DOCTOR WHO

SERIES 13

EPISODE TWO

CHAPTER TWO: WAR OF THE SONTARANS

PROGRAMME NUMBER: DRAE999P/50

10:00:00 BBC WORLDWIDE STING

10:00:04 Music in 'M00 Recap'

10:00:05 PREVIOUSLY

RECAP! Leading to the end of the universe!
Snap to BLACK SCREEN. Hold.

THE DOCTOR
Karvanista took whoever lived here. Why would he do that?

KARVANISTA
Every Lupar has a designated human.

DAN
I'm not your human!!

KARVANISTA
We have to save them, before it's too late.

THE DOCTOR
What is it you are saving them from?

KARVANISTA
The Flux.

THE DOCTOR
What's the Flux?

VINDER
This is Serving Commander Inston-Vee Vinder .. leaving his post.

JAMES STONEHOUSE
They are without purpose.

10:00:23 Music in 'M01 I Know Where We Are'

JOSEPH WILLIAMSON
Your mind would buckle.

SWARM

Hello again Doctor.

DOCTOR
Who are you?

SWARM
Our final fight has begun.

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

10:00:37 Music out 'M00 Recap'

The Cloister Bell clangs over black. One. Two.

CUT TO:

10:00:42 EXT. ALIEN LANDSCAPE - DAY 2 - 18.46

On THE DOCTOR'S face as she looks around, confused.

Beautiful, vast alien marshscape. Hot, humid. Mists rise over bamboo-studded marshes. Right in the distance, tall patterns of reeds rise skyscraper-high at the edges. Vietnam on acid. Empty, poetic, a sense of a vast alien territory.

Close on the Doctor as she looks ahead, to see:

A huge HOUSE.

A visual contradiction. Wooden, dark aged knackered found wood, rickety, knotted, sprawling. Like a skewiff log cabin but five times the size in width and height. It towers above the Doctor.

Misshapen, with diagonally skewed misshapen windows, with jagged panels sticking out the sides. It looks hand-built, but it's so big that feels impossible. It's jagged, uneven. Deliverance meets Salem's Lot meets sci-fantasy fairytale.

There's a step up from the ground to the porch running all the way around. The house sits in a thin layer of water all round.

On the Doctor, confused, her arm reaching out to it -- in not-quite-slow motion, almost balletic -- she wants to resist it -

- the conflict written on her face -- like the house is dragging her towards it --

WHUMPF -- the universe buckles and warps and wefts: we're close in on the Doctor as it happens all around her and to her --

MATCH CUT TO:

10:01:01 EXT. BATTLEFIELD - DAY 2 18.46

CLOSE IN on THE DOCTOR sitting up -- as the warping and wefting resolves itself -- she's gasping for air -- we're in her POV -- hearing disrupted, muffled, with low rumbles and a very quiet high pitched whining. There is smoke and mist all around. It's daytime. Outside. Sound of rumbling, distant explosions.

The Doctor stumbles to her feet -- wobbly, discombobulated -- gravelly rocky terrain. Flakes of ash raining from the sky. She stumbles on, through the smoke -- looking around --

THE DOCTOR
End of the universe.
(Beat)
But we're still here.
(Beat)
Wherever here is.

The smoke begins to clear a little -- in the distance, shapes of a few bodies lying round -- casualties, or corpses, unclear -- the Doctor worried, now -- stumbles towards them --

YAZ KHAN
Doctor!

THE DOCTOR
Yaz! Is Dan with you?

DAN
(emerging from the mist)
I'm here.
(Beat)
I blacked out. Last thing I remember, we were on your TARDIS, that Flux thing coming at us...
And then -- nothing.

YAZ KHAN
Me too. I think. I was on the ground over there. We must've been thrown out --

As they approach, talking the Doctor stares, her head looking from one to the other --

THE DOCTOR
Must have been. Where are we...

She strides off, into the mist -- bodies on the floor. As the Doctor walks over to one, and kneels by it, Dan and Yaz follow.

DAN
Is she always like this?

YAZ KHAN
Pretty much!

These two like each other. They join the Doctor by a corpse, in dirty, scorched, vibrant red military uniform.

THE DOCTOR
If I had to call it, we're back on Earth. Which would mean the Lupari shield worked -- but the TARDIS took a hit.

YAZ KHAN
Looks like we're in the middle of a battlefield.

THE DOCTOR
Which could mean -

FEMALE VOICE (O.S.)
Hey! Get away from him!

The Doctor, Yaz and Dan turn to see: a figure emerge from the mist. Iconic: a black woman in her 50s, formidable, opinionated, vibrant, with a dollop of fearless chutzpah: MARY SEACOLE. Nurse's bag and a big colourful hat with a feather on it.

MARY SEACOLE
Show me your hands! What did you take? Show me!

DAN
(all hold up their hands)
We haven't taken anything.

MARY SEACOLE
I know what goes on out here. Vultures emptying pockets of the dead.
(looks at them)
Who are you? Where you from?

THE DOCTOR
I'm the Doctor. This is Yaz and Dan. Nice to meet you. We were checking for signs of life.

And Mary stands up, eyeballing the Doctor, almost offended --

MARY SEACOLE
Sure, Doctor is a *man*'s term.

THE DOCTOR
It's fluid --

MARY SEACOLE
(checks soldier)
Sentry patrol, all of them dead. Too late for medical aid.
(looks at them)
You're too close to the front to be with Mrs Nightingale: she won't come this close to Sebastopol. How long you been here?

THE DOCTOR
Sebastopol, 1850s --oriented! I know where we are.
(to Yaz and Dan)
Crimean War. 1855. Ottoman Empire weakening, British soldiers fighting Russians --

MARY SEACOLE
What?

DAN
We're in the middle of the Crimean War?

THE DOCTOR
But that would make you -- Mary Seacole?! Are you? You are, aren't you!

MARY SEACOLE
(beady)
Mrs Seacole to you. Doct*ress* to the fallen.

YAZ KHAN
Everybody shush -- listen!

The sound of marching footsteps: Mary shoves them out the way --

MARY SEACOLE
Enemy soldiers! Back there --

She drags the Doctor and co back into a rock face -- an indent/alcove allows them to be covered up in the mist --

THE DOCTOR
Where are we in the battle? How many Russian troops are the British fighting? What's happening in Sebastopol?

Footsteps marching closer -- the Doctor staring into the mist -- a silhouette of troops beginning to become visible.

MARY SEACOLE
What's this word you keep using? "Russians".

The Doctor peering into the mist: the figures becoming clearer --

MARY SEACOLE
They're not fighting "*Russians*"--

-- and the figures march out of the mist, a troop of a dozen, in precise military formation -- of helmeted Sontarans!

MARY SEACOLE
They're fighting Sontarans.

On the Doctor's horrified face!

As then, coming through the centre, on a horse (!) is their Commander SKAAK. He stops the horse, and removes his helmet.

SKAAK
Taste the victory, my soldiers! Breathe in the rotting stench of our vanquished foes! Onwards, to domination! Sontar-Ha!

10:03:47 Music In 'M02 Opening Titles'

SONTARAN TROOP
(deep aggressive unison)
SONTAR-HA!

On horrified Doctor: what does this mean?! As the cliffhanger scream crashes in and we CUT TO THE OPENING TITLES!

10:03:56 Music Out 'M01 I Know Where We Are'

CUT TO TITLES:

10:03:52: MAIN TITLES

10:03:59 Caption 'Jodie Whittaker'

10:04:02 Caption 'Mandip Gill'

10:04:05 Caption 'John Bishop'

10:04:07 Caption 'BBC Doctor Who Flux'

10:04:11 Music In 'M03 I Will Find You'

10:04:14 Caption 'Co-Executive Producer Nikki Wilson'

10:04:18 Caption 'Director Jamie Magnus Stone'

10:04:22 Caption 'Chapter Two: War of the Sontarans Written by Chris Chibnall'

CUT TO:

10:04:25 EXT. SPACE - DAY 2 13.30

A tiny rescue pod bumps and shudders down the depths of space --

CUT TO:

10:04:27 INT. TEMPLE OF ATROPOS/GRAND HALLWAY - DAY 4 13.34

10:04:29 Music Out 'M02 Opening Titles'

Silence. Stillness. VINDER's eyes open. He looks around, sits up. He is lying in the middle of an extensive, broad and high corridor. A material somewhere between metal and marble. Everywhere, cracks in former splendour. Rubble. Beauty and ruin.

And in this environment, every so often, it's like a frame slips out of place, almost imperceptibly. Like time glitches back or forth, barely noticeably, occasionally. Whenever we're here. On a close-up or wide. But something at the edge of vision is wrong.

Vinder turns round -- recoils -- there is a LARGE METALLIC 3-D TRIANGULAR SHAPE HOVERING at eye level. Staring at him! As if cross. And the voice that comes out is sharp, aged and tetchy.

PRIEST TRIANGLE
Are you response? Can you repair?

VINDER
Can I what?

PRIEST TRIANGLE
(tetchier)
Can you repair?!

VINDER
Where am I?

PRIEST TRIANGLE
Can you repair? Respond!

VINDER
I need to make contact with my home planet. There's been a mass extinction event, near where I was stationed.

PRIEST TRIANGLE
We are aware. The Flux impacted the inner temple. Can you repair?

VINDER
Repair what?

PRIEST TRIANGLE
Follow. Follow!

It whizzes off. On Vinder, no option but to follow.

CUT TO:

10:05:20 INT. TEMPLE OF ATROPOS/GRAND TEMPLE - DAY 4 14.02

An enormous hall, high and wide. VINDER walks in, taking in the room. The TRIANGLE hovers behind him all the way.

PRIEST TRIANGLE
This was not forseen. Priest Triangles are only guardians. We maintain and serve. The impact of the Flux event was too great!

VINDER
Woah!

PRIEST TRIANGLE
The Temple is compromised. The Mouri must never be compromised. Do you see? Do you see the Mouri?

As he walks past a certain point FOUR FIGURES flicker into vision, in a circular formation around the hall. Like his presence has activated them. Long haired, down to the floor, white robes, white eyes -- four are peaceful, still, staring straight ahead -- each in a pool of light -- VINDER recoils –

VINDER
Woh.

10:05:43 EXT. THE BRITISH HOTEL - SUNSET 2 18.57

A small stark encampment. Mist and residual smoke from the battlefield drift across it. There are a couple of big tents, a small wooden hut (the vicarage building) and to one side, a slightly bigger wooden construction. A couple of wounded

British soldiers dot the encampment. MARY SEACOLE leads THE DOCTOR, YAZ and DAN through.

THE DOCTOR
Thank you for getting us out of there safely, Mrs Seacole.

