

Episode 1

Chris Chibnall

Shooting Script  
(White)

27th October 2017

**10:00:00 FADE UP FROM BLACK TO**

\*

1 **10:00:09 A YOUTUBE PAGE! - DAY 2 1004**

1

\*

Taking up our entire screen. Username: RyanS. Title underneath: "Hey". Views: 19. Subscriber count: 37. Centre of the video: RYAN SINCLAIR, looking at us. 19, black, Sheffield born and bred; cheeky, strong, caring. Best grin you ever saw. Recording in his bedroom, YouTuber style.

RYAN SINCLAIR

So today I wanna talk about the  
greatest woman I've ever met.

Smart. Funny. Caring.

(Beat)

Special. Proper special.

As he talks, the camera moves slowly, slowly, imperceptibly in--

RYAN SINCLAIR (CONT'D)

Where do I start? OK. I've  
mentioned this on here before. I  
am, pretty much, not an idiot. I'm  
actually a capable guy,  
considering.

(now just close on Ryan)

But I'm nineteen and, cos of the  
thing I've told you before -- I  
can't yet ride a bike.

\*

CUT TO:

2 **10:00:41 EXT. PEAK DISTRICT/HILLTOP - SUNSET 1 1905**

2

\*

Glorious wide vista of the Peak District. Vast valley,  
surrounded by hills. Beautiful September day. Burnt-orange low-  
winter sun. Magic hour. A few miles distant, the city of  
Sheffield glint-shines gloriously.

\*

GRACE O'BRIEN

Who says you can't?

Close on a smiling GRACE O'BRIEN. Black, late 50s/early 60s.  
Strong, warm, caring force of nature. She's talking to RYAN,  
who's sat on a bike --

\*

RYAN SINCLAIR

Me! Nan, we keep trying this --

GRACE O'BRIEN

And we'll go on trying, until it's  
done. Now keep your eye on Grandad--

They look 200 yards straight ahead: GRAHAM O'BRIEN, white, 60s:  
sharp, funny, fit. Transplanted Essex: West Ham scarf. He raises  
a hand, smiling --

RYAN SINCLAIR  
You mean Graham.

GRACE O'BRIEN  
Keep your eye on Graham then. Three-  
(Ryan positions pedals --)  
two --  
(--he grips handlebars--)  
one --  
(Ryan looks up--)  
-- Go! Go on! \*

Ryan pedals, moves, wobbly: Grace's holding the bike --

GRAHAM O'BRIEN  
Go on Ryan!

Pedals go fast -- wheels turn -- handlebars wobbly -- and Grace  
lets go -- Ryan doesn't notice -- he's cycling! Ryan thrilled!

GRAHAM O'BRIEN (CONT'D)  
You're doing it, mate! You're off!

BANG! CRASH! SMASH! Ryan falls -- collapses amidst the bike! \*

WIDE: Graham and Grace run to Ryan from opposite directions.

Ryan's POV: up from the ground as Grace comes into view.

GRACE O'BRIEN  
Nearly.

RYAN SINCLAIR  
No. Not nearly!  
(she goes to help him up,  
he shakes her off)  
I'm sick of coming up here, I'm  
sick of falling, and I'm sick of  
this stupid bike --

And he picks the bike up -- strides to the edge --

GRACE O'BRIEN  
(realising)  
Ryan Sinclair, don't you dare --

Ryan THROWS the bike over the edge of the hill! It clatters and  
crashes way way down, out of sight below. Ryan, instantly  
regretful, turns to look at Grace and Graham. Whoops.

CUT TO:

3 **10:01:43 EXT. HILLTOP/BIG ROCK - SUNSET 1 1907**

3 \*

The three family members sitting on a big rock, looking out  
across the stupendous view. RYAN sat in front of them. \*

GRAHAM O'BRIEN  
Mate, you rode it for a second --

RYAN SINCLAIR  
(sharp)  
Can you stop calling me mate?!  
(Beat; quieter)  
And anyway, a second's not enough.

GRACE O'BRIEN  
You'll do it. If you keep trying.

Beat.

RYAN SINCLAIR  
I just want to make you proud.

GRACE O'BRIEN  
You make me proud, every day.

GRAHAM O'BRIEN  
But anyway you're on your own  
getting that bike. Cause our train  
leaves in twenty minutes. Come on  
love.

On Ryan, as Grace and Graham head off.

**10:02:06 Music in 'M1 Getting that bike'**

CUT TO:

4 **10:02:09 EXT. PEAK DISTRICT/HILLSIDE - SUNSET 1 1910** 4 \*

WIDE: RYAN clambers awkwardly, precariously down the hillside -- \*

CUT TO:

5 **10:02:23 EXT. PEAK DISTRICT/TREE-LINED GROVE - SUNSET 1 1910** 5 \*

Enclosed grove, lined by willowy trees. Otherworldly, spooky.  
The bike is stuck in a tree. RYAN descends, sees it.

RYAN SINCLAIR  
Oh. \*

He walks towards it. As he does, his eye is distracted by  
something. He stops, turns.

Ahead of him, at head height between the trees: A LUMINOUS  
yellow TRANSLUCENT square. Float-hovering, a bit alive. \*

On Ryan -- what?! He looks around: no-one else, nothing around  
projecting it. What is this? He approaches, cautiously --

As he does, the line splinters and shifts in a beautiful  
pattern. \*

And Ryan can't help himself, it's like they're beckoning him. He reaches out -- and he TOUCHES ONE OF THE PIECES! \*

All the pieces GLOW! Like they're pleased! And they make a deep alien chiming sound -- and VANISH! Gone! \*

Just Ryan. The grove. And his bike in a tree.

A BULB-LIKE OBJECT -- the shape of a spinning top, but without the metal bottom end. Five foot tall. Rough, clay-like, mottled surface and colourful -- \*

Beat. Ryan's disbelief! Then --

Ryan steps back. Faces the impassive bulb. What does he do? He gets out his mobile and dials: \*

RYAN SINCLAIR (CONT'D)

Argh. \*

(on the phone) \*

Hi. Police? Maybe. \*

CUT TO: \*

6 **10:04:00 EXT. LEAFY SHEFFIELD RESIDENTIAL STREET - SUNSET 1 1965** \*

***10:04:00 Music in 'M2 PC Khan'*** \*

YASMIN KHAN, 19, native Sheffielder, Pakistani heritage, formidable, funny, ball of energy. A probationer police officer in a Hallamshire Police uniform and hi-vis jacket. Over her:

SONIA

She smashed it with a hammer!

