TAHI RA

We have to keep everyone safe.

MARYAM

Nothing is going to happen, Tahira.

TAHI RA

Of course it is.

(Beat)

I told you to tell them I told the doctors. I told all of you. They're real.

MARYAM

I understand they seem real to you. You just need to rest: sleep will help.

TAHI RA

Sleep is when they'll come. I can feel them coming. They'll be here tonight.
(Beat)

MARYAM

Rest well, Tahira.

On Maryam reassuring smile. She's not going to listen.

We close in on Tahira. The worry is etched on her face.

CUT TO:

10: 01: 31 EXT. BI MARI STAN/ OCTAGONAL COURTYARD - NI GHT

TAHI RA

I told you to lock the doors.

MARYAM

We don't do that.

TAHI RA

Get everyone out.

The fountain slows -- and stops. The sound of this world cuts out to almost nothing. Tahira looks to Nurse Maryam beseechingly -- tight on Tahira's face --

And as she says this, a long limb, with a clawed hand and matted fur snakes around Maryam's face -- and covers her mouth --

The sound of a wolfish beast mixed with a rattlesnake --

Maryamfreezes mid-sentence. Her eyes widen in horror -- and Tahira opposite her can't move, is frozen. So quiet.

TAHIRA (CONT'D)

I tried to warn you. Don't struggle. They like it more when you struggle.

On Tahira's face as there's whoosh of wind and a BLUR of motion as the Chagaska has snatched Maryamand is gone. Maryam's screams echo down the corridor -- we close in on Tahira.

Tahira looks at the space where Maryam was. Tahira starts backing into her room

ANGLE ON: the camera moves low through the courtyard. Flashes of shapes, contorted shadows, flickers of lights. There is the sound of people running, things crashing, people screaming, the roars of animals, things smashing.

And we're back on Tahira, so haunted and wide-eyed. She has seen the horrors. She stands still, looking back towards the doorway.

And move in on her from another POV. As we move in, we can hear alien animalistic footsteps, breath, movement, padding towards her. We realise this is the Chagaska POV. It stops, right in front of Tahira, as she stares fearfully.

PROFILE SHOT: Tahira takes up half the frame as -- a terrifying creature leans in to her! Tahira face to face with a CHAGASKA. Its

face is a few inches from her. Its mouth opens -- there are legions of teeth. She is terrified. It looks her directly in the eyes -- a shot like the Alien Queen and Ripley, both their faces taking up the whole of the frame. The terrifying layers of teeth and extra jaws inside the Chagaska's mouth. This is truly the stuff of night mares --

Hold on Tahira's terror --

10:02:40 Music out 'M1 Let Me Back In'

CUT TO:

10: 02: 40 OPENI NG TI TLES

10:02:40 Music in 'M2 Opening Titles'

10:02:47 Caption 'Jodie Whittaker'

10:02:49 Caption 'Bradley Walsh'

10:02:55 Caption 'BBC Doctor Who'

10: 03: 26 | NT. TARDIS - DAY

RYAN and GRAHAM are by the door, as YAZ pursues THE DOCTOR round the console. As this happens, Ryan's phone pings away --

THE DOCTOR

Here we are Sheffield!

YAZ KHAN

Is it the right day?

THE DOCTOR

It's the right day --

YAZ KHAN

In the right year.

THE DOCTOR

The day you asked in the year you asked, at the time you asked. You're home. Everyone meet back here. Tomorrow lunch time.

RYAN SI NCLAI R

What you gonna do?

THE DOCTOR

(literally has no idea)

Me? Ohh, very busy. Very busy indeed.

Maint enance. Correspondence.

Correspondence about maint enance.

(consol e beeps)

OK. Not exact right time. 77 minutes out. Late.

YAZ KHAN

(al ar med)

What!

And she's gone -- and the lads head on after her --

GRAHAM O BRI EN

Sure you'll be alright on your own?

THE DOCTOR

Finally get some peace and quiet.

10: 04: 45 | NT. YAZ' S FLAT - DAY

SONYA at the table, laid for two, checks her phone impatiently -- as the door slams. WHIP-PAN to the door -- YAZ!

YAZ KHAN

Soory, sorry! Am I late? It is the right day isn't it? Have you been waiting long? Am I really late?

SONYA

Yes, yes, yes and yes. Mum and Dad left hours ago. Whitby for the night.

YAZ KHAN

(incredulous)

Did you cook? Can you cook now?

And Sonya hugs Yaz. Yaz surprised for Then hugs her

SONYA

Hey loser.

YAZ KHAN

Hey no mark.

CUT TO:

10: 05: 12 I NT. TI BO S FLAT, SHEFFI ELD/ HALLWAY - AFTERNOON

POV: Through a FI SH EYE LENS peep hole: RYAN.

The

TI BO

It's been months.

RYAN SI NCLAI R

Phone's been playing up.

TI BO

So are you back?

RYAN SINCLAIR

Yeah. Sort of. Not really. Few hours. (holds up a bag)
I bought chips. You gonnallet me in or what?

TI BO

It's not a good time.

RYAN SINCLAIR

I got chips, though.

Tibolets himin, reluctantly. Ryan steps inside. Close in on Tibolocking the door with three heavy duty locks and bolts.