MARY SEACOLE
I know every safe avenue on and off the battlefield. Have to stay alive, if I'm to nurse these men back to health.

DAN
You're an Army nurse?

MARY SEACOLE
I work for myself. Closest nurse to the front.

YAZ KHAN
And that's your hospital?

MARY SEACOLE
Much more than a hospital, child. This is my British Hotel!

She heads past and inside. We stay on Dan, Yaz and the Doctor.

DAN
Let me get this straight. She's, like, a real person. From history.

THE DOCTOR
You just talked to her, didn't you.

DAN
But those Sontaran things, they're *not* part of history. Were they?!

THE DOCTOR
No. She should be here. They shouldn't.

YAZ KHAN
Could this be connected to the Flux? Has history been rewritten?

THE DOCTOR
(only half listening)
Dan, are you OK?

Dan is looking at his hand. It's starting to glow and then -- we hear the TARDIS dematerialisation noise every so slightly, like a whispered echo -- and his hand starts to disappear.

DAN
Woh... are you seeing that --

But as he says that -- he's starting to glow -- and fade! Like a TARDIS dematerialising! The Doctor pulls her sonic out --

THE DOCTOR
Stay still -- Dan!

DAN
What's happening to me --

As she starts to sonic him -- he's gone!

THE DOCTOR
Dan!

YAZ KHAN
Doctor --

Now Yaz is glowing and starting to dematerialise! --

YAZ KHAN
You're fading --

It's Yaz who's fading: the Doctor reaches out to grab her hand -- but it goes straight through Yaz's! The Doctor thinking fast --

THE DOCTOR
Collision of Flux and vortex energy, you're falling through space and time --
(authoritative)
Yaz, stay calm, I will find you --

YAZ KHAN
Promise --

And Yaz fades away --

THE DOCTOR
(quiet; alone)
I promise.

WIDE: The Doctor alone in the encampment. Looking around.

TIGHT IN: Close on the Doctor. And then SHE RUNS. Back the way she came. And we're with the Doctor, moving as fast as she does, as she powers back, towards the battlefield, face set grim --

CUT TO:

10:07:06 EXT. BATTLEFIELD - SUNSET 2 18.57

THE DOCTOR powers across the misty battlefield, ignoring the few corpses dotted across it -- towards... the TARDIS.

She can hear the Cloister Bell juddering -- the dematerialisation sound jarring and hiccupping -- as she's running, looking ahead -- TARDIS silhouette in the mist --

CUT TO:

10:07:12 EXT. BATTLEFIELD/TARDIS - SUNSET 2 18.57

THE DOCTOR slams breathlessly against the TARDIS side. Not the door side, though. She walks round to the next side -- no door there. She frowns -- goes to the next side round. No door there either. And the next -- no door! Back round again! Panic! The Doctor recoils -- stumbles back, looking at her blue box --

THE DOCTOR
Where's the door?! I need the door!

SONTARAN SOLDIER (O.S.)
(out of the mist)
Over there Commander! A voice! Another soldier waiting to be obliterated.

The Cloister Bell can be heard from inside! She darts round the TARDIS, checking -- grabs it by the sides --

THE DOCTOR

Let me in -- I have to find them -
-

SONTARAN SOLDIER (O.S.)
Spread out and locate the human scum!

The Doctor looks panicky at the approaching Sontaran silhouettes -- close in on her dilemma -- and she knows she has to flee. So she runs. Disappearing into the mist. Leaving the TARDIS, swathed in mist, echo on the wind of the Cloister Bell.

CUT TO:

10:07:36 EXT. DAN'S HOUSE - NIGHT 3 20.08

DAN's eyes snap open. He's in the middle of his street. (We're looking down the street, Anfield not in shot.) Everything eerily quiet. He looks to the side: a gap where his house used to be.

DAN
I'm home.

His eye is caught by movement at the window of the house next door -- a male figure in the window -- older, scared --

DAN
Jim!

He raises his hand -- JIM shoos him away. Weird. Dan heads on over to the door. Knocks on it. No reply. Knocks again.

DAN
Jim, it's me Dan!
(knocking harder)
Sorry about the house! I can explain -- Jim!

Jim slam-closes the curtains, fearful! Dan backs away. Walks down the street. He pulls out his phone, dials Diane, in contacts. Gets that discordant three-note signal to indicate the call can't go through. Just the repeating three note signal.

DAN
C’mon Di, pick up will ya

A knock on another window -- a YOUNG WOMAN. Tapping her wrist, gesturing to her watch -- as if to say "It's time!"

DAN
What?

Turns to walk in the other direction -- and sees. Close on Dan.

DAN
No way.

He walks towards the thing he can see, but we don't see yet --

CUT TO:

10:08:42. ANFIELD - NIGHT 3 20.09

MASSIVE ICONIC WIDE: tiny DAN walks into shot as we see: A SONTARAN SHIP lodged on top of Anfield Stadium! The HUGE DOME, sits on top of the stadium, poking up in the air, as big as the stadium itself, providing a new roof the stadium.

DAN
What the hell is that?

And behind him, out of focus, strides A SONTARAN TROOP!

SONTARAN COMMANDER
Curfew defier! Breach of curfew will result in instant execution! Soldiers – apprehend! Divide and cover all escape routed!

Dan turns, sees the Sontarans: MARCHING FOUR LONG, THREE ACROSS -- THEY FIRE AT DAN! Dan RUNS -- laser fire all around him! --

CUT TO:

10:08:52 EXT. BACK ALLEY - NIGHT 3 20.10

DAN RUNS STRAIGHT DOWN THE BACK ALLEY, back-terraces either side, with LASER FIRE pinging past him. Half the Sontarans march pass the alley opening -- but four come down --

SONTARANS stride behind him, marching, firing --

Dan runs -- snatching a look back, panicky -- when -- CLANG! CLANG! CLANG! CLANG! All four Sontarans SLAM-FALL to the floor!

-- revealing behind them, two backlit figures, iconic. Their faces in shadow -- push in on them -- push in on Dan –

10:09:04 Music In 'M04 All Is Porous'

DAN
Mam! Dad?!

10:09:06 Music Out 'M03 I Will Find You'

ICONIC: push in on the two figures, now fully lit. Two forceful, robust Scouser pensioners. EILEEN brandishes a massive heavy duty frying pan. NEVILLE brandishes a wok.

EILEEN
Where the hell have *you* been?!

CUT TO:

10:09:11 INT. TEMPLE OF ATROPOS/GRAND HALLWAY - DAY 4 13.54

Quiet. Then... YAZ materialises in the middle of the hallway! The banging, the cataclysmic sound, still going, as is the barely-noticeable occasional frame/temporal glitch.

YAZ KHAN
Doctor? Dan?
(looking around)
I need a universal GPS. Then I'd know where I was, whenever this happens.
(Beat)
Cos it does keep happening.

But then, up ahead -- out of the architecture, round the corner, walks -- JOSEPH WILLIAMSON! As per the post-credits scene of Episode 1. He looks completely out of place here -- a 19th century industrialist, in shabby clothes, in this sci-fi temple. He storms up to Yaz who's watching, stupefied.

JOSEPH WILLIAMSON

This is *intolerable!*

YAZ KHAN
Hi. I'm Yaz.

JOSEPH WILLIAMSON
(stares at her)
How am I meant to cope?!

YAZ KHAN
Cope with what, sir?

JOSEPH WILLIAMSON
Any of it! All of it! It insists on shifting!

YAZ KHAN
Why don't you take me through it. From the start.

JOSEPH WILLIAMSON
The START?! Do you mock me Madam? The START?!

YAZ KHAN
(another tack)
Alright. Can you tell me: what's the year?

Williamson stops. Calms. Like this makes him think she can help.

JOSEPH WILLIAMSON
Why, do you believe it to be a matter of import?

YAZ KHAN
It might be.

And Williamson nods as if he's about to burst into tears.

JOSEPH WILLIAMSON
It is the year of our Lord, eighteen hundred and twenty.
(whispers; so emotional)
Would you reckon it differently?

YAZ KHAN
Very differently.

And Williamson nods. He's *terrified.*

JOSEPH WILLIAMSON
All our fears made true. All is porous. All is broken. I must retrace. There is so much work to be done.

YAZ KHAN
I'll come with you?

JOSEPH WILLIAMSON
No! It will be to no avail, if my experience holds true.
(he looks at her)
This confounded situation.

And he ambles off round the corner. And as he does, there's a buzzing behind Yaz -- one of the PRIEST TRIANGLES appears at Yaz's eye-level. She recoils.

PRIEST TRIANGLE
Can you repair?

YAZ KHAN
Can I what?

PRIEST TRIANGLE
All assistance is required. Can you repair?

Close in on Yaz. Calculating, thinking. She opens her hand, and looks at what's written, in pen, on her palm. WWTDD?

YAZ KHAN
Yes. I can. That's exactly why I'm here.

10:11:01 Music In 'M05 This is A Surprise'

CUT TO:

01:11:13 INT. THE BRITISH HOTEL - SUNSET 2 19.30

Wooden hut, with wooden pillars, a big long wooden table, wooden barrels everywhere, seating and tables. On the walls, behind a bar counter, are wooden shelves, laden with rum bottles, tankards, packaged food and supplies. More like a bar

than a hospital. It's homely, hand built, ramshackle and welcoming. A little bit of Jamaica in the Crimea.

Currently empty except for GENERAL LOGAN, 30s/40s, his confidence is strong but half-warranted, the essence of Crimean General, at the table with a tot of rum, poring over strategy.

10:11:20 Music Out 'M04 All Is Porous'

GENERAL LOGAN
Mrs Seacole, I helped myself to the rum. To aid planning.

MARY SEACOLE
It can go on your slate, General.
(big smile; pointed)
Your *rapidly rising* slate.

THE DOCTOR runs in, breathless.

MARY SEACOLE
Good evening! Where are your friends?

THE DOCTOR
(haunted)
They were -- called away. While I'm remaining here. For now. Apparently.

MARY SEACOLE
Then you're very welcome, to the British Hotel.

GENERAL LOGAN
(looks at the Doctor)
New arrival, Mrs Seacole?

MARY SEACOLE
We met on the battlefield.
(to the Doctor)
This is Lieutenant-General Logan, of the Light Division.

THE DOCTOR
(distracted)

I'm the Doctor.

GENERAL LOGAN
Mrs Seacole could certainly do with the assistance. Our advance tomorrow is not without risk.

THE DOCTOR
Please tell me you're not about to engage Sontarans in battle.

GENERAL LOGAN
That is why we're *here*.

THE DOCTOR
You don't understand. I've fought Sontarans before --

GENERAL LOGAN
(amused)
Somehow I doubt that.