JANEY

Because you keyed my nearside door!

Two women, kerbside stand-off. JANEY white, SONIA of Indian heritage. Pavement of archetypal Sheffield street on a hill, sloping down. City in the background. Cars cram-parked. One car with a broken windscreen -- and a police car parked up nearby.

SONIA

Because you parked in my spot!

JANEY

(over her)

It's not your spot, there ARE no spots --

YASMIN KHAN

Ladies, please!

(that silences them!)

Thank you. Can I suggest a simple solution?

(to Janey)

(MORE)

YASMIN KHAN (CONT'D)

You pay for her cracked window --

(to Sonia)

You pay for her scratched door --

(to them both)

And we all agree that parking round here's a nightmare but that grown-ups really shouldn't need to call the police to sort it out for them.

**10:04:25 Music out 'M1 Getting that bike'**

\*

YASMIN KHAN (CONT'D)

\*

(Beat)

Now, if we're all agreed on that, there's no need for me to take any further police action and we can all get on with our lives. What d'you reckon?

She smiles -- dazzling, brilliant, and no nonsense.

CUT TO:

7

**10:04:36 EXT. PARK HILL/YAZ'S POLICE CAR - SUNSET 1 1917**

7

\*

YAZ, leaning against her car, the city behind her, on her mobile phone to her probation supervisor, SERGEANT RAMESH SUNDER.

YASMIN KHAN

(frustrated)

I'm just saying, I am capable of more than parking disputes.

SERGEANT RAMESH SUNDER

(police station corridor)

And I keep telling you. Don't run before you can walk. You're a probationer, Yaz. Learn the basics.

YASMIN KHAN

I want to do more! Can you not get them to give me something that'll test me? Something a bit different.

SERGEANT RAMESH SUNDER

There is something I just heard come in. If you want different.

CUT TO:

8

**10:04:57 EXT. PEAK DISTRICT/TREE-LINED GROVE - SUNSET 1 1945**

8

\*

The BULB. Impassive. YAZ and RYAN standing in front of it.

YASMIN KHAN

And you say you just found it here?

RYAN SINCLAIR

No! I said it appeared. Out of nowhere.

YASMIN KHAN

(oh God; a nutter)

Right.

RYAN SINCLAIR

I swear. This isn't a prank! I came down here to get my bike --

YASMIN KHAN

And where's your bike?

RYAN SINCLAIR

(nods)

In that tree.

YASMIN KHAN

(sighs; gets her notebook)

Name, sir?

RYAN SINCLAIR

Ryan Sinclair.

**10:05:19 Music out 'M2 PC Khan'**

\*

YASMIN KHAN

(stops; looks up)

Wait. Redlands Primary?

RYAN SINCLAIR

Yeah!

YASMIN KHAN

Yasmin Khan!

RYAN SINCLAIR

Oh my God! Yaz! Wow!

YASMIN KHAN

I know!

RYAN SINCLAIR

Look at you! You're a fed?!

YASMIN KHAN

Yeah! We don't call it that. I am still training, second year of probation. What about you, what you up to?

\*

\*

RYAN SINCLAIR

Warehouse worker.

YASMIN KHAN

Oh. Right. Like it?

RYAN SINCLAIR

Hate it. It's cash while I study  
for my NVQ. Trying to be a  
mechanic.

YASMIN KHAN

That's good.  
(awkward -- different  
histories and present)  
You have to take this away, though.  
Seriously. It's gonna be Dark any  
minute you can't dump this here.

\*  
\*

RYAN SINCLAIR

I didn't I can't even lift it.

\*

YASMIN KHAN

Oh come on Ryan, it's me --

\*

**10:06:00 Music in 'M3 Touch it'**

\*

RYAN SINCLAIR

Touch it.

YASMIN KHAN

What?

RYAN SINCLAIR

See! It's freezing!

\*  
\*

Ryan nods: go on! Yaz walks up to the bulb. She touches it --  
steam! -- pulls her hand back. Whaaat?

CUT TO:

9 **10:06:19 EXT. RAILWAY LINE - NIGHT 1 1946**

9 \*

The train rattles through the night, lighting up the dark.

**10:06:20 Music in M4 'What is it'**

\*

CUT TO:

10 **10:06:23 INT. END TRAIN CARRIAGE - NIGHT 1 1947**

10 \*

In the carriage furthest from the driver, GRAHAM and GRACE. One  
other passenger -- KARL, 24, beanpole, construction worker's  
gear, white earbuds.

TANNOY

Next station is Grindleford

\*  
\*

GRAHAM O'BRIEN

D'you think he's ever gonna call me  
Grandad?

GRACE O'BRIEN

Give him time.



GRAHAM O'BRIEN  
Three years we've been married.

GRACE O'BRIEN  
(grins)  
And you've never been happier!

She kisses him -- properly in love -- catches Karl looking over --

GRACE O'BRIEN (CONT'D)  
He can't keep his hands off me  
love.

\*  
\*

GRAHAM O'BRIEN  
(as Karl looks down)  
Behave, yourself!

\*

GRACE O'BRIEN  
Never!

CUT TO:

11     **10:06:44 INT. TRAIN DRIVER'S CABIN - NIGHT 1 1948**

11

\*

SISSY ROBERTS, white, 50s, train driver. She looks ahead, out  
the window --

\*

Ahead in the distant sky, -- *something* weird flashes into  
existence -- what is that? Sissy peers --

SISSY'S POV: a writhing dark shiny organic mass, seven or eight  
feet in diameter. Distant, but moving down towards the train --

SISSY  
Arghhh

\*  
\*

FAST CUT TO:

12     **10:06:48 INT. END TRAIN CARRIAGE - NIGHT 1 1949**

12

\*

THE TRAIN SLAMS TO A HALT! GRACE and GRAHAM thrown about as the  
train brakes suddenly -- as is KARL --

\*

***10:06:51 Music out 'M3 Touch it'***

\*

The train silent, still, ticking, as the trio recover --

\*

When the LIGHTS SLAM OFF all down the train! Emergency lighting  
only now. Beat.

