

10:00:00 BBC WORLDWIDE STING

10:00:05 BLACK SCREEN

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

BLACK SCREEN. The Doctor's defiant voice.

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

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

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

(a burst of energy)
Alley-oop!

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

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

As the timer on their footlocks hits zero and release!

YAZ KHAN
Got it!

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

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

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

THE DOCTOR
Time to go!

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

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

YAZ KHAN
How do we get these cuffs off?

THE DOCTOR
Very easily. Because Yasmin Khan, they are voice activated! And that's why I told him they were in my pocket!
(speaks into her cuffs)
Release.
(waits, delighted;! It wobbles and

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

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

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

THE DOCTOR
(exhales)
What a *relief*.

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

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

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

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

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

She slams the lever.

CUT TO TITLES:

10:03:30: OPENING TITLES

10:03:46 Caption 0BBC Doctor Who0

10:03:53 Caption 0Co-Executive Producer Nikki Wilson0

10:03:56 Caption 0Director Jamie Magnus Stone0

10:03:56 Music In 'M03 What Lies Ahead0

10:04:00 Caption 0Chapter One: The Halloween Apocalypse Written by Chris Chibnall0

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

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

CAPTION: LIVERPOOL, 1820.

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

CUT TO:

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

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

JOSEPH WILLIAMSON strides along, taking everything in. He is an

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

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

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

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

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

JOSEPH WILLIAMSON
The cataclysmic. The impossible.

CUT TO:

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

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

CAPTION: **201 YEARS LATER**

CUT TO:

EXT. MUSEUM OF LIVERPOOL - DAY 1 1234

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

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

CUT TO:

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

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

DAN
Eight o'clock, corner of Lark
Lane.

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

DAN
(over her)
No no course not --

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

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

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

EN SENTAC

Still alive. After all this time.

K-TOSCS

How long has it been here?

EN SENTAC

Imprisoned since the dawn of the universe. That's what I was told.

(Beat)

People embellish though.

Our job is to ensure all incarceration systems are still functional. And get the hell out.

(presses a button on their wrist tech: recording)

Evaluation report on prisoner Swarm.

Confinement location: remnants of The Burnished Rage battleground.

Incarceration systems remain active. Approaching prisoner for distanced live check.

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

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

EN SENTAC

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

K-TOSCS

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

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

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

OLD SWARM
Your last tour, En Sentac.

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

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

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

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

OLD SWARM
Wrong.

K-TOSCS
Containment chamber malfunction --

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

K-TOSCS

(alarmed)
Boss?

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

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

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

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

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

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

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

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

SWARM
Renewed at last!

K-TOSCS

THE DOCTOR
(clearly lying)
Nothing to worry about. It's fine.

(a look between them)

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

CUT TO:

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

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

KID NUMBER ONE

Trick or treat!

DAN

Ah, you scared me there.
(he offers out the tray
from the foodbank)
You get me last ones. You look
great. Go on, go safe now! Na
night.

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

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

KEV

Alright, la.
Trick or treat.

Beat.

DAN

No.

KEV

Wha?!

DAN

How old are you?

KEV

What's the difference?

DAN

You're not even dressed up.

KEV

(Beat; thinks)

KARVANISTA

Kneel -- before the might of the
Lupari!

DAN

You're paying for that door
y'know.

KARVANISTA

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

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

KARVANISTA

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

DAN

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

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

KARVANISTA

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

DAN

I don't think I will.

KARVANISTA

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

DAN

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

KARVANISTA

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

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

THE DOCTOR

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

(discreetly sonic'ing)

Number 37. Non-terrestrial weapon
dispersal traces.

YAZ KHAN

(at the door to Number 17)

And a door that's left open.

(she knocks; door opening)

Anyone home?

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

CUT TO:

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

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

YAZ KHAN

(checking around)

I'm guessing, single bloke,
definitely a Red.

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

THE DOCTOR

Someone's made a right mess in
here.

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

THE DOCTOR
Blecch. Stun cube.

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

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

YAZ KHAN
Daniel Lewis. This could be him.

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

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

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

YAZ KHAN
So where's he going?

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

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

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

CUT TO:

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

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

CUT TO:

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

Close in on the DOCTOR --

THE DOCTOR
Seven billion Lupari ships coming
this way.

YAZ KHAN
That's an invasion fleet, right?