THE DOCTOR
Sontarans *live* for war. They're a clone race, it's what they're bred for, it's their entire history, and they are very very good at it.
(Beat)
They also have weaponry beyond your imagination. So even if you do have a numerical advantage, I advise you, at all costs, do not engage.

GENERAL LOGAN
Then it's fortunate that I command these divisions of Her Majesty's Army, and you do not.

The Doctor sits opposite the General -- and grabs his map, spreading it across the battered table.

GENERAL LOGAN
Madam, I am at work!

THE DOCTOR

I know, I can smell the rum. How long have they been here, the Sontarans?

MARY SEACOLE
Outside Sebastopol?

THE DOCTOR
No, on Earth!

GENERAL LOGAN
They have always been here.

THE DOCTOR
(looks at them both; what is going on?; dark)
Trust me, I know your history and that's not true. Where are we. Right. Britain, there.
(looks to Mary)
Jamaica. Here. Still intact. Crimea there. And Russia is --

She looks to where Russia should be. On the vast land map, covering Russia, moving into and covering the whole of China...

On the map is marked SONTAR.

THE DOCTOR
Not there. No Russia. No China. Only Sontar. And you both think this is normal.

MARY SEACOLE
War is the opposite of normal.

General Logan seems momentarily thrown.

GENERAL LOGAN
That word you used. Russia. Where have I heard that before?

MARY SEACOLE
She said it earlier. I thought the same. I heard it before somewhere. In the past.

THE DOCTOR

(looking at them; beady)
Like a memory. An echo of another time.

GENERAL LOGAN
Yes.

MARY SEACOLE
Yes.

They look at each other surprised, dreamily having agreed.

THE DOCTOR
(to herself)
Time is being disrupted.
(looks at them)
But if you're still retaining those memories of the truth, the disruption must be recent. But how? Fall-out from the Flux? It wouldn't be enough, there are Sontarans embedded on maps, all of a sudden.

Mary and General Logan glance at her.

GENERAL LOGAN
Are you expecting a response to your musings?

THE DOCTOR
How far is their encampment?
(Logan averts her gaze)
You've gone very quiet, General.

GENERAL LOGAN
(defensive/sheepish)
The soldiers appear from directions unknown.

THE DOCTOR
See, they're doing the basics, and you're already on the back foot. You will lose every man if you face them on the battlefield tomorrow. You need my help.

GENERAL LOGAN

Madam, I have Queen and Country on my side. That is all the help I need.

THE DOCTOR
(steely)
She here with you, then, the Queen?

GENERAL LOGAN
(frosty)
Obviously not.

THE DOCTOR
Then her influence may be limited.

GENERAL LOGAN
Mrs Seacole, your new assistant is putting me off my task.

MARY SEACOLE
(taking the Doctor's arm)
You want to be helpful, "Doctor"?
(guiding the Doctor out)
Nursing rounds.

The Doctor looks at Mary -- Mary gives her the eyes: come ON! The Doctor follows Mary through. We linger on Logan, rattled.

CUT TO:

10:14:32 INT. THE BRITISH HOTEL/NURSING ROOM - SUNSET 2 19.34

Small back room of the hotel. It is dark and candlelit. Through the candlelight, we make out a handful of wounded SOLDIERS on beds. Noises of coughing, small moans. All are lying and still.

THE DOCTOR
You have to get the General to listen to me.

MARY SEACOLE
You think the Army take advice from a Doctress? I'm here to nurse the wounded.

THE DOCTOR

Sifting the battlefields for injured soldiers, and setting up a sanctuary. You just decided to come out here, on your own?

MARY SEACOLE
If we all waited to be sent for, we'd none of us find our purpose, would we?
(Beat)
I paid for my passage, and had this place built from what I could find.

THE DOCTOR
A proper pioneer.

MARY SEACOLE
Rice pudding and hard liquor build morale. They also pay for medicine. But my time, and skill: those I give for free. To all comers.
(Beat)
Speaking of which, come over here.

MARY leads THE DOCTOR to a screened-off area of the room --

MARY SEACOLE
The General does not approve.

Mary shifts the screen. We go with the Doctor into the screened off area -- as she sees, shackled to the wooden bed: a SONTARAN SCOUT, SVILD! A makeshift bandage on top of its head, applied by Mary.

SVILD
(raging)
More of you! More to destroy when I free myself! Which will be soon!

THE DOCTOR
(dark)
This is a surprise.
(looks to Mary)
No wonder the General doesn't approve.

MARY SEACOLE
All life is sacred to me. I use my remedies to help whoever's in need.

THE DOCTOR
(quietly)
Just as you did with Russian soldiers.

MARY SEACOLE
Though this one has refused all treatment and healed himself. Takes his rest on a regular rhythm. Seven and a half minutes every twenty seven hours. I recorded it.

SVILD
I shall massacre you for revealing privileged military information!

MARY SEACOLE
The rest of the time, he yells.

THE DOCTOR
No wonder you're angry. Capture: the ultimate shame for any Sontaran. How did it come to this?

SVILD
I was dispatched by my Commander to assess the laughable strength of the weak and pathetic human resistance. I was ambushed by a circular propellant.

MARY SEACOLE
Cannon ball in the back.

THE DOCTOR
I bet that hurt.

SVILD
There is no such thing as pain.
(beat)
A little.

THE DOCTOR
Lucky you survived at all.

SVILD
You call this luck! The gloried embrace of death would have been luck.

THE DOCTOR
I have questions for you, soldier.

SVILD
I will answer nothing! I am trained to resist all interrogation.

THE DOCTOR
Where's your encampment?

SVILD
(sneering)
I assert my rights to silence under section Cyan K-Z Nine Slothback of the Shadow Proclamation.

THE DOCTOR
Oh, you do, do you? And what if I had valuable battle information for your commander?

SVILD
What sort of information?

THE DOCTOR
The Doctor -- vanquisher and sworn enemy of the Sontarans, former President of Gallifrey -- is in the Crimea.

SVILD
(recoils; pulls at chains)
Where? Show me! I will vanquish our despised nemesis with my bare hands. Where is the Doctor?

THE DOCTOR

Closer than you can possibly imagine --

MARY SEACOLE
(astonished)
But how can it have heard of --

THE DOCTOR
(over her; shushing Mary before she says "you"!)
Ah -- tsh shhh shh!
(to Svild)
I would be prepared to give your Commander information on the Doctor's whereabouts, should he agree to parlay on my signal. Now, if we release you, will you relay this information?

Stand-off: The Doctor versus Svild. Then:-

SVILD
I accept your offer and pledge to end your life with maximum suffering at our next encounter.

THE DOCTOR
I'd expect no less.

The Doctor sonics the shackles. They come loose.

SVILD
May death rain down on you both.

THE DOCTOR
Nice meeting you too. Hurry along.

CUT TO:

10:17:59 INT. THE BRITISH HOTEL - NIGHT 2 - 19.48

Pan off GENERAL LOGAN, still working ---- SVILD STRIDING THROUGH (whipping off his bandage)! The General looks up --

SVILD
(marching past)
Human scum! You will be stamped beneath the boot of Sontar! At a future point, to be determined!

WHIP-PAN: the alarmed General grabs and raises his musket as Svild heads out the door --

THE DOCTOR
Do not shoot!

The Doctor so authoritative -- the General hesitates turns -- MARY and THE DOCTOR walking back in -- the door slams, the Sontaran has gone, hesitation was crucial!

GENERAL LOGAN
You allowed an enemy combatant to escape --

MARY SEACOLE
I discharged my patient. The British Hotel is my establishment, General. And you are my guest.

They stare at each other -- and the Doctor intervenes.

THE DOCTOR
Mrs Seacole, may I suggest an evening constitutional. Come along.

She takes Mary's arm and they exit. On a fuming General Logan!

CUT TO:

10:18:36 EXT. CRIMEAN BATTLEFIELD - NIGHT 2 20.09

SVILD strides across the landscape and onwards. WHIP-PAN back: THE DOCTOR and MARY SEACOLE stride through the darkened battlefield, following.

CLOSER: The Doctor and Mary keep Svild in their sights.

MARY SEACOLE
What are we doing?

THE DOCTOR
Thing about Sontaran soldiers is, they're not very bright. But that means, you can take advantage. Miladdo's got a message for his General. And with any luck, he's going to lead us

straight to the location of the Sontaran base camp.
(Beat)
Pretty simple right?

MARY SEACOLE
(staring at the Doctor)
Who *are* you?

THE DOCTOR
Me? I'm Mary Seacole's assistant!

HUGE WIDE: Small figures in a stark, unforgiving landscape.

CUT TO:

10:19:03 EXT. BOTTOM OF RIDGE/WALL OF ROCK - NIGHT 2 22.15

SVILD strides onwards towards a wall of rock: VLOOOP! Walks through the rock, enveloped by an invisible shield! Disappears! THE DOCTOR runs up to the rock, MARY in tow.

MARY SEACOLE
Whoa! Where did he go?

THE DOCTOR
See, Mary?

MARY SEACOLE
No.

THE DOCTOR
Exactly.

She pushes her arm through the shield -- VLOOOP! It disappears! The Doctor reaching through up to her shoulder --

MARY SEACOLE
A conjuring trick!

THE DOCTOR
In a manner of speaking. Basic camouflage shield. But if you don't know it's here, impossible to spot.
(pulls arm back; big grin)
Want to give it a go with me?

She offers her hand -- Mary looks at the Doctor. The Doctor grins. Mary grins back in disbelief. She takes the Doctor's hand. They step forward -- VLOOOP! They both disappear!

CUT TO:

10:19:27 EXT. RIDGE OVERLOOKING SONTARAN ENCAMPMENT - NIGHT 2 22.16

VLOOOP! THE DOCTOR and MARY through the other side onto a ridge.

MARY SEACOLE
Where are we now?

She heads towards the edge of the ridge, trying to stay out of sight. As Mary comes to join her, we move over the Doctor's shoulder to share her POV into the rocky valley below.

CG: A line of a dozen Sontaran ships dot the horizon, like skyscrapers. Utterly transforming the landscape, imposing. Smaller troop pods are dotted throughout the encampment. Threatening glowing reddy pink lights from the ships and the pods, and other tech, illuminated the encampment.

Around them, are thousands of Sontarans, marching in unison! Sci-fi military might. Calls of "Sontar-Ha" echo across the night.

We close in on the horrified Doctor and Mary, faces illuminated.

SKAAK
Soldiers! Marching duty until sunrise! Strategic base construction troops report to Commander Strevs. Security patrols must execute any intruders on sight! Weapons shall be inspected at random! Sontar Ha! Sontar Ha!

MARY SEACOLE
There's so many of them.

THE DOCTOR
Yes there are.
(mind whirring)

Mary, you're good at keeping observation records, right?