All the DOORS OPEN SIMULTANEOUSLY. Beep, psscht, open. Beat.  
Grace and Graham look at each other. After a moment, Grace gets  
up and goes to the door.

GRAHAM O'BRIEN  
You alright love?

\*  
\*

GRACE O'BRIEN  
Think so. Yeah. What just happened?

GRAHAM O'BRIEN  
Where you going?

GRACE O'BRIEN  
I'm just having a look!

CUT TO:

13     **10:07:19 EXT. END TRAIN CARRIAGE - NIGHT 1 - CONTINUOUS**     13     \*

Dark. GRACE's head poking out the train door. She can see all the doors up along the train have opened. Ominous but empty.

Looks down. No platform, quite the jump down to the track --

She looks up along towards the front of the train. Nothing. The other way: nothing.

Then: someone jumps down, from the far carriage. Then another! Then another! And they run!

GRACE O'BRIEN  
What're you doing?! Don't go on the track, it could be live!

And now more people are jumping down -- another three or four -- and one stops, turns to Grace -- and he's so scared --

PASSENGER  
Get off there!

Close in on Grace -- the passenger's fear is infectious -- she darts back in --

CUT TO:

14     **10:07:31 INT. END TRAIN CARRIAGE - NIGHT 1 - CONTINUOUS**     14     \*

GRACE strides up to GRAHAM, KARL watching --

GRACE O'BRIEN  
Graham! The doors just locked!  
We're shut in. I can't get them open.  
Something's wrong --

And Karl is at the window of the interconnecting door into the next carriage, staring into the darkness of the next carriage --

KARL's POV: a flash of rainbow-colour nebula energy in the next carriage, and a not-quite discernible shape -- on the move --

Close in on Karl, backing away -- his face illuminated by a reflected flash of nebula energy -- almost hypnotised --

KARL

I think something's coming down the  
train --

\*

GRAHAM O'BRIEN

(pulls Karl away)

Right get away from the door --

Grace, get to the back of the

carriage. Get to the back.

\*

\*

\*

They all move back -- Graham and Grace, two professionals  
trained in crisis situations, but nevertheless scared -- Grace  
on her mobile phone --

CUT TO:

15 10:08:12 EXT. PEAK DISTRICT/ROAD OVERLOOKING PEAKS - NIGHT 1 15  
1950

\*

\*

RYAN and YAZ walking

\*

RYAN SINCLAIR

(as his phone rings)

Wait, one sec --

(answers his phone)

Hiya Nan --

\*

\*

CUT TO:

15A 10:08:18 INT. END TRAIN CARRIAGE - NIGHT 1 - CONTINUOUS 15A

\*

GRACE on her mobile phone.

GRACE O'BRIEN

Ryan love. Our train's stopped  
between Hathersage and Grindleford,

\*

\*

CUT TO:

15B 10:08:21 EXT. PEAK DISTRICT/ROAD OVERLOOKING PEAKS-NIGHT1- 15B  
CONTINUOUS

\*

\*

GRACE O'BRIEN (V/O)

And something really weird is going

...

\*

\*

\*

YASMIN KHAN

Everything alright?

\*

\*

RYAN SINCLAIR

Nan?

\*

CUT TO:

10:08:27 EXT. ROAD POLICE CAR DRIVING DOWN THE ROAD

\*

Police car driving down the road sirens on.

\*

16     **10:08:30 INT. END TRAIN CARRIAGE - NIGHT 1 - CONTINUOUS**     16     \*

                         GRAHAM O'BRIEN     \*

                         Grace, get back.     \*

And they all look up the train -- up ahead, out of the dark,     \*

into the emergency lighting --

-- hovers an eight-foot diameter writhing ball of thin black  
tentacles. Like a constantly moving shifting ball of a hundred  
thin black snakes. Crackling with intermittent bolts of rainbow-  
coloured nebula energy, across its surface.

Graham tries the end door behind them -- locked, no joy --  
they're backed against it, staring at the approaching Creature --

                         GRAHAM O'BRIEN (CONT'D)

                         What is it?

                         GRACE O'BRIEN     \*

                         I have no idea --

As The Creature looms at the trapped trio -- an incoming yell --     \*

SMASH! A figure CRASHES THROUGH THE ROOF --

-- and onto the floor, between the trio and The Creature! Face  
down amidst debris, GLOWING with REGENERATIVE ENERGY!

**10:09:19 Music in 'M5 Crash Landing'**     \*

**10:09:20 Music in 'M6 Long Story'**     \*

THE NEW DOCTOR!

She jumps up, shaking off debris, still glowing! Dazed, fizzing,  
newborn deer! Still in the Twelfth Doctor's ragged clothes, bit  
outsized, almost clownish --

Sees The CREATURE looming, fizzing --

The Doctor instantly looks up -- cables hanging down -- the  
Doctor GRABS A SPARKING CABLE -- SHOVES IT AT THE CREATURE --

It SHOCKS and FIZZES The Creature -- The Creature SHOTS back a  
few feet in shock, injured squealing in pain, the thin black  
tentacles writhing angrily -- fizzing rainbow colours of pain --

The Doctor turns to face Grace, Graham and Karl, who are open-  
mouthed, staring --

                         THE DOCTOR     \*

                         What?

**10:09:35 Music out 'M5 Crash Landing'**     \*

THE DOCTOR (CONT'D) \*  
Should buy us a few seconds -- \*  
    (follows their eyelines up  
    to the hole in the roof)  
Oh. Yeah. Long story. Tell you  
later. Doors?

**10:09:42 Music out M4 'What is it'** \*

GRACE O'BRIEN  
Locked shut.

THE DOCTOR  
    (reaches in pockets)  
We'll see about that --  
    (reaches deeper, alarmed;  
    checks other pockets)  
No sonic! Empty pockets. Oh, I hate  
empty pockets!