THE DOCTOR
Looks like it. Karvanista's
species, all heading here. But why
was he ahead of them? And why take
the bloke who lives here? And also
one other thing, that's bugging
me, tiny detail --
(holding up the computer)
Why does Dan have such a flashy
computer?

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

THE DOCTOR
Because it's not his --

YAZ KHAN
Because it's not his --

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

THE DOCTOR
(throws laptop down, runs)
Get out!

CUT TO:

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

Have you tried the fridge?

JǺ³N

Why would they be in the fridge?

ANNA

Sometimes you put them in the
fridge!

JǺ³N

I do not!

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

JǺ³N (O.S.)

They're in the fridge.

ANNA

Amazing.

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

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

CUT TO:

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

The noise is louder in here. JǺ³N and ANNA come in through
here. No car. In the middle of garage floating in the air is a
holo-disc. Small, glowing disc. It is makBT//F2 12 2rt2 12 2rt2 12 2rt

Except in the gravest of
emergencies.

They look at each other. Then Anna takes a hammer -- and
SMASHES the device! So aggressive! It drops to the floor!
Broken! JÃ³n looks at Anna, stunned.

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

They walk out. JÃ³n looks back, concerned, as we linger on the
knackered device on the floor.

CUT TO:

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

DAN wakes up with a start --

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

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

DAN
Ow!

KARVANISTA
(calls up)

No, animals know when to be
silent--

DAN
You wait till I get out of here --

KARVANISTA
Why, what're you gonna do?

DAN
I'm gonna report you.

KARVANISTA
To who?

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

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

DAN
What?

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

DAN
What do you mean, off-world?

Karvanista presses a panel -- to reveal a viewing
portal/window into the vastness.000 rev 486.91 Tm0 g0 G

Embarrassing.

DAN

(thinking; analysing)

Why, though? Why're you doing this? What's so special about me?

KARVANISTA

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

DAN

(Beady)

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

KARVANISTA

(bitter)

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

DAN

(slowly realising)

But you haven't.

(staring at Karvanista)

No. You're not gonna kill me. You could've done that in my kitchen. If you've gone to all this trouble to kidnap me, killing me wouldn't make sense.

Beat. Karvanista's annoyed by that.

KARVANISTA

I'm done talking to you.

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

DAN

I'm right, aren't I! Go on! Off you go.

(realising; calling after)

Hang on! Come back! Where are we actually going?

YAZ KHAN
Look after yourself.

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

CUT TO:

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

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

THE DOCTOR
Woah. That's not right.

YAZ KHAN
The door's moved.

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

THE DOCTOR
Yes.

YAZ KHAN
That's never happened before.

THE DOCTOR
No.

CUT TO:

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

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

CUT TO:

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

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

THE DOCTOR

Right, let's get a lock on
Karvanista. Co-

What're you doing?

THE DOCTOR
(deep under the console)
Checking all systems for
malfunctions --
(jams on psychic headset)
Also, quick MOT check on my mind,
had this tiny glitch earlier --

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

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

YAZ KHAN
No kidding.

THE DOCTOR
Are you being Mardy?

YAZ KHAN
What sort of glitch?

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

YAZ KHAN
Because I thought we were friends.

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

THE DOCTOR
We are friends.

YAZ KHAN
Then why won't you let me in.
(Beat)
What's going on with you?

THE DOCTOR

Nothing is going on with me.

YAZ KHAN

Don't. Lie.

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

THE DOCTOR

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

YAZ KHAN

Of course, but --

THE DOCTOR

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

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

YAZ KHAN

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

(Beat)

Tell me.

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

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

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

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

YAZ KHAN

What was that?

THE DOCTOR

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

YAZ KHAN
Is that us or him?

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

CUT TO:

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

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

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

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

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

A WEeping ANGEL.

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

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

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

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

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

Absolutely still. On the pavement. Looking at her.

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

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

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

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

CLOSE-UP: the key not quite hitting the lock! Multiple unsighted attempts: Claire's hand tries and tries again, the key hitting the lock, not going in! Intercut Claire staring at the Angel -- the key so nearly in the lock -- intercut the

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

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

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

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

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

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

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

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

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

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

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

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

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

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

CLAIRE
(her eyes so painful)
Donöt blink --

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

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

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

MACRO: Claire's eyes blink.

