

DOCTOR WHO

SERIES 13

EPISODE ONE

CHAPTER ONE: THE HALLOWEEN APOCALYPSE

PROGRAMME NUMBER: DRAE998W/50

10:00:00 BBC WORLDWIDE STING

10:00:05 BLACK SCREEN

10:00:06 Music in 'M01 A Little Skirmish'

BLACK SCREEN. The Doctor's defiant voice.

THE DOCTOR (O.S.)
Listen to me, Karvanista. If you
think you've won this little
skirmish, you are very much
mistaken.

FADE IN: Tight on THE DOCTOR: awkward, uncomfortable.

THE DOCTOR (CONT'D)
Do not imagine *for a second* you've
got the better of us. Right, Yaz?

Tight on YAZ: also looking awkward and uncomfortable.

YAZ KHAN
Oh yeah. We're totally in command.

And the camera turns to reveal: The Doctor and Yaz handcuffed
and hanging upside down from a hovering metal bar...

CUT TO:

10:00:19 EXT. ACID OCEAN PLANET - SUNSETS X0 1820

...Over a landscape of a boiling, steaming acid ocean! The
ocean goes on forever. An acid geyser erupts in the distance.
And the planet itself seems to be rumbling.

A hologram of a HOODED FIGURE hovers in the green-golden sky,
a small distance away from them. The face is covered by the
hood. He's wearing a battered turquoise alien/Mongolianesque
warrior's outfit. A laser axe is on his back. KARVANISTA.

KARVANISTA
Is that right? Cos from where I'm
hovering, you seem to be
handcuffed and footlocked to a
gravity bar, which in seventy nine
seconds will release you into the
boiling acid ocean directly below

- where your bodies will instantly disintergrate.

(Beat)

Even if you survived that, which you won't, in four minutes time, the entire planet will be engulfed by nearby giant red star. Oh, and if you try to escape, my Kill Disks will blast you to pieces.

WIDE: two circular evil-eyed surveillance disks spin distantly either side of the upside down DOCTOR and YAZ.

KARVANISTA

Meanwhile I --

INTERCUT: KARVANISTA on the control deck of his own ship, speaks into the holo-transmitter, from which he's broadcasting.

KARVANISTA

- am now far away, travelling towards what will in future be known as the final hours of planet Earth.

THE DOCTOR

What?!

YAZ KHAN

What?!

KARVANISTA

Don't worry. You'll be long dead.

And Karvanista disappears from the sky! The Kill Disks hover!

THE DOCTOR

I can't help feeling some of this is my fault.

YAZ KHAN

Some?! *All* of this is your fault!

THE DOCTOR

What d'you mean?!

YAZ KHAN

Accidentally blowing up
Karvanista's droid guards, when we
were trying to sneak into his
operations base unnoticed?

THE DOCTOR

It's very temperamental, Nitro-9.

YAZ KHAN

Suggesting we escape the base by
air-surfing out on this gravbar?

THE DOCTOR

How was I to know that force
shield would reboot at the exact
moment we were heading towards it?

YAZ KHAN

And, when we got captured, you had
to mention the two sets of cuffs
in your pocket!

The footlocks tick down. 9...8...7...

THE DOCTOR

Two words, Yaz. Trapezium Seven.

YAZ KHAN

(bewildered)

OK.

THE DOCTOR

Trapezium Seven. That high-gravity
circus workshop. Who were the top
two in the class. Ready?

YAZ KHAN

No!

THE DOCTOR

Me neither: I love being not
ready. Three.

(On Yaz; deep breath)

Two.

(On the Doctor; deep
breath)

One --

(a burst of energy)
Alley-oop!

And from a hanging position they both SWING their torsos and hands upwards in an impressive move -- almost synchronised!

Yaz's cuffed hands grab the top of the gravbar! The Doctor's cuffed hands grab the top of the gravbar! --

As the timer on their footlocks hits zero and release!

YAZ KHAN
Got it!

Their legs fall down and now they're hanging! Position reversed! Both climb up onto the gravbar, restricted by their handcuffs.

BLAM! Laser bolts hit them on the gravbar! It wobbles and shakes -- they nearly fall off, but clasp on to it!

They look back to the KillDisks -- lasers firing out!

THE DOCTOR
Time to go!

The Doctor scrambles to the front section of the gravbar - pulls a wire --

WIDE: the gravbar whizzes off -- with the Doctor and Yaz on! Whaaaa! They cling for dear life, as it speeds fast -

YAZ KHAN
How do we get these cuffs off?

THE DOCTOR
Very easily. Because Yasmin Khan, they are voice activated! And that's why I told him they were in my pocket!
(speaks into her cuffs)
Release.
(waits, delighted;
nothing; again)
Release!

YAZ KHAN
(to hers)
Release!

Neither set releases. Yaz looks to the Doctor.

THE DOCTOR

Hmm.

ANGLE ON: The KillDisks follow! -- lasers firing! -- on the gravbar -- lasers whizzing past! --

THE DOCTOR

(to the cuffs)

Re-lease.

(nothing)

Maybe I was Scottish when I set these up.

(deep Scottish Capaldi)

Re-lease.

(she rolls her Rs a la McCoy)

Rrrrrrrre-lease.

WIDE: And in front of them, a massive geyser of acid water fires into the air! The Doctor swerves the gravbar! But one of the KillDisks flies into it and is destroyed!

Yaz looks behind. One KillDisk still in pursuit! Laser blasts fizz all around them! Three hits! Sparks!

Yaz looks down at the structure of the gravbar she's kneeling on -- it's smoking and scorched from laser blasts -- and now the gravbar is cracking! Splintering!

YAZ KHAN

Doctor! The gravbar's breaking.

The Doctor looks to Yaz's cracking bar -- then BLAM! One hits hers and now that starts to crack!

THE DOCTOR

That's inconvenie --

The gravbar splits! From being one long horizontal platform becomes two vertical grav-pillars! The DOCTOR and YAZ fall! Clasping hard to the bars! But now they're hanging from each split grav-pillar, cuffed hands over their heads--

Laser fire keeps hitting the bars!

A laser HITS Yaz's gravbar! YAZ looks up: the structure of THIS gravbar is falling apart CRACK! It lurches, hangs half-off --

THE DOCTOR
(shouting up to the cuffs)
Release. Release.
(cuffs not releasing!)
Maybe it's my tone of voice.

YAZ
It's there!

VIEW DOWN: The TARDIS lying on its back, floating on a square wooden platform! Hope! Sort of!

THE DOCTOR
Call it!

BLAM! Laser hit! The gravpillar judders. She looks down --

YAZ KHAN
Now!

CLOSE-UP: Yaz's cuffed hands let go of the bar -- the Doctor's do the same --

WIDE: THE DOCTOR and YAZ fall vertically through shot in synchronicity, like divers through the air both yelling --

THEIR POV: On their view of the TARDIS below -- they're moving towards those doors at an alarming rate.

CLOSE-UP: The Doctor clicks her fingers! (Hands still cuffed)

We move in on the TARDIS as it approaches -- the doors swing open in response to the Doctor's click! -- revealing the console room all lit up -- a couple of things in front of the console.

WIDE: THE DOCTOR and YAZ disappear through the TARDIS doors! Feet first! Yelling! The TARDIS doors slam after them.

CUT TO:

10:03:11 INT. TARDIS - DAY 1 1224

CLOSE-UP: two pairs of feet hit a portable trampoline positioned upright in front of the console as a shield on the

direct pathway in from the doors, as we hear the Doctor and Yaz yell -- the feet bounce off backwards --

CLOSE-UP: THE DOCTOR and YAZ fall backwards onto a huge mattress on the console floor! SLAM! Safe!

And breathe. OVERHEARD WIDE: Yaz and the Doctor on the mattress in the middle of the floor.

THE DOCTOR
(exhales)
What a *relief*.

CLICK! And the cuffs FINALLY release on both Yaz and the Doctor!

Yaz looks irritated to a sheepish Doctor who examines the cuffs.

THE DOCTOR
(leaps up)
Right! No one gets away with doing that to us Yaz. What was it he said? Final few hours of planet Earth?

And she leaps up to the console -- hands flying over the controls -- we push in on the Doctor, iconic action hero shot --

THE DOCTOR
He doesn't get rid of us that easily.

She slams the lever.

CUT TO TITLES:

10:03:30: OPENING TITLES

10:03:30 Music in 'M02 Opening Titles'

10:03:37 Music Out 'M01 A Little Skirmish'

10:03:38 Caption 'Jodie Whittaker'

10:03:41 Caption 'Mandip Gill'

10:03:43 Caption 'John Bishop'

10:03:46 Caption 'BBC Doctor Who'

10:03:53 Caption 'Co-Executive Producer Nikki Wilson'

10:03:56 Caption 'Director Jamie Magnus Stone'

10:03:56 Music In 'M03 What Lies Ahead'

10:04:00 Caption 'Chapter One: The Halloween Apocalypse Written by Chris Chibnall'

10:04:03 EXT. MASON STREET, LIVERPOOL - DAY X1 1032

A half-built street in the Edge Hill district of Liverpool, in the 19th century. The area around is sandstone, unused land, quarry style. On other bits of the land, PEOPLE are moving, working. One house in the middle is built, there are a couple of others in early stages of construction.

CAPTION: LIVERPOOL, 1820.

10:04:12 Music Out 'M02 Opening Titles'

CUT TO:

10:04: 19 INT. WILLIAMSON'S TUNNELS - DAY X1 1032

Long tunnel. WORKERS are digging further along. A couple are working on a doorway. Other workers are moving rubble along.

JOSEPH WILLIAMSON strides along, taking everything in. He is an eccentric. His clothes are shabby (though his underwear, he'll have you know, is pristine). He is striding, checking, looking ahead, anxious. At his side, is his assistant/butler, WILDER.

JOSEPH WILLIAMSON

Not enough, it's not enough. We need more workers. Returned soldiers, the poor, they must all be brought here and put to work. There is still far to go.

WILDER

Of course, sir. May I also remind you, Mr Stonehouse is due shortly.

In on Williamson -- he's not looking forward to that.

CUT TO:

10:04:43 EXT/INT. WILLIAMSON'S TUNNELS/MOUTH - DAY X1 1046

Another section. JAMES STONEHOUSE and JOSEPH WILLIAMSON deep in argument. Williamson has no time for Stonehouse.

JAMES STONEHOUSE
Williamson, for the love of God,
what are you doing here? Why all
this digging?

JOSEPH WILLIAMSON
I provide work and wages for those
who would not otherwise find it.
Is that not enough?

10:04:52 Music Out 'M03 What Lies Ahead'

JAMES STONEHOUSE
Of course, it is laudable. But do
you not think about *what* you are
creating?

JOSEPH WILLIAMSON
(dark)
I think very deeply about it. More
deeply than you can possibly know.

JAMES STONEHOUSE
Then why can I see no rational
plan at work here? The designs are
eccentric. The work is random. And
as for the tunnels being
excavated, they are without
purpose.

10:05:13 Music In 'M03a True Purpose'

And Williamson is furious!