MARY SEACOLE
Of course!

THE DOCTOR
And you can survive on very little sleep, I'd imagine.

MARY SEACOLE
What are you asking of me?

THE DOCTOR
Monitor this encampment. Keep a note of everything that happens. But stay out of sight.

MARY SEACOLE
I can do that. I think. Can’t I?

CUT TO:

10:20:15 EXT. SONTARAN ENCAMPMENT - NIGHT 2 04.12

SLAM! SVILD falls to the floor at the feet of SKAAK, the Sontaran leader. He is backed up a TROOP behind.

SKAAK
You return to us, wounded, humiliated, and with no deaths to your credit.

SVILD
I bring information, Commander Skaak. The sworn enemy of Sontar, the Doctor, is here on Earth.

SKAAK
The Doctor -- is *here*?

SVILD
My source will request parlay, to discuss bringing the Doctor to you.

SKAAK

This is... useful! You have done adequately.

SVILD
I am shamed, Commander.

SKAAK
Yes. The stench of your humiliation infects us all.

SVILD
I request mercy.

10:21:03 Music In 'M06 Set Context For Repair'

SKAAK
Request granted. The mercy of immediate execution be upon you.
(he raises his weapon)
For unanswerable shame upon Sontar.
(deep; reproachful)
Sontar-Ho...

SVILD
(hangs his head; so quiet)
Sontar-Ho.

Skaak blasts Svild, with laser gunfire.

CUT TO:

10:21:16 EXT. LIVERPOOL STREET - NIGHT 3 20.24

Two troops of SONTARANS (one on each side of the street) march down a deserted street, lined with parked cars.

They move on ahead of the camera, as the camera settles on the front of an empty parked car. Hold for a second.

Then, three figures appear up from their hiding places beneath the seats inside the car. EILEEN (driver), NEVILLE (passenger) and DAN (sat in the back, between the two seats, like a kid).

10:21:22 Music Out 'M05 This is A Surprise'

CUT TO:

10:21:31 INT. CAR - NIGHT 3 20.25

DAN
So when did they turn up here, these Sontarans?

EILEEN
Same day you vanished. What's that, two days ago now?

NEVILLE
Already feels like a month.

EILEEN
We had the Three Minute Eclipse and then bang they were here.

DAN
Three Minute Eclipse?

NEVILLE
Whole world went to blackout, all at the same time, lasted three minutes --

DAN
(realising)
Must've been Karvanista's ships.

EILEEN
So come on, where've you been?

DAN
It's a bit hard to explain.

NEVILLE
Ey, did someone nick your house?

DAN
Sort of. Listen, how many are there?

EILEEN
Millions. All over the world, in their ships, soldiers pouring out and taking over.

DAN

But you can knock 'em out with a frying pan.

NEVILLE
They've got a thing, on the back of their necks, like a hole --

EILEEN
Probic something --

NEVILLE
Alright Eileen, no need to get medical--
(to Dan)
And if you --
(swings the wok violently within the car!)
-- smack bang on it, they go down like ninepins.

DAN
Who found that out?!

EILEEN
Feller in Birkenhead.

NEVILLE
He was drunk, with a mallet.

DAN
(shrugs; nods)
Birkenhead.

NEVILLE
(shrugs; nods)
Birkenhead.

DAN
We've gotta get rid of 'em.

NEVILLE
That's what I said!

EILEEN
(to Neville; annoyed)
That's what *I* said! You said they'd be off after the weekend.

NEVILLE

I never did!

EILEEN
(to Dan)
He does this to annoy me.
(Beat)
They were in Liverpool first. Six hours before anywhere else. Nobody believed us. They went all round the world, but they started here.

DAN
When you say here, where d'you mean?

CUT TO:

10:22:57 EXT. LIVERPOOL DOCKS - NIGHT 3 20.32

DAN, EILEEN and NEVILLE walk from the parked car, into a dockside warehouse entrance.

EILEEN
This is where they first appeared. Took over the whole waterfront.

DAN
Let's go have a look --

He and Eileen head in. Neville grabs the wok, and follows.

NEVILLE
Where you going? There's thousands of them! They've got lasers!

They gather behind a pile of stuff and look ahead. There are flashes of light, industrial noise and smoke. Through the far doorway, the docks. And silhouettes of Sontaran ships.

DAN
Dad. This is our planet. These are our docks. What d'you wanna do? Sit at home and complain?

EILEEN
It's what he normally does.

NEVILLE

Oy you! I'm not afraid of a scrap. I was --

ALL THREE OF THEM
(finishing his sentence)
-- Wallasey Junior Boxing Champion in 1966 --

NEVILLE
We've already heard of people trying and disappearing.

DAN
Yeah, well, I've had a bit of experience with aliens, these past few days. You two get back to the house. I'm going in.

EILEEN
By yourself?

DAN
Better that way.

Neville looks at his first born son. Offers the wok. Solemn.

NEVILLE
Take this, son. In case you need it.

ICONIC: heroic Dan, with wok.

CUT TO:

10:24:16 INT. TEMPLE OF ATROPOS/GRAND TEMPLE - DAY 4 14.02

As he peers at them TWO OF THE WOMEN FLICKER AND THEIR PRESENCE CHANGES -- same position, but the bodies are no longer there: just their clothes and frame, all scorched, and coming up from the middle is dark smoke. And as their more scorched images present themselves, the ground in the temple rumbles.

VINDER
What happened to these two, they’re all burned out?

PRIEST TRIANGLE
Can you repair?

VINDER
I don't know what you mean --

PRIEST TRIANGLE
(it turns to the entrance)
Transmission received from outer corridor priest triangle. There is another. You will step aside. Repair is here.

The triangle and Vinder turn to see: YAZ enter the Grand Temple.

YAZ KHAN
Hi. I'm Yaz.

VINDER
Serving Commander Inston-Vee Vinder of Kasto-Winfer-Foxfell at your service.

YAZ KHAN
Oh, well if we're going formal: Serving Officer Khan, Hallamshire Police. Earth Division. At yours.

They smile at each other -- they like each other.

PRIEST TRIANGLE
Repair! Repair!

VINDER
You know how to fix this?

Yaz guides him away from the Priest Triangle.

YAZ KHAN
Full disclosure, Inston-Vee-Vinder.

VINDER
Just Vinder is fine.

YAZ KHAN
I don't know how I got here, or why, or where here is, or how I get back home.

VINDER

Same.

YAZ KHAN
And I don't want to freak you out, but something's very wrong with the universe right now. Saw it for myself.

VINDER
Me too. From my outpost. Those objects called it The Flux.

YAZ KHAN
(Beat)
What do they want repairing?

Vinder steps forward -- the WOMEN appear, as he last saw: FOUR as normal, TWO scorched shells. The two scorched shells flicker back to present as TWO PRISTINE MOURI -- and then flicker back to their scorching smoking shells.

VINDER
This.

YAZ KHAN
OK. I was hoping it was going to be a bit smaller. And less abstract. More like a washing machine.
(peers at them)
So these are what are broken?

YAZ KHAN
(watching the two flicker again)
Like a before and after.

VINDER
That's not all.
(gently pulling Yaz away)
Step back.

They both step back: and the Mouri are gone.

VINDER
Proximity activation, on all of them. Not sure why.

YAZ KHAN
(looking around)
D'you even know what this place is?

VINDER
The triangle says it's the Temple of Atropos. But it can't be.

YAZ KHAN
Why not?

PRIEST TRIANGLE
(interrupting; tetchy)
Repair! You must repair!

YAZ KHAN
I need more information. Take us through the basics. Idiot's guide.

PRIEST TRIANGLE
Repair must not be undertaken by idiots!

VINDER
(to the triangle)
Explain Mouri, explain Atropos, and set context for repair.

PRIEST TRIANGLE
We are Guardian Priests. We maintain the Temple of Atropos on the planet of Time.
(Beat)
All Time passes through the Mouri. *Must* pass through the Mouri.
(Beat)
Before Atropos, Time ran wild. To harness, the Mouri were assigned.

YAZ KHAN
Assigned by who?

PRIEST TRIANGLE
Information unavailable. If the Mouri are broken, Time shall run unstoppable.

YAZ KHAN
Which is a problem, right?

PRIEST TRIANGLE
Time is destruction.
The Mouri are *controlled*. They must not break. Time must not be unleashed.

YAZ KHAN
You talk about Time as if it was... a force.

Close in on the triangle as it quivers.

PRIEST TRIANGLE
Time is... *evil*.
(Beat)
And it will seek its own.

CUT TO:

10:27:11 EXT. LIVERPOOL DOCKS/WATERFRONT - NIGHT 3 21.18

A patrol of SONTARANS marches in front of a metal structure at the docks. Pull back to reveal that DAN is hiding between two metal structures, sneaking around.

SONTARAN COMMANDER RITSKAW
Human filth has bee discovered within the compound! Commander Ritskaw requires an execution troop, immediate deployment.

He waits for them to pass -- the coast is clear. He runs.

CUT TO:

10:27:28 INT. LIVERPOOL DOCKSIDE/WAREHOUSE - NIGHT 3 21.19

DAN clambers through into another area -- and hides behind some boxes, as he sees something happening up ahead:

SONTARANS march in three terrified looking HUMANS. Their hands are cuffed in front of them. They're thrown to their knees.

A Commander-level Sontaran strides in and stands in front of the three prisoners. Behind him, a firing squad stands to attention.

SONTARAN COMMANDER RITSKAW
Bring them here. Place them in line. I am Commander Ritskaw, of Sontaran Temporal Command. Spying is treason against Sontar! If you have any last words, now is the moment to keep them to yourselves.
(to his troop)
Soldiers! Raise arms! Execute!

The Sontaran troops fire at the humans. We don't see the impacts. On Dan as he looks away. The noise dies. Dan looks back, his face hardening.

SONTARAN COMMANDER RITSKAW
Execution complete. Our Temporal Offensive is near, soldiers. Sontar-Ha!

SONTARAN SOLDIERS
Sontar-Ha! Sontar-Ha! Sontar-Ha!

Close in on Dan, watching, as they works themselves into a frenzy, in the Sontaran war-chant.

SONTARAN COMMANDER RITSKAW
Enough. Stay alert for intruders. We will execute all who defy us!

10:28:22 Music In 'M07 Parlay'

He heads off -- towards the line of Sontaran ships on the skyline.

10:28:25 EXT. BATTLEFIELD - SUNRISE 3 - 06.15

THE DOCTOR stands in the centre of the battlefield alone, very still.

She fiddles with the sonic, and raises it in the air. Arm extended, iconic, like a rock star. Deep, blaring klaxon fills the air!