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

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

MACRO: the key in the lock.

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

WIDE: no Claire.

Only a statue in front of an open door.

10:27:52 Music In ' d

SYSTEM VOICE
Yes commander

VINDER
Amplify Thoribus Section.

SYSTEM VOICE
Of course. Amplifying...

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

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

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

Multiple other alerts and graphics in alien script appear --

VINDER
What in the names of the saints --

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

CUT TO:

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

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

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

Dissolving, disintegrating, encompassed by the energy bubble -
-

ANNA

JÃ³n?

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

JÃ³N

Don't touch anything --

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

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

ANNA

Why is this thought in my mind?

SILHOUETTE

What thought?

ANNA

(so confused; scared)

Thank you.

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

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

SWARM steps into the light.

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

SWARM

My sister, how I have missed you.

CUT TO:

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

CUT TO:

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

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

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

YAZ KHAN

So we think this Dan bloke is
somewhere on board?

THE DOCTOR

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

(reaches into pocket,
pulls pile of stuff out)

Here hold this. Where is it.

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

THE DOCTOR

(finishing up)

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

YAZ KHAN

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

THE DOCTOR

Yes! We got away.

YAZ KHAN

(infuriated)

Doctor!

THE DOCTOR

(ignoring her)

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

THE DOCTOR
More than you have done so far.

KARVANISTA
I don't have time for you right now.

THE DOCTOR
Oh, you're gonna make time.

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

KARVANISTA
Did you just shut my ship down!

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

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

KARVANISTA
What're you talking about?

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

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

THE DOCTOR
Protected... by me. To be clear.
(refocusing fully)
Number two:
(serious, darker now)
Tell me everything you know about The Division.

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

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

THE DOCTOR

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

KARVANISTA

Species Recall. Universal pattern.

THE DOCTOR

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

KARVANISTA

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

THE DOCTOR

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

KARVANISTA

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

THE DOCTOR

But -- you used a stun cube on
him!

KARVANISTA

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

THE DOCTOR
Seven billion ships. Seven billion
humans.

(Beat)
Man's best friend.

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

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

KARVANISTA
You don't know?!

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

KARVANISTA
The Flux.

Close in on the Doctor. That worry becoming hardened.

THE DOCTOR
What's the Flux?

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

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

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

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

CUT TO:

10:36:33

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

VINDER

(recording message)

You hear that system advice?

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

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

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

DAN
Sorry.

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

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

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

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

THE DOCTOR
Nice to meet you Dan! Run for your
life!

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

KARVANISTA
Gimme back my human! That's my
human!

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

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

The Doctor heads in --

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

YAZ KHAN
Get in! Get in.

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

CUT TO:

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

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

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

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

DAN

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

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

DAN
Is this all -- inside that box?

THE DOCTOR
It's bigger on the inside.

DAN
I can see that.

YAZ KHAN
It's called a TARDIS.

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

YAZ KHAN
Shut up.

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

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

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

DAN
I can't live in that!

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

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

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

RITSKAW

Finally!

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

KRAGAR

Psychic Surveyor Kragar,
concluding assessment, Commander.

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

RITSKAW

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

KRAGAR

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

RITSKAW

(peering at him)

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

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

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

KRAGAR
Yesss...

CUT TO:

10:41:21 EXT. SPACE 2 1051

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

CUT TO:

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

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

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

YAZ KHAN
The TARDIS.

DAN
What, is it... alive?

YAZ KHAN
No idea. But they do chat.

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

THE DOCTOR

(as she passes them)

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

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

DAN

Woh. When you say nothing -

YAZ KHAN

(loving it)

Yeah. Nothing here, except an
amazing view.

DAN

How can we breathe?

YAZ KHAN

Protective air bubble.

DAN

I'll take your word for it.

And the CLOISTER BELL RINGS! On the three of them: looking
bilm-* nw05241.25g

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

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

YAZ KHAN
Doctor, what's the matter?

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

YAZ KHAN
But we can stop it, right?

On the Doctor's face as we hear --

SWARM (V.O.)
No.

FAST CUT TO:

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

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

And standing opposite her: SWARM.

SWARM
Hello again, Doctor.

THE DOCTOR
Who are you?

Swarm studies her --

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

THE DOCTOR
Remembers what?