JOSEPH WILLIAMSON
Without purpose?! If I were to
speak to you of their true
purpose, your mind would buckle
under the pressure.

JAMES STONEHOUSE

With respect, sir. Of the two of us, my mind is clearly the more robust and rational.

Williamson goes close up to Stonehouse. He is wild eyed.

JOSEPH WILLIAMSON

Do you imagine what lies ahead can be defeated with rationale?

JAMES STONEHOUSE

And pray, Mr. Williamson, what do you imagine to lie ahead of us?

We close in on Williamson. Sad, and fearful. And so ominous.

JOSEPH WILLIAMSON

The cataclysmic. The impossible.

CUT TO:

10:05:54 EXT. LIVERPOOL - DAY 1 1233

We're moving across the Mersey and up to reveal the iconic skyline. The Mersey ferry in shot. Dynamic, striking, cinematic image that makes Liverpool as iconic as Chicago or New York.

CAPTION: **201 YEARS LATER**

CUT TO:

EXT. MUSEUM OF LIVERPOOL - DAY 1 1234

Iconic Waterfront exterior, the Mersey behind it. Pier Head building also in shot. And a voice, letting us in on a secret.

DAN (O.S.)

(conspiratorial)

Doesn't matter where you go in the world. Could be the greatest museums in the biggest cities. None of them have got what we've got, right here.

CUT TO:

10:06:16 INT. MUSEUM OF LIVERPOOL/TOP FLOOR - DAY 1 1234

DAN is talking -- 40s, Scouser, big-hearted, garrulous, mouth often half a second ahead of his brain, rough edges and sadness behind his eyes disguised by cheeky smile, warmth and energy.

He's holding the floor, as museum guide for a group of VISITORS.

DAN

Nobody has a top floor like the Museum of Liverpool. Cos nobody has our history.

(Beat)

Over there, you've got the writers. Over there, the musicians. And over there, the footballers. These are massive. The pinnacle: of this building, and this city. These define us. These, *make* Liverpool.

Now he spots an annoyed figure striding towards him -- shit!

DIANE

Dan! DAN!

DAN

(hurriedly)

That's enough from me now. I'll let you have a look round on your own!

The tourists disperse -- Dan looks over Diane, smiles, knows he's in trouble --

DAN

(guilty bravado)

Alright, Di!

CUT TO:

10:06:55 EXT. MUSEUM OF LIVERPOOL - DAY 1 1242

DIANE, late 30s, smart, funny, Scouse dynamo, and DAN. Liver Building in b/g one side, Museum the other.

DIANE

How many times? Dan, you've gotta stop. You don't work here. You are not a guide. Stop pretending to be official.

DAN

I am official: official Scouse. Think of me as a free exhibit. Just a bit livelier than the others.

DIANE

Lad, you've got a trade. Do that.

DAN

I know, but I'm good at *this*. And I'm only chatting. I make your punters go off happy. What's the point of being alive if it's not to make others happy?

DIANE

Alan says, if you do it again, he'll ban you permanently.

DAN

(Beat)

What if we just said mornings?

DIANE

No.

Beat. They both look awkward. And it's Di who raises it.

DIANE

So... we still on for Hallowe'en drinks tonight?

DAN

Yeah, yeah --

DIANE

(suddenly insecure)

Unless you've changed your mind --

DAN

No I haven't --

DIANE

(almost over him)
-- no, good, me neither --

DAN
Eight o'clock, corner of Lark
Lane.

DIANE
It's a date. Not a date date-

DAN
(over her)
No no course not --

DIANE
(over him)
I'm not presuming --

DIANE
(backing away; blushing)
Gotta go. And don't keep me
waiting, you, the Late Dan Lewis!

DAN
Not tonight!

10:07:48 Music In 'M04 Renewed At Last'

DIANE
Go on!

On Diane: as she walks off, grinning. On Dan: as he stands
there, grinning. They have *such* a crush on each other.

CUT TO:

10:07:53 INT. TARDIS - DAY 1 1250

BANG! The console explodes in three places! THE DOCTOR
recoils:

YAZ KHAN
That's the fourth time --

THE DOCTOR
I know --
(worried; to the TARDIS)

This is the simplest trajectory.
Earth! We should be there already.
What's wrong with you --

But as she says that last word -- the universe warps and wefts
and buckles and we close in on the Doctor as we

01:08:03 Music Out 'M03a True Purpose'

SWARM (WHISPERED)
Psychic connection reactivating .,
doctor!

MATCH CUT TO:

10:08:08 EXT. SPACE - NIGHT X 2211

A tiny rock in the empty vastness of space.

THE DOCTOR (O.S.)
What is this? How am I seeing
this?

SWARM
Sssh. Just watch

CUT TO:

10:08:15 EXT. VAST BARREN ROCKY LANDSCAPE - NIGHT X 2215

Vast, barren rocky landscape. In the middle of the landscape,
a vertical Prison Pole, rising up into the night sky as far as
the eye can see. STANDING, tightly chained to it, a humanoid
FIGURE in the middle. Straitjacketed, in shadow.

A CYLINDRICAL ENERGY SHIELD encasing the prisoner and prison
pole FIZZES and FLASHES, demonstrating its presence, and then
subsides to nothing but a low aural hum.

ANGLE ON: in the distance ahead two figures TELEPORT IN. In
Division uniforms. Teacher and pupil stand, wary. Look ahead.

From their POV, they look at the pole, the distant figure, a
second brief flash of energy shield in operation, in the
distance. The older of the figures, EN SENTAC, immediately

activates a lenscam on their uniform. LENS CAM POV: the figure on the pole.

EN SENTAC
Still alive. After all this time.

K-TOSCS
How long has it been here?

EN SENTAC
Imprisoned since the dawn of the universe. That's what I was told.
(Beat)
People embellish though.
Our job is to ensure all incarceration systems are still functional. And get the hell out.
(presses a button on their wrist tech: recording)
Evaluation report on prisoner Swarm.
Confinement location: remnants of The Burnished Rage battleground.
Incarceration systems remain active. Approaching prisoner for distanced live check.

ANGLE ON: on the pole, the figure's head angles slightly. Tiny detail. It's noticed the change. Close in on details of the face: the crags, the age. Terrifying, ominous. Still. Silent.

WIDE: En Sentac and K-Toscs walk through the pathway. As they walk --

EN SENTAC
Do not engage with the prisoner in conversation. Do not do anything that it asks. No matter what it asks, or how persuasive it seems.

K-TOSCS
(duh)
I mean, obviously. I have done my psych-resistance training!

En Sentac looks at K-Toscs wearily.

They arrive in front of the pole, keeping a cautious, cinematic distance. Four or five metres apart. En Sentac presses a button. The cylindrical shield flashes, proving its presence.

EN SENTAC

Containment chamber active.
Physical securings still in place.
(looks up to ceiling cage)
Stratospheric impoundment systems
operative. Prisoner remains
secure.

And now, for the first time, we move slowly, iconically in on Old Swarm, as he looks up, reveal a little more of his face --

OLD SWARM

Your last tour, En Sentac.

K-TOSCS

(to En Sentac; nervy)
How does it know that?

OLD SWARM

How many times across the
millennia have you stared at me in
silence? Now you're handing over
your task. To a child.

EN SENTAC

The kid'll do fine. You're as
confined as you always have been,
and always will be.

On Old Swarm as -- the CYLINDRICAL SHIELD FIZZES AND POWERS
DOWN! INTO HIM! HE ABSORBS ALL THE ENERGY!

OLD SWARM

Wrong.

K-TOSCS

Containment chamber malfunction --

Close in on Old Swarm. So still. Dutch angle, tight in on his shadowy face. Staring at En Sentac. We close in on En Sentac. They're beginning to feel uncomfortable. Weak, sweating --

K-TOSCS

(alarmed)
Boss?

OLD SWARM
(fixed on En Sentac)
Feeling paralysed? Proof that your
life's work has ended in failure.
Your reward for admirable service,
to Division.

And he jerks on the pole -- his whole body convulsed, arched towards En Sentac -- still upright, chained and straitjacketed, but a physical arrow-like convulsion towards En Sentac --

En Sentac's body WARPS AND JUDDERS -- suddenly there's an ENERGY FIELD OF JAGGED WARPED SHARDS coming out of En Sentac, as if their body is being broken and warped, all the energy, all their body is being pulled, magnetically, in jagged javelins of corrupted light and energy -- towards Old Swarm on the pole --

En Sentac screams as their body transforms into this bright fiery warped jagged energy field -- the length and width of their body -- and the shard-field is being somehow dragged towards Old Swarm --

It SLAMS into Old Swarm -- an explosion of energy bursts into life as the two meet -- enveloping Old Swarm -- K-Toscs stumbles back, shielding his eyes -- light reflecting on his face --

WIDE: the energy explosion around Old Swarm's body seen from a distance. K-Toscs cowering. And the energy then dies. Darkness.

Close-up. The straitjacket is thrown to the ground.

On K-Toscs -- checks his devices -- they're flashing and beeping. He looks up. Standing in front of the pole is SWARM. Renewed. Terrifying. Iconic push-in reveal of the new face. He touches his own face. He's pleased.

SWARM
Renewed at last!

K-TOSCS

What've you done?

SWARM

I waited. I planned. And now, I'm going to execute.

And he moves his hand, like a conductor -- K-Toscs slowly disintegrates, surprise/sadness on his face -- as the people disintegrate in episode 5, into tiny atoms of time and fading --

SWARM

(as he does)

That won't work child. Your time is over. As mine has begun once more.

WIDE: Swarm in front of the pole. Everything silent in the wide landscape. Now, close on Swarm's face. Straight down the lens. So vicious. So calm. A killer snake.

SWARM

Trick or treat, Doctor.

And the world warps and wefts from his face back to the Doctor--

CUT TO:

10:12:05 INT. TARDIS - DAY 1 1251

Pull out from THE DOCTOR on the TARDIS. Looks round -- YAZ is kneeling by something. The Doctor dazed: all else is as before.

YAZ

Doctor - Doctor --
Have you seen this? It's like the TARDIS is leaking. Do you know what it is?

She's by one of the crystals. It's disintegrating, into a fine powder, from the top. There is black goo on the crystal. It's dripping. SPLAT: a puddle of thick black goo hits the floor.

The Doctor strides over, looks at the goo. It is smoking. Sonics it. Looks even more worried. Checks the crystal: the disintegrated powder.

THE DOCTOR
(clearly lying)
Nothing to worry about. It's fine.
(Beat)
I'm fine and the TARDIS is fine.
We're all fine and we'll be on
Earth any moment, dateline:
(checks the dials)
October 31st.

YAZ KHAN
(delighted)
Hallowe'en. Trick or treat!

And we close in on the Doctor, looking at Yaz. WTF?

CUT TO:

10:12:43 EXT. FOODBANK - EVENING 1 1812

A couple of costumed KIDS run past an open door into a lockup, with a van parked up outside. There is a canvas banner announcing it's a foodbank. Shelves of tins, cereal, biscuits, cupasoups etc in both lockup and van. Supplies are getting low, it's the end of a session. The final people queueing. DAN and WILMA (late 50s, warm Scouse matriarch) have been handing stuff out. Dan is seeing out the last MOTHER and DAUGHTER.

