

DOCTOR WHO

SERIES 12

EPISODE TWO

SPYFALL PART TWO

PROGRAMME NUMBER: DRAA660X/01

10:00:00 BBC WORLDWI

Ryan?

O

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

THE DOCTOR

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

DANIEL BARTON

Are you?

O

Or should I say, Spy – Master.

THE DOCTOR

You can't be.

O

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

10:01:23 Music out 'M1

10:01:58

M2

CUT TO:

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

M3

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

THE DOCTOR

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

(Beat)

Don't panic?

CUT TO:

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

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

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

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

CUT TO:

10:02:45 INT. PLANE CABIN -

Hello?

Close in on the Doctor's shock!

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

Hello?

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

CUT TO:

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

And there's a third metal engraved panel --

4C SEAT POCKET

RYAN SINCLAIR

4C seat pocket. No way!

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

HURRY!

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

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

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

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

RYAN SINCLAIR (CONT'D)

Hey! Hey! I've got a plan!

On YAZ and GRAHAM --

CUT TO:

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

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

THE DOCTOR

(calling ahead)

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

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

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

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

ADA

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

Close in on the Doctor -- what the?!

CUT TO:

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

GRAHAM O'BRIEN

Open panel in floor!

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

The plane still juddering -- YAZ and GRAHAM holding on -- as GRAHAM is holding the card -- looks from one graphic panel to

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

THE DOCTOR

I realise you have

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

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

GRAHAM O'BRIEN

I'll do it --

Graham strides, against wind and incline to the door!

THE DOCTOR

(on screen)

Now, pay attention and do this fast, worried you might lose me if there's a power sur-

And the screens short out, sparks of electricity -- the plane banks downwards! The trio hold on the door! Graham pulled back from the door!)

--

CUT TO:

10:05:27 INT. INFINITY DAY 3 1948

THE DOCTOR and ADA --

THE DOCTOR

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

ADA

The paralysis will fade.

THE DOCTOR

You don't look paralysed.

ADA

Not in this realm. But in my
earthly aspect.

THE DOCTOR

Right. What's your name?

ADA

I am Ada.

THE DOCTOR

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

ADA

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

THE DOCTOR

Then what do you think I am?

ADA

I presume you are a consequence of
my thoughts.

THE DOCTOR

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

ADA

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

(Beat)

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

THE DOCTOR

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

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

THE DOCTOR (CONT'D)

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

ADA

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

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

THE DOCTOR

Ada, step away --

ADA

Do not be afraid --

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

This is my guardian.

THE DOCTOR

(looks around; realising)

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

THE DOCTOR

(to the Silhouette)

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

ADA

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

THE DOCTOR

These are not guardians --

ADA

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

THE DOCTOR

I don't think that will work --

ADA

How will you know, if you do not try?

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

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

ADA (CONT'D)

Decide, Doctor --

Close in on the Doctor -- makes a decision -- clasps Ada's

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

CUT TO:

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

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

GRAHAM O'BRIEN

You got us level Ryan -- good lad!

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

RYAN SINCLAIR

(holds the phone up)

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

-

PHONE SCREEN: *LINKING TO PRE-PLANNED FLIGHT PATTERN.*
THEN: *COMMUNICATING WITH AIR TRAFFIC CONTROL.*

RYAN SINCLAIR (CONT'D)

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

YAZ KHAN

How did the Doctor do this?

GRAHAM O'BRIEN

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

CUT TO:

10:08:07

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

O

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

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

DANIEL BARTON

This better work.

O

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

DANIEL BARTON

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

O

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

DANIEL BARTON

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

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

O

They can't have survived.

DANIEL BARTON

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

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

O

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

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

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

O (CONT'D)

No. NO! How has she got *there*?

DANIEL BARTON

What's happened?

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

O

Nothing I can't deal with.

(Beat)

I'll drop you at your plane.

O

You

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

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

CHARLES BABBAGE

Miss Gordon? Are you recovered?

ADA LOVELACE

(shaky)

I am, thank you.

THE DOCTOR

Me too, thanks for asking --

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

Yes.

(to herself)

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

CUT TO:

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

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

DANIEL BARTON

And there was no-one on board.

AIRPORT WORKER

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

(Beat)

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

On Barton, as we then --

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

YAZ KHAN

How did he get here so quick?