KARL  
It's coming back!--

The Doctor spins --

ICONIC: the Doctor face to face with The Creature -- eight feet  
high and wide -- writhing, fizzing -- the Doctor's fascinated --

THE DOCTOR  
What are you?

And The Creature CRACKLES with a massive burst of energy all  
over its surface -- the Doctor steps back --

THE DOCTOR (CONT'D)  
OK, you don't like questions, more  
the private type, I get that --

The Creature pivot-turns to GRAHAM and GRACE -- bolts of energy  
flash over them -- pinning them to the door -- and a third bolt  
crackles over KARL -- The Creature approaching him --

KARL  
Get it away from me!

THE DOCTOR  
    (so commanding)  
All of you, stay very still.

They do -- Grace and Graham gasping, held in place by energy  
bolts -- as The Creature gets up close to Karl and MULTIPLE \*  
BOLTS FLASH OVER HIS ARMS, NECK AND TOP OF HIS HEAD --

CUT TO:

16B **10:10:17 INT. END TRAIN CARRIAGE - NIGHT 1 - CONTINUOUS**

16B \*

KARL  
(frozen)  
It's gonna kill us!

THE DOCTOR  
It could've done that already.

\*

RYAN SINCLAIR  
Nan!

\*

WHIP PAN: RYAN and YAZ running into the other end of the carriage via the blown-out connecting door --

GRACE O'BRIEN  
Ryan, stay away!

On Ryan as he and Yaz also see -- the CREATURE!

YASMIN KHAN  
Oh my God!

\*

And The Creature SUCKS ITSELF BACK FROM KARL -- fast, with a pop -- crackling angrily --

-- and DARTS OF FIERCE MAGENTA ENERGY fly out from the centre of The Creature, hitting Graham, Grace, the Doctor, Ryan and Yaz in the collarbone area -- they all recoil --

-- And THE CREATURE WHOOSHES DOWN THE TRAIN like a terrifying spectre -- past Yaz and Ryan, who flatten themselves against either wall -- and out through the interconnecting door!

Silence. Shock. Close in on the Doctor -- a delighted smile.

THE DOCTOR  
(commanding)  
You three, relax, but stay put.  
I'll check the rest of the train.

\*

\*

She strides off past Yaz and Ryan.

THE DOCTOR (CONT'D)  
Fat load of use you two were.

YASMIN KHAN  
Hey!

And Yaz runs after her! And Ryan runs after Yaz!

**10:10:40 Music in 'M7 White Haired Scotsman'**

\*

CUT TO:

18     **10:10:41 INT. TRAIN - NIGHT 1 - CONTINUOUS**

18     \*

THE DOCTOR strides purposefully down the train towards the driver's cabin -- YAZ and RYAN running to keep up with her -- walking and talking all the way through the train --

YASMIN KHAN

Hold on there please madam. I need you to do as I say, this is a potential crime scene.

\*

THE DOCTOR

Why're you calling me madam?

YASMIN KHAN

Because you're a woman.

***10:10:50 Music out 'M6 Long Story'***

\*

THE DOCTOR

(delighted)

Am I? Does it suit me?

YASMIN KHAN

What?

THE DOCTOR

Oh, yes! I remember. Sorry, half an hour ago I was a white-haired Scotsman.

(tougher; to business)

When's the next train due?

RYAN SINCLAIR

This is the last one back.

THE DOCTOR

But the doors were locked, how'd you both get in?

YASMIN KHAN

The driver's window. It was smashed in.

\*

THE DOCTOR

What's your name?

\*

YASMIN KHAN

PC Khan. Hallamshire Police.

THE DOCTOR

Name, not title.

YASMIN KHAN

Yasmin Khan.

(relents, instinctively)

Yaz to my friends.

(MORE)

YASMIN KHAN (CONT'D)

(notebook out)

Can I have your name, please?

THE DOCTOR

When I can remember it.

YASMIN KHAN

You don't know your own name?

THE DOCTOR

Course I know it, I just can't  
remember it. It's right there, on  
the tip of my --

(tongue out, points to it)  
What's that?

\*  
\*

RYAN SINCLAIR

Tongue?

THE DOCTOR

Tongue! Smart boy! Biology! What  
did she call you -- Ryan?

RYAN SINCLAIR

Yeah. Ryan Sinclair.

THE DOCTOR

Good name. You a doctor, Ryan?

RYAN SINCLAIR

No --

THE DOCTOR

Shame, I'm looking for a doctor --  
power -- lights doors --

\*  
\*

They're at the driver's cabin. The Doctor reaches in, finds the  
switch for the lights -- which come back on for the whole train.

As they do, the Doctor turns to see, slumped over the control  
panel Sissy's body. The window is broken, open to the elements.

THE DOCTOR (CONT'D)

(checks Sissy's body)

Poor woman.

RYAN SINCLAIR

That thing must've killed her as it  
came through.

THE DOCTOR

Must it? Didn't kill anyone else.  
Looks more like she died of shock,  
when it smashed through the window.

YASMIN KHAN

Either way, a woman has died here.



THE DOCTOR

But no more creatures, and no other  
passengers left on board. Let's get  
back to the others --

As she goes to head back, Yaz blocks her way.

YASMIN KHAN

Wait. Can you stop please. This  
could be a major incident. I'm the  
one in charge here.

THE DOCTOR

(still, coiled)  
What you gonna do?

YASMIN KHAN

Call it in, to my station.

THE DOCTOR

What you gonna tell them?

YASMIN KHAN

The facts.

THE DOCTOR

Which are?

YASMIN KHAN

The train was attacked --

THE DOCTOR

By what?

YASMIN KHAN

-- I need to take a look at the  
CCTV footage --

**10:12:16 Music out 'M7 White Haired Scotsman'**

\*

THE DOCTOR

And why d'you need to check CCTV  
when we all saw it with our own  
eyes?

\*

RYAN SINCLAIR

Was it alien? Cos it looked like an  
alien to me.

YASMIN KHAN

Oh, come on!

THE DOCTOR

What, you think he's wrong?