DAN
That should see you right for a
bit. Oh, hang on.

10:12:51 Music Out 'M04 Renewed At Last'

He holds out the last little plastic tub of penny chews.

DAN
Take a couple of them for tonight.
And long as you promise not to
haunt me.
(the girl does, grinning)
Look after yourselves, ta-ra.

They head off. Dan slides the door of the van closed.

WILMA
Will I make up a box for you?

DAN

(a look between them)
No, I'm sound, thanks.

WILMA
At least take some soup.

DAN
Wilma, who likes soup? Really.

WILMA
Don't be proud, Daniel c'mon.

DAN
There's plenty of people need soup
more than me. Anyway, me numbers
are coming up Wednesday.

WILMA
You don't even play the lottery.

10:13:21 Music In 'M05 Something Out There'

DAN
I know, that's how lucky I am!

WILMA
(distracted; looks past
him)
Wait. Did you see that?

DAN
(following her gaze)
What?

WILMA
There's something out there.

DAN
(looking; nothing)
You been on the sherry early
tonight! Come on. Let's lock up.

They start to pack up as we GO WIDE to an OBSERVER's POV:
something -- or someone -- IS watching them.

CUT TO:

10:13:47 EXT. ANFIELD - NIGHT 1 1850

DAN walks home. Cuts through by the Kop, past Shankly's statue.

CUT TO:

10:14:06 INT/EXT. DAN'S HOUSE/FRONT DOOR - NIGHT 1 1902

DAN opens his front door. Three young costumed KIDS there.

KID NUMBER ONE

Trick or treat!

DAN

Ah, you scared me there.

(he offers out the tray
from the foodbank)

You get me last ones. You look
great. Go on, go safe now! Na
night.

The kids take them. Dan closes the door. About to head back into the house when there's another knock at the door.

Opens the door to: KEV. 40s. Tatty jeans and a top. Holding a can of beer, and a box of eggs. Shabby, couldn't care less.

KEV

Alright, la.
Trick or treat.

Beat.

DAN

No.

KEV

Wha?!

DAN

How old are you?

KEV

What's the difference?

DAN

You're not even dressed up.

KEV

(Beat; thinks)

Neither are you.

DAN
You're just knocking on people's
doors!

KEV
I heard you had sweets.

DAN
Go on! Get off with yiz! And no
throwing eggs at me house.

10:15:00 Music In 'M05a Take The Soup'

He slams the door, on the bloke reaching into his egg box --

CUT TO:

10:15:04 INT. DAN'S HOUSE/KITCHEN - NIGHT 1906

DAN opens the fridge: nothing.

10:15:10 Music Out 'M05 Something Out There'

Opens the cupboard. Few strands of spaghetti, handful of tea bags. Nothing else. Dan stares forlornly in. Cross with himself.

DAN
Take the soup, will yer.

10:15:17 Music In 'M06 Submit or Die'

SLAM! An axe smashes through a door panel! SMASH! Another hit of the axe sends panels and shards flying! BOOM! His back door is blown open! By a figure with an axe! ICONIC SHOT: In the doorway, backlit by moonlight, surrounded by smoke and mist is the silhouette of KARVANISTA. Hood still up. He strides in, brandishing his laser axe.

10:15:23 Music Out 'M05a Take The Soup'

KARVANISTA
Yes - gaze upon my might!

DAN
What is it with you lot tonight?

KARVANISTA

Kneel -- before the might of the
Lupari!

DAN

You're paying for that door
y'know.

KARVANISTA

Be silent! Or face execution at
the hands of --

Karvanista lowers his hood to reveal: the face of a cute
cockapoo style dog. Furry, soulful eyes, floppy ears. The
endearing looks are at odds with the furious resentful
attitude.

KARVANISTA

Karvanista. Vanquisher of the
Thousand Civilisations. Submit --
or die!

DAN

(peering at the face)
You've put the effort in.

Karvanista waves his hand in front of Dan: Obi Wan hypnotism.

KARVANISTA

You will not resist, you will do
exactly as I command.

DAN

I don't think I will.

KARVANISTA

(Obi Wan style hypnotism)
I *said*: you will not resist. You
will do exactly as I command!

DAN

And I said: get back out through
that door. Or I'm getting the
bizzies.

KARVANISTA

(checks his glove)
Why's that not working.

(annoyed with Dan)
What's the matter with you?

DAN
What's the matter with me?! I'm
not the one smashing into people's
houses dressed as a dog.

KARVANISTA
(offended)
What did you just call me?

DAN
I mean it's good, like. Cute.
(strokes the face)
It look dead soft. Is it real fur?

KARVANISTA
(smashes Dan's hand away)
You defile the sacred legacy of my
forebears!

DAN
You look nothing like four bears.
Now go on!
(shoves him)
Shoo! Get back to your Mam, tell
her what a brave lad you've been -
-

Karvanista ROARS with rage -- grabs his laser axe off his back
-- activates it -- it pings out into a double header -- lights
up --

The axe projects a STUN CUBE -- rectangular field of laser
power around DAN -- while sending volts of energy all over his
body -- he jolts and screams in pain --

Karvanista deactivates it: DAN SLAMS TO THE FLOOR,
unconscious. Karvanista leans over Dan. Furious.

KARVANISTA
Never talk of my mother.

CUT TO:

10:16:42 EXT. LIVERPOOL RESIDENTIAL STREET - NIGHT 1 1926

The TARDIS materialises in the shadow of Anfield Stadium -- Dan's house is in the middle of a row of terraced houses. THE DOCTOR and YAZ run out. The Doctor sniffs the air.

THE DOCTOR

Liverpool, Anfield. Klopp era!
Classic. Ooh Yaz, we could take in
a match, I've seen the Barcelona
home game nine times. I was the
ballboy for Trent, once.

(discreetly sonic'ing)
Number 37. Non-terrestrial weapon
dispersal traces.

YAZ KHAN

(at the door to Number 17)
And a door that's left open.
(she knocks; door opening)
Anyone home?

No reply. She looks to the Doctor, who nods and they head on in.

CUT TO:

10:17:25 INT. DAN'S HOUSE/FRONT ROOM/KITCHEN - NIGHT 1 1926

THE DOCTOR and YAZ walk tentatively in. An old telly on a second hand table. Chair and a sofa. Bits and pieces on the wall -- maybe some LFC photos or memorabilia. In the cabinet, a collection of old football programmes going back years -- which Yaz spots immediately as she runs her PC's eye around.

YAZ KHAN

(checking around)
I'm guessing, single bloke,
definitely a Red.

The Doctor's straight through to the kitchen, sonic'ing. Sees the broken door, and shards everywhere.

THE DOCTOR

Someone's made a right mess in
here.

She kneels -- there are scorch marks on the kitchen floor, the shape of the stun cube that Karvanista held Dan in. The Doctor wipes one with her finger. Tastes it.

THE DOCTOR
Blecch. Stun cube.

THE DOCTOR
Lupari tech -- Karvanista was
here. Looks like he's taken
whoever lived here. Why would he
do that?

Yaz sifts photos and bills pinned to the battered fridge and
tiling equipment, and handwritten invoices to the side.

YAZ KHAN
Daniel Lewis. This could be him.

THE DOCTOR
So where is he now? Quick check of
planetary orbit.
(grabs laptop)
Nice laptop, Dan.

THE DOCTOR striding through from kitchen into lounge, sonic
Dan's laptop computer she's holding -- and then sonic the
TV. Data and satellite pictures fizz across the screen, as the
Doctor works away. The Doctor taps at the keyboard -- on the
TV, a radar picture of space. One lone ship departing Earth's
orbit.

THE DOCTOR
There. Seven point two minutes
ago, Karvanista's ship, leaving
Earth, shielded against detection.
We're just behind him.

YAZ KHAN
So where's he going?

THE DOCTOR
Why am I getting multiple traces--
hang on while I zoom out --

She works the keyboard: the picture changes on the TV -- one
lone ship departing Earth -- pivot and look beyond, into
space:

A BATTALION OF SHIPS, traveling *towards* Earth!!

CUT TO:

10:18:30 EXT. SPACE - NIGHT 1 1928

SHIPS fill the screen! Billions of them, stretching back and back, all identical to Karvanista's ship!

CUT TO:

10:18:36 INT. DAN'S HOUSE/FRONT ROOM - CONTINUOUS - NIGHT 1 1928

Close in on the DOCTOR --

THE DOCTOR

Seven billion Lupari ships coming this way.

YAZ KHAN

That's an invasion fleet, right?

THE DOCTOR

Looks like it. Karvanista's species, all heading here. But why was he ahead of them? And why take the bloke who lives here? And also one other thing, that's bugging me, tiny detail --

(holding up the computer)

Why does Dan have such a flashy computer?

She looks to Yaz. They both reach the same alarming conclusion --

THE DOCTOR

Because it's not his --

YAZ KHAN

Because it's not his --

And the screen futzes out and alien script goes across it --

THE DOCTOR

(throws laptop down, runs)

Get out!

CUT TO:

10:19:02 EXT. LIVERPOOL STREET - NIGHT 1 1930

YAZ and THE DOCTOR run out into the street, turn and look back.

And the entire house starts to fold in on itself -- WHOOMP!

And it shrinks down! Leaving an entirely empty space in the middle of the terrace! Close in on the tiny house.

THE DOCTOR and YAZ look at each other.

THE DOCTOR

Whoops.

They look back: there's a hole in the adjoining wall into the next house. Bloke in his 50s on the loo, reading the Echo. He looks to them, shocked. Pulls a blind down!

YAZ KHAN

Sorry!

THE DOCTOR

Sorry!

10:19:17 Music Out 'M06 Submit or Die'

10:19:18 Music In 'M07 Nothing Is As It Should Be'

CUT TO:

10:19:21 EXT. ICELAND - DAY 1 1831

A lone isolated house in the middle of Icelandic landscape.

CAPTION: ARTIC CIRCLE

CUT TO:

10:19:25 INT. ICELANDIC HOUSE/KITCHEN - DAY 1 1831

ANNA, 35, reads the paper on her iPad. JÄ"Ñ, 50s, is cooking. He brings little tapas-y plates through for her.

JÄ"Ñ

Hey, what've you done with the chillies?

ANNA

Have you tried the fridge?

JÃ³N

Why would they be in the fridge?

ANNA

Sometimes you put them in the
fridge!

JÃ³N

I do not!

He goes out. Anna listens and hears a call back.

JÃ³N (O.S.)

They're in the fridge.

ANNA

Amazing.

A sci-fi alert sound, off in the distances. They both stop --
look at each other. It's insistent -- calling them.

There is dread on their faces. This is bad news.

CUT TO:

10:19:48 INT. ICELANDIC HOUSE/GARAGE - DAY 1 1831

The noise is louder in here. JÃ³N and ANNA come in through
here. No car. In the middle of garage floating in the air is a
holo-disc. Small, glowing disc. It is making the noise they
have heard. Anna and JÃ³N look at it.