GRAHAM O'BRIEN

I dunno. Where is here, anyway?

RYAN SINCLAIR

(checking his map app)

Britain. We're home. Almost.
Essex.

GRAHAM O'BRIEN

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

(Beat; confidence sags)

What do we do?

And he BLASTS her with the Tissue Compression Eliminator!

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

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

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

O
The happy couple.

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

THE DOCTOR
I said go!

O (CONT'D)
DO NOT MOVE!

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

O (CONT'D)
Hands on heads.

The whole gallery looks confused --

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

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

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

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

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

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

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

O (CONT'D)
(quieter; intimate)
When I kill them, Doctor, it gives
me a little buzz, right here --
(fist on chest)
In the hearts. It's like, how

Master.

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

O

When I arrange for your death, I
expect you to stay dead. How did

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

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

And the Doctor's face hardens. Imperious.

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

ADA
All of you, out!

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

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

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

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

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

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

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

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

CUT TO:

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

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

RYAN SINCLAIR

(re their suits)

Hard not to stand out in this
gear.

YAZ KHAN

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

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

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

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

Tc[as THE)]TJETQq0.000008866 0 594.96 792 reW*

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

THE DOCTOR

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

ADA

I am Ada *Gordon*, madam.

THE DOCTOR

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

CHARLES BABBAGE

I am delighted to hear it, madam.

THE DOCTOR

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

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

CHARLES BABBAGE

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

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

THE DOCTOR

How did you come by this?

CHARLES BABBAGE

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

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

THE DOCTOR
Was it. What does it do?

CHARLES BABBAGE
It moves. And on occasion, projects.

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

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

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

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

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

CHARLES BABBAGE
Do you understand her, Miss Gordon?

ADA
Not in the least, Mr Babbage.

THE DOCTOR

Ada, when was your first
paralysis?

ADA

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

THE DOCTOR

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

ADA

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

THE DOCTOR

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

CHARLES BABBAGE

Correct.

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

THE DOCTOR

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

(Beat)

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

(Beat)

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

(to bewildered Ada and
Babbage)

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

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

ADA

What are you doing?

THE DOCTOR

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

(close in on her doubt)

I hope --

ADA

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

THE DOCTOR

Where there's risk, there's hope.

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

THE DOCTOR (CONT'D)

Deep breath --

And she runs at the Silhouette --

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

THE DOCTOR (CONT'D)

Ada, no --

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

10:21:34 Music Out 'M5 Run'

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

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

CUT TO:

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

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

GRAHAM, RYAN and YAZ, still in tuxes.

GRAHAM O'BRIEN

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

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

CUT TO:

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

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

YAZ KHAN

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

RYAN SINCLAIR

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

GRAHAM O'BRIEN

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

RYAN SINCLAIR

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

GRAHAM O'BRIEN

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

RYAN SINCLAIR

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

GRAHAM O'BRIEN

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

YAZ KHAN

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

GRAHAM O'BRIEN

Not for want of asking.

(Beat)

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

YAZ KHAN

Right.

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

YAZ KHAN

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

GRAHAM O'BRIEN

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

RYAN SINCLAIR

(emptying his pockets)

Me too. Hey, are you wearing the laser shoes?

GRAHAM O'BRIEN

I might be.

YAZ KHAN

Why didn't you use them on the plane?

GRAHAM O'BRIEN

In a confined space like that, you're having a laugh aren't you? Wouldn't have been very smart, would it? Besides --

(sheepish)

I forgot to read the instructions.

YAZ KHAN

Graham!

GRAHAM O'BRIEN

We were in a rush, what could I do!

RYAN SINCLAIR

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

GRAHAM O'BRIEN

You doughnut!

YAZ KHAN

Doughnut?!

RYAN SINCLAIR

Doughnut?!

GRAHAM O'BRIEN

Yes! Pair of you. Right couple of doughnuts.

(as they grin; serious)

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

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

CUT TO:

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

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

Move down. Hold. Silence.

Then, out of the pavement rises a SILHOUETTE.

Out of the walls of one house comes another.

Out of the garage door comes another.

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

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

CUT TO:

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

On THE DOCTOR and ADA -- unconscious -- heads on a dirty dark
street floor -- noises of gunfire -- ~~and~~ ~~at~~ ~~the~~ ~~window~~, we move do

NOOR INAYAT KHAN

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

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

O

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

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

O (CONT'D)

Especially you, Doctor. Coming ready or not.

