

DOCTOR WHO

SERIES 13

EPISODE FIVE

CHAPTER FIVE: SURVIVORS OF THE FLUX

PROGRAMME NUMBER: DRAF009R/50

10:00:00 BBC WORLDWIDE STING

10:00:05 Music in 'M00 Recap'

CUT TO:

10:00:05 PREVIOUSLY

YAZ KHAN

We're stuck in 1901

THE DOCTOR

Jericho! Wait!

CLAIRE BROWN

They are an Extraction Squad.

(Beat)

For the Division.

NAMACA

Welcome to Puzano. What's
left of it.

BEL

Have you seen this guy?

NAMACA

He could be at the next
coalescence.

BEL

The next what?

AZURE

I'm Azure. This is Swarm.

DIANE

Where am I now?

DAN

Di.

GRAND SERPENT

What I need, is for you to be
silent and do as you are
ordered.

THE DOCTOR

This is my only chance to
find out who I am.

AWSOK

The Flux wasn't an accident.
It was made. It was placed.
Because of you.

CLAIRE BROWN

The only thing Division wants
more than my Angel... is you.
You are recalled.

YAZ KHAN

(moving forward)

No! --

10:00:40 Music in 'M01 Opening Titles'

10:00:40 TITLES

10:00:42 Music out 'M00 Recap'

10:00:47 Caption 'Jodie Whittaker'

10:00:50 Caption 'Mandip Gill'

10:00:52 Caption 'John Bishop'

10:00:55 Caption 'BBC Doctor Who Flux'

10:01:02 Caption 'Producer Pete Levy'

10:01:05 Caption 'Director Azhur Saleem'

10:01:09 Caption 'Chapter Five: Survivors of the Flux Written by Chris
Chibnall '

10:01:13 Music in 'M02 Conversion'

CUT TO:

10:01:15 INT. WORLD OF ANGELS - DAY DOCTOR 1 - 1001

10:01:17 Music out 'M01 Opening Titles'

THE DOCTOR, as Weeping Angel. We're incredibly close and tight on her face, stone hands in front of her stony unseeing eyes.

Now: The Doctor, normal costume, stood amidst a never-ending field of Angels. Angels surround her. She turns, looks at them. The ones further away are glowing, emitting a powerful hum.

THE DOCTOR
Is this what it's like to be
you? Is that what you've
done?
Made me one of you.

The Angels look back impassive. The Doctor looks at her non-stony hands.

THE DOCTOR
Except you haven't. What is
it then? A demonstration of
strength?
(goes up to an Angel, knocks
on its head)
Say something then.

She puts her face in front of it. Blinks, really fast.

THE DOCTOR
Blinking. Blinking!
(no response)
Tough crowd. What are you
then, prison guards?

WEEPING ANGEL VOICE
We are conversion.

THE DOCTOR
Conversion to what?

WEEPING ANGEL VOICE
We are transport.

THE DOCTOR

(spins; outraged)

You've encased me in a
Weeping Angel form, to
transport me somewhere?! Why?

WEEPING ANGEL VOICE

It amused us. You fear us
Doctor. You always have. And
now your form is ours. We
have dominion over you.

THE DOCTOR

You're very smug for a
statue. What did you do with
my friends?

WEEPING ANGEL VOICE

Your friends are marooned
where we left them. They are
lost.

Close in on the Doctor. Defiant.

THE DOCTOR

My friends are never lost.

CUT TO:

10:02:54 EXT. MEXICAN JUNGLE (1904) - DAY YAZ & DAN 1

The camera moves slowly above the impenetrable depths of the
thick Mexican jungle, mysteries as yet unearthed.

CAPTION: 1904 MEXICO.

CUT TO:

**10:02:57 INT. TINY MAYAN BURIAL CHAMBER (1904) - DAY YAZ & DAN
1 1615**

Small, cramped, dark, low-ceilinged. We close in on a tiny
object -- a tiny crafted pot, with Mayan symbols on it -- a
single candle, burned down low -- amidst a collection of other
small pots and jugs. And we hear a distant scream getting
lower.

SMASH! DAN falls down through the ceiling, yelling, lands on
the floor! A fraction later, YAZ lands too. WHACK! Beat.

YAZ KHAN
That pulley system needs
work.

DAN
Yep.

YAZ KHAN
(shines a torch)
Hopefully we're in the right
place. Let's see if we can
match anything with the
sketch.
(turns her back on Dan; he
stands up and stretches)
Be on the lookout for --

SLAM SLAM SLAM! Three spears whistle past Dan and into the
wall behind him! He freezes, wide-eyed. The shafts of the
spears are brushing his face. VERY narrow escape.

YAZ KHAN
-- death traps.

DAN
(ashen)
I was nearly a kebab.

YAZ KHAN
Looking for an offering pot,
remember? Both of us!

DAN
(peers up; tugs on his rope)
Hope he hasn't fallen asleep
up tharghhhhh! --

Dan is YANKED back up out the ceiling -- Yaz watches, shakes
her head in disbelief -- Dan's yell is replaced in the
distance by another -- and a new figure comes cannoning down -
-

JERICHO lands smack onto the floor. Oof.

JERICHO
(face smushed into floor)
Good afternoon.

YAZ KHAN
He pulled the rope, didn't
he?

JERICHO
That was the signal!

YAZ KHAN
And you still haven't figured
out how to ballast the
counterweight pulley
properly.

JERICHO
Almost. It's not entirely my
wheelhouse.
(looks around)
Well this is spectacular.

YAZ KHAN
(spies a pot; compares it)
Oh! Jericho look - I think
I've got it! This is the one.
(looks to Jericho)
Still not sure about taking
it.

JERICHO
It's a discovery. Our
discovery.

YAZ KHAN
Strictly speaking, it's
theft. If we take it, we have
to bring it back, once we
have it decoded. And reseal
that ceiling.

JERICHO
(pulls on the rope)
Now was it one tug or
twoooooooooo-!

He's gone! Flying through the ceiling! Dan comes cannoning
back down! Lands flat on his face. Yaz looks at him, matter of
fact.

YAZ KHAN

Hiya.

DAN
(face squashed into floor)
Have you got it?

YAZ KHAN
Think so.

CUT TO:

10:04:26 INT. WORLD OF ANGELS - DAY DOCTOR 1 - 1015

WEEPING ANGEL VOICE
We are here. Return to form.

THE DOCTOR
Where here? Return to what?

And now she's a Weeping Angel again -- an energy field
overcoming her --

CUT TO:

10:04:40 INT. CORRIDOR - DAY DOCTOR 1 1016

And the mist and the energy field begins to fade to reveal --

An OOD. Holding a huge hi-tech energy hose -- as if it has
been hosing her down. The Doctor on a transport pad. The Ood
sticks a disc on her coat. It is in the middle of a strange
corridor, with tree trunks and vines and natural cords running
down and all along it. Mist hangs in the air. There's a sense
of motion here -- and every so often the entire structure
shakes with even greater movement. This is not a stable
environment.

THE DOCTOR
Ood.

OOD
Please remain still while
quantum realignment
stabilizes. Do not remove
your conversion plate.
Follow me. She is waiting.

THE DOCTOR
Who is?

The Ood moves ahead. The Doctor follows, looking around. End of the corridor, another pad. The Ood stands on it.

They vanish, as the room shakes again.

CUT TO:

10:05:04 INT. VINCULUM BIODOME - DAY DOCTOR 1 1415

... And materialise on a pad in a large strange space. Walls of metal, areas of water. Control banks and panels abound. The ceiling rises high to form a cathedral like atmosphere. In the centre, a large pink tree. Visible in windows into other chambers are other trees and plants. A mixture of organic and hi-tech. Not pristine, aged. But this space also has that movement lack of stability, and regularly shakes. It's not stable. THE DOCTOR, following the OOD, as they approach a woman tending to the tree -

THE DOCTOR

Hello I'm the Doctor --

The woman turns -- iconic reveal: it's AWSOK.

AWSOK

I know.

Close in on the Doctor -- taken aback, processing --

THE DOCTOR

You. I've met you.

AWSOK

You won't be told, will you?

THE DOCTOR

It's a defining trait. Who are you -- and where are we?

AWSOK

This is Division, Doctor.
Welcome back.

Close in on the Doctor.

CUT TO:

10:05:42 EXT. CONSTANTINOPLE (1904) - DAY

10:05:42 Music in 'M03 An Incredible Stroke Of Luck'

CAPTION: 1904 CONSTANTINOPLE

CUT TO:

10:05:48 EXT. CONSTANTINOPLE BAZAAR/STALL (1904) - DAY YAZ & DAN 2 1540

10:05:54 Music out 'M02 Conversion'

Tight on JERICHO, YAZ and DAN drinking mint tea. The rundown stall has an assortment of historical artefacts and carved objects. An ANCIENT WISE WOMAN has fragments of a carved panel which match the symbols on the jug -- she's also looking inside the jug. She scratches words and numbers onto parchment.

YAZ KHAN

If you can decipher those markings, we should have a date for when the world is going to be in terrible danger.

JERICHO

(whispering, reverently)

She's matching the symbols to the ancient panels. We should have a translation soon.

YAZ KHAN

Basically this pot can decipher the exact date the world is going to end.

We push past the fabric/rug divider with the stall next door, and into the next stall. The STALLHOLDER is dragged out the back, hand over his mouth. We see (no faces) stuff being shoved away. And a pair of hands are setting up -- a BOMB! THE FUSE IS LIT!