On Ryan -- OK, that's weird.

CUT TO:

10: 05: 58 I NT. / I NT. GABRI EL' S FLAT/ THE ORB - NI GHT

GRAHAM round a table with two of his old bus driver mates from the depot (including GABRIEL, whose wife was out on the town in ep 1, and FRED, 50s). They're playing cards, matchsticks for chips, having a hoot, old mates --

GRAHAM O BRI EN

(lays his cards down)
And that gentlemen, is a full house!

GABRI EL

What ?!

GRAHAM O BRI EN

I been practising. On my travels.

(as he gathers up and
re-deals)

Nice to see you lads. Although it doesn't sound like I've been missing much.

Gabri El

Nothing at all. I'd rather be on cruises, like you.

GRAHAM O BRI EN

Oh yeah, they're lovely, the boats. Very calm

FRED

And how's your health, now, Gray? Alright?

GRAHAM O BRI EN

Yeah, it's good, it's good.

Gabri El

And you're coping. Without Grace.

GRAHAM O BRI EN

Have to, don't I. Traveling helps. Means I don't get stuck in the past.

No -- they took everyone --

THE DOCTOR

What happened here?

TAHI RA

(so wide-eyed) You have to get out --

THE DOCTOR

Why?

THE DOCTOR

Gone! That was fast!
 (sonics the air)

Nothing. Nothing at all.

Close in on the Doctor.

10:08:21 Music out 'M3 Peace and Quiet'

CUT TO:

10: 08: 21 I NT. / I NT. GABRI EL' S FLAT/ THE ORB NI GHT

10:08:21 Music in 'M4 The Bloke'

GRAHAM O BRI EN Right Lads, ready? Here we go?

He deals out some cards -- as he does, the sound drops out, we're in on Graham -- a high whine replaces the sound --

He blinks. Bit woozy. We close slowly in on Graham

FLASH I MAGE: 004770477f wo s the sound

WHOOMPH. GRAHAMISIN THE ORB. Surrounded by the same atmosphere.

RAKAYA (V.O.)

Can you see it?

The panic in Graham -- like he's in a night mare, can only move slowly -- he's so trapped, unable to move -- a trippy paralysis dream --

Ryan calms, looks to Tibo -- wonders if he's offended Tibo.

RYAN SINCLAIR (CONT'D)

I'll make tea.

On Ti bo.

ANGLE ON: RYAN in the kitchen. Raises an eyebrow at the mess. The table littered with take away food containers. Dirty dishes in the sink. Ryan looks to TIBO in the doorway.

RYAN SI NCLAI R

Your place is normally spotless. This ain't you.

TI BO

Mate, you ain't been around. So don't tell me what I am

Beat. Ouch. Ryan recoils. That hurt. And this isn't like the friend he knows.

RYAN SI NCLAI R

OK.

(Beat)

Listen, I'm sorry for not answering your messages. But -- you ain't yourself.

TI BO

Just finding things difficult at the moment.

Ryan looks at his friend -- seeing this, concerned for him

RYAN SI NCLAI R

You talk to anyone about this?

TI BO

(tough)

No. And I'm not going to.

RYAN SI NCLAI R

Alright.

Beat. Tibo doesn't deny that.

TI BO

There's something else.

(Beat) Promise you won't laugh at me.

RYAN SINCLAIR You know I can't ever promise that.

TI BO

TI BO

Would you kip here, tonight?

Ryan looks at Tibo -- Tibo is genuinely scared.

CUT TO:

10: 11: 20 I NT. YAZ' S FLAT - MOMENTS LATER

SONYA and YAZ eating round the table.

SONYA

Can you say where you've been? Where've they sent you?

YAZ KHAN

Madagascar. California. Hong Kong. (Beat)
Gloucester.

SONYA

Oh, they had a thing in Gloucester! Dad was going on about it, something to do with Russians.

YAZ KHAN

It were now tto do with Russians. How's the new job?

SONYA KHAN

Sacked.

YAZ KHAN

Sonya!

SONYA KHAN

What ?!

YAZ KHAN

That's the third time!

SONYA KHAN

People are really annoying. And they hat e being told that. I'm not cut out for customer services.

YAZ KHAN

No kidding.

(Beat; delicate)

Sonya, we could...stop doing this. Stop marking it.

Beat. Sonya looks at Yaz -- the mood's changed; more delicate. Sonya more vulnerable.

SONYA KHAN

I thought it was a good thing.

YAZ KHAN

Yeah, no, I just dunno whether having a sort of anniversary dinner is the right --

SONYA KHAN

(quiet; over her)
I still think about it.
 (Beat)
Do you?

Close in on Yaz. Sisterly banter stripped away now.

YAZ KHAN

(qui et er)

I dream about it sometimes.

Beat.

YAZ KHAN

(attempts to lighten mood)

Sofa movie after?

SONYA KHAN

What, so you can fall as leep half way through?

YAZ KHAN

I do not do that!

CUT TO:

10: 12: 28 I NT. YAZ' S FLAT EVENING

10:12:28 Background TV music in: Such Sweet Sorrow

TV blaring. YAZ as leep on the sofa. SONYA stands looking at her.

SONYA KHAN (affectionate)

I di ot .