10:28:31 Music Out 'M06 Set Context For Repair'

CUT TO:

10:28:42 EXT. RIDGE OVERLOOKING SONTARAN ENCAMPMENT - SUNRISE 3 06.16

INTERCUT: on the ridge, observing Sontarans (unseen), MARY hears the noise as it fills the air, thunderously. (She is holding a tiny notebook and pencil, with scribblings on the notebook) --

CUT TO:

10:28:46 EXT. SONTARAN ENCAMPMENT - SUNRISE 3 06.17

INTERCUT: SKAAK in the middle of the landscape/encampment. We close in on him. He licks his lips, disgustingly. Excited.

SKAAK
Parlay...

CUT TO:

10:28:56 EXT. ENCAMPMENT - SUNRISE 3 06.17

INTERCUT: in front of the British Hotel, LOGAN exits, and listens, puzzled, concerned --

CUT TO:

10:29:05 EXT. BATTLEFIELD - SUNRISE 3 06.30

THE DOCTOR stands alone. The landscape remains empty. Then -- her eyes scan back round.

In the distance on top of a ridge, silhouetted. Commander SKAAK. Close on the Doctor's face. Close on the Sontaran's helmet.

THE DOCTOR

(to herself)
Let's be having you.

Skaak's figure is enveloped by the swirling Crimean mist. Close in on the Doctor, not moving, all poised. And now out of the mist, emerges Skaak, much closer. Strides to face the Doctor. Beat. Two Leone gunslingers.

THE DOCTOR
Take your hat off, mate.
(Skaak does)
On second thoughts, put it back on.

SKAAK
You have information regarding the treacherous vermin known as the Doctor.

THE DOCTOR
You're talking to her.

SKAAK
Whaaaat?
(peers)

SKAAK
You deceived my soldier.

THE DOCTOR
It wasn't difficult.

SKAAK
It is regrettable that our Flux strategy did not foresee your presence. But we shall not falter.

THE DOCTOR
You knew the Flux was coming? So, what caused it? Was it you lot? Are the Sontarans behind the Flux?

SKAAK
The Flux is neither of our making, nor our control. But our Psychic Command foresaw it.

We timed our attack on this feeble rock, in the fractions before the Lupari Shield took effect.

THE DOCTOR
When we were all looking the other way. You must be very proud.

SKAAK
This planet has defied us since the great Commander Lynx first staked his claim in the ground of its feeble soil. We now assert that claim. Earth shall be an outpost of the Sontaran Empire.

THE DOCTOR
No, it won't. But why here? Why Sebastopol?

SKAAK
The Crimean skirmish seems the perfect place to start. So much conflict. So much opportunity.
(Beat)
Also, I wanted to ride a horse.

THE DOCTOR
Leave this planet now. And you get to leave alive.

And Skaak LAUGHS! A heaving, chesty, body shaking awful, awful laugh. Like a troll having a nervous breakdown.

THE DOCTOR
Eurgh.

SKAAK
You think your puny words will stand me down?

THE DOCTOR
There will be no battle. I speak on behalf of all of humanity.

But as she finishes -- a musket appears at her throat. She freezes and turns to see -- GENERAL LOGAN with his musket at her. He is shaking with fury.

GENERAL LOGAN
No, Doctor. You do not.

THE DOCTOR
What are you doing?

GENERAL LOGAN
(to Skaak)
This woman does not speak for the British Army. We are ready.

THE DOCTOR
(so fierce)
I speak for more people than you can possibly imagine! Don't be a fool!

GENERAL LOGAN
Call me that again, Doctor. And see if you survive.

SKAAK
This is good sport!

GENERAL LOGAN
Soldier, escort the "Doctress" back to the encampment. Keep your weapon on her at all times.

A SOLDIER steps forward -- musket raised --

THE DOCTOR
Don't do this --

GENERAL LOGAN
(furious)
It's DONE! Raise your arms or be shot as a traitor immediately! Go!

The Doctor raises her arms. The soldier gestures his musket to move her away. They head off into the mist, Skaak taunting her.

SKAAK
You speak for no-one Doctor! Not even your pitiful self!

On the Doctor as she looks back -- the two figures facing each other are enveloped by the mist as she is forced to walk away.

INTERCUT: GENERAL LOGAN'S FACE. INTERCUT: SKAAK'S FACE. The two figures staring at each other.

SKAAK
I accept your offer of a massacre. Your blood shall soak our uniforms, your bodies shall soften our steps.

As he speaks, the mist clears a little behind him, and we see:

Skaak centre frame. And forty feet distant him, thousands of (digi-double) Sontarans. Lines and lines.

Now, General Logan centre frame. And forty feet behind him, thousands of (digi double) British soldiers.

ICONIC OVERHEAD WIDE: BATTLE LINES DRAWN:
* On the right of frame, replication of Sontaran soldiers walk in lines towards their Commander at the front.
* On the left of frame, endless replication of British soldiers line up behind their General.

Back in tight on the faces of the two Commanders. General Logan holds his hand in the air, indicating his soldiers should hold.

Skaak places his helmet back on. It locks into place. General Logan's hand comes down. The battle begins.

CG: EPIC DISTANT PROFILE WIDE:
* The British army charges from the left side of the frame towards the centre.
* The Sontaran army marches from the right side of frame towards the centre --

Both heading for combat in the empty space in the centre of frame. Distant battle cries and screams of both armies echo. The sound of bugles from the British Army. Sontaran horns sound too!

And they clash! Battle has commenced!

CUT TO:

10:32:49 EXT. FIELD FAR AWAY FROM THE BATTLEFIELD - SUNRISE 3 06.35

The SOLDIER leads THE DOCTOR away. Suddenly, in the distance, the sound of gunfire, cannons, roars. Lasers. Battle.

The Doctor stops -- listens. Looks to the soldier. So young.

THE DOCTOR
Yes, it's as devastating as you're imagining. Be grateful you're not there. And I'm sorry --

Then, fast, she Venusian Aikido's the soldier's neck -- as she did to Epzo in The Ghost Monument! Soldier collapses. The Doctor catches him -- drags him to the side, out of harm's way.

THE DOCTOR
Have a kip, it'll wear off in six hours. And you'll still be alive.
(close in on her)
Options blocked off. Time to recalibrate.

CUT TO:

10:33:28 EXT. LIVERPOOL DOCKS/HUGE SONTARAN SHIPBUILDING WAREHOUSE - NIGHT 3 21.22

DAN sneaks through a line of barrels into a more open space, onto the Mersey waterfront. He stops, and looks in shock. Without the warehouses blocking the view, all is revealed.

Immediately ahead: a crane, connected to a massive Sontaran Timeship. Next to it, a smaller ship being built. Sontarans welding, working. Dan gets out his phone and starts filming.

DAN
I'm filming this for you, Doctor. They've turned Liverpool Docks into some sort of space shipyard.
(looks over)
I reckon I can get into one.

He runs. Picks his way across, in the direction of the crane.

He gets to the bottom of the crane and starts climbing it, as Sontarans can be heard all round.

As Dan climbs, we cut to a DRONE SHOT which rises and circles the crane as he climbs. And as it moves up, and out, we take

in the whole of the Mersey, and the iconic Liverpool skyline, with the Pier Head, and the Museum, and the Radio City tower in the distance and realise:

DMP: There are Sontaran Timeships on pontoon platforms all along the River Mersey, far as the eye can see. Platforms have been built across the whole river and the ships rest on them. There are pontoon walkways from the waterfront across to each Timeship. Sontaran troops march down some of the pontoons.

Close in on Dan as he cackhandedly films all this, in shock.

On the iconic shot: the Mersey, and Liverpool, transformed.

CUT TO:

10:34:46 INT. TEMPLE OF ATROPOS/GRAND HALLWAY - DAY 4 16.04

Empty hallway. We move through it slowly. On the wall, a fly lands. Walks across the surface. Linger on that.

Then another fly. Then another. We're pulling away -- and there are more and more flies, coming together, forming into a shape. Like tiny pieces of a larger jigsaw. Coalescing to form: SWARM.

He stands, looks around. Calm, No rush. He turns -- across the hallway AZURE walks towards him. During this, the banging and cataclysmic sounds have become more painful, more worrisome, as if reacting to the appearance of Swarm and Azure.

AZURE
I remember this.

Swarm turns -- in front of them now is a third member of their species: blank faced like one of the guards from episode one. Bigger, taller, more built. Silent. Whenever they stand together, it stands at the back, the tip of the triangle formation, with Azure and Swarm at the front. Implied hired muscle. This is PASSENGER.

SWARM
Passenger. We are three.

AZURE
I'll lead.

A PRIEST TRIANGLE comes whizzing in! Skids to a halt, unnerved. It senses something here.

PRIEST TRIANGLE
Can you repair?

Beat.

AZURE
Yes. That's why we're here.

The triangle hovers. If it could cock its head, it would.

PRIEST TRIANGLE
Unsure.

AZURE
Come here, little thing.
(firmer)
I said, come *here*.

She's so still. Swarm and Passenger watch. Intense. The Priest Triangle moves nervously closer. Hovers near.

AZURE
Closer.

PRIEST TRIANGLE
Identify. Surplus of unauthorised lifeform arrivals.

SWARM
We're not the first here.

Azure brings both hands up and cups the triangle over the sides of her hands (it's bigger than her hands, she's supporting it).

PRIEST TRIANGLE
Identify!

AZURE
(intimate; seductive)
I am Azure. And I am your death.

As she holds the Priest Triangle in her hands, ash starts to fall out from the bottom of her hand. The Priest Triangle slowly dissolves to dust. Swarm watches intently. Azure smiling.

AZURE

It's as you said. More powerful
than before.

SWARM
Why the wait will be worth it.
(raises his arms; spins)
Now. Atropos. Where it all began.
(Beat)
And will all begin again.

He walks off in the direction of the Grand Temple. Azure looks at the ash in her hand. Lets it fall through to the floor.

On the ash falling down in slow motion.

MATCH CUT TO:

10:36:09 MONTAGE: THE CRIMEAN BATTLE - DAY 3 11.46

Ash falling from the sky -- particles of gunpowder, or uniforms.

INTERCUT: Amidst smoke and explosions, GENERAL LOGAN and a SOLDIER at a cannon! Logan yells fire! It fires!

LOGAN
FIRE!

INTERCUT: A SOLDIER runs at a SONTARAN and is lasered down.

INTERCUT: A troop of SONTARANS marching, firing lasers.

CUT TO:

10:36:40 EXT. RIDGE OVERLOOKING SONTARAN ENCAMPMENT - DAY 3 - 11.46

THE DOCTOR appears next to MARY who has notebook poised. Focused on the deserted encampment. Sounds of battle all around.