ANGLE ON: Back in this stall, Yaz, Dan and Jericho over tea.

DAN

We've been in this decade for three years now. D'you think we'll ever get back?

JERICHO

I find myself marooned a decade before I was born; in a century where I have a little too much knowledge of the atrocities to come.

YAZ KHAN

We've got a task, we have to stick to it.

JERICHO

Can anyone else smell burning?

DAN

Now you come to mention it --

Yaz rips apart the cloth separating the two stalls from each other -- a crude and large bomb -- and a fuse that is slowly burning down! Eek!

YAZ KHAN

Get her out of here now!

Fast cuts! Flurry of activity! Yaz grabs lots of rugs and shoves them over the bombs -- Jericho helps the woman out --

Dan runs to the entrance of the stall -- yells --

DAN

Everyone get back!

JERICHO

(aiding the woman away with some urgency)

Out this way, away from the imminent explosion --

Close in on Yaz -- as the fuse burns down -- poised to run --

YAZ KHAN

Think that's gonna have to do
-

DAN

Now get out of here!

She runs -- the sound of crowds fleeing as we close in on the bomb -- it explodes and FIRE AND SMOKE BLACK OUT THE SCREEN!

CUT TO:

10:06:54 EXT. PASSENGER STEAMER (1904) - DAY YAZ & DAN 2

JERICHO

If it wasn't for your quick thinking Miss Khan, we could have all perished in that blast. But who would want to kill us? How do they even know about us?

The smoke becomes the black smoke belching out of the funnel of a steamer in the middle of the ocean! We move down to a porthole on the side of steamer -- and through into --

CUT TO:

10:07:02 INT. SHIP'S CABIN (1904) - DAY YAZ & DAN 2 1540

DAN, YAZ, JERICHO in the cabin.

JERICHO

We're simply trying to derive a date from a pot.

YAZ KHAN

We have partial date:
December 5th. But no year.

A knock at the door -- Jericho and Yaz look at Dan. Dan groans.

JERICHO

Just one moment!

DAN

Seriously?

JERICHO

Yes!

DAN

Every time?!

YAZ KHAN

Yes!

DAN

Why do I have to be the
stowaway?! Can't we take it
in turns?

YAZ KHAN

Sshh!

Dan rolls under the bed as Yaz answers the door -- there is a
WAITER there, in finery. He is remarkably burly -

JERICHO

Come in!

Dan's POV: looking out from under the bed, at the sets of
shoes. He spots the socks, there's something not right about
the socks. Dan's eyes narrow.

YAZ KHAN

(to the waiter)

Are you new?

WAITER

Came aboard for this leg
ma'am.

(with the tea; to Jericho)

One lump or two, sir?

JERICHO

One, please --

The Waiter takes the teapot and smashes it across Jericho's
face! Stuns him!

He SLAMS Yaz to the wall -- they struggle -- Yaz notices a
snake tattoo on the underside of his wrist -- then using
police self-defence skills kicks him in the nuts! -- elbows
him in the ribs!

He staggers back -- DAN ROLLS OUT FROM UNDER THE BED -- and
sweep-kicks the feet out from under the waiter -- he lands on
the floor next to Dan --

YAZ KHAN

Sit on his legs --

Dan does! Yaz sits on the struggling waiter's chest!

WAITER

You can't fight the future

YAZ KHAN

Who sent you? Why are you following us?

DAN

Answer her questions or I'll bite your toes --

YAZ KHAN

You're not getting away --

But the waiter reaches into his mouth, flicks a tooth -- convulses in pain, gasps and dies! Body goes limp.

YAZ KHAN

(as she realises)

No!

Beat. Yaz and Dan sitting on the dead body, Jericho recovering, looks at the body. Yaz checks him, gravely.

YAZ KHAN

Poison capsule, lodged in his tooth.

JERICHO

Self-sacrifice. Jolly good thing too -- I was just about to bop him with his own teapot.

Yaz looks at the inside of the wrist of the dead man. There is a small snake tattooed on the inside of his wrist. Close in on the tattoo, close in on Yaz, processing, what is that? As she does --

JERICHO

Now we have an additional conundrum. We appear to have a dead waiter in our cabin. What if somebody walks in?

YAZ KHAN

Roll him under the bed for
now --

DAN
Hang on, under the bed's
where I sleep --

YAZ KHAN
Then come nightfall, when
it's all quiet, shove the
body overboard.
(off Jericho's look)
What?

JERICHO
You seem remarkably
proficient at this, Miss
Khan.

YAZ KHAN
There's no use being
squeamish. We've got the
future to save.

On Yaz and Dan.

CUT TO:

10:08:48 EXT. COUNTRY HOUSE/GROUNDS (1958) - DAY GS 1 0730

The sound of a gunshot. Birds flutter into the air.

CAPTION: 1958 ENGLAND.

TWO MEN with shotguns crooked over their arms. An impressive country house in the distance. FARQUHAR, a veteran Establishment soldier of the old school, looks impressed at his companion, who we only see the back of.

FARQUHAR
Shot! Yes, not making a bad
fist of it, for your first
time. How long did you say
you'd been in the area?

The other figure turns, and we push in on... PRENTIS -- the GRAND SERPENT from episode 3. What's he doing here?!

PRENTIS

Not long at all, sir. Back from a prolonged period of service elsewhere. You'll forgive me if I don't say where.

FARQUHAR

Of course. No need to explain. What's your field of expertise, Prentis? Can you say? Entre nous.

PRENTIS

I fear I may strain your credulity, sir. I specialise in threats which may originate from beyond this earth. Sightings and events classed as in-credible.

Farquhar stops. Stares at Prentis, impressed and delighted.

FARQUHAR

Really!

PRENTIS

I realise you, as an experienced and much decorated officer, may find that a dubious occupation.

FARQUHAR

No, no, no! This is quite fortuitous!

PRENTIS

In what way, sir?

FARQUHAR

My new posting. I've been tasked with setting up the British end of a new taskforce, funded by the United Nations. Dealing with threats from, well, beyond our understanding.

PRENTIS

(straight bat)
Good Lord. What an
extraordinary coincidence.

FARQUHAR
Isn't it!

PRENTIS
Although if I may say, such a
taskforce is long overdue.

FARQUHAR
Do you think so? I must
admit, I'm a little at sea.
Not my area of expertise. I'm
a military man, and this is
beyond our normal ken. I mean
where does one start?

(Beat)
You wouldn't be interested in
running an eye over what
we're planning, would you? It
has to be the good. World
leading.

PRENTIS
I'd be honoured to give any
assistance you need, sir.
Only if you're sure.

FARQUHAR
Sure?! It's a relief! This is
my good fortune! Incredible
stroke of luck, you being
here.

Close in on Prentis.

PRENTIS
Isn't it.

He shoots -- another bird drops.

CUT TO:

10:10:48 EXT. OCEAN (1904) - NIGHT YAZ & DAN 2

10:10:49 Music in 'M04 Where Are We'

The steamer moves across the ocean. Overlaid, we see a map of the steamer, moving from Turkey, towards Nepal.

10:10:52 Music out 'M03 An Incredible Stroke Of Luck'

CUT TO:

10:10:53 INT. SHIP'S CABIN (1904) - NIGHT YAZ & DAN 2 0020

The cabin is empty, save for YAZ, on the side of the bed. Holding a small object. Presses it. A hologram of THE DOCTOR.

THE DOCTOR

So, this an adaptive hologram. Right now, we're in the TARDIS, having just left the Planet Time, which should not exist, still bugging me. I just pulled you out of your own timestream, cos I'm good at stuff like that.

YAZ KHAN

Alright, bighead.

THE DOCTOR

Did you just call me bighead?

YAZ KHAN

"I bet you did."

THE DOCTOR

I bet you did.

THE DOCTOR

Still works even if you didn't.

(Beat)

I'm worried about what might happen next. These are primal forces of evil we're dealing with. And some forces I don't even understand yet.

(Beat)

I think I'm at risk. Which is why I need to record this and

smuggle it into your pocket,
to say: if we lose each
other, if we get separated,
don't worry. This will
activate two weeks after
we've not had contact with
each other.

(Beat)

I won't know where or when
you'll be. Or whether you're
on your own or with Dan or
whoever.

(Beat)

But this is the task. Earth
has been shielded from the
Flux. But it'll be
vulnerable. It'll become a
target. If the Flux is
destroying the universe, if
planets and stars are being
wiped out, there will be
displaced creatures who need
a home. Somewhere to take
over.

(Beat)

That would mean a time of
battle, for ownership of the
Earth. You need to find out
when and where that is.
Events like the Flux create
ripples through time: it'll
have been foreseen,
somewhere; by some smart
people. You need to figure
out that date, and help the
Earth.

(Beat)

That's all I have. Sorry it's
not more.

(Beat)

I'm probably worried for you,
if you're hearing this.

(Beat)

And I'm sure I miss you.

YAZ KHAN

I miss you too.

THE DOCTOR

I know you do.

(looks Yaz in the eyes)

Hope you said I miss you too,
or that's gonna be weird.

(sound of Yaz's voice off)

Oh wait, hang on you're
calling me from the control
room--

She rises to head off -- and it flicks off. On Yaz. So
emotional -- as DAN and JERICHO come bowling back in --

DAN

Job done.

JERICHO

Heavy beggar. Made quite a
splash. Can't say I enjoyed
that.