SWARM

You and I. Dancing across space
and time. Locked in combat.
(Beat)
But now, after so long apart, we
get to do it once more.

THE DOCTOR
I don't know you.

SWARM
Yet I know you. I remember every
battle.
(Beat)
Which gives me the advantage.
(Beat)
Our final fight has begun.

CUT TO:

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

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

YAZ KHAN
Doctor, are you alright?

The Doctor shakes YAZ off --

THE DOCTOR
Stop asking me that!

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

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

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

DAN
It's like it's coming for us.

THE DOCTOR
(slams the doors)
Get inside!

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

THE DOCTOR
Do NOT stall on me now. Taking
evasive action.
 (smashes hammer on
 console; to the TARDIS!)

Sorry!
 (smashes it again;
 different bit)

Sorry!
 (and again!)

REALLY sorry!

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

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

DAN
So what're you doing?

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

DAN
What!

YAZ KHAN
What?!

CUT TO:

10:44:57 EXT. SPACE DAY 2 1054

The TARDIS spins through space --

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

CUT TO:

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

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

THE DOCTOR (O.S.)

TARDIS calling Karvanista!

KARVANISTA
Bring me back my human! Now!

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

KARVANISTA
I'm trying to save your worthless
life!

CUT TO:

10:45:11 INT. TARDIS - DAY 1205

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

CUT TO:

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

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

CUT TO:

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

DAN and YAZ look to THE DOCTOR --

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

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

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

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

AZURE (V.O.)

Diane.

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

AZURE (V.O.)

Inside the house.

(Diane turns to look)

Come on in.

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

I said, come on in.

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

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

DIANE

Stop walking, Di. Stop walking
now.

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

DIANE

(to herself, panicky)

No ñ no ñ no -

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

CUT TO:

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

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

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

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

AZURE
We're going to have fun with you.

CUT TO:

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

THE DOCTOR
I've got a plan here! We've got

Lock 'em in to the pattern now!--

KARVANISTA
This better work!

THE DOCTOR
You're telling me!

KARVANISTA
Interlocking --

CUT TO:

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

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

KARVANISTA
Lupari Battalion, now encasing
Earth.

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

CUT TO:

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

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

CUT TO:

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

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

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

THE DOCTOR
Doing it now--

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

And Yaz knows -- looks to the Doctor --

YAZ KHAN
Trouble. Right?

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

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

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

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

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

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

CUT TO:

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

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

CUT TO:

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

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

THE DOCTOR

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

We move towards the front doors: the Flux approaching!

THE DOCTOR

Ah! Not much, by the looks of things.

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

RITSKAW

Attack!

THE DOCTOR

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

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

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

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

END OF EPISODE.

10:49:12 END CREDITS ROLL

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

The Doctor
Yasmin Khan
Dan Lewis

Jodie Whittaker
Mandip Gill
John Bishop

Karvanista
Joseph Williamson
Diane
Swarm
Azure/Anna
Vinder
Claire
Ritska Tf1 0 0 1 90.50m0 g0 G -0.024

Craig Els
Steve Oram
Nadia Albina
Sam Spruell
Rochenda Sandall
Jacob Anderson
Annabel Scholey

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Paul Aitken

Standby Props

Matthew Ireland
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Prop Hands

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John Thomas
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Trainee Graphic Designer

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Modelmakers

Penny Howarth

Lee Price

Props Driver

Paul Carmichael

Practical Electricians

Rob Hearne

Matthew Dunford

Rigging

Shadow Scaffolding

Standby Rigger

Alex Herbert

Construction Manager

Tom Berrow

Construction Chargehands

Dan Berrow

Jonathan Tylke

Carpenters

Sam Burridge

Campbell Fraser

Matt Gronow

Rhys Andrews

Dean Tucker

David Hobbs

Ben McDonald

Ashley Bullock

Mike Venables

Construction Assistant
CNC Programmer
Standby Carpenter

Construction Driver
HOD Painter
Painters

Scenic Painters

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Marcus Scholl
Kristian Tucker
Colm Garrett

Darren Bousie
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Mark Reece
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Christine Kelly

Assistant Online Editor

Luke Stanbury

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Alec Roberts

Music Recorded by

Paul Golding

Music Mixed by

Goetz Botzenhardt

Original Theme Music by

Ron Grainer

Title Sequence & Additional VFX

10:49:55 CUT TO BLACK

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