YASMIN KHAN

No, I dunno, but --

THE DOCTOR

But you're worried about how you  
explain all this to a superior  
officer who won't believe you --

YASMIN KHAN

(yep! But:)

I can't not report it --

THE DOCTOR

You could hold off until we get the  
answers to the bigger questions.

\*

YASMIN KHAN

Which are?

**10:12:36 Music in 'M8 Friends Now'**

\*

THE DOCTOR

What was it? Why is it here?  
Where's it going next? And most  
importantly -- how do we stop it?  
Cos whatever it is, I don't think  
it's done.

The Doctor darts past, heading back down the train --

THE DOCTOR (CONT'D)

Come on Ryan! Come on Yaz!  
(turns; infectious grin)  
I'm calling you Yaz, cos we're  
friends now.

And she's gone! On Yaz and Ryan!

CUT TO:

19     **10:12:51 INT. TRAIN END CARRIAGE - NIGHT 1 - MOMENTS LATER**     19     \*

Lights back on. YAZ has been taking down details of everyone  
into her notebook, she's now on KARL --

KARL

It's umm Karl Wright, middle name  
Brian 52 Northover Street.

\*

\*

YASMIN KHAN

Telephone number?

As he gives her his number, we angle over to THE DOCTOR with  
GRACE, GRAHAM and RYAN --

\*

THE DOCTOR

Right then troops! No, not troops,  
team -- gang -- fam -- I'm  
distracting myself --

GRACE O'BRIEN

You came crashing through that  
roof!

\*

THE DOCTOR

I was thrown out of my TARDIS.

\*

(shock realisation;  
bereft)

Ohh, I've lost my TARDIS! It was  
exploding, then it dematerialised --  
(to herself)

Don't panic, not the end of the  
world, well, could be the end of  
the world, but one thing at a time -

GRAHAM O'BRIEN

Are we supposed to understand  
anything you're saying?

RYAN SINCLAIR

She thinks that thing is an alien--

\*

GRAHAM O'BRIEN

Don't be daft! There's no such  
thing as aliens. Anyway even if  
there was, they ain't gonna be on a  
train in Sheffield!

\*

\*

THE DOCTOR

Why not?! I'm alien and I'm here --

GRAHAM O'BRIEN

Grace, we're going --

GRACE O'BRIEN

No we're not. She just saved our  
lives.

THE DOCTOR

(to Graham)

Don't be scared. All of this is new  
to you. And new can be scary. Now  
we all want answers. Stick with me,  
you might get some.

KARL

(traumatised, still)

Actually, I don't want answers. I  
just want to get to work and forget  
all about this. If that's alright  
with everyone. And even if it  
isn't!

\*

(to the Doctor)

Thank you.

\*

YASMIN KHAN

Would you like me to ....

\*

KARL

No! Thank you! Just want to be on  
my own. I'll walk. I need the air.  
(heads to the door; turns  
back; to the Doctor re  
Graham)

And I'm with him. We don't get  
aliens in Sheffield.

\*

GRACE O'BRIEN

I think he's still in shock, bless  
him.

\*

THE DOCTOR

Obvious question, but has anyone  
noticed anything else out the  
ordinary tonight?

\*

Yaz immediately looks to Ryan -- he raises his hand, like he's  
in school! Everyone turns to look at him. On Ryan.

CUT TO:

20     10:14:35 INT./EXT. POLICE CAR - NIGHT 1 2015

20     \*

YAZ driving, THE DOCTOR in the passenger seat, RYAN, GRACE and  
GRAHAM in the back, peering through like eager children --

YASMIN KHAN

(comes off the radio)  
I'm gonna be in such trouble if  
they find out I was there --

\*

THE DOCTOR

Can we have the lights and siren  
on?

YASMIN KHAN

No! I shouldn't be doing any of  
this --

THE DOCTOR

(turns to the back)  
So you three know each other?

GRACE O'BRIEN

I'm his Nan. Graham's my husband.

RYAN SINCLAIR

Second husband.

THE DOCTOR

(clocking Ryan's comment;  
to Ryan re Yaz)  
And you two know each other.

RYAN SINCLAIR  
Yes Yaz and I were at school  
together.

\*

GRACE O'BRIEN  
Not Yasmin Khan?!

YASMIN KHAN  
Hello, Ryan's Nan.

GRACE O'BRIEN  
Haven't you done well for yourself  
love!

\*

\*

THE DOCTOR  
(to Ryan)  
And you say you just found it  
there, this thing.

RYAN SINCLAIR  
(evasive)  
Er, yeah. Pretty much.  
(hands his phone through)  
I took pictures.

THE DOCTOR  
Good lad. Wow. That's exciting. No,  
not exciting, what do I mean,  
worrying! Fast as you can Yaz!

\*

**10:15:09 Music in 'M9 Finally got it'**

\*

On the photo of the bulb, as Yaz speeds up the car --

CUT TO:

21 **10:15:14 EXT. PEAK DISTRICT/TREE-LINED GROVE - NIGHT 1 2025** 21

\*

On RYAN and YAZ leading the way with torches, THE DOCTOR, GRAHAM  
and GRACE just behind through the grove --

\*

RYAN SINCLAIR  
There's my bike --

THE DOCTOR  
Why's it in a tree?

RYAN SINCLAIR  
We were up top and I chucked it  
over --

\*

\*

GRAHAM O'BRIEN  
He gets cross cos he can't ride it--

GRACE O'BRIEN  
We were giving him lessons. He's  
got dyspraxia -- it's a  
coordination disorder.

\*

RYAN SINCLAIR  
Anyway! Enough about me!  
(torch on tree)  
The tree, to the left so it should  
be--

\*  
\*

The spot is bare. Ryan and Yaz look alarmed. The Doctor runs over and kneels. The grass is all flattened, in the pattern of the bulb.

YASMIN KHAN  
It was definitely there.

THE DOCTOR  
So where's it gone?

CUT TO:

22     **10:15:39 INT. BACK OF VAN - NIGHT 1 2025**

22     \*

TIGHT IN on THE BULB. Wobbling about a bit.

Pull out to reveal it's wedged and tied down in the back of a van. Bumping about a bit. The sound of the van's engine.