DAN

(noticing)

You OK?

YAZ KHAN

Mmm-hmm.

Beat. Dan and Jericho exchange glances, they know she's not
going to give them any more than that.

JERICHO

(taking his spongebag)

I should ablute.

He exits. Dan looks to Yaz.

DAN

We'll see her again. She'll
be alright. Wherever she is.

Yaz nods, grateful for his support.

THE DOCTOR with AWSOK. The OOD is in background, working sequentially at the controls in the control banks. Occasionally, the room shakes, the lights flicker, there are deep distressing sounds and rumbles coming from outside whatever construct they are in. It feels epic and momentous, and unstable.

THE DOCTOR
Just tell me, where are we?

AWSOK
You're being very reductive.

THE DOCTOR
And you're being evasive.
Completely transparent power
move, and not very effective.

A huge thunderous noise -- the lights dim --

OOD
Systems are under increasing
strain.

AWSOK
Go further, Ood! You can push
it much further. This is no
time for caution!

OOD
Increasing propulsion levels.

It activates more controls -- the control banks are fiery, aggressive in their visuals, sounds and language. The whole room shudders, darkens. Leaves fall of the tree to the ground. Awsok seems delighted, taken with the thrill of what is being done. Smiling, a visceral thrill.

AWSOK
Better! Much more like it!

The Doctor watching it, taking it all in -- looking around. She's coiled, assessing it all.

THE DOCTOR
(not letting it go)
What's that Ood doing?

AWSOK

Of course you have a lot of questions. It must be hard to know where to start.

THE DOCTOR

No! Not hard at all! The hard bit is getting you to deign to answer!

Beat. Awsok studies her. Still the power game.

AWSOK

So you'd like to know about Division.

THE DOCTOR

(beat; more than anything but she won't say that)

Yes.

(Beat)

Are you in charge of it? Or just behaving like you are?

AWSOK

(smiles; ungoaded)

It's complex. But I suppose yes, right now, leadership falls to me.

THE DOCTOR

Leadership of what, though? What is Division, now?

AWSOK

Division is simple. And indescribable. It began on Gallifrey as a group to ensure the safety of our galaxy. As our ability to travel grew, and our horizons broadened, Division kept pace. The number of operatives grew.

THE DOCTOR

And what did these operatives do?

AWSOK

Anything we needed. Guided
and shaped events.

THE DOCTOR

Interfered. In contravention
of all Time Lord directives.

AWSOK

Not every civilisation works
or is enlightened. Some
require help. Some need to be
told. Division assessed, and
acted accordingly.

THE DOCTOR

How much did it interfere?
How big has it become?

AWSOK

(defiant)

Colossal.

(Beat)

Across space and time, its
influence is unparalleled.
Its reach is unlimited. All
from the shadows. It achieved
its aims, beyond our wildest
dreams. Division is
magnificent.

THE DOCTOR

I don't think having Weeping
Angels do your dirty work can
be classed as magnificent.

AWSOK

Division recruits across all
dimensions, from all species.
It had to.

THE DOCTOR

Then why couldn't I find it?
Where are we, now? Because I
looked, far and wide, across
the universe. And there was
nothing.

AWSOK

Of course not. We're not in
the Universe, Doctor.
(as close in on the Doctor's
shock)

A vast hologram appears in the air in front of Awsok and the Doctor. It takes up a huge area, and is reflected in the water pools ahead of them. The hologram shows a large disc shaped universe.

CUT TO:

10:15:36 IEXT. KARVANISTA'S SHIP

CAPTION: 2021 EARTH

10:15:42 INT. KARVANISTA'S SHIP - DAY KARVANISTA 1 1415

KARVANISTA

Karvanista to Juverost. Your
ship is drifting, you have
broken shield unity, you are
compromising Earth's
protection. Juverost do you
copy?

(Beat; no response; Karvanista
is worried)

Karvanista to Lupari fleet.
Juverost is down, no comms,
and their ship is falling out
of formation. Earth shield is
now breachable.

(Beat; consults his databanks)

I'm taking remedial action.
One of our craft never
responded to Species Recall.
If we could use that to seal
the breach. Locating it now.

(systems track it down)

Got it! That would bridge the
gap in the shield.

(bewildered)

LUPARI COMMAND

Lupari command, action
approved.

KARVANISTA
Why is it there?! --

CUT TO:

10:16:19 EXT. SPACE/ABANDONED SPACE FORTRESS - BEL 1 1410

A sprawling, strange feat of space engineering, now half-destroyed by the Flux. It might have been a city or vast complex, or spaceport. Oddly shaped and jagged. Now, in the shadow of a dying sun, with a black hole on the horizon, it is a place of pure evil. BEL's borrowed Lupari ship shuttles in to the vicinity of Swarm and Azure's space fortress.

BEL (O.S)
Yeahhh, see Tigmi?

CUT TO:

10:16:23 INT. BEL'S SHIP - DAY BEL 1 1410

BEL at the controls: both she and the ship feel more battered, but her spirit and enthusiasm is undimmed.

BEL
Who managed to track the only
life signals in this sector?
I did!
(Tigmi chirrups)
OK, we did. Now, that huge
monolith doesn't look
foreboding at all.
(Tigmi worried icon)

Yeah but I swore an oath to
help those in distress. And
this is where the traces from
Puzano lead. So -- where do
we dock without being
noticed?

And she begins to manoeuvre the ship towards the fortress ahead.

KARVANISTA
Rogue Lupari craft! This is
Lupari Commander. You are
disobeying Species Recall --

you are in breach -- Lupari
Command now taking remote
charge of your ship -

And the craft shakes and shudders -- Bel is thrown about --
the craft is banging about --

BEL
No, no, no, don't do that --

KARVANISTA
Remote hyper will be
activated --

BEL
You can't go to hyper -- I'm
on a mission here! --

KARVANISTA
(growls over comms)
You are not a Lupar --

BEL
Don't you DARE hyperjack
me!--

But she's thrown about as the inside of the ship bolts and
bucks and fizzes to hyper! --

CUT TO:

10:17:22 EXT. SPACE/ABANDONED SPACE FORTRESS DAY VINDER 1

The stolen Lupari ship blasts dramatically into hyper! Leaving
the fortress behind.

10:17:25 Music in 'M05 Who Even Are You'

CUT TO:

**10:17:27 INT. ABANDONED SPACE FORTRESS/CORRIDOR - DAY VINDER 1
1425**

In a deserted dark corridor here -- VINDER teleports in.

10:17:32 Music out 'M04 Where Are We'

VINDER
Ohhhh, that's rough.
(checks his teleport band: old
and knackered)
Still, no choice.

He hears the noise of a ship heading away outside -- looks up.

VINDER
Hyper drive. Someone's in a
hurry to get away.

He heads on down the corridor, carefully looking around.

CUT TO:

10:17:54 INT. ABANDONED SPACE FORTRESS - DAY VINDER 1 1427

VINDER creeps in. Enormous cavernous space. It is filled with the forms of people, held in cylinders. They are frozen, half-lit. A warehouse of lifeforms. Vinder moves among them, checking around.

VINDER
Yeah. This is what I was
worried about. All the
missing.

He looks around and up -- to see SWARM and AZURE stand on a raised platform, looking down. PASSENGER stands nearby.

Close in on Vinder.

He makes his way forward, disappearing into the shadows, unseen -

ANGLE ON: Swarm and Azure, looking out.

SWARM
Objects. Your role here is
simple. You are space. And
we are time. You are both our
playthings and our power
source.

He moves his hand slowly across the lifeforms below -- *and the time particles descend on them --*

The first cylinders begin to dissolve to ash -- the wave moves through the crowd -- washing over them, disintegrating them --

Close in on Swarm and Azure -- fascinated, gazing -- as Swarm continues to move his arm --

The whole crowd disintegrating to ash -- stunning, silent, hypnotic -- Azure and Swarm breathing deeply, as if this was oxygen, as if it's strengthening them --

And then all the ash, all the particles, move in a flurry towards Swarm! They move and head into him, almost enveloping him. As Azure watches.

And then: Swarm stops moving his arm, like a conductor holding a pause -- and he begins to move it back -- and the effect reverses -- and particles move back out of him -- the lifeforms coalesce back --

SWARM

Can you feel the timeforce growing? It's working. Just as we planned. We're ready. We can connect with her again.

CUT TO:

10:19:03 INT. VINCULUM BIODOME - DAY DOCTOR 1 1430

THE DOCTOR and AWSOK looking at the schematic of the universe, the Division -- and then, further along, past the line that represents the Division -- another shape, layers like several discs stacked on top of each other.

Awsok points to the stack of discs.

AWSOK

Let me show you where we are Doctor. Here is the universe as you know it. Universe One, if you like. And we are here - outside, The Division. The control centre from which all our operatives are directed. And there. Beyond Division. The next universe. And the next beyond that.

Multiverses. Our terminology became quaint a long time ago.

(she points to the horizontal line)

So here we are. Outside one universe, on the cusp of many more. A bridge.

THE DOCTOR

But the dimensional engineering required to build this place -- it's incredible. Oh -- conversion! That's why. The conversion plates allow us to exist, in form, outside the known universe.

AWSOK

Very good. You always were fast at processing everything.

THE DOCTOR

But it's not stable. Why is it shaking. Unless -- we can't be -- can it? -- it's moving.

AWSOK

(delighted)

Exactly! As we near the end of the old universe, Division is moving into the next. The crossing is in progress.