We close in on Sonya's face. And we hear her voice as if in a distant memory for her -- the voice tinny, echo-y. And Sonya's face worried, absorbing, unable to keep this memory out

10:12:44 Background TV music out: Such Sweet Sorrow

SONYA KHAN (V.O.) (CONT'D) e need

hel p.

CUT TO:

10: 12: 47 | NT. YAZ' S NI GHTMARE

Tibo's body goes rigid and stiffens -- his back arching a little

I promise to keep you safe. We will work this out.
 (and her phone is ringing)
I'm really sorry -- message device.
 (answers her phone)
Just in 14th century Syria. Is it tomorrow Lunchtime already?

INTERCUT: RYAN in Tibo's room --

RYAN SI NCLAI R

I need your help. My mate's been taken

THE DOCTOR

(as her phone beeps)
What? Wait -- another call -- hang on
-(presses button)
Yaz?

INTERCUT: YAZ in her flat --

YAZ KHAN

Doctor -- there was a figure in our flat --

THE DOCTOR

(as her phone beeps)
OK, hold on -(presses button)
Graham?

INTERCUT: GRAHAMin a corner of Gabriel's house (maybe the loo or bathroom?) all alone --

GRAHAM O BRI EN

Doc, I keep seeing these images, of planets, like they're being projected into my head.

THE DOCTOR

Hold on - (sonics the phone)

Call merge - (down the phone)

Coming to get you all now.

(and her eye is caught by something)
And I'm bringing my new friend Tahira.

INTERCUT: split screen Ryan, Graham and Yaz, all on the phone --

RYAN / GRAHAM / YAZ

(si mul t aneously)

Who?!

Aha!

THE DOCTOR

There in a sec. (hangs up; looks past Tahira)

TIGHT: the Doctor's face goes close to the wall. There are scratch marks on it. She peers even closer. A couple of tiny, barely viewable strands of fur.

THE DOCTOR (CONT'D)

They did I eave something behind. I knew it. This'll tell us something. (she takes the strands carefully -- then --)

Come on! I'll explain as we go, but it might blow your mind --

And she races out -- we're on bewildered Tahira, who follows

10:16:20 Music out 'M4 The Bloke'

CUT TO:

10: 16: 20 EXT. SPACE- TIME VORTEX DAY

10:16:20 Music in 'M5 Your Worst Fears'

TARDIS in flight as THE DOCTOR's at the lab table examining the Chagaska strands of fur -- as TAHIRA stands, still frozen in wonder, looking round. GRAHAM, YAZ and RYAN on board now.

ANGLE ON: THE DOCTOR looking at the Chagaska hair through a diamond-cutters eyeglass -- with tiny clamps attached to each hair, as they sit on the TARDIS lab table -- on one of the roundel screens, data is flooding across -- in Gallifreyan -- the Doctor looks between the data, and the strands of hair --

THE DOCTOR

(as she works; distracted)
Tahira, this is Graham, Ryan and Yaz
-- Tahira's from Aleppo, in 1380.
I've explained the TARDIS, and the fact that you're from 700 years in her future.

TAHI RA

(looks from the TARDIS to the smiling trio) I'm really not ready for today

THE DOCTOR

(really cross)
No, don't tell me that cos you're
wrong - (TARDIS sounds)
-- well I'm telling you you are --

TAHI RA

(to Ryan, Graham and Yaz) Who's she arguing with?

THE DOCTOR

The TARDIS cos it's telling me -quite defiantly -- that these two strands of fur do not exist.

(pointedly, to the TARDIS)
When they're right there!
 (to Tahira)

Those creatures that we saw don't register in its databanks. They have never existed and will never exist. Except they must. Cos if they don't exist, if they can't exist -- where did they come from? And how?

(to Ryan)

Tell me what happened to your mate.

RYAN SI NCLAI R

This guy was in his room, dunno how he got in. And his fingers, they like detached from his hand -- and connected Tibo's ears. It was like they were draining him of something.

YAZ KHAN

What did he look like?

RYAN SI NCLAI R

Bald, tattooed head.

YAZ KHAN

(freaked out)

Woh. Same bloke that was in the flat. (Beat)

THE DOCTOR

(turns to Graham, grave)
And you -- a psychic incursion in your head. Someone trying to communicate with you.

GRAHAM O BRI EN

Yeah, but it was a woman, trapped inside this -- I dunno what. Couldn't make it out.

(Beat)

And I saw, like, planets. Burning. Like she was connected to them, somehow.

THE DOCTOR

Someone's targeting us.

(to Graham)

Do you have any idea where those planets might be.

GRAHAM O BRI EN

Oh, yeah, if you've got an A-Z of the universe, I'll stick my finger on it straight on. No, of course I ain't.

THE DOCTOR

Right then. Better idea.

Found something -- we're moving -- but where?

But it's really bumpy! Juddering and shaking, and lots of groaning from the TARDIS -- this is hard won.

And the TARDIS Lurches again --

CUT TO:

10: 18: 2

YAZ KHAN

D'you even know where we are?

THE DOCTOR

Half a galaxy past the Geskon Straits. Very little out here. No civilisations left by now. Doesn't feel like a ship, though, we're in geo-stationary orbit. But that would be deliberate. So why here?