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

CUT TO:

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

CUT TO:

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

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

WHIP-PAN out of the wall comes a SILHOUETTE!

YAZ KHAN

Did you just say something?

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

CUT TO:

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

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

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

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

GRAHAM O'BRIEN
Ryan, come on!

CUT TO:

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

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

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

Climbing down towards the street --

CUT TO:

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

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

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

A DOZEN SILHOUETTES encircling the house -- GLOWING --

RYAN SINCLAIR
The shoe -- Graham!

GRAHAM O'BRIEN
What?!

RYAN SINCLAIR
Stamp your foot or something!

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

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

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

YAZ KHAN

Again!

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

YAZ KHAN (CONT'D)

You've gotta aim better!

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

GRAHAM O'BRIEN

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

CUT TO:

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

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

(Beat)

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

Beat. The woman stares at him with cold contempt.

WOMAN

Well done.

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

WOMAN (CONT'D)

Are we finished?

DANIEL BARTON

No.

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

DANIEL BARTON (CONT'D)

I wanted to see you. On the last
day.

WOMAN

On the what?

DANIEL BARTON

So that you can be first.

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

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

On Barton, wa5tW*0 0:Closethe on him. Absolute0 G2ul10.024 263.33 Tm0

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

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

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

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

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

NOOR INAYAT KHAN

Yes?

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

NOOR INAYAT KHAN

You're new.

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

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

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

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

CUT TO:

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

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

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

CUT TO:

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

THE DOCTOR, ADA and NOOR.

NOOR INAYAT KHAN

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

ADA LOVELACE

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

THE DOCTOR

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

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

ADA LOVELACE

I have always wanted to return to Paris.

NOOR INAYAT KHAN

It's not at its best.

(Beat)

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

ADA LOVELACE

This is not the first time?

NOOR INAYAT KHAN

Who are you people?

THE DOCTOR

We're your allies, I promise.

ADA LOVELACE

(shaken; to the Doctor)

This is the future? A world on fire.

THE DOCTOR

(haunted; quiet)

These are the dark times. But they don't sustain. Darkness never sustains.

(looks to Noor)

Even though sometimes it feels like it might.

(Beat)

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

NOOR INAYAT KHAN

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

THE DOCTOR

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

CUT TO:

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

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

SONYA KHAN

Hello?

YAZ KHAN

Sonya it's me.

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

SONYA KHAN

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

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

YAZ KHAN

Ryan, don't tell them the plan!

RYAN SINCLAIR

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

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

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

CUT TO:

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

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

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

NOOR INAYAT KHAN

That's not a code.

THE DOCTOR

Not to you.

(Beat)

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

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

CUT TO:

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

THE DOCTOR

The code is a very personal message.

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

THE DOCTOR (CONT'D)

The rhythm of two hearts. A
homecoming call.

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

THE DOCTOR

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

O

Where?

THE DOCTOR

Where d'you think?

CUT TO:

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

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

The camera pans up to the higher levels --

CUT TO:

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

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

THE DOCTOR

Cold up here. Worse than Jodrell
Bank.

O

Did I ever apologise for that?

THE DOCTOR

No.

O

Good.

And they circle each other, on the platform --

THE DOCTOR

How's the shoulder?

Painful. O

THE DOCTOR

(Beat)

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

(Beat)

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

THE DOCTOR

What've you done?

O

Suggested a better plan.

CUT TO:

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

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

YAZ KHAN

(checking the woman's pulse)

Over here!

GRAHAM O'BRIEN

Is she alive?

YAZ KHAN

No. What's she even doing here?

RYAN SINCLAIR

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

BARTON'S VOICE

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

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

CUT TO:

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

DANIEL BARTON

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

YAZ KHAN

(on screen)

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

GRAHAM O'BRIEN

So what are you, part alien?

DANIEL BARTON

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

(Beat)

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

RYAN SINCLAIR

What concept? What did they try?

DANIEL BARTON

Look after my mum.

He ends the call.

CUT TO:

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

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

GRAHAM O'BRIEN

He killed his own Mum.

YAZ KHAN

And left her here.

RYAN SINCLAIR

So, that machine, it was in his office.

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

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

CUT TO:

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

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

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

ADA LOVELACE

What are you doing?