THE DOCTOR

And this place --

AWSOK

My seed vault. Genetic traces of the previous universe to import into the next. To preserve what will have gone.

THE DOCTOR

That universe is not going
anywhere.

AWSOK

It's over, Doctor. It has
been ever since we allowed
let a virus get into the
experiment.

THE DOCTOR

What sort of virus?

AWSOK

You. You got out, from
Division. And you couldn't
leave the universe alone.

(Beat)

I blame myself. A little. But
mostly I blame you. I thought
you were manageable.

(Beat)

But I had to admit what I
always knew deep down - you'd
never stop if you
rediscovered what Division
had done. Morality has always
been your flaw.

THE DOCTOR

Morality is a strength.

AWSOK

And once you knew the truth,
you'd never stop hounding us.

THE DOCTOR

So the universe has to end --
to protect the existence of
Division?

AWSOK

Precisely. Which is why we
engineered the Flux. Shut the
universe down. And you within
it.

(Beat)

Except even then, you
interfere. Disrupting the

Flux, just as it came into existence. Throwing yourself and a TARDIS in front of it.

THE DOCTOR
(incredulous)
Division created the Flux.
Because you're scared of me?

AWSOK
(prickly)
Not scared. Wary, perhaps.

THE DOCTOR
How much power do you imagine I have?

AWSOK
You inspire. Make people question, and rise up. You give them hope. That can be problematic.

THE DOCTOR
Who even *are* you?

And for a moment now, Awsok is vulnerable.

AWSOK
You don't remember. Why would you.
(Beat)
I think my eyes are the same, even across the regenerations. But you wouldn't know.

The Doctor stares into Awsok's eyes, examines them, defiant. And she starts to realise. The shock.

THE DOCTOR
You can't be...

AWSOK
I'm the one who found you. I brought you to Gallifrey, and raised you. I'm Tecteun. The

woman you used to call
mother.

CUT TO:

10:22:09 EXT. UNIT HEADQUARTERS(1967) - DAY GS 2 1005

UNIT HQ exterior (as seen in The Three Doctors).

CAPTION: 1967 ENGLAND

CUT TO:

10:22:13 INT. UNIT HEADQUARTERS/CORRIDOR (1967) - DAY GS 1005

PRENTIS and FARQUHAR (now in General's uniform) walk the
corridor, passing a couple of UNIT soldiers as they go.

FARQUHAR

If I'd known at the beginning
it would occupy nearly a
decade of my life, I might
have had second thoughts!
Whereas you Prentis, barely
look a day older. What's your
secret?

PRENTIS

Clear conscience, sir.

FARQUHAR

Ha! I like that!

From off, we hear the distinctive audio yell of Alastair
Lethbridge-Stewart

ALASTAIR LETHBRIDGE STEWART

Lethbridge Stewart here, I
want a call to the RAF
please.

FARQUHAR

That's our new Corporal.
Brought him in after we
missed the whole thing at the
Post Office Tower. He's a
shouter. Very good. Keeps
everyone on their toes.

PRENTIS
The facility is marvellous.

FARQUHAR
And a thirty year plan for investment. This is the time of great projects, Prentis. National Health Service be damned, UNIT is the project for which the public will be grateful. In here.

CUT TO:

10:22:57 INT. UNIT LAB (1967) - DAY GS 2 1007

A bare bones lab. Huge monolithic machine against one wall. Not fancy, quite stark, a barer version of the Enigma machine. JENNINGS, a soldier in 60s UNIT uniform, working on it. On the other side of the lab is the TARDIS. PRENTIS looks at it.

PRENTIS
What's that?

FARQUHAR
Oh this, is an object we found in a deserted village in Devon. The few residents disappeared overnight and that box was the only anomaly. Constabulary insist it's not theirs. But we can't get in to it. We're converting the entire village into military training territory. For safety. Don't want panic anyone.

Prentis glances at the TARDIS -- he doesn't recognise it or know what it is -- and moves round with Farquhar.

FARQUHAR
This, however, is our pride and joy.

Prentis can barely disguise his lack of impressed-ness.

PRENTIS

Yes. It does look... special.

FARQUHAR

Its purpose is to detect non-terrestrial lifeforms.

(to the soldier)

Turn it on Jennings. And get that sample spore everyone keeps telling me is not of this Earth. Here we go --

Jennings does as he's told. Close in on Prentis -- uncomfortable as Farquhar takes an unwieldy scanner gun and points it at himself -- a light and a beep indicate normal --

FARQUHAR

See. Human as they come. Now you --

PRENTIS

I'd rather you didn't. Radiation, if it's not fully proven --

FARQUHAR

Nonsense, the boffins have been working on this for ages --

He scans Prentis. A different light and a different buzzing noise. Very negative. The machine starts to make strange noises. A print out churns out. Farquhar examines it.

FARQUHAR

Odd.
(looks to Prentis; slowly dawning, surely not)
Very odd.

PRENTIS

My God, General. You really are a fool, aren't you?

FARQUHAR

I beg your pardon?!

PRENTIS

How you expect to protect
this pitiful race, I do not
know.

FARQUHAR
What do you m--arrrghhh--

He's starting to choke. Prentis stares coldly at Farquhar,
whose body starts to convulse, and BULGE! Face reddens, cheeks
bulge (nothing gory, but definitely weird) -- inside his
clothes, his body is rippling -- now he's clutching his
bulging throat --

FARQUHAR
Prentis --

He grabs Prentis' lapels and falls down Prentis' body without
Prentis aiding him -- dead. Open mouthed.

As he's on the ground, Prentis kneels by him. Out of
Farquhar's open mouth slithers a long fat alien snake. It
moves up Prentis' back and dissolves into his body.

PRENTIS
(to the dead Farquhar)
I prefer to be called Grand
Serpent.

Jennings comes back in -- looks horrified --

PRENTIS
Don't just stand there man,
call a doctor!

Jennings runs out -- we close in on Prentis.

10:25:19 Music in 'M06 Fetch Your Dog'

CUT TO:

10:25:20 INT. VINCULUM BIODOME - DAY DOCTOR 1 1435

10:25:22 Music out 'M05 Who Even Are You'

WHAM! The place shakes again, as the OOD works at the control
banks, THE DOCTOR and AWSOK steady themselves--

OOD
(to Awsok)

Pattern optimisation in
progress; matter compression
increasing; spatial
distribution and destruction
analysis now available.

As it talks, we note the Doctor's near the Ood. Close up from
the Doctor's POV, the actions the Ood is making, she's
studying, committing them to memory, watching its hands.

THE DOCTOR

I know what that Ood's doing
-- you're generating the
final waves of the Flux from
here. Forcing spatial
compression on that universe.
You're trying to move this
structure into the next
universe, while you wreck the
one you've left behind. No
wonder this place feels under
such pressure.

AWSOK

We all have to clear up after
ourselves. That's why I had
you brought here. To ensure
you won't be in the universe
to save it.

Beat.

THE DOCTOR

So. Was what the Master told
me true?

AWSOK

Yes.

INTERCUT FLASHBACK: TECTEUN at the foot of the monument. The
Doctor-child beneath the wormhole.

AWSOK

I found -- you. A lost child,
alone, beneath a monument on
a deserted planet, seemingly
deposited there by a

wormhole. No way back, no-one to care for you.

THE DOCTOR
You took something that didn't belong to you.

AWSOK
I rescued you. Would you prefer to have been left?

THE DOCTOR
You assumed I came through that wormhole. You don't know. What if I was waiting there to be collected? What if I was supposed to be taken through it? What if whoever left me there was taken by that wormhole?

AWSOK
What if, what if, what if!

THE DOCTOR
(furious)
You denied me my life!

AWSOK
(fierce, unyielding)
I gave you a life. Everything you are is because of me.

Close in on the Doctor. And we have never ever seen the Doctor like this. A vulnerable child. Tears in her eyes. Awsok sees this, and pushes the emotional knife in further.

AWSOK
But I understand. You think you could have been something else. Someone else.

A long beat. Push slowly, silently in on the Doctor. The most terrible, deep, personal admission.

THE DOCTOR
Maybe.
(long beat; so quiet)

I'll never know.

AWSOK

You judge me -- for giving
you the journey of your
lifetime.

(Beat)

What do you do, "Doctor"?
Pick people up, take them
with you. You *adopt* them. And
use them, for reassurance,
for company. They're your
experiments, just as you were
mine.

On Awsok's raised eyebrow. The Doctor realises the
argumentative trap Awsok has laid for her. The fire and
intensity between them. The Ood is watching, from its banks.
Then:

THE DOCTOR

We are not the same.

AWSOK

(hurt but hiding it; cold)
(turns to walk away; holds;
turns back)

This just shows I was right,
to order your memories
erased.

(and now she leaves; as she
does)

Ood, guard her.

OOD

Yes, Tecteun.

Close in on the Doctor -- in shock, as Awsok exits.

CUT TO:

10:27:48 INT. ABANDONED SPACE FORTRESS/CORRIDOR - DAY VINDER 1
1445

VINDER sneaks along here, carefully, blaster out. He hears a
noise to the side of him. Stops and turns.

There's PASSENGER! He turns the other way -- PASSENGER is there too! It's moved so fast. And out of the shadows steps SWARM.

SWARM

A friend of the Doctor. Do you not think we would detect you?

VINDER

No I was pretty sure you could. But what are you gonna do about it?

Swarm looks to Passenger -- and light floods out of Passenger and envelops Vinder!