TAHI RA

(to Yaz)

Are we underground? Is that why it's so dark?

YAZ KHAN

The Doctor reckons this is a building, among the stars. We've come along way from home.

TAHI RA

That's impossible. Nobody can travel across the stars.

YAZ KHAN

Unless you know the Doctor. She's basically the definition of impossible.

Tahira can't help a smile of wonder, amidst all her fears. Yaz smiles back -- these two would be mates, in another time.

In the centre of the room, a circular space is marked out in a wall of cyan light and steam/mist. The Doctor approaches it -- walks round it. She reaches through it. Inside, several vertical magenta beams, width of drinking straws, height of the room pop up. Half a dozen of them

THE DOCTOR

Control hub? Operator activated.

The Doctor steps through -- and as she does -- behind her, and the group, a massive section of the main wall starts to open -- revealing a huge viewing panel.

GRAHAM O BRI EN

Now you've got something there Doc.

THE DOCTOR

Yeah, but what?

And it's showing: two planets, dangerously close together, near to collision, burning with intense reds and oranges. The quintet are awestruck.

GRAHAM O'BRIEN (CONT'D)

(transfixed)

Hey, I ook! That's exactly what I saw. Those two objects.

THE DOCTOR

This must be a monitor platform Observing events in this part of the solar system

RYAN SI NCLAI R

What are they -- planets? They look they're falling into each other.

THE DOCTOR

Colliding, about to destroy each other -- an extinction event.

(peers)

Except they're not colliding, and they should be. What's stopping the final collapse? zoomin.`

The Doctor plays with the pins of light - and on the screen -- we zoom in and focus on a tiny bubble sat between the planets.

THE DOCTOR (CONT'D)

There's something there. Between those planets.

RYAN SI NCLAI R

What sort of something?

Close in on Graham -- as the image ZOOMS FURTHER: a translucent orb in between the planets. Giving off a stasis force field --

THE DOCTOR (CONT'D)

Good question. Wow. The engineering required to create that, and keep it in plac. Brava, whoever built that. Round of applause from me.

GRAHAM O BRI EN

Can you magnify that? Zoomin.

His certainty surprises them all. The Doctor and the others look to him He's transfixed, serious. The Doctor does --

THE DOCTOR

Why?

GRAHAM O BRI EN

I think there's more to see.

The Doctor increases the magnification. A shape inside the orb.

THE DOCTOR

A tiny geo orb locked in place.

It blurs and increases on screen. A shape -- a silhouette --

RYAN SI NCLAI R

Is there someone in there?

GRAHAM O BRI EN

I saw.

On Graham's startled reaction. The voice in his head.

GRAHAM O BRI EN

Doc we

help her out.

RAKAYA (V. O.)

(in Graham's head)

PI ease.

YAZ KHAN

Hey -- seen this? This whole section is covered in fingers!

She's been exploring -- and is now at the furthest wall panel. It becomes more illuminated as she gets closer. It's like it's been broken open, ransacked and re-purposed -- and now it's a wall of vials. All full of thick black liquid. Dozens and dozens of them And to the side, alien graphics fizzing around --

THE DOCTOR

(running over)

What? Covered in fingers? And there's a signal coming from them

(checks sonic)
Broadcasting to that orb. To that girl. A psychic signal. Fed by all of this. But what is it?

She sonics the section -- an adjacent part of the wall comes open -- within it a smaller version of the orb, glowing with light and chittering --

THE DOCTOR (CONT'D)

This place has so many secrets to yield.

The Doctor -- examining the orb, but not touching. Then checking the projections/screens which surround it, fizzing out calculations and data in alien script.

THE DOCTOR (CONT'D)

This is the tech powering the platform, powering that orb -- keeping it in place between the two planets. And at its heart a quantum flux lock! A sequence of changing combinations, hundreds of billions of combinations every millisecond.

(looks to the screen)
Which would mean that Orb - It's a prison. She's been locked in there.
And fed by that signal. Signal of what though?

YAZ KHAN (Looking around) Where's Tahira?

CUT TO:

10: 22: 11 I NT. MONI TOR PLATFORM SECOND CHAMBER - CONTI NUOUS

TAHIRA walks into this chamber -- circular, as big as the first. Around the space, humans are clamped to the walls (in set-back alcoves) held in place by hand clamps above head height. Lit in shadow, unconscious. Including: TIBO and MARYAM

TAHIRA Looks to another section of the wall, a clear panel. As she goes to peer in -- a CHAGASKA SLAMS against the panel, making her jump! A Chagaska prison -- it roars and howls.

TAHI RA

Maryaml

ZELLI N

Two sisters facing each other.

On Yaz. Confused.

SONYA KHAN

Ryan stares at the old man, who's staring looking at him

RYAN SI NCLAI R

Ti bo?

OLD TI BO

Where you been, man? We waited for you. You said you'd be back.

RYAN SI NCLAI R

How long you been waiting?

OLD TI BO

Our whole lives.

RYAN SI NCLAI R

What's all the fire?

OLD TIBO

The place is burning.

RYAN SI NCLAI R

What place?

OLD TIBO

Earth. You weren't here. I thought we were mates.

Close in on Ryan -- traumatised by this. He looks back through the flames

The faces of TIBO and the other two are now the faces of DREGS! Dripping, jaws open, roaring, surrounded by smoke and fire!