THE DOCTOR
You're still here – on your watch.
Thank you. Mary Seacole.

MARY SEACOLE
What happened?

THE DOCTOR

I couldn’t stop them, now soldiers are dying. You're going to be very busy by day's end. I'm sorry.

MARY SEACOLE
I noted everything. It's deserted down there now.

THE DOCTOR
(takes the book and reads)
Excellent work, Mrs Seacole. And just as I thought. Now, given their absence, it would be churlish not to take advantage, don't you think? Come on –

10:37:04 Music In ‘M08 The Pilot Scheme’

MARY SEACOLE
Where are we going?

THE DOCTOR
(grim)
Half a league onward.

On Mary, bewildered at this madwoman, but following!

CUT TO:

10:37:09 EXT. BATTLEFIELD - DAY 3 12.48

10:37:18 Music Out ‘M07 Parlay’

INTERCUT: Bodies of dead Crimean SOLDIERS on the floor. SONTARANS step over them, marching forward.

INTERCUT: on GENERAL LOGAN, hiding on his stomach, his eyes open seeing the soldiers walk past. All around him are uniformed dead soldiers (no injury detail). Logan is pretending to be dead.

INTERCUT: SKAAK stands proudly amidst a sea of British Army BODIES. He removes his helmet and smiles.

CUT TO:

10:37:35 EXT. SONTARAN SHIP

THE DOCTOR

That one looks good Mary. Lets have a squiz inside.

CUT TO:

10:37:39 INT. SONTARAN SHIP/CORRIDOR - DAY 3 12.58

THE DOCTOR and MARY enter into the ship. MARY looking around, impressed, but not overawed.

MARY SEACOLE
They built all this?

THE DOCTOR
I mean, it's good. But it's no British Hotel. Here we are.

They arrive at the door to the control deck -- the Doctor joins her fingers together to use the three fingered entrance pad (as in The Poison Sky) -- the door opens

CUT TO:

10:37:53 INT. SONTARAN SHIP/COMMAND DECK - DAY 3 12.59

THE DOCTOR saunters through an opening panel onto the control deck, followed by MARY, to see a SONTARAN GUARD on the control deck!

-- without breaking stride she turns, spins Mary round, walks back the way they came, hides. Looks out: the guard has its back to her. Gestures to Mary to stay quiet. Mary nods, understands.

The Doctor rummages around in her pocket. Brings out a catapult. Beams. Rummages around in the other pocket. Brings out an alien-looking piece of rock. The perfect size!

The Doctor aims the catapult at the Sontaran's probic vent. Closes one eye, tongue sticking out the corner of her mouth like an overly concentrating nine year old -- and... PING!

WHACK! The rock slams into the back of the probic vent -- the guard tips forward and SLAMS helmet first onto the floor!

THE DOCTOR
(to Mary)

Double top! Get in.

The Doctor rushes over, stepping over the Sontaran. She activates the panels. Data, graphics and diagnostics of the ships, the camps and Sontarans themselves flood the screens.

CUT TO:

10:38:14 INT. SONTARAN SHIP/CORRIDOR (2021) - NIGHT 3 21.36

DAN tiptoeing carefully down a corridor of a Sontaran Timeship.

DAN
(filming on his phone)
I've snuck on board. Haven't seen any of the potatoheads yet. I'm looking for the control deck or whatever.

He comes to a doorway -- activated by the three finger entrance pad. Dan contorts his fingers and the door opens!

CUT TO:

10:38:27 INT. SONTARAN SHIP/COMMAND DECK (2021) - NIGHT 3 21.38

Vast room with huge bank of screens. Images and data swirl across. Dan filming it all.

DAN
Ah, this is more like it.

CUT TO:

10:38:34 INT. SONTARAN SHIP/COMMAND DECK (1855) - DAY 3 12.50

Alert! Panels light up with Sontaran writing!

THE DOCTOR
Now, Mrs Seacole. With your records, and the data here, so let's see what's really going on.

DAN
(looks at the controls)
Is it bad to just press things?

(does it anyway; films)
Hopefully they -

She activates the screen -- and there's DAN! Peering down!

DAN
-- won't self-destruct. Or let everyone know I'm here --

(And intercut now between Dan and the Doctor)

THE DOCTOR
Dan! DAN!
(she activates the video)
Dan! It's me!

DAN
(seeing her on screen)
Doctor!

THE DOCTOR
(simultaneously)
Where are you?

DAN
(simultaneously)
Where are you?

THE DOCTOR
(simultaneously)
Still in the Crimea!

DAN (CONT'D)
(simultaneously)
Back in Liverpool!

THE DOCTOR
(simultaneously)
Where's Yaz?

DAN (CONT'D)
(simultaneously)
Where's Yaz?

THE DOCTOR

(simultaneously)
I don't know.

DAN (CONT'D)
(simultaneously)
I don't know.

Beat.

THE DOCTOR
(simultaneously)
You speak first.

DAN
(simultaneously)
You speak first.

THE DOCTOR
How are you on a Sontaran ship?

DAN
I'm back home. But they've taken over Liverpool Docks. They're building ships, hundreds of them, all along the Mersey.

THE DOCTOR
They're not just in the Crimea.

DAN
And they seem to be obsessed with Japanese food. I heard one of the big chief Potato Heads talking about Tempura Command. Tempura Offensive. What's that all about?

THE DOCTOR
(beat; gently)
Could it have been *Temporal* Command? Temporal as in time.

DAN
Oh. Yeah. That'd make more sense. Hey, I've been filming everything if that helps.

THE DOCTOR

Good lad! Oh, very nice. Hold your phone close to screens --
(he does; she sonics; works the controls)
I can access Sontaran data banks, plus everything on your phone --

DAN
(nervous)
What, even me photos?

The Doctor steps back from the controls, as if experiencing a metaphorical electric shock. Stares at the screen, reeling.

THE DOCTOR
Of course. Temporal Offensive. They're just about to launch a huge wave of attacks throughout time. They've been building Timeships, so they can invade Earth's history. The Crimea is the pilot scheme.
(reeling)
Earth will have become a Sontaran outpost, from the dawn of time. Your whole history, erased.

MARY SEACOLE
Then you'd better make sure you stop it!

DAN
Is that Mary Seacole? Hello Mary!

MARY SEACOLE
(waves)
Hello dear. I don't understand any of this.

THE DOCTOR
We have to get the Sontarans out of the Crimea. But the rest is going to be on you, Dan.

DAN
I was worried you were gonna say that.

THE DOCTOR
The first wave of ships in the Sontaran Temporal Offensive is about to launch. You have to stop the ships leaving.

DAN
How'm I supposed to do that?

THE DOCTOR
What resources have you got?

DAN
A wok.

Beat.

THE DOCTOR
I'm sorry what?
(Dan holds up the wok)
Why have you got a wok?

DAN
It's me Mam's. For hitting the m on the probic thingies --

Suddenly, a third screen/participant activates!

SONTARAN COMMANDER RITSKAW
(on screen)
Tracing rogue transmissions! Who is using this frequency?

THE DOCTOR
Dan get out of there, now!

DAN
But what about the plan! I need help with the plan!

SONTARAN COMMANDER RITSKAW
(on screen)
Disabling frequency transmissions! Security detail, trace and execute all rogue transmitters --

The screens fizz off -- on the Doctor.

THE DOCTOR

Good luck, Dan.
(turns to Mary)
Right, Mrs Seacole. We both have a lot of work to do.

CUT TO:

10:41:14 INT. SONTARAN SHIP/COMMAND DECK (2021) - NIGHT 3 21.42

Dan staring at the now angrily bannered locked screens --

DAN
Doctor!

SONTARAN VOICE
Halt! Intruder!

Dan turns -- a SONTARAN SOLDIER in the doorway, weapon raised.

DAN
Alright, mate. I'm a bit lost. I was looking for the Pier Head.

SONTARAN SOLDIER SHOLLA
This is an Imperial Sontaran Time Carrier. Unauthorised human presence shall result in immediate and enjoyably violent execution.

DAN
I'm just a tourist. Ask your boss -- your Commander, like.
(nods past the soldier)
Oh, there he is.

The Soldier turns -- Dan grabs his wok off the side -- BANG! Back of the neck! The soldier goes down.

DAN
How d'you like that! Pan-fried Sontaran! And now I'm gonna wok right out of here!

He turns to exit: a line of SONTARAN SOLDIERS, weapons raised. Beat.

DAN

Alright, lads. I was looking for the Pier Head?

10:41:50 Music In 'M09 WWTDD'

On the Sontarans.

CUT TO:

10:41:53 INT. TEMPLE OF ATROPOS/GRAND TEMPLE - DAY 4 16.22

10:41:53 Music Out 'M08 The Pilot Scheme'

YAZ steps back and forth -- the MOURI appear and re-disappear. She reaches out to touch --

YAZ KHAN
How can we fix something that can't be touched?

VINDER
I have no idea.

SWARM
But we do. You can stand aside now. We understand exactly what's needed here.

Yaz and VINDER turn -- SWARM and AZURE are entering the chamber. Behind them walks PASSENGER, silent, threatening.

PRIEST TRIANGLE
Can you repair?

SWARM
Yes.

Yaz and Vinder immediately wary --

YAZ KHAN
Sure. You got identification?

SWARM
Very good. Yasmin Khan. Does the Doctor know you're out this late by yourself?

YAZ KHAN
(freaked out; trying not to show it)
I don't think we've met before.

SWARM
Such linear creatures.
(Beat)
And that message, in pen, on the palm of your hand, that no-one knows about.

Close in on Yaz: this is freaking her out --

SWARM
(slowly)
W-W-T-D-D.
(Beat)
What Would The Doctor Do?

YAZ KHAN
(utterly thrown by that; almost shaking)
How could you know that?

Swarm grabs her roughly by the chin. She looks back defiantly -- his roughness making her more controlled --

SWARM
Why does she choose you? Any of you? So unremarkable.

YAZ KHAN
Take your hands off me right now.

VINDER
You heard her.

SWARM
(not doing so)
Commander Vinder. Shamed, disgraced and rejected. Were you hoping this would be your redemption?

Vinder fires just past Swarm. Swarm doesn't flinch.

Beat. Yaz looks to Vinder. And Vinder FIRES --

Swarm disappears and reappears FAST as the laser bolt fires past. He's now a foot to the left. It's effortless and elegant. Vinder fires again. Swarm vanishes and appears six feet away.

AZURE
(enjoying this)
Try me.

Vinder fires at her: she does the same: vanishes and reappears. Vinder now fires at both of them, indiscriminately --

YAZ KHAN
Stop! It won't work.

VINDER
Who are you?

AZURE
I am Azure. This is Swarm.

SWARM
Translations, but they'll do. Now unless you want to upset passenger here ..