The light fades. Vinder is gone. Passenger and Swarm stand there.

SWARM

They are so tiny.

CUT TO:

10:28:28 EXT. DARKNESS - NIGHT VINDER 1 1450

VINDER, inside Passenger, walks around, through the darkness and mist, much as Diane did at the end of episode 1.

VINDER

Hello? Can anyone hear me?

And out steps DIANE --

DIANE

Who are you?

And Vinder smiles. A big heroic smile.

VINDER

I saw you, on Atropos. I was with your friend, Dan. I'm looking for someone myself. But I've got a plan to get you out of here.

DIANE

Finally, someone with a gun!
I'm Di, by the way. From
Liverpool. And I've got some
scores to settle with this
lot.

CUT TO:

10:29:19 EXT. NEPAL MOUNTAIN (1904) - DAY YAZ & DAN 3

Extraordinary mountain range in Nepal.

CAPTION: 1904 NEPAL

CUT TO:

10:29:22 EXT. NEPAL/MOUNTAINTOP (1905) - DAY YAZ & DAN 3 1130

YAZ, JERICHO and DAN stagger to the top, and the mouth of a cave. Breathless. Standing at the edge of the cave mouth is KUMAR, dressed in a ragged shawl. JERICHO steps forward.

JERICHO

This man is a legendary seer.
He's our last best hope in
finding out when in history
the battle may come. And how
we might get there. Sir. My
name is Eustacius Jericho. I
am an expert in percipients,
and visionaries, and in my
historic reading, I have read
much about you and your
abilities. We come to you, in
all humility, as we are in
the midst of an extraordinary
task and seek guidance as to
what the future holds.

Beat. The trio wait expectantly. KUMAR looks at them.

KUMAR

Took you long enough.

JERICHO

I'm sorry?

KUMAR

To get up here. I've been
watching you for days. You
need to take more exercise.

(Beat)

So. What's the gossip? From
down there? Who's kissed who?

JERICHO

(floundering)
Gossip?

KUMAR

I don't get any, up here!
I'll take anything.

He looks at them expectantly. The trio struggle.

JERICHO

I mean, I think the
telephone's been invented.

KUMAR

Telephone?

JERICHO

(miming)

You use it to talk with
people. To communicate.

KUMAR

I'm a hermit.

YAZ KHAN

We would've brought a
newspaper if we'd known.

KUMAR

You mean you haven't? What
about some food? Rope? A pot?
The latest Conan Doyle?

DAN

Does seem a bit rude now you
mention it.

KUMAR

I'm teasing you. I knew you wouldn't have anything really.

JERICHO
Do you have anything for us?

KUMAR
No.

Beat.

YAZ KHAN
Really.

KUMAR
Ahh, teasing again! I don't get to tease people much.
(Beat)
I have three words.

JERICHO
We've climbed all this way for three words?!

YAZ KHAN
Go on.

Kumar closes his eyes. They all lean in -- he opens his eyes.

KUMAR
Fetch. Your. Dog.

Beat. He opens his eyes: there you go. The trio look nonplussed.

JERICHO
I beg your pardon?

KUMAR
Fetch -- your -- dog.

Dan and Yaz slowly turn to each other, Jericho's none the wiser -

JERICHO
I don't have a dog. Is that it?! Does this make any sense to you?

DAN
(to Kumar)
If it did -- how do we fetch
him?

KUMAR
That's your problem! I don't
know!

And we close in on Yaz --

YAZ KHAN
I have an idea.

CUT TO:

10:31:46 INT. MAP - DAY YAZ & DAN 4

A classic old ancient explorer's map -- and a dotted line moving out from Nepal -- first the picture of a tandem, then a rowing boat, then a steamer ship -- all heading in the direction of a remote section of the Great Wall of China --

CUT TO:

10:31:49 INT. SHIP'S CABIN (1905)- DAY YAZ & DAN 4

YAZ and DAN and JERICHO poring over maps, sketches of patterns -- lots of arguing, discussing, screwing up balls of paper -- more drawing, arguing -- DAN holds up a complicated sketch and diagram -- we don't see it. Jericho and Yaz: that's the one!

CUT TO:

10:31:58 EXT. GREAT WALL OF CHINA (1905)- DAY YAZ & DAN 5

CAPTION: 1904 GREAT WALL OF CHINA

CLOSE DETAIL: YAZ, DAN (with explorer's beard) and JERICHO, holding the map, arrive on a broken down section of the wall, with big bags of unknown supplies. They throw a rope ladder over the wall!

FAST CUTS AND DETAILS: Yaz, Dan and Jericho trim back trees and bushes. Huge pair of tree clippers. Plant seeds. Hack back bushes. Paint brushes and tins of paint. They paint huge long lines on rocks. They stand back, exhausted, many months later. Dan and Jericho have beards!

JERICHO

I hope it looks alright. I
don't suppose we'll ever know
really.

And now we're overhead of them -- and we begin to pull up and
up and up and up now so fast -- up through the atmosphere --

Next to the Great Wall of China, carved into the land, the
earth, the trees and the bushes, over a huge area: KARVANISTA
:*DAN LEWIS IS HERE 1904: FETCH YOUR HUMAN!*

And we pan out to space! And the Lupari shield!

CUT TO:

10:32:36 INT. KARVANISTA'S SHIP - DAY KARVANISTA 1 1745

KARVANISTA at his controls -- gets an alert.

KARVANISTA

(an alert)

What the rayfax is that? I
don't have time traveller you
idiot. Human's are so
annoying. Especially him.

His screen zooms in on something else: the overhead shot of
the Great Wall of China -- and Yaz, Dan and Jericho's sign! On
Karvanista, cocking his head!

*10:32:49 Music in 'M07 We Have To Stop
This'*

CUT TO:

10:32:53 INT. VINCULUM BIODOME - DAY DOCTOR 1 1445

10:32:53 Music out 'M06 Fetch Your Dog'

THE DOCTOR runs up to the OOD at the control banks -- urgent -
-

THE DOCTOR

Ood Ood Ood quick quick quick
don't have long -- I need
your help --

OOD

I am unable to provide assistance. My service is to Division, and Tecteun.

THE DOCTOR

I'm right aren't I? You're generating spatial compression, the final Flux events, from here -- mate, we have to stop this --

OOD

Prevention is in contravention of instructions. It is also impossible. Flux culmination is already in progress.

THE DOCTOR

Show me -- while she's not here --

OOD

I am prevented from --

THE DOCTOR

(so gentle; so urgent)

I know, I know you are. But aren't you worried? Aren't you scared? For your own kind. Because that universe is full of Ood. The universe, the matter that is being compressed, by you, that's where your people live.

(Beat)

And I don't know how or when you became part of this. But I can stop this. I can save them. I'm the one.

Beat. And the Ood is so sad.

OOD

You cannot. It is too late.

THE DOCTOR

It's never too late. I'm
really good at pulling
rabbits out of hats.

OOD
I have no rabbits.

THE DOCTOR
It's a metaphor.

OOD
Or hats.

THE DOCTOR
Honestly, it doesn't matter,
just show me -- quicksmart,
before she comes back --

The Ood looks at her -- blinks a couple of times again -- and then activates a map which appears as a hologram in the air. A black mass is moving slowly across the map of tiny stars and planets. The Doctor looks, peering, moving round, round the back of it, trying to get her bearings --

THE DOCTOR
Ohh thank you, thank you Ood,
we can sort this, and sorry,
which part of the universe is
this?

OOD
All of it.

THE DOCTOR
(dark; quiet)
No, there's nowhere near
enough of it.

The mass is spreading further and further --

OOD
This is all that remains. The
first Flux event destroyed
many galaxies.

THE DOCTOR
(peering at the map like she's
getting a headache)

But it doesn't make sense,
it's not centred correctly,
the erasure, the compression
all looks like it is moving
in from the outside all to
one place --

OOD

That is Earth. Earth will be
the ultimate apex of
destruction It is designed
that way.

Close on the Doctor -- her shock at that -- but on top of all
this. And the whispering is getting louder again, and this is
all too much for her --

THE DOCTOR

But what has been compressed,
can be decompressed,
uncompressed and I'm
thinking, with those
transport pods, this power
source, reversing the
polarity of the conversion
plates I can stop this and
get out of here before she
kills me because we both know
that's where this is heading-
- and what *is* that noise?!
That whispering!

OOD

I cannot hear it.

THE DOCTOR

(wandering)

It's coming from over here --

And she walks round the corner, to a different section, other
plants, more trees -- and she's drawn, she keeps walking --
the volume, it's getting louder -- and we might now realise
that it's the same sound that Ruth heard in the lighthouse in
Fugitive Of The Judoon, or Professor Yana heard in Utopia --

THE DOCTOR

How can you not hear that?

FLASH IMAGE: THE DOCTOR outside the creepy house. It's there again, she's seeing it, in her head!

The Doctor recoils, back in the biodome. She looks ahead. Stops.

Ahead of her, hanging in a clear case, swinging ever so slightly, is a rusty, old, fob watch. With Gallifreyan markings.

The Doctor looks at it. Leans in. Drawn to it. And behind her, we see AWSOK come into the shot.

AWSOK
I see you found it.

CUT TO:

10:35:27 INT. GRAND OFFICE OR GRAND CANTEEN (1987) - DAY GS 3
1630

CAPTION: 1987 ENGLAND.