CUT TO:

23     **10:15:47 EXT. SHEFFIELD STREETS - NIGHT 1 2026**

23     \*

A battered anonymous white van motors through the streets of Sheffield. The night-time city is glistening.

CUT TO:

24     **10:15:51 EXT. SHEFFIELD STREET - NIGHT 1 2045**

24     \*

Shadow of Bramall Lane football stadium, terraced streets. The van parks up by the entrance to a warehouse.

RAHUL, early 30s, Bangladeshi heritage, exits the driver's side. Instinctively lively and garrulous, life has made him more haunted and driven. This is his van. He goes round to the back -- meets ANDY, 19, apprentice, white, gangly, nervy, who's been in the passenger side.

***10:16:10 Music out 'M8 Friends Now'***

\*

CUT TO:

\*

**10:16:19 INT. RAHUL'S WAREHOUSE - NIGHT 1 2049**

\*

The BULB sits pride of place in the warehouse. The warehouse is full of bits and pieces for souping up cars. Lots of parts, lots of equipment. Chaos and discarded stuff and car parts.

And now, in the centre, with sodium light streaming in the big window from the street outside, THE BULB.

RAHUL stands in front of it, staring, a man obsessed.

\*

ANDY

Rahul, if you're right about that,  
should we not tell someone?

RAHUL

What good would that do?

ANDY

I'm worried for you, mate.

\*

RAHUL

I've finally got it.

\*

(gives him ten quid)

Go on mate, have a pint on me. I'll  
see you Monday. I'll pick you up at  
eight.

\*

\*

Andy heads reluctantly out. Rahul barely notices. He's staring  
at the bulb. Close in on Rahul.

CUT TO:

28 **10:16:58 INT. RAHUL'S WAREHOUSE - NIGHT 1 2101**

28

\*

FAST CUTS: Gaffer tape being stretched and ripped -- a Go-Pro  
camera being taped to a shelving unit -- an iPhone taped to a  
chair -- an SLR balanced on a table --

\*

\*

\*

All of their lenses focused on: The Bulb. RAHUL places a chair  
facing the bulb.

\*

\*

CUT TO:

\*

27 **10:17:44 EXT. GRAHAM AND GRACE'S HOUSE - NIGHT 1 2100**

27

\*

Characterful old house in the city centre. Great view over the  
city. THE DOCTOR, RYAN and GRACE spill out of YAZ's police car.

THE DOCTOR

\*

Two weird things, one city, same  
night, makes me nervous.

\*

\*

YAZ TAHIR

\*

I will see if there have been  
anymore reports on that object.

\*

\*

\*

THE DOCTOR

\*

Good cause we need all the  
information we can get. Meet us  
back here.

\*

\*

\*

\*

Yaz drives off: the others at the bottom of the house's garden.

GRAHAM O'BRIEN

I could have a word with some of my  
old pals from work. I mean if you  
wanna know what's happening, ask a  
bus driver.

\*

RYAN SINCLAIR

He always says that --

GRAHAM O'BRIEN

Yes Cos it is true! I'd still be  
doing it now if I could.

\*

RYAN SINCLAIR

I can search for weird stuff on  
social media.

\*

\*

GRACE O'BRIEN

I'll check in with my nurses group  
on WhatsApp.

\*

GRAHAM O'BRIEN

(about to head off)

Seriously though. Aliens?

THE DOCTOR

Yep!

GRAHAM O'BRIEN

Yeah maybe I won't mention that  
bit.

\*

\*

**10:18:11 Music out 'M9 Finally got it'**

\*

**10:18:11 Music in 'M10 This New Nose is so unreliable'**

\*

THE DOCTOR

(as Graham heads off)

Suddenly I feel really tired.

\*

\*

GRACE O'BRIEN

That was a big fall you had love,  
we should get you checked out at  
A&E --

\*

THE DOCTOR

No, I never go anywhere that's just  
initials. Although --

(jabs a finger up her  
nose)

Ah. Can one of you catch me?

RYAN SINCLAIR

You're gonna fall over?



THE DOCTOR  
(finger up nose again)  
In two minutes nineteen seconds --  
wait forget the two minutes --  
nineteen --, oh this new nose is so  
unreliable! --

\*

The Doctor collapses, unconscious -- Ryan and Grace catch her!

CUT TO:

29 **10:18:36 EXT. POLICE STATION - NIGHT 1 2120**

29

\*

YAZ parks the car up outside the station. Runs inside.

SERGEANT RAMESH SUNDER (VO)  
You've done your shift, stop  
pestering me for more interesting  
shouts.

\*  
\*  
\*  
\*  
\*

CUT TO:

30 **10:18:47 INT. POLICE STATION/CORRIDOR - NIGHT 1 2125**

30

\*

YAZ with SERGEANT RAMESH SUNDER and a couple of n/s OFFICERS,  
who are heading out as she's heading in --

YASMIN KHAN  
It's not that, I'm just wondering  
whether there's been anything else  
out the ordinary tonight--

\*

SERGEANT RAMESH SUNDER  
It's the night shift in Sheffield.  
Everything's out the ordinary!

And he's gone. On Yaz. "Damn!"

CUT TO:

32 **10:18:59 EXT. SHEFFIELD TOWN SQUARE - NIGHT 1 2145**

32

\*

GRAHAM with three other BUS DRIVERS, on the pavement, next to a  
parked up bus, with the doors open --

GRAHAM O'BRIEN  
I gotta ask you any talk about  
weird stuff, or strange creatures  
out tonight --

\*

GABRIEL  
(Caribbean heritage  
driver)  
My wife's out with her mates at  
karaoke, if that's what you mean!

The others all laugh: Graham smiles, not what he wants to hear --

CUT TO:

33     **10:19:15 INT. GRAHAM AND GRACE'S HOUSE/LOUNGE - NIGHT 1 2150**     33     \*

RYAN on his iPad, scanning through social media -- Twitter, Instagram, Pinterest, Snapchat, googling -- various search results -- "Tentacles" -- "Sheffield Aliens" -- "Alien Bulb Peak District" -- "UFO Peaks" -- \*

GRACE O'BRIEN  
Ryan, look --

GRACE is about to place a DUVET over THE DOCTOR, who is crashed out asleep on the sofa -- but the Doctor GLOWS with regenerative energy. \*

RYAN SINCLAIR  
Woh.