CUT TO:

10: 25: 08 I NT. CONSULTING ROOM - DAY - NI GHTMARE

AN IV DRIP. Dripping into a tube. We move off it, onto Graham looking at it, confused. He checks his arm -- a canula. He's connected to the IV drip. What?

GRAHAM O BRI EN

Why am I hooked up to this?

He looks over at the table. GRACE, in consultant's clothes, is sitting on the desk. She's brisk, professional, disinterested. GRAHAM is sat on the examination bed, as per ep 1. Confused, disorientated. But it feels real, uneasy, not super-heightened.

GRAHAM O BRI EN (CONT'D)

Grace?

GRACE

I'm sorry to tell you, Mr O Brien. Your cancer has returned.

Close in on Graham -- thrown.

GRAHAM O BRI EN

check-up. You're not my doctor, anyway.

GRACE

This time

GRAHAM O BRI EN

How long have I got?

GRACE

(checks watch)

Couple of hours.

Why didn't you save me?

Close in on Graham so sad, so traumatised.

GRAHAM O BRI EN

Let me try again.

CUT TO:

10: 26: 10 I NT. MONI TOR STATI ON MAIN SPACE - DAY

Close on THE DOCTOR at work on the orb system --

THE DOCTOR

(chatting quietly)

For most people, a quantum flux lock is unbreakable. A hundred billion combinations every millisecond -- but I've got an app for that.

(Beat)

One sonic --

-- connected to the calculating power of one TARDIS, shouldn't take long at all -- (realising)
-- and I'm talking to myself again, which means --

She turns. The place is empty.

THE DOCTOR (CONT'D)

a beautiful board for a game. The toymaker would approve.

(Beat)

And I do I ike this form It's so... small. To exist within molecules and atoms is fascinating. I can shape them -- regrow, mould my form --

(Beat)

-- to provoke fear from humans. As I extract night mares, from the scared, and vulnerable.

(Beat)

Now that is a good game.

THE DOCTOR

(realises; checks the
 vials)

Wait. Are you transmitting night mares? Taking night mares from humans, and forcing them into the mind of a girl you've trapped between planets?

ZELLI N

I've seen many races, Doctor. And the humans are infinitely fascinating.

Such an exquisite animal. Built-in pain. And the repositories of that pain: the night mares.

(nods to the vials)

And the system orb makes a sound -- the Doctor's eyes light up.

ZELLI N

Doct or?

Al ways interfering. I've watched you blunder into this.

THE DOCTOR

Bl under i ng.

(close in on the Doctor)

THE DOCTOR

I don't understand --

RAKAYA

Let me make you.

She flicks a hand -- there's a white flash we

10:31:20 Music out 'M6 Board for a Game'

CUT TO:

10: 31: 20 GODS MONTAGE

10:31:20 Music in 'M7 His Eternal Partner'

We start on the two planets. Separate, in space.

RAKAYA (V. O.)

Two creatures from another real m descended into the universe, where they were worshipped as Gods. They saw two planets, and laid a wager.

(Beat)

Which of them could bring their planet to destruction first.

And now we move into cave paintings or tapestries. The story played out through drawn or carved images. Old school.

RAKAYA (V. O.)

The Gods set to their games: sowing chaos across the populations of the planets. Wars began - between species, then between the planets themselves. The Gods delighted in the carnage.

(Beat)

It passed the time.

(Beat)

But slowly, the inhabitants of the worlds grewwise. Realised what these creatures had done to them. They unified and fought back against their so-called Gods.

(Beat)

RAKAYA

All those night mares. I loved them

ZELLI N

Humans.

RAKAYA

(so simple)

Earth. Let's take them all.

ZELLI N

Yes.

He clasps her hand -- Bonnie and Clyde, but creepier, weirder and wronger -- and they disappear.

Close in on the Doctor. The horror! And there's one finger remaining -- it hovers in the air, tauntingly --

THE DOCTOR

Oh come on --

She struggles -- as it zooms at her -- and we pull focus to YAZ:

CUT TO:

10: 33: 20 EXT. SHEFFI ELD - EVENI NG

Establisher: aerial footage of Sheffield.

CUT TO:

10: 33: 27 EXT. DOMESTIC STREET - NIGHT

ICONIC: RAKAYA strides slowly down the centre of a long domestic street in Sheffield. Walking like she owns the planet.

A BLOKE at a window of his house looks out, bewildered. Another PASSER-BY on the opposite pavement looks at her strangely. What is she doing?

ZELLIN standing at the other end of the road. Rakaya far away, walking. We close in on Zellin admiring her -- and then, as we cut back, she's there, closer to him

RAKAYA

What do you think it feels like, for them? To be such tiny, ephemeral flashes of existence.

(Beat)
They feel so much.
It must burn them

ZELLIN I think it does.

10: 34: 21 EXT. SUNLIT MONUMENT - DAY

The Doctor her dreaming. Sunshine. A huge monument. Rumbling sounds, all around. Move down the monument to reveal a VERY YOUNG GIRL standing at the bottom of it. She turns, looking --

At the other edge of the monument's area, is THE DOCTOR. Standing, looking confused.