A grand room. PRENTIS does not look older. Opposite him: MILLINGTON, a civil servant of experience, and character. He knows where the bodies are buried.

PRENTIS
To your many decades of
public service. And a happy
retirement.

MILLINGTON
I'd be there till I dropped,
if it were down to me. Still,
the appointment of my
successor is within my gift.

PRENTIS
About that. I've been
considering throwing my own
hat in the ring.

MILLINGTON
(a frostiness begins)
Have you.

PRENTIS

Chair of the UNIT Supervisory
Committee would be perfect
for me. I've been around it
for a long time.

MILLINGTON
People don't like you,
Prentis.

PRENTIS
(beat; not a flicker; ice)
Is that right.

MILLINGTON
Not sure why. I've always
found you relatively
personable.
(Prentis silent; coiled)
Although, you're rarely
around. You just seem to pop
up when it suits.

PRENTIS
My charitable foundation and
research work take me all
over the world.

MILLINGTON
Then you've got enough to
occupy you. You don't need to
be looking over all of UNIT
operations.

PRENTIS
No, but I'd consider it an
honour--

MILLINGTON
Don't be a bore, Prentis. You
will be chair of the UNIT
oversight committee over my
dead body.

Close in on Prentis.

CUT TO:

10:36:33 EXT. GRAND HOUSE (1987) - DAY GS 4 0730

Early morning, MILLINGTON, newspaper under arm, leaves his house for his chauffeur-driven Daimler, engine idling on the driveway.

CUT TO:

10:36:43 INT. DAIMLER (1987) - DAY GS 4 0735

MILLINGTON in the back, with his paper. Looks up.

MILLINGTON
Turn the heating down,
Symonds. It's like the
reptile house in here.

The driver turns round -- it's PRENTIS!

PRENTIS
That's rather the point.

Close in on Millington -- his face reddening, cheeks and throat bulging, rippling -- he clasps his throat -- Prentis watches:

PRENTIS
There was a time, far far
away, when I used to have
people and Empires to do this
for me. They are all long
gone. But I've learned that
nothing really beats the
personal touch.

Millington slumps to the side -- and an alien snake slithers out of his open mouth. Prentis looks down, unmoved.

CUT TO:

10:37:22 INT. SHIP'S CABIN (1905) - DAY YAZ & DAN 6 1535

DAN
Still no response from the
dog.

YAZ KHAN
And still no Doctor.

The door bursts open -- and WILLIAMSON bursts in! Frantic! Runs up to the porthole, looks out! Oh, he's furious!

DAN
Oy, what're you doing?!

WILLIAMSON
(turns accusingly)
A ship! A ship at sea!

JERICHO
I'll call a steward --

DAN
Wait. I know you. We've met.
In a tunnel.

YAZ KHAN
I've met you too. On Atropos.

WILLIAMSON
(to Dan; prickly)
What do you know of my
tunnels?

DAN
Not much: time was going a
bit mad -

WILLIAMSON
(aggressive)
Do you call me mad, sir?!
(unstoppable)
Joseph Williamson, the mad
mole! You take *their* side!

DAN
You're Joseph Williamson?

WILLIAMSON
Who else would I be sir? And
it seems I must find my own
way out of this infernal
puzzle. Those cursed shifting
doorways.

And he storms out.

DAN

He's gone. How did he do that? Joseph Williamson. Don't you see?

YAZ KHAN

No.

JERICHO

No.

DAN

The Williamson tunnels. They're tourist thing, they're being excavated -- I mean, in our time. If he's in all these different places, and times, we've gotta find him? That's where we have to go.

CUT TO:

10:38:25 EXT. LIVERPOOL 1905 - DAY YAZ & DAN 7

CAPTION: 1904 LIVERPOOL

CUT TO:

10:38:31 EXT. LIVERPOOL/ST GEORGE'S HALL (1905) - DAY YAZ & DAN 7 1105

JERICHO, DAN and YAZ walk among the pillars of the huge historic building. Big wide of them among the iconic impressive architecture. They're talking to ALFIE, 20s, caretaker at the Hall, worker's clothes, cap.

ALFIE

Yeah, me Grandad used to work for him. He told me all sorts of things. What he built down there -- they reckon there's dining halls, bedrooms, the lot. Someone even said there was an armoury down there.

DAN

And what happened to the tunnels since his death?

ALFIE

All shut down. All the work stopped. Ancient history, now.

YAZ KHAN

Alfie, would you know how we'd get access to any part of them?

ALFIE

I wouldn't go down there, miss. It's dangerous. Also, some folk say he still walks the tunnels.

(Beat)

Wouldn't want a pretty girl like you seeing any ghosts.

YAZ KHAN

This pretty girl can look after herself. It's these two you've gotta worry about.

CUT TO:

**10:39:04 INT. WILLIAMSON TUNNELS (1905) - NIGHT YAZ & DAN 7
2015**

Scary run-down tunnel. Cobwebs. Creaking beams. Dust. Proper nightmare stuff. Dirty cobwebbed YAZ, JERICHO and DAN creep along, with a lamp or two between them. They clear their way through the cobwebs. Dust rains down on them, it feels very dangerous. Dan is unrolling twine and chalking on the walls, as they go, to mark their trail. Jericho is holding the sketch map.

YAZ KHAN

How many hours is that now?

DAN

Six and a quarter. We're running out of twine, and lamp fuel.

JERICHO

We're searching for a ghost, to explain the improbability

of space and time. We should not be surprised if we don't find it.

They round a corner into a different section. The lamp is lower.

DAN
Oh ye of little faith.

He's looking ahead, down into the tunnel. There is a faint light, coming glowing towards them --

And out of the darkness, it's becoming clearer now, a ghostly figure with a ghostly aura, holding a light -- WILLIAMSON.

DAN
It's him! I'll go over. One Scouser to another.

YAZ KHAN
Hey Dan. Are you from Liverpool? Why have you never mentioned it?

DAN
Alright Sheffield. Keep your cutlery on.

He walks forward into the tunnel towards the ghostly Williamson -

ANGLE ON: Dan approaches Williamson. Williamson keeps approaching, very ghostly, very spectre-y --

DAN
Alright mate. Can I just check -- you're not a ghost, are you?

He's nose to nose with ghostly glowing Williamson. PROFILE SHOT of the two of them. Williamson SLAPS Dan around the face! Hard!

DAN
Ow!

WILLIAMSON

Was that ghostly, sir? Did you feel it?

DAN
You're lucky I'm not giving you one back!

WILLIAMSON
What do you want?

YAZ KHAN
In a nutshell: we believe the fabric of space and time is under threat, and that Earth is about to be under attack. But we're not sure when or where or who from, and we need to find others who can help us stop it happening.

Beat. Williamson looks at them all in turn. And his expression starts to crumble.

WILLIAMSON
(verge of tears)
Finally! Oh! Finally!
(he hugs Yaz!)
I have been at my wits end. I have so much to show you. There is so little time!
(runs off as they look at each other; calls back)
Come! Come! Come!

The trio follow him... into the dark!

10:40:31 Music in 'M08 What Would You Give To Know'

CUT TO:

10:40:34 INT. VINCULUM BIODOME - DAY DOCTOR 1 1450

THE DOCTOR moving closer and closer to the fob watch --

As the Doctor leans in, the world warps and wefts a little, and she hears the word "DOCTOR" in her head -- but it's a

familiar voice, and it is not coming from the fob watch -- it
skews her world -- she shakes it off --

THE DOCTOR

A Galifreyan device. For the
protecting and storage of
memories and identities. Of
course you kept them. The
memories you took from me.

10:40:37 Music out 'M07 We Have To Stop
This'

AWSOK

A good scientist never throws
away their workings.

(Beat)

We had them quantum stored,
for a long time. In the
Weeping Angel who tracked you
down, and betrayed you. Don't
worry. It didn't escape.

A hologram appears -- the scarred Weeping Angel, illuminated,
and in chains, metal, and quantum, fizzing, imprisoned.

AWSOK

Everything has been
transferred now. Stored in
that fob watch.

THE DOCTOR

How much was lost? How many
lives?
How many people have I been?
Dozens? Hundreds?

(incredulous)

Thousands?

AWSOK

What would you give to know?

Close in on Awsok, examining the Doctor. Looking closely.

AWSOK

What if I offered you a
choice?

(Beat)

You can return to the dying universe you left. Defend it from its inevitable destruction. And fail.

(Beat)

Or re-join Division. Re-join me. Come with us, into the next universe. Into the beyond. Help me build.

(Beat)

With your memories restored.

(close in on the Doctor)

Be complete again.

The next universe holds the other end of the wormhole where I found you.

(Beat)

That universe may be where you're from. Where you began. Your origin. Perhaps.

(Beat)

Think of the discoveries that would await us both there.

(Beat)

A new start.

Close in on the Doctor, the fob watch, Awsok. And the map of the universe, the mass slowly closing in.

THE DOCTOR

If you really knew me, you'd know I'd never agree to any of this.

(looks to the fob watch)

No matter how strong the incentive.

AWSOK

(still tough)

What if I left the Earth?
What if we let your friends live.

Close in on the Doctor.

CUT TO:

10:42:19 EXT. TOWER OF LONDON - DAY GS 5

CAPTION: 2017.

CUT TO:

10:42:22 INT. UNIT/OFFICE (2017)- DAY GS 5 1550

PRENTIS' anonymous office. Prentis at the window. KATE STEWART sitting the other side of his desk.