Passenger has been prowling the room -- and Passenger steps near to Yaz and Vinder. Looks at them -- then looks at the space where the Mouri aren't. Passenger steps closer. The Mouri don't appear. Passenger steps back. Looks to Swarm. Then Passenger, Azure and Swarm look to Yaz and Vinder. Ominous.

SWARM
(to Yaz and Vinder)
Take five steps to your left.

Yaz and Vinder do so. The MOURI appear.

AZURE
The proximity. They’ve been quantum locked against us. After last time.
(to Yaz and Vinder)
It's good thing you were here. Stay there.

Swarm moves closer. The Mouri look terrified!

PRIEST TRIANGLE
You are not repair! You are identified! You are forbidden from the temple. It was --

Azure reaches out, puts a hand on the Priest Triangle and it dissolves to ash. On Yaz and Vinder, horrified.

AZURE
Sshh.

Swarm stands in front of the Mouri.

SWARM
You underestimated us. You pathetic temporal hags. Your deluded and pointless lives have led you here, to painful, powerless deaths.
(Beat)
Two already broken. Shall I repair?

Now he moves and touches one of the non-broken Mouri on the head. And ALL the Mouri start to scream. Alien, echoing, discordant --

YAZ KHAN
Stop! You don't know what you're doing!

And now this Mouri turns to ash!

Swarm turns to another Mouri! Reaches out. As she turns to ash, and the remaining two scream, he turns to Yaz and Vinder --

SWARM
Don't worry. I'm getting to you.

CUT TO:

10:45:05 INT. SONTARAN SHIP/COMMAND DECK (2021) - NIGHT 3 21.48

DAN is thrown to his knees in front of the SONTARAN COMMANDER RITSKAW, backed up his FIRING SQUAD.

SONTARAN COMMANDER RITSKAW

Spying is an act of treason
against Sontar.

DAN
(defiance he doesn't feel)
Yeah, yeah, I've heard all this --

SONTARAN COMMANDER RITSKAW
Troops! Prepare for execution.
Ready -- aim --

FAMILIAR VOICE (O.S.)
I don't think so!

Dan opens his eyes -- turns and sees: iconic Spielberg low push-in, heroic framing, weapon poised --

KARVANISTA
I've still got a human in this
fight.

In a hail of gunfire, he blasts the Sontarans down!

10:45:36 Music In 'M10 7.5 Minutes'

KARVANISTA
You're welcome. Idiot.

10:45:39 Music Out 'M09 WWTDD'

CUT TO:

10:45:44 EXT. THE BRITISH HOTEL - NIGHT 3 20.16

Night-time establisher.

CUT TO:

10:45:46 INT. THE BRITISH HOTEL/NURSING ROOM - NIGHT 3 20.17

Candles lit. The beds fuller. The room dark. Close-ups: THE DOCTOR puts a splint on a leg. MARY administers medicine to a soldier. The Doctor bandages up an arm. Mary wipes down a fevered brow with a cloth. MARY wrings out water from a damp cloth into a dirty bowl of reddish water. Then they stand, looking across the room. It's full. Makeshift beds on the floor.

MARY SEACOLE

So many wounded. We won't save them all. All the casualties were ours.

THE DOCTOR
Soldiers pay the price of their commanders mistakes.

The door slams open -- GENERAL LOGAN stumbles in, smoke-dusted. Mary and the Doctor look at him. Beat.

GENERAL LOGAN
(broken)
They'll attack again at first light. I don't know what to do. Help me.

Mary looks to the Doctor. Close in on the Doctor -- hero shot.

THE DOCTOR
I'm going to need a pointy stick.

CUT TO:

10:46:29 INT. THE BRITISH HOTEL - LATER - NIGHT 3 21.13

A pointy stick lands on a drawing of a Sontaran. THE DOCTOR is holding it, in Battle Commander mode, pacing the room, pointing at maps, drawings of Sontarans, ships, on the table and wall.

THE DOCTOR
Sontarans! Project: Crimean Eviction. Pay attention, sit up, backs straight, hands on heads no don't worry about that last one, here we go.
(Beat)
Sontarans need a rest cycle for 7.5 minutes every 27 hours, as detailed by Mrs Seacole and her observations here and at the Sontaran encampment. During said rest cycle they go back inside their ships. Why?
(as Logan goes to answer)
I'll tell you why! Because they cannot cope with Earth's

atmosphere over an extended period. That's why they wear protective armoured suits. The suits filter out harmful Earth gases and substitute them with chemicals and nutrients from their home planet. BUT! The suits only have a limited capacity. They have to be refilled.

MARY SEACOLE
From their ships.

THE DOCTOR
Gold star and a sticker for Mrs Seacole. Keep up Lieutenant General.
(Beat)
The ships aren't just transport: they hold their supplies. So, for precisely 7.5 minutes every 27 hours, Sontarans top up their suits, via the probic vent in the back of their necks. Resting and refuelling, like cars refilling their petrol tanks, no, forget that, horses replenishing their nosebags!
(Beat)
So. What we're going to do, is empty their ships of those supplies. Forcing a retreat, out of the Crimea and back to the 21st Century where my best person will deal with them. Hopefully.

GENERAL LOGAN
Did you just say 21st Century?

MARY SEACOLE
Sssh! She's talking!

THE DOCTOR
Now, if they're on the same timetable every day -- which I bet they are -- in thirty eight minutes time, they'll all enter their ships, simultaneously. While

they're inside, we will have exactly seven point five minutes to drain their supplies.
(Beat)
Might need some of your men to help.

CUT TO:

10:48:28 EXT. SONTARAN ENCAMPMENT - NIGHT 3 21.45

WIDE CG: Re-use of the Sontaran encampment, this time with no Sontarans present. In the distance: figures scurrying. THE DOCTOR, MARY, LOGAN and a handful of N/S SOLDIERS.

CUT TO:

10:48:42 EXT. SIDE OF SONTARAN SHIP - NIGHT 3 21.50

THE DOCTOR sonics open and heaves off a section of the ship's exterior. Inside is a mix of screens, tubes, fluids, pipes. Shows MARY and LOGAN (carrying a supply bag over his shoulder) what to do - twisting one tube into the entrance of another.

THE DOCTOR
Right, remember what I taught you? Divert this gas into this chamber and it will render their supply feed inert, and harmless to humans. Then rip off this and let it all leak out into the air. Got it?
(Mary nods)
Come on General, next ship -- six point nine minutes left.

CUT TO:

10:49:11 INT. SONTARAN SHIP/COMMAND DECK - NIGHT 3 22.05

SKAAK, connected in and being fed by a tube into his probic vent. The command controls go off! Alerts! Low supplies! A SOLDIER panicky, examining the data --

SKAAK
What is happening!

SONTARAN SOLDIER
(alerts everywhere)

Supply levels dwindling to critical across the fleet. Unable to refill armour!

And then he hears the sound of the parlay klaxon again, through one of the scans on his screen. Sees a figure holding a sonic. Close in on Skaak. Furious.

CUT TO:

10:49:40 INT. SONTARAN SHIP/COMMAND DECK (2021) - NIGHT 3 22.24

SLAM! DAN drops a Sontaran trooper body outside the door and seals the door with him and KARVANISTA inside.

KARVANISTA
What is that useless weapon you've got?

DAN
It's a wok.

KARVANISTA
You look ridiculous.

DAN
Says the bloke with the floppy ears. What're you doing here?!

KARVANISTA
We're still species-bonded. And clearly you're so inept, you can't be on your own.
(Beat)
And also, this is partially our fault. The Sontaran attack force snuck through in the second before we sealed the shield. It’s our responsibility. Well, my responsibility – because I got the blame. As usual.

DAN
Listen, they're about to launch Timeships into Earth's history --

KARVANISTA
I know --

DAN
But I've got a plan -- what d'you mean you know?

KARVANISTA
(at the control deck)
I intercepted the transmissions. And it's not your plan, so stop pretending you're clever.

10:50:26 Music In 'M11 Short-Term Repair'

DAN
Alright, keep your fur on!
(the ship judders)
What're you doing?

KARVANISTA
What do you think I'm doing? Taking off!

DAN
What?!

And the ship lurches!

CUT TO:

10:50:38 EXT. CRIMEAN BATTLEFIELD - NIGHT 3 - 22.15

THE DOCTOR, waiting. SKAAK approaches out of the night.

THE DOCTOR
I understand you have a problem with your supplies, Commander.

SKAAK
Sabotage!

10:50:43 Music Out 'M10 7.5 Minutes'

THE DOCTOR
I warned you this planet was protected. Now, retreat.

SKAAK

That word shall never pass my lips! We shall make a strategic withdrawal. But we shall return.

THE DOCTOR
Not while I'm around. Now. Hit the road, Skaak.

Skaak begins to walk slowly backwards.

CUT TO:

10:51:15 INT. SONTARAN SHIP/COMMAND DECK - NIGHT 3 23.10

The ship juddering with the speed and force -- as it banks and turns --

DAN
So what's your plan? Some clever science spacey thing I won't understand?

KARVANISTA
We're gonna ram them.

DAN
What?!

KARVANISTA
Use this ship as a battering ram. To hit all of the others, creating a massive temporal reaction, takes the ships, and all the Sontarans on Earth out of existence. Huge temporal bang.

DAN
But we're *on* this ship!

KARVANISTA
There's an escape pod down the corridor, you fool! Come on! We're out of here.

He activates the door from the controls -- to reveal a line of SONTARANS with weapons raised! They fire! Karvanista slams the controls again -- the door slams shut!

DAN

Oh yeah great plan!

Karvanista raises his weapon in fury --

KARVANISTA
Why did I have to get YOU to protect!

He blasts it to the side of Dan -- making a hole in the wall -- as Dan cowers!

DAN
You could've killed me! What're you doing?!

Karvanista goes over to the hole: revealing a downward-sloping tube like a slide!

KARVANISTA
Get down there! Hurry up! This thing's about to crash!

Dan jumps yelling in terror! KARVANISTA whooshes down laughing his tail off as he slides fast down the evac tube!

CUT TO:

10:52:05 EXT. RIVER MERSEY - NIGHT 3 22.59

SONTARAN TIME CARRIERS all along the River Mersey! Troops marching out. The sounds of klaxons and alarms in the air.

SONTARAN COMMANDER RITSKAW
This is Commander Ritskaw. The fleet is under attack from insurgents!

We pivot -- and we see a distant Time Carrier on its side, moving in the distance down towards them --

CUT TO:

10:52:15 EXT. RIVER MERSEY - NIGHT 3 23.11

We can just hear Dan's scream of terror as two tiny figures fall out of the bottom of the Time Carrier and splash into the Mersey!