It's buried deep in all our memories. In our identity. Built on the lie of the timeless child.

Close in on the Doctor. Close in on the girl.

CUT TO:

10: 34: 40 I NT. MONI TOR PLATFORM SECOND CHAMBER - DAY

THE DOCTOR gasps awake -- the place still rumbling -- looks up at her hands -- clamped -- the others awake

THE DOCTOR

Right. Think this will hold me do you?

THE DOCTOR looks down at her coat pocket. She jumps, while still clamped. And FLICK-KICKS upwards -- the edge of her coat pocket with her boot.

Not quite. She grimaces and tries again -- FLICK-KICK -- and the sonic is slightly visible popping up! But then back down again!

The Doctor frustrated -- grr! One more time. Jump! Kick! The sonic FLIES out of her pocket UP --

- -- and she grabs it in her clamped hand! SONICS! The clamp opens
- -- and the other -- she's free --

-- She grabs the finger shaped vial out of her ear --

ANGLE ON: RYAN waking up TI BO -- (during this in b/g, YAZ and THE DOCTOR wake up TAHI RA).

TIBO Ryan. Umm -- where am I?

RYAN SINCLAIR Don't freak out. But you're on two planets, they spent millennia trying to work out how to do it.

GRAHAM O BRI EN

Motivational speech needs work, Doc. And also a plan by the way.

THE DOCTOR

Oh, I've got plans crashing through my brain, all the time. You want plans, come to me. Identifying the one that's gonna work. That's the tricky bit.

And she glances down to the ground. Sees something: LOW ANGLE looking up at THE DOCTOR: she beams! An idea!

Close in on her. And there's 12% of a thought starting to coal esce-- big big smile --

CUT TO

10: 36: 48

ZELLI N

Of course.

Zellin smiles.

CUT TO:

10: 37: 33 I NT. CHI LD'S BEDROOM - NI GHT

A tired crabby MOTHER tucking her ten year old CHILD into bed.

MUM

I've told you - there are no bogeymen. Nothing to be worried about. Night night.

She exits the room Closes the door.

On the child in the bed, covers pulled up, head on pillow. Looks round the dark, deserted room

Child's POV scanning the bedroom Nothing there. Now scanning back the same way the camera's just been past, reverse motion.

And there is ZELLIN! Standing in the dark. Half in shadow.

ZELLI N

(whispers)

That's not true.

The hairs on the child's arms stand up!

Close on: the fingers detaching!

CUT TO:

10: 38: 10 EXT. DOVESTIC STREET - NIGHT

RAKAYnBT/F3 12 Tf 1 0 0 1 370.87 31937 Tm0 g0 Q()] TJETQ EMC / P &MCI D 16;

ZELLI N

That's what humanity is.

Just returning your lost property. Thanks for lending a helping hand.

RYAN SINCLAIR

Real I y?

THE DOCTOR

Sorry, couldn't resist. (to Zellin)

What's your worst night mare?

She sonics -- and the fingers FLY AND SLAMinto Zellin and Rakaya's ears -- then she turns it on to the heart of orb --

THE DOCTOR (CONT'D)

Now Tahira!

Tahira drops her hand -- The Chagaska RUNS at ZELLIN and RAKAYA

As they do -- A blinding light envelopes Zellin, Rakaya and the Chagaska --

CUT TO:

10: 40: 14 I NT. THE ORB

WHOOMPH! ZELLIN and RAKAYA are transmatted, crammed back in As the light dies to reveal:

THE FACE OF THE CHAGASKA NEXT TO THEM Bearing teeth, roaring!

CUT TO:

10: 40: 17 EXT. THE ORB

The tiny orb, in the shadow of the crashing planets.

TAHI RA

You made my night mares real. Now you can live with them For all eternity.

As we pull out, we can hear Zellin and Rakaya's screams --

And the howls and barks of the Chagaska --

And they fade off into silence. Stuck for all eternity together.

10: 40: 22 EXT. BI MARI STAN/ COURTYARD - NI GHT

The light dies down -- leaving no sign of the immortals.

The gang look over --

THE DOCTOR

Gods, back in their box. (the orb rumbles; she kneels)

Need to get this back to the monitor platform And all those other people out of the TARDIS jacuzzi. Come on!

She picks up the orb and heads back to the TARDIS, visn0 @Aack(up) 120(the)

RYAN SI NCLAI R

Yeah.

TI BO

Could've told me the truth about it all!

RYAN SI NCLAI R

Would you've believed me?

TI BO

Nope.

(Beat)

Bit more than just the world, you're seeing. Know when you'll be back?

Close in on Ryan. He's finding it had to admit.

RYAN SINCLAIR

Not sure.

Tibo nods. He's a bit gutted, masking it.

TI BO

Don't make it too long.

(Beat)

I need my best mate.

(Beat)

I get a bit lost without him

Ryan nods.

RYAN SI NCLAI R

I get that too. I've been looking at what might help. For my mate. There's something I need you to do for me.

(Beat)

And you can't argue.

CUT TO:

10: 41: 47 I NT. DOMESTI C FRONT ROOM, SHEFFI ELD - AFTERNOON

A warm welcoming, shambolic front room. A small group of MEN. TIBO is there, listening as ANDREW is regaling them with a story, laughing at himself --

They're all grinning at himand Tibolooks around and dares to speak (his first time)

TI BO

I get down. And I shut myself off. And it's like I'm paralysed with it. For days -- and weeks. It's in control of me.