Prentis turns to look at her.

PRENTIS

As you know, I've been fighting UNIT's corner, *your* corner, for a while. But these are turbulent times Kate. I'm afraid this is the moment we must concede defeat.

KATE STEWART

That's not a phrase that sits well in my family. Or UNIT itself.

PRENTIS

Nevertheless.

(Beat)

UNIT operations will be wound down forthwith.

Kate looks at him. He meets her gaze.

KATE STEWART

I see you.

(Beat)

I see you. Whatever you are. Hiding in plain sight, for so long. Barely ageing.

Close in on Prentis. Not moving. Keeping Kate's eyeline.

KATE STEWART

You're gambling that nobody cares. That nobody looks at UNIT any more. But I care. More than anyone. So I dug

deep, past the tampered
archives, and doctored
photographs. Past the deleted
incidents, altered names,
changes to reports from the
past five decades -- altered
because it's impossible that
you were there. And
impossible how so many people
quietly, accidentally died.

(Beat)

And it all suggested to me, a
non-terrestrial lifeform with
hostile intent. Possibly one
with the ability to move in
time.

(Beat)

How long has all this taken
you? A week? A day?

Close in on Prentis, so focused on Kate, willing something on
--

PRENTIS

You must be feeling very
tired, Kate.

KATE STEWART

By the way, you should know
I'm wearing a psychic
manifest shield. So whatever
you conjured to suffocate the
others from the inside, will
not work on me. This
taskforce has been many
lifetimes work for me and my
family. I will not let it be
sabotaged from within.

PRENTIS

(curt)

You really need to calm down
Kate.

KATE STEWART

I am the Head of UNIT. And if
you don't stop this, I will
expose you. And I shan't

hesitate to call in a favour
from someone you really do
not want to argue with. Do we
understand each other?

Close in on Kate. Neither of them will blink first.

CUT TO:

10:44:27 EXT. KATE STEWART'S HOUSE (2017) - NIGHT GS 5 2215

KATE arrives home. At her front door, puts the key in the lock.

INTERCUT: inside the lights on a device on the other side of the door flash on and there's a very quiet beep --

KATE about to turn the key in the lock hears the beep -- she backs off slowly, looking at the door, assessing -- then turns and runs -- as she does --

Kate's house explodes behind her! A big boom of a fireball. The whole place up in flames. Kate is thrown to the ground.

Close in on Kate -- smoke-brushed face, cuts and grazes. She opens up a disposable phone.

KATE STEWART
Osgood -- I have to go dark.

She smashes the phone. And Kate runs -- off into the night.

10:45:03 Music in 'M09 Be My Guest'

10:45:06 EXT. SPACE BEL 1 2010

CAPTION: 2021

The Lupari shield around Earth -- move off it to reveal -- Bel's stole Lupari ship coming out of hyper! Whoomph!

KARVANISTA (O.S.)
Karvanista to rogue Lupari
craft. I have brought you out
of hyper and you will be
aligned with the Lupari
shield.

10:45:10 Music out 'M08 What Would You
Give To Know'

CUT TO:

10:45:13 INT. BEL'S SHIP - NIGHT BEL & KARVANISTA 1 2013

BEL at the controls in the darkened ship (power down as Karvanista has hijacked it). Karvanista's voice is echoing all around.

KARVANISTA

(over comms)

So listen up, whoever you are. I know you stole that ship -- I know you're not a Lupar, and I'm giving you to the count of one to evacuate, because I'm coming on board. One.

BEL

Uh-oh.

She darts out of shot -- into hiding as KARVANISTA teleports in, armed with his axe, creeps cautiously down. He checks in all corners. It's spooky, creepy, and he looks very dangerous.

KARVANISTA

I know you're here. I have your scent. Surrender now or --

BANG BANG! BEL leaps out, firing both blasters -- Karvanista ducks back behind a wall out the way, shots just missing him -

KARVANISTA

Show yourself, coward!

He fires now! Bang bang! Bel taking cover behind one section, Karvanista behind another. Both with weapons raised.

BEL

What did you call me?

KARVANISTA

Coward!

They both jump out -- weapons raised -- facing each other at distances. Two gunslingers ready for the shootout, when --

WHUMPF! The whole ship shakes! Karvanista and Bel look at each other, frozen.

BEL

What was that?

KARVANISTA

What was that?

BANG BANG! They look at each other.

BEL

Was that you?

KARVANISTA

Was that you?

LUPARI COMMAND

This is Lupari Command, all ships we are under attack.

WHUMPF! The whole ship shakes even more! Uh-oh! Close in on each of them. This feels like trouble!

CUT TO:

**10:46:06 INT. WILLIAMSON'S LAIR (1905) - NIGHT YAZ & DAN 7
2020**

CAPTION: 1904

A vast chamber dotted by pillars and junk, separating the large area into smaller portions. All around the chamber are DOORS. A dozen doors. They encircle the entire chamber. WILLIAMSON runs through leading YAZ, DAN and JERICHO into the middle of it.

WILLIAMSON

This is where I've endeavoured to make sense of it all. This chamber is the heart of my excavation project.

(Beat)

I have attempted to build defences here, for humanity. Against the destruction to come.

JERICHO

There are labels on each doorway.

Yaz, Dan, Jericho look - each doorway has a collage of notes, pictures, labels -- fast cuts as we take lots of them in -- *"ENDLESS CITIES OF STEEL! FIREBOLTS!" / "ONLY OCEAN" / Viscous transparent wobbling armies! Do not enter!" / "A ship. At sea. Strange passengers â€" recognised me, had some knowledge of my tunnels." / "Surface is of a lucid substance â€" half silver. Tidal. Inhabited by a most precocious species." / "Matches with accounts of Athens. Mass of ash and dust and sand. Temple. Time appears to run paradoxically."*

WILLIAMSON

Precisely, sir. A dozen doorways, a dozen worlds. Except, the past few days have changed everything.

YAZ KHAN

Why?

WILLIAMSON

Since All Hallows Eve, all is flux. Some of the doorways have changed. They are gateways to places I have never seen. Fraught with danger. Especially doorway nine. Do not touch doorway nine.

JERICHO

Any particular reason?

WILLIAMSON

Death, sir. ENDLESS DEATH!

JERICHO

Well, that's persuasive.

WILLIAMSON
I hoped I could save
everyone. Now I fear I cannot
save anyone.

BANG. BANG. BANG. They all turn and look. There's a banging
at one of the doors.

YAZ KHAN
Does that happen often?

Close in on Williamson. And he is freaked out.

WILLIAMSON
That has never happened
before.

BANG. BANG. BANG. Now it's another door! Close in on the door.
BANG! BANG! BANG! Whip-pan. Another door! BANG BANG BANG!

CUT TO:

10:47:08 INT. BEL'S SHIP - NIGHT BEL & KARVANISTA 1 2022

BANG! Bang bang bang! Sparks and smoke coming from the door
KARVANISTA at the controls -- BEL running back from the doors
--

BEL
Whoever it is, they're about
to get in!

KARVANISTA
All comms down between all
Lupari ships in the shield. I
can't raise anyone.
(as the controls beep)
Shielding's been negated.
It's all been turned off.

BEL
You hyperjacked me for this?!
Some race you are!

Close in on fearful Karvanista --

KARVANISTA
Who's boarding us? Why?

CUT TO:

10:47:26 INT. UNIT OFFICE - DAY GS 6 2023

CAPTION: 2021

Prentis on the red phone --

PRENTIS

It's time. Lower all defences. Arm all weapons. Ensure all missile systems are aimed inwards, at the planet's surface. You have the list of target cities.

CUT TO:

10:47:39 INT. UNIT CONTROL CENTRE - DAY GS 6 2023

Dark, lots of lights, all out of focus, the sound of activity but we don't need to see it. A UNIT COMMANDER sits there.

UNIT COMMANDER

Yes sir, of course sir --

And we move onto the inside of his wrist -- a snake tattoo on the inside of his wrist!

CUT TO:

10:47:41 INT. UNIT OFFICE - DAY GS 6 2024

The GRAND SERPENT hangs up. The flicker of a holo-transmission now illuminates him, and though we shoot through it, we don't yet see the figure within it.

GRAND SERPENT

Everything is in place. Do we have an agreement?

Reveal who he's talking to -- SONTARAN COMMANDER STENCK! Clone of Skaak.

STENCK

The proposal is acceptable. Now let us make war! The forces of Sontar have revenge to exact.

Close in on the Grand Serpent.

GRAND SERPENT
Be my guest.

And we bring up a caption: November 28, 2021.

CUT TO:

10:48:07 EXT. SPACE/EARTH GS 6

Earth in one part of the shot. The Lupari ships in place.

But popping up all around Earth, and then far far into the distance, multiple multiple times...

Sontaran warships! A whole army of them!

CUT TO:

10:48:16 INT. KARVANISTA'S SHIP - NIGHT BEL & KARVANISTA 1 2025

The doors blow in here! SONTARANS pour in, firing!

SONTARAN
Destroy all Lupari! The
Lupari must die!

CUT TO:

10:48:20 INT. WILLIAMSON'S LAIR (1905) - DAY YAZ & DAN 7 2025

The doors blow in! SONTARAN troops at one door, firing as the quartet scatter! They come stomping in!

SONTARAN
Kill all resistance! Sontar
Ha!