NOOR INAYAT KHAN

Communicating a message back to London. Just as the Doctor asked.

(Beat)

Why are we trusting her?

ADA LOVELACE

I have seen extraordinary things with her. She is wise and unafraid. And I believe in her.

(holding a mobile phone)

What is this contraption she's left us with?

NOOR INAYAT KHAN

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

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

CUT TO:

10:40:14 EXT. FRENCH

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

ADA

How does that fit here?

NOOR INAYAT KHAN

She did say, look for something anomalous.

(to Ada)

Use the device.

Ada gingerly presses the button on a mobile phone --

CUT TO:

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

O

I showed them, and Barton, what was possible. Made them see we had joint interests. They helped me lay a trap for you and I raised

O

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

(Beat)

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

(Beat)

S0009 600.94 Tm0 g0 GreW*nBT/F2 1a0477 Tc[hiding in its li

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

THE DOCTOR (CONT'D)

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

She sonics him --

No.

ADA LOVELACE

What is a 'computer'?

THE DOCTOR

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

(Beat)

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

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

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

CUT TO:

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

BARTON

Go ahead. Read it.

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

CUT TO:

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

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

YAZ KHAN

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

CUT TO:

10:47:28 INT. STYLIS

Humans.

(Beat)

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

(Beat)

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

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

Luckily, there's an app for that.

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

CUT TO:

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

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

RYAN SINCLAIR

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

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

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

CUT TO:

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

SONYA KHAN

Mum, I can't move!

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

-- and it grabs his hand --

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

CUT TO:

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

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

DANIEL BARTON

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

(Beat)

Welcome to the end of your lives.

And the carnage continues -- Barton watching --

CUT TO:

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

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

YAZ KHAN

(to Graham)

Use your shoe on the machine!

Graham blasts a couple of laser bolts out his shoe! But the
~~base has refabs~~ by the energy!

GRAHAM O'BRIEN

It's not making any difference --

owithcabolom

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

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

CUT TO:

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

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

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

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

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

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

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

NAJIA
What was that?

HAKIM
What do I keep telling you?
Conspiracy!

CUT TO:

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

O
No.

And as they talk, the machine is glowing --

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

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

THE DOCTOR (CONT'D)

THE DOCTOR

What?!

YAZ KHAN

You've got a lot of explaining to do.

THE DOCTOR

Like what?

GRAHAM O'BRIEN

(re Ada and Noor)

Like who are they?! Are we being replaced?

THE DOCTOR

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

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

I'm dropping 'em back in a sec.

RYAN SINCLAIR

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

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

THE DOCTOR

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

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

CUT TO:

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

TIGHT DETAILS: THE DOCTOR at a lathe -- creating the metal
p/F2eCI5e07.96 754R1aw TJETQq0.000008866 0 594.96 792 reW*nBT/F2 12 Tf

doors are designed to be
incredibly robust these days --

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

CLOSE: the Doctor laminating the sheet!

THE DOCTOR
I love a laminator.

CUT TO:

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

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

DOCTOR
Stick these in Barton's plane as

She lowers unconscious Noor into the chair.

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

CUT TO:

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

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

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

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

ADA LOVELACE
What do you mean?

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

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

ADA LOVELACE
Doctor, what're you doing?

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

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

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

THE DOCTOR

Oh Ada, you don't need a preview.
You figure it out before anyone.

(the Difference Engine)

The first to see the potential in
things like that. To work out what
could be. What they can really do.
Computers start with you.

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

THE DOCTOR (CONT'D)

Sweet dreams, Ada Lovelace.

On Ada.

CUT TO:

10:55:07 INT. TARDIS -

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

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

CUT TO:

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

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

O

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

(Beat)

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

(so regretful)

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

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

O (CONT'D)

They lied to us. The founding fathers of Gallifrey.

(Beat)

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

(Beat)

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

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

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

The Doctor gasps again -- holds her temple --

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

SNAP BACK to the TARDIS --

O (CONT'D)

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

(Beat)

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

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

WIDE: on the shocked, lone Doctor.

YAZ KHAN

You OK? You're really quiet.

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

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

RYAN SINCLAIR

Yeah. You have been for days now.

GRAHAM O'BRIEN

Five planets, barely said a word.

THE DOCTOR

I'm fine.

Ryan, Yaz and Graham exchange glances.