Grace lays the duvet over the Doctor. Kneels. Checks her pulse. Frowns. Moves her hand along the Doctor's wrist.

GRACE O'BRIEN  
She's got two separate pulses.

Some of the glow is coming out her mouth as she breathes. \*

RYAN SINCLAIR  
Oh my god what is that? \*

GRACE O'BRIEN  
I have no idea. \*

MATCH CUT TO: \*

34     **10:20:00 INT. RAHUL'S WAREHOUSE - NIGHT 1 2200**     34     \*

The Bulb. RAHUL still watching, rubs his eyes. Tired. But obsessive. Can't take his eyes off it. Around him, the cameras are all filming.

On the bulb: it begins to rumble, ever so slightly.

Smoke starts to filter out of the top and the middle! Then, suddenly in a jagged, cracking, slow movement -- a CRACK! A tiny split in the surface! \*

On Rahul -- terrified, transfixed --

CUT TO: \*

**10:20:33 EXT. TOP OF NORTON WATER TOWER - NIGHT 1 2200**     \*

A circular viewing platform, concrete, with a few mobile masts. We move across it to discover THE CREATURE from the train -- hovering a foot off the ground, writhing and fizzing --

THE CREATURE's POV: dozens of different simultaneous sections, fluid, moving, shifting -- scanning the city, zooming in and out, alien script all over the screen, figures and vehicles and buildings -- a deluge of information. What's it doing!?

CUT TO:

37     **10:20:53 INT. RAHUL'S WAREHOUSE - NIGHT 1 2201**

37     \*

More CRACKS! Uneven, jagged. And two of the cameras Rahul has set up suddenly explode! Another one fails! A SCREAM like metal being rent asunder -- RAHUL watches, as the front section cracks fully open -- thick black smoke pours out -- what's in there? Rahul's face is a mixture of terror, and anger. Close in on him.

CUT TO:

38     **10:20:59 INT. GRAHAM AND GRACE'S HOUSE/LOUNGE - NIGHT 1 2201**

38     \*

GRACE, GRAHAM, RYAN, YAZ reconvened, close in, looking at a sleeping DOCTOR --

The Doctor SLAMS BOLT UPRIGHT clasping her collarbone, gasping -- \*

THE DOCTOR

Ah ah ow ow -- who woke me up, I'm  
not ready, still healing, still,  
can you smell that, no not smell,  
not hear, feel can you feel --

\*

(leaps up; to Ryan)

Stay still, Ryan.

\*

***10:21:15 Music in 'M11 DNA Bombs'***

\*

The Doctor -- serious, authoritative, worried -- pulls open Ryan's top and peers at a magenta dot (tiny, size of a fingernail) pulsing and glowing on Ryan's collarbone --

\*

RYAN SINCLAIR

What is it? What's the matter?

\*

THE DOCTOR

(spins to the others)

Show me your collarbones.

***10:21:15 Music out 'M10 This New Nose is so unreliable'***

\*

They all do: all collarbones pulsing with the magenta dots --

THE DOCTOR (CONT'D)

You've all got them --

\*

RYAN SINCLAIR

So have you.

THE DOCTOR

(checks in a mirror)

Yeah. I have. OK. Really sorry.

(MORE)

THE DOCTOR (CONT'D)

Not good news.

DNA bombs. Microimplants, which  
code to your DNA. On detonation,  
they disrupt the foundations of  
your genetic code, melting your  
DNA. Fast and nasty and outlawed in  
every civilised galaxy.

\*

The Doctor presses on Ryan's collarbone -- and the magenta pulse  
*swirls* -- into the shape of a double helix --

\*

RYAN SINCLAIR

(as she does)

How did we get them?

GRAHAM O'BRIEN

Never mind that, are they gonna go  
off?

THE DOCTOR

(grimacing)

Quiet! I am trying to think, it's  
difficult -- I'm not yet who I am.  
Brain and body still rebooting and  
reformatting-- oh! Reformatting!

\*

(grabs Ryan's phone)

\*

Can I borrow this?

RYAN SINCLAIR

Yes I guess so. But what for?

\*

THE DOCTOR

(working the phone)

That creature, on the train -- when  
you two came on board, it zapped us  
all with these. Simple plan to take  
out witnesses. Very clever.  
Merciless, but clever.

(to Ryan, re the phone)

I eformatted your phone --

\*

RYAN SINCLAIR

No! All my stuff's on there!

THE DOCTOR

(big grin)

Not any more!

The Doctor holds the phone to her collarbone -- a magenta ZZAPP!  
Between the two -- knocks the Doctor off her feet and back  
against the wall! She looks at the phone screen, delighted.

THE DOCTOR (CONT'D)

That nap did me the world of good!  
Very comfy sofa!

\*

(on her feet, heads for  
the door;

(MORE)

THE DOCTOR (CONT'D)  
turns impatient)  
Come on, keep up!

\*

**10:22:36 Music out 'M11 DNA Bombs'**

\*

On the others, following --

\*

CUT TO:

39 **10:22:39 INT. RAHUL'S WAREHOUSE - NIGHT 1 2203**

39

\*

RAHUL tries to see through the black smoke that has now enveloped the bulb -- when:

**10:22:39 Music in 'M12 The Warrior'**

\*

Out of the smoke steps a fearsome TECH-ARMoured WARRIOR. Fearsomely huge: 6ft 6ins, at least. Bulky, strong. Ancient armour -- intricately marked with rivulets of patterns--

And an unreadable helmet, divided into sections -- obvious tech. It chitters and whirrs and clicks, aiding breathing.

The WARRIOR towers over a fearful Rahul. Formidable. Deadly. Rahul tries not to shirk, desperate to appear strong.

RAHUL  
Where's my sister?

The Warrior doesn't move. The sound of whirring, breathing, machinery, tech, as if inside the suit, it's taking on new information and adapting. Then, matter-of-fact:

THE WARRIOR  
Ask me again.

\*

RAHUL  
(so scared now)  
Where's my sister?