CUT TO:

10:48:26 INT. VINCULUM BIODOME - DAY DOCTOR 1 1455

And now we're closing on the defiant Doctor, iconic, heroic --

THE DOCTOR

Listen to me. I'm gonna save my friends. I'm gonna save that universe. And I'm gonna destroy Division. So hold on to that hat. Because you, me, and the end of the universe - - it's personal now. And I'm gonna win.

SWARM

No.

Awsok and the Doctor turn -- SWARM and AZURE are standing there! Shimmering into existence. On the Doctor and Awsok's horror.

AWSOK

How did you get here?

SWARM

The psycho-temporal bridge I've been building. Powered by the energy we harvested from the lifeforms of that universe to you, Doctor. Right from the start. All it took was a little Time.

(Beat)

All for this. To get beyond any one Universe. To find division. To get revenge on those who imprisoned us so long ago. To take them all.

AWSOK

You don't belong here.

AZURE

Say thank you Doctor --

THE DOCTOR

What for?

AZURE

We can heal this pain of yours. So easily.

SWARM

(to Awsok)

You released me. Now I
release you.

Swarm reaches out to touch Awsok -- the Doctor realises too
late what's about to happen --

THE DOCTOR

No no no -- don't you touch
her --

And Awsok knows too and she looks to the Doctor -- and says
what she would never say -- never admit -- until a final
moment like this --

As Swarm touches Awsok and slowly, she disintegrates to ash --

And as she does -- 50 fps -- she takes one last look at the
Doctor -- what is that in her eyes, regret? Apology? Sadness?

Whatever it is, she doesn't get to speak it. The Doctor's
adopted mother disintegrates before her eyes.

And Azure is at the fob watch cabinet. Close in on the
horrified Doctor -- as Swarm turns to the Doctor.

SWARM

Now, Doctor -- you.

10:49:34 Music in 'M10 End Credits'

Close in on the horrified Doctor.

END OF EPISODE.

10:49:37 END CREDITS

10:49:41 Music out 'M09 Be My Guest'

The Doctor

Jodie Whittaker

Yasmin Khan

Mandip Gill

Dan Lewis

John Bishop

Professor Jericho	Kevin McNally
Tecteun	Barbara Flynn
Prentis/Grand Serpent	Craig Parkinson
Farquhar	Robert Bathurst
Karvanista	Craige Els
Bel	Thaddea Graham
Vinder	Jacob Anderson
Swarm	Sam Spruell
Azure	Rochenda Sandall
Diane	Nadia Albina
Millington	Nicholas Blane
Williamson	Steve Oram
Kate Stewart	Jemma Redgrave
Sontaran Commander Stenck	Jonathan Watson
Weeping Angels	Barbara Fadden Isla Moody Lowri Brown
Ood	Simon Carew
Voice of the Ood	Silas Carson
Waiter	Guy List
Passenger	Jonny Mathers
Alastair Lethbridge-Stewart	Nicholas Courtney

Kumar	Kammy Darweish
Alfie	George Caple
Stunt Coordinators	Crispin Layfield Belinda McGinley
Stunt Performers	Guy List Matt Hermiston Paul Ginns Rob Jarman
1 st Assistant Director	Charles Curran
2 nd Assistant Director	Lauren Pate
3 rd Assistant Director	Jennifer Day
Assistant Directors	Jac Lewis Laura Thompson Tom May
Production Manager	Delmi Thomas
Production Coordinator	Sandra Cosfeld
Assistant Production Coordinators	Jade Stephenson Ellie Simmons
Production Secretary	Sam Milletti
Production Office Runners	Ellie Hilton Chris Reynolds
Executive Assistant	Caroline Cook
Location Manager	Gareth Roberts
Unit Manager	Kyle Yates
Covid Testing Schedulers	Etty Stanley Leila Arada
Covid Assistants	Joseph Fletcher Jonny Tarr
Cast Payroll Accountant	Helen Searle
Crew Payroll Accountant	Bethan Wray
Assistant Accountants	Kate Barber- Williams
Contracts Booker	Kim Dyer Leanne Bowcott

Camera Operator
Focus Pullers

Camera Assistants

Camera Trainees

Key Grip
Assistant Grips

Script Supervisor
Sound Maintenance Engineers

Gaffer
Rigging Gaffer
Best Boy
Electricians

Construction Art Director
Supervising Art Director
Set Decorator

Production Buyer

Action Props Buyer
Petty Cash Buyer
Draughtspersons

Trainee Draughtsperson
Art Department Coordinator
Art Department Assistants

Prop Master

Mark McQuoid ACO
Jonathan Vidgen
Matt Hillier
Dan Patounas
Nic Yates
Evangeline Davies
Adam Clewes
Olga Walus
John Robinson
Matt Clark
Marc Marshall

Nicki Coles
Christopher Goding
Joe Malone
Mark Hutchings
Andy Gardiner
Gareth Sheldon
Gawain Nash
Stuart Gale
Matthew Hutchings
Rhodri Moses
Owen Hashimi

Julia Jones
Ifan Lewis
Chris House
Billie Blue
Williams
Milannah Faith
Summers
Sally Sharp
Lauren Harper
James Dyer
Rachel Ellis
Hannah Miller
Laura Honeybun
Megan Depledge

Paul Aitken

Props Chargehand
Standby Props

Prop Hands

Storeman
Workshop Manager
Workshop Assistant
Concept Artist
Graphic Designer
Trainee Graphic Designer
Head Modelmaker
Modelmakers

Props Driver
Practical Electricians

Rigging
Standby Rigger
Construction Manager
Construction Chargehands

Carpenters

Construction Assistant
CNC Programmer
Standby Carpenter

Trystan Howell
Matthew Ireland
Lewis Reece
Dewi Thomas
John Thomas
Liv Cheung
Tom Major
Lucy Hookings
Mark Hill
Chris Slocombe
Louis Knight
Stephen Fielding
Lois Drage
Lee Radford
Penny Howarth
Lee Price
Paul Carmichael
Rob Hearne
Matthew Dunford

Shadow Scaffolding
Alex Herbert
David Hobbs
Dean Tucker
Jonathan Tylke
Chris Daniels
Campbell Fraser
Matt Gronow
Charlie Wright
Marcus Scholl
Ben McDonald
Dafydd Llewelyn
Jones
Mike Venables
Gemma Spence
Simon Potheary
David Warner
Matthew Pike
Kristian Tucker
Colm Garrett

Construction Driver	Darren Bousie
HOD Painter	Scenic Steve
Painter	Mark Reece
	Alison Drane
Scenic Painters	Rachel Willsher
	Alex Morgan
	Ana Marlene
	Ribeiro
Plasterer	Jason Tylke
Assistant Costume Designer	Simon Marks
Costume Supervisor	Grace Brooks
Costume Assistants	Ian Fowler
	Jenny Tindle
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
	Nyle Pritchard-
Prosthetics Trainee	Trew
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	Brooke Taylor
	Michael
	Joseph Keirle
VFX Editor	Emily Lawrence

Assistant VFX Editor
Additional VFX

Post Production Supervisor
Sound Designer
ADR Editor
Dialogue Editor
Foley

Online Editor
Assistant Online Editor
Music Orchestrated & Conducted by
Music Recorded by
Music Mixed by
Original Theme Music by
Title Sequence & Additional VFX
Ood created by
Sontarans created by
Weeping Angel created by

Associate Producer
Script Editors
Colourist
Head Of Production
Production Executive
Post Production Producer
Production Accountant
Supervising Location Manager
Sound Recordist
Dubbing Mixers
Visual Effects
Special Effects
Creature Costume Maker

Alastair Gray
Martyn Western
Rory Williams
Zodiak VFX
The 2D Workshop
Liv Duffin
Harry Barnes
Matthew Cox
Darran Clement
Bang Post
Production

Christine Kelly
Luke Stanbury
Alec Roberts
Jeremy Murphy
Goetz Botzenhardt
Ron Grainer
Ben Pickles
Russell T Davies
Robert Holmes
Steven Moffat

Sheena
Bucktowonsing
Caroline Buckley
Rebecca Roughan
Gareth Spensley
Jacquie Glanville
Tracie Simpson
Ceres Doyle
Rhys Evans
Iwan Roberts
Deian Llŷr Humphreys
AMPS
Natahsa Haycocks
Howard Bargroff
DNEG
Real SFX
Robert Allsopp &
Associates

Casting Director	Andy Pryor CDG
Music by	Segun Akinola
Editor	Cat Gregory
Director Of Photography	Phil Wood
Production Designer	Dafydd Shurmer
Costume Design & Creature Design	Ray Holman
Prosthetics Designer	Danny Marie Elias
	Claire Pritchard-
Make-Up Designer	Jones
Line Producer	Steffan Morris
Co Executive Producer	Nikki Wilson
Executive Producer for the BBC	Ben Irving

10:50:08 NEXT TIME

CAPTION: FINAL CHAPTER: THE VANQUISHERS

STENCK

Peoples of the universe, the
warriors of Sontar offer you
hope.

KATE STEWART

I am the head of human
resistance against Sontaran
Occupation.

AZURE

And now we will ensure that
the Flux takes apart your
entire universe.

SWARM

We have everything you need.

THE DOCTOR

Are you trying to kill me
right now?

AZURE
You have no escape.

10:50:36 END CAPTION

Executive Producers

Matt Strevens
Chris Chibnall

BBC STUDIOS LOGO

ALBERT LOGO

10:50:44 CUT TO BLACK

10:50:44 Music out 'M10 End Credits'

END OF EPISODE