavnisha Parmar
Inventor	Andrew Piper
Airport Worker	Tom Ashley
Perkins	Kenneth Jay
Barton's Mother	Blanche Williams
Stunt Coordinator	Crispin Layfield
Stunt Performers	Paul Bailey Andrew Burford
1 st Assistant Director	Barry Phillips
2 nd Assistant Director	Christopher J Thomas
3 rd Assistant Director	Lauren Pate
Assistant Directors	Jennifer Day Rosey-Pepper Mortley

Unit Drivers	Paul Watkins Jolyon Davey Steve Darwent
Location Manager	Gareth Roberts
Unit Manager	Jac Jones
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
1 st 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 Sophie Hardcastle Gwilym Jenner
Key Grip	John Robinson
Grip	Ash Whitfield
Grip Assistant	Steffan Allen
Script Supervisor	Nicki Coles
Assistant Script Editor	Caroline Buckley
Aviation Consultant	Martin Joinson
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	Joseph Wynne
Standby Art Director	Cerys Lewis

Set Decorator
Production Buyer
Assistant Buyer
Petty Cash Buyer
Set Designers

Art Department Assistant

Joelle Rumbelow
Vicki Male
Rosy Pearce
Billie Blue Williams
Daniel Kennedy
Lauren Harper
Celyn Davies

Prop Master
Props Chargehand
Standby Props
2nd Standby Props
Prop Hand
Set Dressers

Paul Aitken
Trystan Howell
Matthew Ireland
Alice Edwards
Rebecca Brown
Dewi Thomas
Atiff Tahir

Storeman
Workshop Manager
Workshop Assistant
Concept Artist
Graphic Designer
Head Modelmaker
Prop Fabrication
Practical Electrician
Standby Carpenter

John Thomas
Lucy Hammond
Mark Hill
Chris Slocombe
Louis Knight
György Simán
Lee Radford
Penny Howarth
Matthew Dunford
Colm Garrett

Rigging
Standby Rigger
Construction Manager
Construction Chargehands

Shadow Scaffolding
Colin Toms
Mark Painter
Dean Tucker
John Sinnott

Carpenters

Terry Horle Campbell
Fraser
Joseph Painter Dave Quinlan
Charlie Wright Chris Daniels
George Rees Jonathan Tylke
Dave Hobbs Kristian
Tucker

Junior Carpenter

Matthew Painter

Construction Driver
Construction Labourer
HOD Painter
Chargehand Painters

Darren Bousie
Jason Tylke
Steve Fudge
Mark Reece
Lloyd Reece

Scenic Artists	Chelsea Moore Rachel Willsher
Assistant Costume Designer	Simon Marks
Costume Supervisor	Grace Brooks
Costume Assistants	Andie Mear Ian Fowler Chloe Gauci
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
Music Orchestrated by	Alec Roberts
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
Colourist	Gareth Spensley

Head Of Production	Radford Neville
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
	Kiran Marshall
Visual Effects	DNEG
Special Effects	REAL SFX
Creature Effects	Robert Allsopp & Associates
Casting Director	Andy Pryor CDG
Music by	Segun Akinola
Editors	Tom Chapman
	Rebecca Trotman
Director Of Photography	Ed Moore
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

11:00:22 NEXT TIME

TRANQUILITY SPA

Welcome to Tranquillity Spa.

THE DOCTOR

Why would you need to defend a holiday spa
with an ionic membrane?

NEVI

I'm sure it's nothing to worry about.

THE DOCTOR

We are not safe out here.

11:00:32 END CAPTION

Executive Producers

Matt Strevens

Chris Chibnall

BBC STUDIOS LOGO

11:00:42 Music out 'M12 End Credits'

11:00:42 CUT TO BLACK