GRAHAM O'BRIEN

Why don't you ever share anything
with us?

THE DOCTOR

I share stuff!

GRAHAM O'BRIEN

Not about yourself though.

RYAN SINCLAIR

You know everything about us.

YAZ KHAN

And we know nothing about you.

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

Unit Drivers	Paul Watkins Jolyon Davey Steve Darwent
Location Manager	Gareth Roberts
Unit Manager	Jac Jones
Production Manager	Delmi Thomas
Production Coordinator	Sandra Cosfeld
Assistant Production Coordinator	Jade Stephenson
Production Secretary	Ellie Simmons
Production Assistant	Ariana Scott
Executive Assistant	Caroline Cook
1 st Assistant Accountant	Debi Griffiths
Assistant Accountant	Rose Wasdell
Art Department Accountant	Hywel Thomas
Cast Payroll	Helen Searle
Camera Operator	Mark McQuoid ACO
Focus Pullers	Jonathan Vidgen Steve Rees
Camera Assistants	Dan Patounas Scott Waller Sophie Hardcastle Gwilym Jenner
Key Grip	John Robinson
Grip	Ash Whitfield
Grip Assistant	Steffan Allen
Script Supervisor	Nicki Coles
Assistant Script Editor	Caroline Buckley
Aviation Consultant	Martin Joinson
Sound Maintenance Engineers	Christopher Goding Joe Malone
Gaffer	Mark Hutchings
Best Boy	Andy Gardiner
Electricians	Gawain Nash Andrew Williams Gareth Sheldon Stuart Gale
Construction Art Director	Julia Jones
Art Director	Joseph Wynne
Standby Art Director	Cerys Lewis

Scenic Artists	Chelsea Moore Rachel Willsher
Assistant Costume Designer	Simon Marks
Costume Supervisor	Grace Brooks
Costume Assistants	Andie Mear Ian Fowler Chloe Gauci
Make-up Supervisor	Emma Cowen
Make-up Artists	Amy Riley James Spinks
Junior Make-up Artist	Hanna Lewis-Jones
Unit Medic	Glyn Evans
Casting Associate	Ri McDaid-Wren
Casting Assistant	Ray Böhm
Business Affairs	Elaine Evans Kyle Parsons Steve Robson
Talent Team	Hannah Williams Leanne Bowcott Jeanette Sigsworth Deborah Evans Clare Baker
Assistant Editors	David SJ Davies Hayley Williams
VFX Editor	Georgina Careless
Assistant VFX Editor	Alastair Gray
Additional VFX	BBC Wales Graphics
Post Production Coordinator	Liv Duffin
Sound Designer	Harry Barnes
ADR Editor	Matthew Cox
Dialogue Editor	Darran Clement
Foley	Bang Post Production
Online Editor	Christine Kelly
Music Orchestrated by	Alec Roberts
Music Mixed by	Goetz Botzenhardt
Original Theme Music by	Ron Grainer
Title Sequence & Additional VFX	Ben Pickles
Series Script Editor	Sheena Bucktowonsing
Script Editor	Fiona McAllister
Colourist	Gareth Spensley

Head Of Production	Radford Neville
Production Executive	Tracie Simpson
Post Production Producer	Ceres Doyle
Production Accountant	Rhys Evans
Supervising Location Manager	Iwan Roberts
Sound Recordist	Deian Ll r Humphreys
Dubbing Mixers	Howard Bargroff
	Kiran Marshall
Visual Effects	DNEG
Special Effects	REAL SFX
Creature Effects	Robert Allsopp & Associates
Casting Director	Andy Pryor CDG
Music by	Segun Akinola
Editors	Tom Chapman
	Rebecca Trotman
Director Of Photography	Ed Moore
Production Designer	Dafydd Shurmer
Costume Design & Creature Design	Ray Holman
Make-Up Designer	Claire Pritchard-Jones
Line Producer	Steffan Morris
Series Producer	Nikki Wilson
Executive Producer for the BBC	Ben Irving

11:00:22 NEXT TIME

TRANQUILITY SPA

Welcome to Tranquillity Spa.

THE DOCTOR

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

NEVI

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

THE DOCTOR

We are not safe out here.

11:00:32 END CAPTION

Executive Producers

Matt Strevens

Chris Chibnall

BBC STUDIOS LOGO

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

11:00:42 CUT TO BLACK