And the TIME CARRIER SMASHES INTO the line -- as it does, a growing bubble of Temporal Energy roars and explodes outwards, engulfing the whole screen.

CUT TO:

10:52:27 EXT. RIDGE OVERLOOKING SONTARAN ENCAMPMENT - NIGHT 3 - 22.16

GENERAL LOGAN, MARY and THE DOCTOR look down on the encampment. (We don't need to see it). The sounds of ships powering up.

MARY SEACOLE
It worked! They're leaving.

THE DOCTOR
With no further blood being shed.

GENERAL LOGAN
(hard)
I have to disabuse you on that.

Logan kneels by a bottle of rum on the floor. The ground next to it glistens with an alcohol trail. He lights a match.

THE DOCTOR
(horrified)
What have you done?!

GENERAL LOGAN
I recommend you run.

MARY SEACOLE
(pulling the Doctor away)
Run, Doctor! Run!

GENERAL LOGAN
This is for my men!

They run -- as a trail of fire snakes along ignited by the rum. We follow the trail for a long way, as long as possible, jump cuts through different areas until we reach:-

INTERCUT: underneath a Sontaran ship, a pile of gunpowder.

WIDE: BOOM! A chain reaction of explosions rips through the camp. The ships blow apart. A multi coloured fireball rips.

CUT TO:

10:53:00 EXT. CRIMEAN BATTLEFIELD - NIGHT 3 - 22.20

GENERAL LOGAN, MARY and THE DOCTOR running when the explosion goes off in the background. They're all thrown to the ground by the force of it. The Doctor turns to Logan, furious.

THE DOCTOR
They were retreating! It was done.

GENERAL LOGAN
That was for the men I lost today.

THE DOCTOR
For your guilt you mean.
(cold, quiet steel)
Sometimes men like you make me wonder why I bother with humanity.

MARY SEACOLE
I'm grateful you do. Whoever you are, Doctor.

And we hear the TARDIS sound! And through the mist, the light -- the Doctor sees! Turns back --

THE DOCTOR
I have to go, and find my friends. I hope we meet again, Mrs Seacole.

She blanks Logan and runs -- disappears into the mist --

MARY SEACOLE
(calling)
Where are you going?!

But the Doctor is gone. Mary and Logan look at each other.

CUT TO:

10:53:42 EXT. BATTLEFIELD/TARDIS - NIGHT 3 - 22.22

THE DOCTOR arrives back by the TARDIS. Touches it.

THE DOCTOR
I'm here.

As she watches, the door judders and materialises back in.

THE DOCTOR
What is this thing happening to you?

She opens the door and cautiously heads inside --

CUT TO:

10:53:59 EXT. WATERFRONT - NIGHT 3 23.13

The temporal energy fades. DAN and KARVANISTA, soaking, climb up onto the ground. Karvanista shakes himself vigorously and - SPLASH - the water hits Dan, and Dan yelps, soaking wet. He smells himself. Yuk.

DAN
Awww, what was in that tube?

KARVANISTA
It was the waste tube --

DAN
You're kidding me!

He looks out over the waterfront. All back to normal. No ships, no smoking warehouses, no Sontarans.

DAN
They've gone. It's all gone.

KARVANISTA
Temporal implosion. You're welcome. Oh here she comes, now all the hard work’s been done.

And as they speak, the TARDIS materialises beside them -- and THE DOCTOR comes running out.

DAN
You made it back.

THE DOCTOR
And you got rid of the Sontarans.

DAN
It was pretty easy, really. Worked it out all by me self, until

Scooby Doo here tried to take all the credit.

THE DOCTOR
(to Karvanista)
I need your people to stay protecting this planet while I'm away. I have to find my friend.
(to Dan)
Wanna come?

DAN
OK.

THE DOCTOR
(to Karvanista)
I'm not done with you yet.

KARVANISTA
If you're going out into the universe, you'd better understand, it's in a bad way.
(Beat)
The Lupari will stay, shielding the planet. Until this is over. If it is ever over.

DAN
I hope I never see you again.

KARVANISTA
Feeling's mutual.

CUT TO:

10:55:25 INT. TARDIS - NIGHT 3 23.15

DAN walks in -- the door has moved once again. But now, there are strands of decay all over the TARDIS. Strings of strange plasticy material just out from the sides.

THE DOCTOR
That should not be growing out the floor.

DAN
Are those things new?

The Doctor stops -- looks at what Dan's referring to. So haunted. So quiet.

THE DOCTOR
Yes. They weren't there a second ago.
(reaches up to touch)
Something is corrupting the TARDIS.

As she says this, the lever on the TARDIS control SLAMS without anyone near it -- TARDIS lurches -- taking off-- and as it does, time is warping and wefting, the Doctor tried to run to the console -- but the whole sense of time is like walking through treacle, the whole image is warped and corrupted --

DAN
Did you just do that?

THE DOCTOR
No!
(runs to the controls)
Can't make anything work! We're being hijacked.

CUT TO:

10:55:54 INT. TEMPLE OF ATROPOS/GRAND HALLWAY - DAY 4 17.18

The TARDIS materialises, juddering and sick, in the hallway. The ground is rumbling. The cataclysmic noise feels closer, more dangerous, even more unnerving now. There are piles of ash on the floor, from where Swarm and Azure have destroyed Priest Triangles. THE DOCTOR and DAN step out. The Doctor worried, looking around, as if she's about to be ambushed.

DAN
Where are we?

THE DOCTOR
I don't know. All spatio-temporal readings are at zero. Which is impossible.

And at the end of the corridor stands AZURE. She calls.

AZURE

This way.

She walks away. The Doctor looks to Dan.

THE DOCTOR
I mean this is obviously a trap.

DAN
And we're going to walk into it, are we?

THE DOCTOR
Have to find Yaz. Stay close to me, and do exactly as I say.

She walks on, cautiously. Dan follows, worried.

CUT TO:

10:56:40 INT. TEMPLE OF ATROPOS/GRAND TEMPLE - DAY 4 17.19

THE DOCTOR and DAN enter the Grand Temple. Deserted, save for SWARM and PASSENGER over the far side. AZURE walks over to them.

SWARM
Ah! Doctor! At last. Come. It’s been a long time.
(beckons)
I have something of yours. Come. Further.

As the Doctor walks further forward -- the MOURI appear. The two who remain unhurt and unbroken, the two whose scorched silhouette shells are still smoking, and two absences (the two killed by Swarm), with messy remants of ash on their plinths -- and Dan and the Doctor stop --

DAN
Who are they?

SWARM
These are the Mouri, Doctor. The remnants of them at least.
The Mouri, in the Temple of Atropos.
(Beat)
On the planet... Time.

THE DOCTOR
(so quiet)
There is no planet called Time.

SWARM
And yet here we are. The Temple of Atropos is broken.
(gesturing to the figures)
And the Mouri are failing. The creatures who hold time in this universe together. Broken.
(off the Doctor's look)
Time is beginning to run wild. Could really harm a TARDIS.
(on the Doctor)
So I made a short term repair.

Swarm clicks his fingers to reveal: YAZ and VINDER, in the same outfits as the non-scorched Mouri. Having taken the places within the circle of the broken two.

THE DOCTOR
Yaz!

YAZ KHAN
Doctor, don't come near! I've seen what he can do!

AZURE
She's right. Try to rescue them and we'll reduce them to ash. Her and her new friend.

SWARM
(to Azure)
Will you count?

AZURE
(smiles; delighted)
Yes! Five.

THE DOCTOR
(to Swarm)
What have you done to them?

SWARM
It's what I'm *about* to do, Doctor.

AZURE
(oh she loves this)
Four.

The Doctor looks at her distracted -- Azure is prowling, owning the space --

SWARM
Poor placeholders. Hardly equipped to be Mouri, are they?

AZURE
Three.

SWARM
When I click my fingers, the full force of Time will blast through them. How many seconds will their bodies be able to take, before they die, Doctor?

AZURE
(almost a physical delight)
Two.

THE DOCTOR
(so tense and coiled)
Stop -- you don't have to do this -- Tell me what you want!

AZURE
One.

10:58:38 Music In 'M12 End Credits

Swarm raises his hand. His fingers move into clicking position:

SWARM
All in good time.

He clicks his fingers.

10:58:46 END CREDITS

10:58:53 Music Out 'M11 Short-Term Repair'

The Doctor	Jodie Whittaker
Yasmin Khan	Mandip Gill
Dan Lewi	John Bishop
Skaak/Sontaran Commander Riskaw	Jonathan Watson
Mary Seacole	Sara Powell
Vinder	Jacob Anderson
Eileen	Sue Jenkins
Neville	Paul Broughton
Joseph Williamson	Steve Oram
General Logan	Gerald Kyd
Svild	Dan Starkey
Swarm	Sam Spruell
Azure	Rochenda Sandall
Karvanista	Craig Els
Passenger	Jonny Mathers
Priest Triangle	Nigel Richard Lambert
Stunt Coordinators	Crispin Layfield
Stunt Performers	Belinda McGinley
	Christina Low
	Ellie Keighley
	Rob Jarman
	Joseph Paxton
	Annabel Canaven
	Matt Hermiston
1st Assistant Director	Christopher J Thomas
2nd Assistant Director	Lauren Pate

3rd Assistant Director	Jennifer Day
Assistant Directors	Jac Lewis
	Laura Thompson
Production Manager	Delmi Thomas
Production Coordinator	Sandra Cosfeld
Assistant Production Coordinator	Jade Stephenson
Production Secretary	Nikhil Theva Raj
Production Office Runner	Ellie Hilton
Executive Assistant	Caroline Cook
Location Manager	Gareth Roberts
Unit Manager	Jac Jones
Covid Coordinator	Ellie Simmons
Covid Office Assistant	Etty Stanley
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 Burridge
	Campbell Fraser
	Matt Gronow
	Rhys Andrews
	Dean Tucker
	David Hobbs
	Ben McDonald
	Ashley Bullock
	Mike Venables
	Julian Tucker
Construction Assistant	Marcus Scholl

CNC Programmer	Kristian Tucker
Standby Carpenter	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	Olga FitzRoy
Music Mixed by	Goetz Botzenhardt
Original Theme Music by	Ron Grainer
Title Sequence & Additional VFX	Ben Pickles
Sontarans created by	Robert Holmes

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

10:59:16 NEXT TIME

CAPTION: NEXT CHAPTER:

THE DOCTOR
On my command.

SWARM
Time is beginning to run wild

10:59:26 END CAPTION

Executive Producers	Matt Strevens
	Chris Chibnall

BBC STUDIOS LOGO

ALBERT LOGO

10:59:31 CUT TO BLACK

10:59:38 Music Out 'M12 End Credits'

END OF EPISODE