JÃ³N

What do we do?

ANNA

I don't know.

JÃ³N

Can we ignore it?

ANNA

They promised this would never
happen.

JÃ³N

Except in the gravest of
emergencies.

They look at each other. Then Anna takes a hammer -- and SMASHES the device! So aggressive! It drops to the floor! Broken! Jã³n looks at Anna, stunned.

ANNA
We didn't receive the warning.
Come on. Let's eat.

They walk out. Jã³n looks back, concerned, as we linger on the knackered device on the floor.

CUT TO:

10:20:34 INT. KARVANISTA'S SHIP/PRISONER HOLD - NIGHT 1 1934

DAN wakes up with a start --

DAN
A dog shot me! How did a dog shoot
me?!

He looks round, bars! He's in some sort of cage. He reaches out to touch the bars -- bzzt! Ouch! Dan recoils from the electrified bars.

DAN
Ow!

KARVANISTA
(calls up)
The bars on your holding pen are
electrified.

Dan looks down! He's suspended above the floor, in a cage in the middle of a hold. Karvanista's ship is as much warrior tent as spaceship. Pelts, furs and weapons pointing down. Built in also are medals, ID tags, uniforms, helmets, shoulder epaulettes, presumably of Karvanista's conquests. This ship has history.

DAN
What'm I doing up here? Hang on:
holding pen? I'm not an animal!

KARVANISTA

No, animals know when to be
silent--

DAN
You wait till I get out of here --

KARVANISTA
Why, what're you gonna do?

DAN
I'm gonna report you.

KARVANISTA
To who?

DAN
I'm gonna report you for
kidnapping, what d'you think of
that?

KARVANISTA
Well, that's what's happening. So
fine.

DAN
What?

KARVANISTA
You're mine, and I'm taking you
off-world.

DAN
What do you mean, off-world?

Karvanista presses a panel -- to reveal a viewing
portal/window into the vastness of space! Dan looks out. Then
at Karvanista.

DAN
That's space.

KARVANISTA
And they say you're a low IQ
species. Well done. We're
travelling away from your planet,
through space, on my "spaceship".
Look at your little brain, trying
to work it all out.

(Beat)

Embarrassing.

DAN

(thinking; analysing)
Why, though? Why're you doing
this? What's so special about me?

KARVANISTA

Nothing. There's nothing special
about you. You are insignificant,
irrelevant and utterly
meaningless.

DAN

(Beady)
You've gone to a lot of trouble to
kidnap someone who's completely
irrelevant.

KARVANISTA

(bitter)
Maybe I should just kill you.
Yeah? I could, right here.

DAN

(slowly realising)
But you haven't.
(staring at Karvanista)
No. You're not gonna kill me. You
could've done that in my kitchen.
If you've gone to all this trouble
to kidnap me, killing me wouldn't
make sense.

Beat. Karvanista's annoyed by that.

KARVANISTA

I'm done talking to you.

And he walks away and out -- Dan watching --

DAN

I'm right, aren't I! Go on! Off
you go.
(realising; calling after)
Hang on! Come back! Where are we
actually going?

CUT TO:

10:22:30 EXT. LIVERPOOL STREET - NIGHT 1 1936

THE DOCTOR picks up Dan's now-tiny miniature house from the pavement. Holds it up in her hand to YAZ. The TARDIS nearby.

THE DOCTOR

Compressor blast -- tripped by the sonic.

YAZ KHAN

He's deliberately leaving traps, in case he's followed.

THE DOCTOR

Clever, and dangerous, our Karvanista.

YAZ KHAN

(a dam breaking now)
So why're you obsessed with following him?

Beat. The Doctor looks to Yaz. And lies. Tough, sullen.

THE DOCTOR

Dunno what you're talking about.

YAZ KHAN

"I need to see a man about a dog."
That's all you said. But it turns out the man IS a dog, and he's called Karvanista and you won't tell me why're you so interested in him!

CLAIRE (O.S.)

Oh my god! Doctor!

Yaz and the Doctor turn. CLAIRE is walking towards them.

YAZ KHAN

Who's that?

THE DOCTOR

I've no idea.

CLAIRE runs up, looking at them and the TARDIS, incredulous--

CLAIRE

I didn't expect to see you here--
not tonight.

THE DOCTOR

Hi -- *really* sorry but we're in
the middle of something quite
important-

YAZ KHAN

Have we met?

CLAIRE

Not yet. But we will. In the past
-- I think. If it's true.

(Beat)

I'm Claire.

THE DOCTOR

(beady)

If what's true, Claire? You don't
seem too sure about your past.

CLAIRE

Oh God, look at your faces. I
know, I sound like a loon. Don't
let me distract you. I didn't even
know you'd be here -- I was
just...

(a little more haunted)

Taking the long way home. Cos it's
Halloween.

The Doctor's sonic starts making wild and piercing alert
sounds! Yaz and Claire wince at the sounds, the Doctor holds
it up, like it's a hot potato! --

THE DOCTOR

Lupari fleet is getting closer --
don't have any more time -- come
on Yaz --

She heads in -- Yaz hesitates for a moment, looks at Claire --

CLAIRE

It's OK. We'll see each other
again.

YAZ KHAN
Look after yourself.

Claire nods. Yaz heads in. Close in on Claire, watching them go. Her anxiety clearer.

CUT TO:

10:23:54 INT. TARDIS - NIGHT 1 1939

THE DOCTOR and YAZ head in and stop -- look around. Yaz pocketing the piece of paper, when she realises -

THE DOCTOR
Woah. That's not right.

YAZ KHAN
The door's moved.

They've entered at the back of the TARDIS console room, not the front. They're facing the front. They're in the doorway.

THE DOCTOR
Yes.

YAZ KHAN
That's never happened before.

THE DOCTOR
No.

CUT TO:

10:24:06 EXT. RESIDENTIAL LIVERPOOL STREET - NIGHT 1 1942

CLAIRE
(to herself; so scared)
You have to go home now, Claire.

CUT TO:

10:24:15 INT. TARDIS - NIGHT 1 1939

She looks to the crystal and the black goo as she steps down.

THE DOCTOR
Right, let's get a lock on
Karvanista. Co-pilot?

YAZ KHAN
Course --

And they're both at the console, operating it together!

THE DOCTOR
Sending Karvanista's Craft ID --

YAZ KHAN
Cross-referencing with spatial-
temporal locations, I'll restrict
to this solar system and time zone
for exact trajectory --

THE DOCTOR
(teacher-proud/emotional
at oblivious Yaz)
Yeah. I'll jam his radar, and find
a sweet spot on his ship for us to
land unnoticed --

She slams the dematerialisation lever -- Beat. Nothing.

THE DOCTOR
Hmph.

YAZ KHAN
(holds up console hammer)
Final adjustment?

THE DOCTOR
Final adjustment.

She takes the hammer and gives the underside of the console a
WHACK! The TARDIS shakes! The column starts to move! The
dematerialisation sound starts up, jaggedly.

THE DOCTOR
Right --

She dives under the console -- it's half-open, glowing and
messy -- and while she's down there, she pulls out the psychic
control headset from Can You Hear Me?

YAZ KHAN

What're you doing?

THE DOCTOR

(deep under the console)
Checking all systems for
malfunctions --

(jams on psychic headset)
Also, quick MOT check on my mind,
had this tiny glitch earlier --

YAZ KHAN

What sort of glitch? You didn't
mention it.

THE DOCTOR

You know what, Yaz, I don't
mention everything.

YAZ KHAN

No kidding.

THE DOCTOR

Are you being Mardy?

YAZ KHAN

What sort of glitch?

THE DOCTOR

(tetchy)
A glitchy glitch! Why does it
matter?

YAZ KHAN

Because I thought we were friends.

Beat. The Doctor looks at her. And this next section a new
tone between them. Darker, more brooding, more resentful.

THE DOCTOR

We are friends.

YAZ KHAN

Then why won't you let me in.
(Beat)

What's going on with you?

THE DOCTOR

Nothing is going on with me.

YAZ KHAN

Don't. Lie.

Beat. The Doctor looks at Yaz. She takes off the helmet.

THE DOCTOR

Have we not had a good time together? Since Ryan and Graham left. Have I not taken you to amazing places?

YAZ KHAN

Of course, but --

THE DOCTOR

(passive aggressive now)
I thought I was showing you experiences of a lifetime.

Beat. It's like an accusation, a power play. And Yaz spots it.

YAZ KHAN

You're hiding something. About him. About why you tracked him down in the first place.

(Beat)

Tell me.

The Doctor stares back, about to say something, when --

A PULSE WAVE hits the TARDIS -- jolting and shaking, glitching and juddering, a strange, weird effect -- different to anything else we've felt with the TARDIS --

-- YAZ and THE DOCTOR slowing down, like walking through treacle, as they're battered and the TARDIS spins --

And then it stops. The Doctor and Yaz look at each other.

YAZ KHAN

What was that?

THE DOCTOR

(checks readings)
Temporal residue surrounding Karvanista's ship.

YAZ KHAN
Is that us or him?

THE DOCTOR
Him. Very much him. Like his
ship's covered in it. That
shouldn't be happening. We're
pushing through it to land.
(Beat)
Nothing's as it should be, Yaz.
Too much out of the ordinary
tonight.

CUT TO:

10:26:09 EXT. RESIDENTIAL LIVERPOOL STREET - NIGHT 1 1942

Deserted residential street, another part of the city,
different type of street from Dan's. Leafier, with different,
slightly bigger houses or apartment blocks. CLAIRE rounds the
corner onto the street.

10:26:17 Music In 'M08 Must Not Blink'

10:26:18 Music Out 'M07 Nothing Is As It Should Be'

She stops. Looks ahead. At the other end of the street, in the
middle of the road, absolutely still is...

A WEEPING ANGEL.

Close in on Claire. Catches her breath. Like she knows or
recognises it, somehow. Is terrified of it.

Back on the Angel. It's not moving. Looking straight ahead. A
statue incongruously plonked in the middle of the road.

Claire keeps her eyes on it, and walks to a house. The house
is set back from the road, with a short pathway to the front
door.

CUT TO:

**10:26:41 EXT. RESIDENTIAL HOUSE/PATHWAY TO FRONT DOOR - NIGHT
1 1944**

Claire backs onto the path up to the house, keeping an eye on
the road. The house has high bushes either side, and at the

front, making this pathway enclosed so any passers-by can't see in.

We're with her, she's anxious, she's grasping in her bag for house keys. She fumbles about, working hard at looking ahead - - her hands scrabbling around for house keys, can't find them, they must be in here somewhere! --

-- in a moment of frustration she LOOKS DOWN into the bag, gets the keys!

She looks up again: THE ANGEL IS NOW AT THE END OF HER PATHWAY.

Absolutely still. On the pavement. Looking at her.

Claire BACKS towards the door, keys in hand. She keeps eye contact with the Angel. Her eyes widening.

CLAIRE
(to herself)
Mustn't blink. If you blink, it'll
move.
(urgent; eyes watering; it
hurts not to!)
Don't blink.