(Beat)

And I thought I'd try to do something about it. I went to the supermarket just so I could talk to the cashier. Get back to human contact.

(Beat)

But I got there -- and it's those self-service checkouts.

They all laugh. Tibo smiles.

TI BO (CONT'D)

I haven't said that to anyone before. I felt like, it's just me.

ANDREW

It's not just you.

Tibo looks round the circle -- and is so grateful he could weep.

CUT TO:

10: 42: 31 I NT. YAZ' S FLAT - DAY

YAZ sat on the sof a.

CUT TO:

10: 42: 37 EXT. PEAK DI STRI CT - DAY FLASHBACK

CAPTION: THREE YEARS EARLIER

YAZ, 16 ish, with a big rucksack or bag, crammed and overflowing. She's sat by the side of the road (the same road where we've seen her in the middle, throughout the episode). She's emotional and upset.

ANI TA PATEL

Hi t ch- hi ki ng?

YAZ KHAN

(def ensi ve)

No.

ANI TA PATEL

Just, taking in the view?

YAZ KHAN

I'm not breaking the law, am I?

ANI TA PATEL

Nope.

(Beat)

Where you off to?

YAZ KHAN

Away.

ANI TA PATEL

It's good there.

YAZ KHAN

Leave me al one.

ANI TA PATEL

Can't do that.

YAZ KHAN

Why?

ANI TA PATEL

People are worried about you.

YAZ KHAN

No they're not.

ANI TA PATEL

Your sister is.

called us.

(Beat)

She's worried you've left and are gonna do something stupid.

(Yaz looks down)

I've heard things are tough.

(Beat)

Getting bullied at school. Grades have gone a bit wonky. Parents don't get what's up.

(Beat)

You must be feeling pretty trapped and alone.

Yaz looks at Anita, defiant and bleak.

YAZ KHAN

I'm feeling way more than that.

ANI TA PATEL

That's better than the other way.

YAZ KHAN

What?

ANI TA PATEL

Well, feeling things isn't wrong.

YAZ KHAN

I don't want your speech.

ANI TA PATEL

I know. Terrible thing about being older is, you have all this experience, and nobody ever wants to hear it.

(Beat)

Cos I know that there will be so much ahead of you. Joy. Laughter, Love. And, yes, pain and upset too. Cos that's what a life *is*. The mix.

(Yaz has gone quiet)
What if: this moment, where you want to run, away from everyone including yourself, is just that. A moment.
What if we find a way to get you

(Beat)

I've been where you are. Moments change. Help's out there. As much or as little as you need.

through it and out the other side.

YAZ KHAN

I'm not listening to you.

ANI TA PATEL

Would hard cash make a difference?
(Yaz looks up; bemused)
I'll make you a deal. Look me up, in
three years. If I'm wrong, I'll give
you fifty quid. I'd say more, but the
pay's rubbish.

YAZ KHAN

Get another job, then.

ANI TA PATEL

Can't. Love it too much.

(Beat)

But if I'm right, you owe me 50p.

(Beat)

Come on those are good odds.

Close in on Yaz, looking at Anita. And we match cut it back to Yaz in her flat, in the present day, on the sofa, thinking --

CUT TO:

10: 45: 26 EXT. RESI DENTI AL STREET - DAY

YAZ walks down a street, checking her phone. Goes up and knocks at a door. Waits. The door opens: ANITA PATEL. Bit older.

ANI TA PATEL

Hi. Can I help you?

YAZ KHAN

Hi. You won't remember me. My name's Yasmin --

ANI TA PATEL

(in unison)

Yasmin Khan.

Yaz standing there, hearing her say her name, brings tears to her eyes. She nods. And both their hearts are bursting.

ANI TA PATEL (CONT'D)

I flippin' do remember you.

YAZ KHAN

ot something for you.

She holds up a shiny gleaming 50p piece, between her fingers. The light trips of fit.

And Anita beams, the biggest, deepest most heartfelt smile you've ever seen in your life.

ANI TA PATEL

You wanna come in?

WIDE: Yaz enters the house. The world carries on.

Pre-lap: GRAHAM's voice.

GRAHAM O BRI EN (O.S.)

Thing is Doc --

CUT TO:

10: 46: 12 I NT. TARDIS - DAY

GRAHAM O BRI EN

-- I worry.

(Beat)

About getting sick again. About the cancer recurring.

(Beat)

I don't know who to say that to. So I thought I'd said it to you.

(Beat)

Seeing as you're a Doctor.

(Beat)

Once you have it, it's with you all the time. Not quite a shadow. I mean, my check-ups are all fine. But it made me think.

(Beat)

I thought I should talk about it. Cos, those night mares, made me realise, that fear's still there..

The Doct or nods. Beat.

THE DOCTOR

I should say a reassuring thing now, shouldn't I?

GRAHAM O BRI EN

Yeah. Probably.

THE DOCTOR

Still quite socially awkward. (Beat)

should've said that would've been helpful.

GRAHAM O BRI EN

CK.

(she moves away)
I'm so glad we had this chat.