She backs up against the front door. Now she has to get her key in the door without turning round!

She reaches her right hand over her left shoulder, key in hand, trying to locate the lock! Desperate! Please go in! But she can't look, she doesn't dare! She has to keep eye contact with the Angel!

CLOSE-UP: the key not quite hitting the lock! Multiple unsighted attempts: Claire's hand tries and tries again, the key hitting the lock, not going in! Intercut Claire staring at the Angel -- the key so nearly in the lock -- intercut the Angel staring back at Claire, at the end of the pathway. That key will not go in!

And Claire can't help it, does it almost without noticing -- macro close up of her eyes moving sideways -- she GLANCES TO THE LOCK! Glances back --

THE ANGEL IS NOW HALFWAY UP THE PATH!

Claire jumps, terrified -- and SHE DROPS THE KEY! It drops from her hand (probably in macro slo-mo, tumbling through the air!).

The key hits the ground. It sits close by Claire's feet.

On Claire breathing heavily, keeping her focus on the Angel, in front of her on the pathway, in case it gets closer. Tight on her eyes: not blinking.

Her back against the door, Claire slides slowly down, her arm outstretched, feeling around for the key on the ground, while she keeps eye contact with the still Angel --

CLOSEUP: Claire's hand feeling round blindly for the key.

On Claire, agitated, her face expressing her fear as she feels around for the key --

And her hand lands on it! Claire delighted, can't help but smile triumphantly, fearfully, eyes still on the Angel --

She slides up the door again to upright -- and holds her hand up with the key in it -- and her eyes can't help but glance to it!!

Eyes flick back: THE WEEPING ANGEL IS RIGHT IN FRONT OF HER NOW!

PROFILE SHOT: Claire, back against the front door, on the left of frame. The Weeping Angel on the right of frame. They are almost nose to nose. She barely has any room to move.

Claire so still. Breathing so heavily, trying to stay so calm. She reaches over her shoulder once more, with the key, her hand trembling.

And after two stabs, it goes into the lock! Triumphant close-up!

Oh, and Claire's face, as she stares down the Angel, her eyes red from not blinking, so relieved and happy, she could cry!

She turns the key slowly, keeping eye contact with the Angel.

CLAIRE
(her eyes so painful)
Don't blink --

The door opens behind her, moving away from her back --

And Claire exhales, defiant, triumphant, as if about to shout "fuck you!" to the Angel! -

And then -- involuntarily, it's been so long, she's tried so hard -- she blinks.

MACRO: Claire's eyes blink.

FAST CUT TIGHT: the Weeping Angel LOOMS close-up at camera.

Then: silence. The sound of the night. Emptiness. Absence.

MACRO: the key in the lock.

The door is ajar, creaks and moves slightly on its hinges.

WIDE: no Claire.

Only a statue in front of an open door.

10:27:52 Music In 'M09 Unknown Phenomena Detected'

And on the wind, in the distance, we hear a gang of TINY KIDS chorusing "Trick or Treat!"

CUT TO:

10:28:00 EXT. SPACE - NIGHT 1 1946

CAPTION: OBSERVATION OUTPOST ROSE

The vastness of space. Galaxies, clusters, nebulae, black holes. CAPTION: **FIVE TRILLION LIGHT YEARS AWAY**

VINDER (O.S.)

The universe is looking particularly beautiful today.

And we pan across to a small rough-hewn outpost. Like a ramshackle rundown lighthouse. Functional, small observation station, in frontier space. The space equivalent of a cabin on the edge of Siberia.

CUT TO:

10:28:06 INT. OUTPOST ROSE - NIGHT 1 1946

Small, worn down lo-fi-sci-fi. Barely any furniture. Functional and sparse. The only hi-tech is 360 degrees of screens showing different views of the galaxy. Sitting viewing the panorama: VINDER, late 20s, black, good-humoured, military, organised, compromised by his experiences. One of the most principled men in the universe. You want him on your side, saving your life. It's what he was born to do and he'll do it with a smile.

10:28:09 Music Out 'M08 Must Not Blink'

VINDER

Observation Officer Vinder reporting, as per assigned duty.

(Beat)

Status Report rotation number... Twenty one thousand, seven hundred and fifty four.

(Beat)

No activity. No change in status. Summary: constant. Everything remains as per my previous twenty one thousand, seven hundred and fifty three reports. Nothing has changed. Nothing ever changes. But then you know that.

(Beat)

Additional comments: my spirits remain high. While there is little or no activity, the sheer beauty of what I can see is ... unimaginable.

(Beat)

I am lucky to observe that which few others will ever see. For that at least, I thank you.

(Beat)

In all other respects, I conclude this report with my usual sign-off request, that you all go to hell.

He clicks off the recording. Presses send. As he does -- he stops, noticing something on one of the screen.

VINDER

System -

SYSTEM VOICE
Yes commander

VINDER
Amplify Thoribus Section.

SYSTEM VOICE
Of course. Amplifying...

The systems show that area -- in the middle of it, there is a slowly expanding bubble. It starts at the centre and expands out -- and as it does, it's swallowing up/knocking out stars.

VINDER
What is that? System, analyse -
and focus on the Thoribus Trifecta
--

SYSTEM VOICE
Analysing Thoribus Trifecta.
Unknown phenomena detected,
analysing - anomalous property
detected.

Multiple other alerts and graphics in alien script appear --

VINDER
What in the names of the saints --

He looks to the screen as it amplifies three planets in alignment. The bubble is expanding towards this area.

CUT TO:

10:29:43 EXT. SPACE - NIGHT 1 1948

The Thoribus Trifecta -- three planets. The bubble of white/orange energy creeps across, but before it even hits:

The first planet begins to disintegrate. Slowly, poetically, quietly, gravely. Falling apart from the edges to the centre, dissolving to the tiniest molecular levels, like grains of sand -- which are then swallowed up by the expanding energy --

Dissolving, disintegrating, encompassed by the energy bubble -
-

CUT TO:

10:29:52 INT. OUTPOST ROSE - CONTINUOUS - NIGHT 1 1948

SYSTEM VOICE

Thoribus minor destroyed. Unknown
phenomena approaching. Outpost
Rose is compromised.

The outpost shakes with the gravitational force here -- as
Vinder stands, stunned. We close in on him. He pushes a
button.

VINDER

Emergency status update -- urgent
warning transmission!

CUT TO:

10:30:06 EXT. ICELANDIC HOUSE - NIGHT - NIGHT 1 2128

Establisher. The house is dark. No lights on. Water crashes
against the rocks outside.

CUT TO:

10:30:14 INT. ICELANDIC HOUSE/BEDROOM - NIGHT 1 2128

ANNA and JÄ³N are asleep in the bedroom.

Then there's a distant bassy BOOM. The whole house rumbles and
shakes, in the tiniest of ways, for the tiniest of seconds.
Unnerving. But not enough to wake them.

Now there's a shadowy silhouette of a FIGURE in the doorway.

It raises a device -- the whole of the room is flooded with a
flickering green light. It rises from the floor to the ceiling
fast, like a scanner.

We close in on the silhouette in the doorway.

JÄ³N wakes -- sits up. Sees the silhouette. And panics.

He touches the bedside light to switch it on -- and then looks
at his hand -- gasps --

ANNA wakes up -- looks at him as he's staring at his hand -

ANNA

JÃ³n?

JÃ³n is looking at the silhouette -- Anna follows his gaze -- then JÃ³n looks back at her, holding his agonising hand --

JÃ³N

Don't touch anything --

And as she watches, JÃ³N melts into nothingness, screaming! Anna looks on horrified.

Then when he's gone, Anna turns to the silhouette. Terrified, confused, unable to understand herself, as --

ANNA

Why is this thought in my mind?

SILHOUETTE

What thought?

ANNA

(so confused; scared)

Thank you.

And as she looks, her own skin is fizzing -- and changing. And her whole appearance *changes* --

She turns into a skeletal-structured face, bedecked with jewels.

SWARM steps into the light.

10:31:25 Music In 'M10 Rescue Party'

SWARM

My sister, how I have missed you.

CUT TO:

10:31:31 EXT. KARVANISTA'S SHIP/CORRIDOR ESTABLISHER

CUT TO:

10:31:38 INT. KARVANISTA'S SHIP/CORRIDOR - DAY 2 1005

The TARDIS materialises, a little wobbly, on board. THE DOCTOR and YAZ dash out -- the Doctor, looking around, heads straight to a wall panel, pulls it off, and starts to interfere with the circuitry behind it, as Yaz takes in her surroundings.

10:31:42 Music Out 'M09 Unknown Phenomena Detected'

YAZ KHAN

So we think this Dan bloke is somewhere on board?

THE DOCTOR

Yep. Now, just gonna take out his security systems before we get spotted. And lay in one other hack.

(reaches into pocket,
pulls pile of stuff out)

Here hold this. Where is it.

The pile goes into Yaz's hands. The Doctor fishes out of Yaz's hand one tiny metal gadget and a crisp packet; aligns them to the control; slams the panel --

THE DOCTOR

(finishing up)

Left over hopper virus particles should do the trick. You find Dan, I'll confront Karvanista, meet back here.

YAZ KHAN

Confront him?! D'you not remember how that ended up last time?

THE DOCTOR

Yes! We got away.

YAZ KHAN

(infuriated)

Doctor!

THE DOCTOR

(ignoring her)

Prisoner hold's down that way. If you hear gunfire or explosions,

get back sharpish. Synchronise watches.

(checks her wrist)

Forget that, not wearing a watch.

Any questions --

(before Yaz can speak)

No? See you soon.

And she's gone. On Yaz.

YAZ KHAN

"Does that make sense to you Yaz?"

Not really, Doctor. no.

CUT TO:

10:32:23 INT. KARVANISTA'S SHIP/CORRIDOR - DAY 2 1008

THE DOCTOR moves stealthily, confidently, through the shadows of Karvanista's ship. Alien script chitters on illuminated panels. Trophies of war stud the panels.

CUT TO:

10:32:31 INT. KARVANISTA'S SHIP/FLIGHT CONTROL - DAY 2 1010

Bespoke Karvanista space: messy, shabby, threatening. We're on KARVANISTA, at the controls, frantically working them -

KARVANISTA

Karvanista to Lupari command - unknown temporal propulsion has been corrected - now activating strategic formation realignment to re-join battalion. Also sharing mission intel of Earth festival Hallowe'en, which may affect some operational deployments.

THE DOCTOR

I've got a bone to pick with you.

THE DOCTOR steps in to frame behind -- KARVANISTA spins round --

KARVANISTA

Oh come on! How many traps do I have to leave to get rid of you?

THE DOCTOR

More than you have done so far.

KARVANISTA

I don't have time for you right now.

THE DOCTOR

Oh, you're gonna make time.

She brings out the sonic, holds it upright and presses it -- the sound of all the systems on the ship go out --

KARVANISTA

Did you just shut my ship down!

He grabs his laser axe: she points the sonic! It powers off!

THE DOCTOR

Yes I did. And now your weapon as well. I've tracked you across half the universe, so you are gonna stand here while I tell you two things: number one, the Lupari Invasion of Earth is off.

KARVANISTA

What're you talking about?

THE DOCTOR

I can't be any clearer. You tell the rest of your people, stay away from Earth because it is protected!

And she's gone all strident there, but her eye is taken by a call sign logo and sound on one of Karvanista's screens. Close in on call sign logo and sound. She gets her focus back - sort of. Tries to get back on the metaphorical bike --

THE DOCTOR

Protected... by me. To be clear.

(refocusing fully)

Number two:

(serious, darker now)

Tell me everything you know about The Division.

And the tone of the whole scene changes. Like they both know how serious this is. How profound. And how dangerous. Karvanista stares at her -- cold, still and serious.

CUT TO:

10:33:32 INT. KARVANISTA'S SHIP/PRISONER HOLD - DAY 2 1009

DAN leaning against at the bars -- when YAZ's face pops up --

YAZ KHAN

Dan Lewis, right?

DAN

Might be. Who are you?

YAZ KHAN

Rescue party. Keep quiet and stay still. Looks like this holding pen's got nine different booby traps.

DAN

How d'you know that?

YAZ KHAN

I've had a lot of experience of getting out of places like this. Bear with me.

DAN

(as Yaz looks for the control panel)
Where've you come from?

YAZ KHAN

Why, fussy about who you get rescued by?

DAN

No, but how do I know I can trust you? You might be with the dog feller.

YAZ KHAN

Does this look like a face you can trust?

DAN

Maybe.

YAZ KHAN

Maybe?!

DAN

Are you an alien too?

YAZ KHAN

I'm Yaz. Yasmin Khan. Formerly PC
Yasmin Khan of Hallamshire Police.
Very human, very much not with the
dog feller.

DAN

Hallamshire. What, like
Sheffield?!

YAZ KHAN

What's the matter with Sheffield?

DAN

Too near Leeds.

YAZ KHAN

Pro tip, Dan Lewis: don't diss the
designated rescuer.

DAN

How're you here if you're from
Sheffield?

YAZ KHAN

Got a mate who's an alien.

DAN

Does he look like a dog?

YAZ KHAN

No. But she's got her own ship and
we can get you back to Earth.

She finishes disarming the locks. The power deactivates around
the cell.

YAZ KHAN

You can come out.

DAN
The bars won't zap me?

YAZ KHAN
Not if I've done it properly.
Which I'm pretty sure I have.

DAN
How sure?

YAZ KHAN
Well, y'know, life's a gamble.

Dan pushes the bars -- they don't zap him. He's delighted.

DAN
Nice work, girl.

YAZ KHAN
Yaz is fine. Now I don't wanna
hear another word against
Yorkshire again. Come on: we're
meeting the Doctor back at our
ship. Assuming nothing goes wrong.

DAN
Why, do things often go wrong?

YAZ KHAN
(ummm--)
Come on!

They head off.

CUT TO:

10:34:54 INT. KARVANISTA'S SHIP/FLIGHT CONTROL - DAY 2

KARVANISTA
Stop asking about the division ..
that's not a question I can
answer.

THE DOCTOR
Yes you can. You have to. I've
spent a long time hunting you
down. You're the only known

Division operative I can find
alive. The only one who can --

-- but even though this questions is so important to her, she
can't help but be distracted by the call sign logo/sound --
snapping her back --

THE DOCTOR

Right, sorry, park that, what is
that call sign. Why is that
bothering me so much?

KARVANISTA

Species Recall. Universal pattern.

THE DOCTOR

Yes! That's it. Thank you! No,
what, wait? You're on Species
Recall? Right now?

KARVANISTA

The Lupari are species-bonded to
humanity. For every human, there
is a paired guardian Lumar. The
bond is our genetic obligation.
And our honour. Only ever to come
into effect in the ultimate
crisis.

THE DOCTOR

But that would mean you're not
abducting Dan then --

KARVANISTA

I'm saving him, you idiot! Every
Lumar has a designated human. He's
mine! We have to save them, before
it's too late.

THE DOCTOR

But -- you used a stun cube on
him!

KARVANISTA

Just cos we have to save them,
doesn't mean I have to like them!
They're infuriating.

THE DOCTOR
Seven billion ships. Seven billion
humans.

(Beat)
Man's best friend.

KARVANISTA
Not if you don't power up my ship!

THE DOCTOR
But what are you saving them *from*?

KARVANISTA
You don't know?!

THE DOCTOR
(so quiet)
I've been busy.

KARVANISTA
The Flux.

Close in on the Doctor. That worry becoming hardened.

THE DOCTOR
What's the Flux?

KARVANISTA
A hurricane ripping through the
structure of this universe.
Disrupting every particle. The
falling of the structure of the
universe. A cataclysm of unknown
proportions or patterns. We don't
know for sure.

THE DOCTOR
(dread growing)
And when is this Flux due to
happen?

KARVANISTA
It's already begun.

On the Doctor's horror.

CUT TO:

10:36:25 EXT. SPACE/THORIBUS TRIFECTA - NIGHT 1 1952

The view from Outpost Rose -- as the destructive bubble moves its way towards the second and third planets.

Those planets now disintegrating too, from the inside out. Dissolving, disintegrating, and then encompassed by the energy bubble -- poetic, haunting, distressing --

VINDER (V.O.)
Update from Thoribus Trifecta.
Three planets now compromised.

CUT TO:

10:36:33 INT. OUTPOST ROSE - NIGHT 1 1953

The outpost shaking with the increased gravitational force --

VINDER at his post, as everything shakes around him, as he's watching it all happen -- the lights are flickering as the event is also having an effect on systems here -- he's struggling to process what he's seeing --

VINDER
No, I don't mean compromised. I mean destroyed. Disintegrated. But not by weapons. Like they were folding in on themselves. Because of proximity to -- I don't know what. System?

SYSTEM VOICE
Catastrophic event compromising base level integrity of all structures.

VINDER
You mean: something is erasing this galaxy.

And now the system has added urgency -- lights change. Alarms going off.

SYSTEM VOICE
Warning. Urgent update: unknown event increasing. Observation Outpost Rose will be compromised. Urgent risk to life! Evacuation procedures urgently recommended.

And Vinder takes the time to record one last message, as the place shakes, things fall of the walls.

VINDER

(recording message)

You hear that system advice?

(stands to attention)

This is Serving Commander Inston-Vee Vinder of Kasto-Winfer-Foxfell...

(Beat)

Doing the unthinkable. And leaving his post.

SYSTEM VOICE

Escape procedures activated.
Survival pod ejection imminent.

He presses the evacuation/ejection activation.

CUT TO:

10:37:22 INT. KARVANISTA'S SHIP/FLIGHT CONTROL - DAY 2 1028

Agitated Doctor is working the controls of the ship --

THE DOCTOR

Data, I need data. What causes this Flux? Where does it start?

KARVANISTA

I don't know, I don't have a guidebook to it! The other side of the universe, somewhere. Now unblock my ship's systems! I need to re-align with my battalion.

THE DOCTOR

Fine, doing it! But I'm keeping your weapons powered down.

(she does)

It doesn't make sense: you're moving away from Earth, but the rest are travelling towards it.

KARVANISTA

My ship hit a time disturbance at the head of the battalion -- it meant I got to Earth a few hours ahead of the others.

The Doctor stands in front of the huge floor to ceiling monitor screen, showing the whole battalion. Identical ships.

THE DOCTOR

-- and your battalion aim to transport humanity off Earth, before the Flux hits.

KARVANISTA

That's what a species bond means: to protect when called upon.

THE DOCTOR

How will this ship survive the Flux?

KARVANISTA

Our Survival Battalion was engineered and built to weather whatever the Flux can throw at us. Once the humans are on board, the individual ships unite to form a long-term survival structure.

The graphic on the screen shows ships joining together to create a larger wall-like structure --

THE DOCTOR

Clever -- except: has anyone asked humanity about this? Cos I think they're gonna have an opinion!

KARVANISTA

We don't need to ask them! We're protecting them!

DAN

Yeah, well we don't want your protection!

Karvanista and the Doctor turn -- YAZ and DAN in the entrance.

YAZ KHAN

(to Dan)
We were supposed to be sneaking in quietly.

DAN
Sorry.

KARVANISTA
(to Yaz; furious)
Did you release him?

YAZ KHAN
Yes I did and that's payback for dangling me over boiling acid!

CLOSE-UP: Karvanista's axe reboots and comes back online --

THE DOCTOR
Whoops. All systems back online.
Including weapons.
(as Karvanista grabs his
axe)
OK. Plan modifications, in two
stages -- one:
(to Karvanista)
This isn't over, between me and
you. We are not done. Two:
(to Yaz and Dan)
Run.

And Yaz, Dan and the Doctor run out -- Karvanista fires blasts from his laser axe after the Doctor and Yaz!

CUT TO:

10:38:42 INT. KARVANISTA'S SHIP/CORRIDOR - DAY 2 1029

THE DOCTOR, YAZ and DAN running -- systems weapons overhead and in the walls are blasting laser fire at them! Just missing! Our gang dodging and running! The Doctor ahead -- Yaz making intros!

YAZ KHAN
Doctor, Dan, Dan, Doctor.

DAN
Alright Doc --

THE DOCTOR

Nice to meet you Dan! Run for your
life!

WHOOMPH! A big blaster bolt comes firing through and hits the
wall nearby -- KARVANISTA blasting out from his laser axe!
He's on their tail!

KARVANISTA

Gimme back my human! That's my
human!

DAN

(yelling back)
I'm not your human!!

WHOOMPH! WHOOMPH! They dodge blasts as they run into the hold
and up to the TARDIS --

The Doctor heads in --

DAN

(checking the sides of the
box)
You said it was a ship! This isn't
a ship!

YAZ KHAN

Get in! Get in.

She bundles him in -- as Karvanista sends a blaster bolt
against the closing door!

CUT TO:

10:38:58 INT. TARDIS - DAY 2 1030

THE DOCTOR bursts through the door in the floor! Roll-
scrambling onto the floor, looking up, dazed, looking up and
around -- she's freaked out by this.

DAN and YAZ scramble in as THE DOCTOR's at the console,
urgent, focused checking readings inside the TARDIS and out --

THE DOCTOR

(to the TARDIS tetchy): Why have
you put a door in the floor?!

DAN

Bit of a daft place to have a door, isn't it?

THE DOCTOR
Seem to have a bit of a surplus of doors right now. Not sure why.

DAN
Is this all -- inside that box?

THE DOCTOR
It's bigger on the inside.

DAN
I can see that.

YAZ KHAN
It's called a TARDIS.

DAN
(as if he's heard of them before)
I had a mate who had one of them. I think his was a bit bigger, actually.

YAZ KHAN
Shut up.

THE DOCTOR
(console-focused; fishes from her pocket)
Oh by the way -- here's your house.

DAN
(taking the miniature!)
What? How did that happen?!

YAZ KHAN
Karvanista set a trap for us, which miniaturised it.

DAN
I can't live in that!

THE DOCTOR
Right now you don't have a house. Very soon, you may not have a

planet and then there may not be a universe.