And he's grinning to himself.

ANGLE ON: RYAN and YAZ, sitting at the top of the steps.

RYAN SINCLAIR

How long is this gonna last, Yaz? Hanging out with the Doctor?

YAZ KHAN

I don't know.

RYAN SI NCLAI R

Is this our lives? Going from one place to the next. Ignoring home. I'm getting older. But without them I'm missing bits of their lives.

YAZ KHAN

When we're done, the Doctor can drop you back what ever point you want though.

RYAN SI NCLAI R

But we'll have changed. And they wo . e're like living at different rates.

YAZ KHAN

The Doctor said: we wouldn't come back the same.

The Doctor springs up, between them

THE DOCTOR

I was thinking -- Frankenstein!

RYAN SINCLAIR

What?

YAZ KHAN

What?

THE DOCTOR

Did I interrupt? Am I interrupting?

RYAN SI NCLAI R

No.

THE DOCTOR

Cool. You might need to change clothes.

And she's off -- Yaz Looks to Ryan.

YAZ KHAN

On we go.

RYAN SI NCLAI R

On we go.

They look at each other. We close in on Ryan, as in the background, the Doctor slams the lever.

10:48:32 Music out 'M9 On We Go'

END OF EPI SODE.

10:48:32 Music in `M10 End Credits'

10: 48: 32 End Credits Roll

The Doct or

Jodie Whittaker

Ti bo Buom Ti hngang

Rakaya Clare-Hope Ashitey

Sharon D Clarke

Sonya Khan Bhavni sha Parmar

Tahira Aruhan Galieva

Maryam Sirine Saba

Anita Patel Nasreen Hussain

Gabri. 527. 9BTq304.85 575.9 29.67 15

Production Manager
Production Coordinator
Assistant Production Coordinator
Production Secretary
Production Assistant
Executive Assistant
1st Assistant Accountant
Assistant Accountant
Art Department Accountant
Cast Payroll

Del mi Thomas
Sandra Cosfel d
Jade Stephenson
Ellie Simmons
Ariana Scott
Caroline Cook
Debi Griffiths
Rose Wasdell
Hywel Thomas
Helen Searle

Camera Operator Focus Pullers

Camera Assistants

Key Grip Grip Grip Assistant Apprentice Grip

Script Supervisor Assistant Script Editor Sound Maintenance Engineers

Gaffer Best Boy Electricians Mark McQuoid ACO
Jonathan Vidgen
Steve Rees
Dan Patounas
Scott Waller
Gwilym Jenner
Evangeline Davies
John Robinson
Ash Whitfield
Steffan Allen
Harry Spencer

Al ana Marmion-Warr Caroline Buckley Christopher Goding Joe Malone Mark Hutchings Andy Gardiner Cawain Nash Andrew Williams Careth Sheldon Stuart Cale

Construction Art Director
Art Director
Standby Art Director

Julia Jones Nick Murray Cerys Lewis Set Decorator Production Buyer Assistant Buyer Petty Cash Buyer Set Designers

Art Department Assistant Graphics Trainee Vicki Male
Rosy Pearce
Billie Blue Williams
Hannah Miler
Daniel Kennedy
Lauren Harper
Celyn Davies
Anya Kordecki

Car pent er s

Juni or Carpenter Construction Trainee

Construction Driver
Construction Labourer
HOD Painter
Chargehand Painters

Scenic Artists

Assistant Costume Designer Costume Supervisor

Costume Trainee Make-up Supervisor Make-up Artists

Costume Assistants

Junior Make-up Artist

Unit Medic
Casting Associate
Casting Assistant
Business Affairs

Tal ent Team

Terry Horle
Dave Quinlan
Charlie Wright
George Rees
Dave Hobbs
Matthew Painter

Campbell Fraser

Kristian Tucker Chris Daniels

Jonat han Tyl ke

Stephen Crump

Matthew Painter
Marcus Scholl

Darren Bousie Jason Tylke Steve Fudge Mark Reece Lloyd Reece Chelsea Moore Rachel Willsher

Si mon Marks
Grace Brooks
Andi e Mear
I an Fowl er
Chloe Gauci
Ashleigh Muza
Emma Cowen
Amy Riley
James Spinks
Hanna Lewis-Jones

Glyn Evans
Ri McDaid-Wlen
Ray Böhm
Elaine Evans
Kyle Parsons
Steve Robson
Hannah Williams
Leanne Bowcott
Jeanette Sigsworth
Deborah Evans

Clare Baker

Assistant Editors

David SJ Davies Hayley Williams

VFX Editor

Casting Director

Music by Editor

Director Of Photography

Production Designer

Costume Design & Prosthetic Design

Make-Up Designer

Line Producer Series Producer

Executive Producer for the BBC

Andy Pryor CDG Segun Akinola Agnieszka Liggett

Ed Moore BSC

Dafydd Shurmer

Ray Holman

Claire Pritchard-Jones

Steffan Morris Nikki Wilson

Ben Irving

10: 49: 01 NEXT TIME

THE DOCTOR

How about writing the most gruesome, spine chilling ghost story of all time?

LORD BYRON

Tal es of the dead.

BBC STUDIOS LOGO

10: 49: 15

10: 49: 25 CUT TO BLACK