DAN
(to Yaz)
Is she joking?

YAZ KHAN
Are you joking?

THE DOCTOR
Not joking. Trying to locate an event called the Flux. Karvanista thinks it's about to overwhelm most of the universe.

DAN
And you're going looking for it?

THE DOCTOR
We are.
(looking at the data on the console screens)
Why don't I know about this? And who else does know?

10:39:46 Music In 'M11 Dancing Across Space And Time'

CUT TO:

10:39:52 EXT. SPACE - DAY 2

We move across space, to find, hovering, brooding, battle-worn and magnificent: a SONTARAN CONTROLSHIP!

CAPTION: **THREE TRILLION LIGHT YEARS AWAY**

10:39:59 Music Out 'M10 Rescue Party'

CUT TO:

10:40:02 INT. SONTARAN SHIP/CONTROL DECK - DAY 2 1035

Darkened, moody control deck of a Sontaran ship. Sontaran Commander RITSKAW stands with his helmet on, checking the

screens. Brooding, late at night, nursing a metaphorical whisky.

An alert: and a hologram appears in the middle of the deck. Another Sontaran.

RITSKAW

Finally!

The Sontaran on the hologram takes off his helmet: an old, weary Sontaran, flecks of white hair, on face and sides of head. A Sontaran wizard, if ever there was. KRAGAR.

KRAGAR

Psychic Surveyor Kragar,
concluding assessment, Commander.

Now Ritskaw takes his helmet off. Strong, rough and tough mofo.

RITSKAW

It has been a long time, old comrade. You look old.

KRAGAR

My mission has ... withered me, it is true.

RITSKAW

(peering at him)
Really, you look disgusting.

KRAGAR

Yes, well, no point dwelling on it.

RITSKAW

Really disgusting. Continue.

KRAGAR

I have analysed the psychic waves, and it is my privilege to report: the cataclysm approaches. The Flux is imminent.
I forecast incredible suffering. Vast bloodshed. A conflict that will dwarf all that has come before.

(Beat)
The greatest of times are upon us!
(Beat)
We must be ready to take
advantage.

Close in on Ritskaw. He licks his lips and smiles: not pretty.

RITSKAW
Old friend. I find myself...
excited.

KRAGAR
Yesss...

CUT TO:

10:41:21 EXT. SPACE 2 1051

The TARDIS materialises, and hovers, in mid-space. A couple of
planets in mid-distance.

CUT TO:

10:41:26 INT. TARDIS - DAY 2 1051

THE DOCTOR
(at the console)
Why've you brought us here?
(as it replies with
sounds; tetchy)
Multiple readings? It's one event!
I said, trace one event! All of
time and space and you bring me
here! Why?!

DAN
(to Yaz; off to the side)
Who's she talking to?

YAZ KHAN
The TARDIS.

DAN
What, is it... alive?

YAZ KHAN
No idea. But they do chat.

The Doctor striding from the console to the main doors --

THE DOCTOR

(as she passes them)

It's brought us to the edge of
your solar system. Doesn't make
sense. There's nothing here.

She slams the doors open. Looks out. Cut to reverse, looking
into the TARDIS: the Doctor joined in the doorway by Dan and
Yaz. The Doctor studying the distance, even sonic'ing it, stil
preoccupied --

DAN

Woh. When you say nothing -

YAZ KHAN

(loving it)

Yeah. Nothing here, except an
amazing view.

DAN

How can we breathe?

YAZ KHAN

Protective air bubble.

DAN

I'll take your word for it.

And the CLOISTER BELL RINGS! On the three of them: looking
back into the TARDIS.

YAZ KHAN

What is it?

THE DOCTOR

(so quiet)

The Cloister Bell. It's a warning.

YAZ KHAN

Of what?

THE DOCTOR

The TARDIS is worried.

DAN

(now looking out)

What's that?

They all look --

In the distance: starting to come into existence, like it's punching its way through into the universe -- the same energy bubble of death. It forms, and grows, and moves --

Close in on the Doctor, her mind whirring, horrified --

THE DOCTOR

The Flux. This is what the Lupari have seen. What they're trying to protect humanity from.

And as they watch, one of the distant planets begins to disintegrate, as the other planets have done -- as the Flux approaches it --

Close on The Doctor, Dan and Yaz in the doorway, transfixed -- the Doctor holds out her sonic --

DAN

What's it doing?

THE DOCTOR

Disobeying every law of time and space. Disrupting every particle it comes into contact with.

(so close on the Doctor's trauma)

.

Close in on the terrified Doctor. And we zoom into her eye --

MATCH TO:

10:42:41 FLUX MONTAGE - DAY 2 1052

Fast, aggressive cuts:

- * The death bubble of energy.
- * The planet Vinder saw disintegrating.
- * An alien city is blown to dust. From something to nothing in a matter of seconds.
- * A humanoid alien, green skin, reduced from a full body to a skeleton.

--

CUT TO:

10:43:00 INT. TARDIS - DAY 2 1052

CRASH-ZOOM out from THE DOCTOR's face -- the Doctor staggers against the TARDIS door -- nearly falls out -- DAN and Yaz supporting her -- the Doctor looks up at them. And her eyes look so *old*. So battle-worn. This goes so deep.

YAZ KHAN

Doctor, what's the matter?

THE DOCTOR

I can feel it all. I can feel the universe breaking --

YAZ KHAN

But we can stop it, right?

On the Doctor's face as we hear --

SWARM (V.O.)

No.

FAST CUT TO:

10:43:12 INT. NO-SPACE - DAY 2 1053

THE DOCTOR standing. All around her, ash-like particles float up. She looks down: a carpet of ash, her boots submerged. Her movement is slower here, like it's shot at 37 fps, not 25.

And standing opposite her: SWARM.

SWARM

Hello again, Doctor.

THE DOCTOR

Who are you?

Swarm studies her --

SWARM

They were so efficient. There's not a tiny corner of you that remembers.

THE DOCTOR

Remembers what?

SWARM

You and I. Dancing across space
and time. Locked in combat.

(Beat)

But now, after so long apart, we
get to do it once more.

THE DOCTOR

I don't know you.

SWARM

Yet I know you. I remember every
battle.

(Beat)

Which gives me the advantage.

(Beat)

Our final fight has begun.

CUT TO:

10:44:18 INT. TARDIS - DAY 2 1053

THE DOCTOR gasps and returns to consciousness with a start ---

YAZ KHAN

Doctor, are you alright?

The Doctor shakes YAZ off --

THE DOCTOR

Stop asking me that!

DAN

Is it me, or does it look like
it's changing direction?

She, DAN and YAZ all look out -- the Flux energy is shifting -
- it coalesces to move out in a different way --

And it BURSTS malevolently -- in the direction of the TARDIS!

DAN

It's like it's coming for us.

THE DOCTOR

(slams the doors)

Get inside!

And they all turn and run towards the centre of the room, the
Doctor at the controls --

THE DOCTOR
Do NOT stall on me now. Taking
evasive action.
(smashes hammer on
console; to the TARDIS!)
Sorry!
(smashes it again;
different bit)
Sorry!
(and again!)
REALLY sorry!

And she smashes the hammer on the console -- the TARDIS shakes
and rumbles, they're moving now at speed, everyone holds on!

This is impossible. The end of
universe is chasing us --

DAN
So what're you doing?

THE DOCTOR
Only one thing I can do. If the
Flux is coming for us. We're gonna
head to Earth.

DAN
What!

YAZ KHAN
What?!

CUT TO:

10:44:57 EXT. SPACE DAY 2 1054

The TARDIS spins through space --

WHIP-PAN behind: the FLUX advancing, evil, knocking off the
edge of a planet into disintegrating particles, as it passes -
-

CUT TO:

10:45:03 INT. KARVANISTA'S SHIP/FLIGHT CONTROL - DAY 2 1205

KARVANISTA stomps back in as the Doctor's voice over comms --

THE DOCTOR (O.S.)

TARDIS calling Karvanista!

KARVANISTA
Bring me back my human! Now!

DAN (O.S.)
I'm not your human!

KARVANISTA
I'm trying to save your worthless
life!

CUT TO:

10:45:11 INT. TARDIS - DAY 1205

THE DOCTOR
Listen to me. We're approaching
you fast -- and the Flux is right
behind us!
(Beat)
Following us. As we head to Earth.

CUT TO:

10:45:16 INT. KARVANISTA'S SHIP - DAY 2 1205

KARVANISTA
(horrified)
It can't be! We don't have enough
time to get all the humans on
board the ships! The battalion's
only on the edge of the planet!

CUT TO:

10:45:22 INT. TARDIS - DAY 2 1205

DAN and YAZ look to THE DOCTOR --

YAZ KHAN
There has to be time. Doctor, my
family are there --

DAN
Mine too. And Di.
(checks his watch)
I'm late to meet Diane.

10:45:29 EXT. LIVERPOOL STREET - NIGHT 1 2010

DIANE. Standing on the corner. Checks her watch. Ten past eight. Move slowly in on Diane. Then: a voice in her head.

AZURE (V.O.)

Diane.

She turns. No-one there. A very creepy house behind.

AZURE (V.O.)

Inside the house.

(Diane turns to look)

Come on in.

(she doesn't respond; more
of an order)

I said, come on in.

Diane is staring at the house now. Close in on the house. Close in on Diane. And she starts walking. To her own horror.

She walks, struggling against her own body -- being pulled towards the house --

DIANE

Stop walking, Di. Stop walking
now.

She's walking closer to the house, almost involuntarily.

DIANE

(to herself, panicky)

No - no - no -

As she gets closer, THE FRONT DOOR OF THE HOUSE STARTS TO OPEN -- white light and smoke pouring out!

CUT TO:

10:46:12 EXT. EMPTY OPEN LANDSCAPE - NIGHT 1 2010

Diane steps through a door into open barren landscape. The sound of the door slams behind her -- she turns back. But it's gone.

Laughter from the dark. Diane turns, looks into the dark.

And one figure steps forward out of the dark, half-illuminated. AZURE.

AZURE
We're going to have fun with you.

CUT TO:

10:46:32 INT. TARDIS - DAY 2 1205

THE DOCTOR
I've got a plan here! We've got
one chance of surviving this --
(over comms)
Karvanista! You said the battalion
ships are designed to fit together
to form a protective structure.

KARVANISTA
(intercut)
What about it --

THE DOCTOR
(working fast)
I'm sending you a formation for
the ships -- get it communicated
to them instantly! You have to
move fast!

CUT TO:

10:46:47 INT. KARVANISTA'S SHIP - DAY 2 1205

Looking at the screen in front of him -- as a graphic appears,
that we don't yet see --

KARVANISTA
What good will that do?

CUT TO:

10:46:49 INT. TARDIS - DAY 2 1205

THE DOCTOR
Just do it!

CUT TO:

10:46:50 EXT. SPACE - DAY 2 1206

The bubble moving at terrifying speed through space -- so close to the TARDIS now -

THE DOCTOR

That shape, that formation. Gotta outrun this thing.

WHIP-PAN: And now it's heading for Earth -- but in front of EARTH is a wall of ships like Karvanista's! --

CUT TO:

10:46:55 INT. TARDIS - DAY 2

WHACK! SLAM! The TARDIS being buffeted violently back and forth -- inside all three of DAN, YAZ and THE DOCTOR are tumbling --

THE DOCTOR

We're being dragged into the heart of the Flux.

YAZ KHAN

Can the TARDIS withstand it?

THE DOCTOR

I don't know! I don't understand and I HATE NOT UNDERSTANDING!

And the TARDIS makes a sound like it's screaming -- being dragged down -- the Cloister Bell is clanging too -- the lights are flicking, going darker -- the TARDIS is in crisis mode --

CUT TO:

10:47:05 INT. KARVANISTA'S SHIP - DAY 2 1206

KARVANISTA

Battalion positioned just as you ordered!

THE DOCTOR (O.S.)

Lock 'em in to the pattern now!--

KARVANISTA
This better work!

THE DOCTOR
You're telling me!

KARVANISTA
Interlocking --

CUT TO:

10:47:15 EXT. SPACE -DAY 2 1206

The fleet of ships in the globe-like shape interlock -- a shield for Earth!

KARVANISTA
Lupari Battalion, now encasing
Earth.

WHIP-PAN in front of them, a tiny object just in front of the Earth, is... The TARDIS.

CUT TO:

10:47:27 INT. KARVANISTA'S SHIP - DAY 2 1206

KARVANISTA
It worked! The pattern worked! The
battalion is shielding Earth!

CUT TO:

10:47:34 INT. TARDIS - DAY 2 1206

THE DOCTOR
Your ships are as good as you say
they are, Karvanista!

KARVANISTA
What about you?! Get your ship
behind that Battaltion wall!

THE DOCTOR
Doing it now--

The console explodes -- a huge explosion, really damaged --
the Doctor recoils -- TARDIS shaking --

And Yaz knows -- looks to the Doctor --

YAZ KHAN
Trouble. Right?

THE DOCTOR
(trying controls)
I can't get us out of its pull.
(horrified)
We can't outrun it.

DAN
But we're safe in here. We're
sealed in.

SLAM SLAM SLAM! The THREE SETS OF DOORS SLAM open! The Doctor runs to the other side of the console -- trying the levers on the console, holding on for dear life -- a vacuum almost sucking them all out!

THE DOCTOR
(to herself; steely)
Come on Doctor, must be something
you can do --
(close in on her; that pep
talk worked)
One last throw of the dice --
(yells to Dan and Yaz)
Stay down!!

Now she SLAMS THE HAMMER against the console panels -- the panel splits open and YELLOW VORTEX ENERGY FLOODS OUT (*like in The Parting Of The Ways S1E13*) and slams out the front doors -
-

The console room illuminated by Vortex energy. DAN and YAZ on the floor, either side of the corridor of Vortex energy. Small particles of energy drift, barely noticed, onto Dan and Yaz.

CUT TO:

10:48:17 EXT. SPACE - DAY 2 1207

PROFILE: A tiny trail of vortex energy out of the tiny blue police box looks pathetic against the huge oncoming FLUX -- but it hits anyway --

CUT TO:

10:48:20 INT. TARDIS - DAY 2 1207

The last ribbons of Vortex Energy drift out into the distance --

THE DOCTOR

Flux, meet Vortex energy. See what does to you.

We move towards the front doors: the Flux approaching!

THE DOCTOR

Ah! Not much, by the looks of things.

Close in on Dan. Close in on Yaz. Close in on the Doctor. Iconic, heroic, calm in the face of catastrophe

RITSKAW

Attack!

THE DOCTOR

The end of the universe. Always wondered what it would feel like.

The camera pelts FAST towards the open doors -- as the FLUX ENERGY races towards us and the open doors at terrifying speed --

It hits and envelops the camera as the cliffhanger screams in:

10:49:08 Music in 'M12 End Credits'

END OF EPISODE.

10:49:12 END CREDITS ROLL

10:49:17 Music Out 'M11 Dancing Across Space And Time'

The Doctor
Yasmin Khan
Dan Lewis

Jodie Whittaker
Mandip Gill
John Bishop

Karvanista
Joseph Williamson
Diane
Swarm
Azure/Anna
Vinder
Claire
Ritskaw
Kragar
Old Swarm
En Sentac
K-Toscs
Wilder
James Stonehouse
Wilma
Kev
Jón
Weeping Angel

Craigie Els
Steve Oram
Nadia Albina
Sam Spruell
Rochenda Sandall
Jacob Anderson
Annabel Scholey
Jonathan Watson
Dan Starkey
Matthew Needham
Sarah Amankwah
Charlie Oscar
Richard Tate
Paul Leonard
Heather Bleasdale
John May
Gunnar Cauthery
Barbara Fadden

Stunt Coordinator
Stunt Performers

Crispin Layfield
Belinda McGinley
Anna Benton

1st Assistant Director
2nd Assistant Director
3rd Assistant Director
Assistant Directors

Christopher J Thomas
Lauren Pate
Jennifer Day
Jac Lewis
Laura Thompson

Production Manager
Production Coordinator
Assistant Production Coordinator
Production Secretary
Production Office Runners

Delmi Thomas
Sandra Cosfeld
Jade Stephenson
Nikhil Theva Raj
Etty Stanley
Ellie Hilton
Caroline Cook

Executive Assistant

Location Manager	Gareth Roberts
Unit Manager	Jac Jones
Covid Manager	Pete Levy
Covid Coordinator	Ellie Simmons
Covid Assistants	Kyle Yates
	Jonny Tarr
Cast Payroll Accountant	Helen Searle
Crew Payroll Accountant	Bethan Wray
Assistant Accountants	Kate Barber-Williams
	Kim Dyer
Contracts Booker	Leanne Bowcott
Camera Operator	Mark McQuoid ACO
Focus Puller	Jonathan Vidgen
Camera Assistant	Dan Patounas
Camera Trainee	Evangeline Davies
Key Grip	John Robinson
Assistant Grip	Matt Clark
Script Supervisor	Vicky Cole
Sound Maintenance Engineers	Christopher Goding
	Joe Malone
Gaffer	Mark Hutchings
Rigging Gaffer	Andy Gardiner
Best Boy	Gareth Sheldon
Electricians	Gawain Nash
	Stuart Gale
	Matthew Hutchings
	Rhodri Moses
Construction Art Director	Julia Jones
Supervising Art Director	Rebecca Brown
Standby Art Director	Cerys Lewis
Set Decorator	Vicki Male
Production Buyer	Billie Blue Williams
Action Props Buyer	Milannah Faith Summers
Petty Cash Buyer	Sally Sharp
Draughtspersons	Lauren Harper
	Alex Roberts
Trainee Draughtsperson	Rachel Ellis

Art Department Coordinator	Hannah Miller
Art Department Assistant	Laura Honeybun
Prop Master	Paul Aitken
Standby Props	Matthew Ireland Melissa Sheppard Lewis Reece
Prop Hands	Dewi Thomas John Thomas Liv Cheung Tom Major Christopher Ahearne
Storeman	Lucy Hookings
Workshop Manager	Mark Hill
Workshop Assistant	Chris Slocombe
Concept Artist	Louis Knight
Graphic Designer	Stephen Fielding
Trainee Graphic Designer	Lois Drage
Head Modelmaker	Lee Radford
Modelmakers	Penny Howarth Lee Price
Props Driver	Paul Carmichael
Practical Electricians	Rob Hearne Matthew Dunford
Rigging	Shadow Scaffolding
Standby Rigger	Alex Herbert
Construction Manager	Tom Berrow
Construction Chargehands	Dan Berrow Jonathan Tylke
Carpenters	Sam Burrige Campbell Fraser Matt Gronow Rhys Andrews Dean Tucker David Hobbs Ben McDonald Ashley Bullock Mike Venables

Construction Assistant	Julian Tucker
CNC Programmer	Marcus Scholl
Standby Carpenter	Kristian Tucker
	Colm Garrett
Construction Driver	Darren Bousie
HOD Painter	Scenic Steve
Painters	Lloyd Reece
	Mark Reece
Scenic Painters	Alison Drane
	Rachel Willsher
Plasterers	David Williams
	Jason Tylke
Assistant Costume Designer	Simon Marks
Costume Supervisor	Ian Fowler
Costume Assistants	Andie Mear
	Nadia Cucinella
Costume Cutter/Maker	Brighde Penn
Costume Trainee	Yiwen Lin
Make-up Supervisor	Emma Cowen
Make-up Artists	Amy Riley
	Angharad Walsh
Junior Make-up Artist	India Jones
Prosthetics Artist	Amy Paul
Junior Prosthetics Artists	Elly Suggit
	Ashley Lovett
Prosthetics Trainees	Tara Kemp
	Nyle Pritchard-Trew
Prosthetics Office Assistant	Gwenno Hughes
Unit Drivers	Paul Watkins
	Jolyon Davey
	Steve Darwent
Unit Medics	Glyn Evans
	Andy Jones
Casting Associate	Ri McDaid-Wren
Casting Assistant	Ray Böhm
Business Affairs	Elaine Evans
	Kyle Parsons

	Steve Robson
Assistant Editors	Hayley Williams
	Brooke Taylor Michael
VFX Editor	Emily Lawrence
Assistant VFX Editor	Alastair Gray
Additional VFX	BBC Wales Graphics
	Zodiak VFX
Post Production Supervisor	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 Orchestrated & Conducted by	Alec Roberts
Music Recorded by	Paul Golding
Music Mixed by	Goetz Botzenhardt
Original Theme Music by	Ron Grainer
Title Sequence & Additional VFX	Ben Pickles
Sontarans created by	Robert Holmes
Weeping Angel created by	Steven Moffat
Associate Producer	Sheena Bucktowonsing
Script Editors	Caroline Buckley
	Rebecca Roughan
Colourist	Gareth Spensley
Head Of Production	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 AMPS
Dubbing Mixers	Natasha Haycocks
	Howard Bargroff
Visual Effects	DNEG
Special Effects	REAL SFX

Creature Costume Maker	Robert Allsopp & Associates
Casting Director	Andy Pryor CDG
Music by	Segun Akinola
Editor	Joel Skinner
Director Of Photography	Robin Whenary
Production Designer	Dafydd Shurmer
Costume Design & Creature Design	Ray Holman
Prosthetics Designer	Danny Marie Elias
Make-Up Designer	Claire Pritchard-Jones
Line Producer	Steffan Morris
Executive Producer for the BBC	Ben Irving
In memory of	Julie Ankerson

10:49:42 NEXT TIME

CAPTION: NEXT CHAPTER: WAR OF THE SONTARANS

THE DOCTOR

Please tell me you are not about
to engage Sontarans in battle?

MARY SEACOLE

Mrs Seacole to you.

RITSKAW

I accept your offer of a massacre.

10:49:52 END CAPTION

Executive Producers

Matt Strevens
Chris Chibnall

BBC STUDIOS LOGO

ALBERT LOGO

10:49:55 CUT TO BLACK

10:50:08 *Music Out 'M12 End Credits'*