The Warrior angles his head, examining Rahul. Leans in.

THE WARRIOR  
You will never know.

\*

The Warrior raises his right hand -- the armour WHIZZES back to reveal the palm of a blistered, steely ice-blue hand -- with icy steam coming off it --

-- The Warrior SLAMS his outspread hand over Rahul's face, the force shoving Rahul against the wall -- we catch the tiniest glimpse of it STEAMING on contact --

And we stay on The Warrior's impassive mask, as Rahul screams in pain, and dies.

Close on the Warrior's hand as he lets the body drop

\*

The Warrior CROUCHES OVER THE SLUMPED BODY -- we can just figure out that it's reaching towards Rahul's dead (unseen) face --

WIDE: The Warrior doing something to the face -- but what?

CUT TO:

40      **10:23:52 INT/EXT. GRACE'S CAR - NIGHT 1 2210**      40      \*

GRACE driving, THE DOCTOR in the front, RYAN, YAZ and GRAHAM in from the back -- the Doctor consulting Ryan's phone --

THE DOCTOR  
Next left --

YASMIN KHAN      \*  
Where are we driving to?      \*

RYAN SINCLAIR      \*  
I reckon she's using my phone to      \*  
track the origin signal for the DNA      \*  
bombs.      \*

GRAHAM O'BRIEN      \*  
Again, how long till they go off?

THE DOCTOR      \*  
Don't know --

GRAHAM O'BRIEN      \*  
Well can't we defuse them?

THE DOCTOR  
Not without the right equipment --

THE DOCTOR (CONT'D)      \*  
Left again!      \*

Ryan grins at Yaz as Grace slams the car round a corner --

CUT TO:

41      **10:24:12 EXT. SHEFFIELD STREET - NIGHT 1 2211**      41      \*

GRACE's car slams to a halt, near where the van parked earlier. THE DOCTOR jumps out, holding Ryan's phone like a compass, twirling. YAZ, RYAN, GRAHAM and GRACE pile out and join her --

THE DOCTOR  
We're close --  
(looking up; crouching)

On the others -- what?! But there's a low rumble --      \*

CUT TO:

42 10:24:27 EXT. TOP OF NORTON WATER TOWER - NIGHT 1 2211 42 \*

The writhing tentacle CREATURE, pulsing, throbbing -- creating a throbbing low, bassy, threatening rumble --

CUT TO:

43 10:24:30 INT. RAHUL'S WAREHOUSE - NIGHT 1 2211 43 \*

The rumbling here too -- window frames rattling -- THE WARRIOR looks up from RAHUL's dead body -- alert -- it recognises this --

CUT TO:

45 10:24:33 EXT. SHEFFIELD STREET/RAHUL'S WAREHOUSE - NIGHT 1 2245 \*

SMASH! THE WARRIOR bursts THROUGH THE CLOSED WAREHOUSE DOORS at the other end of the street from --

THE DOCTOR and gang! The Doctor checking the phone --

THE DOCTOR

Bingo!

(yelling)

Oy !

And The Warrior turns, looks down the street.

ICONIC: The Doctor and gang at one end. The Warrior at the other. Hold -- the Warrior and the Doctor staring at each other.

## THE DOCTOR (CONT'D)

(under her breath)

I was expecting a tentacley thing --

```
(yells; authoritative )
```

Don't you move!

And she runs towards the Warrior -- as the others watch --

RYAN SINCLAIR

Wait, is that *another* alien?

GRACE O'BRIEN

Looks like it --

GRAHAM O'BRIEN

Why's she running at *another* alien?!

YASMIN KHAN

Don't just stand there! Come on!

And Yaz, Ryan and Grace run after the Doctor! Graham bewildered--

GRAHAM O'BRIEN

Now you're all running at it!

And now he runs too!

WARRIOR POV: The Doctor running towards it --

And The Warrior sprints powerfully, athletically off --

The Doctor gets to the end of the road -- out of breath at the crossroads. Looks both ways. Nothing. Yaz comes running up --

THE DOCTOR

Lost it! It's fast I'm slower cos  
of all this fizzing inside.

RYAN SINCLAIR

(from the warehouse doors)  
In here!

On the Doctor and Yaz -- turning to see what Ryan's found.

CUT TO:

46     **10:25:17 INT. RAHUL'S WAREHOUSE - NIGHT 1 2213**

46

GRACE, by RAHUL's dead body, looks up as THE DOCTOR and YAZ run in (Rahul's face turned away from us, we don't see).

GRACE O'BRIEN

Got a man down over here.

GRACE O'BRIEN

That thing must've killed him. I've  
never seen injuries like these.

**10:25:25 Music out 'M12 The Warrior'**

THE DOCTOR

(examining -- we don't  
see)

Not a weapon blast, more of an ice  
burn.

GRACE O'BRIEN

It broke his jaw open too --

THE DOCTOR

Looks like it took one of his  
teeth. What sort of creature kills  
someone and then stops to pull out  
a tooth? I'm sorry you all had to  
see this.

GRACE O'BRIEN

I'll find something to cover the  
body.

THE DOCTOR

Thank you Grace. I'm sorry any of  
this is happening.  
(MORE)



THE DOCTOR (CONT'D)

I'm sorry that thing on the train  
planted these bombs inside you. And  
I'm sorry I haven't figured out  
what's going on yet.

\*  
\*  
\*  
\*

RYAN SINCLAIR

(calling over)

This is it! This is the thing.

YASMIN KHAN

(walking over to the bulb  
with the Doctor)

It was all sealed up earlier. Looks  
like it's been broken.

THE DOCTOR

(gets close, looks inside)

Or it's done what it came here for.  
Some sort of transport chamber,  
presumably for that thing we just  
saw in the alley.

(checking the inside)

But why here? Why tonight?

RYAN SINCLAIR

Actually: that might have been me.

Everyone turns to look at Ryan -- the shame, the burden.

THE DOCTOR

(so serious)

Why? What did you do?

\*

RYAN SINCLAIR

When I went to get my bike. There  
was this line in the air. And then  
it moved, and there were shapes.

\*  
\*

THE DOCTOR

And?

RYAN SINCLAIR

And I touched one.

GRACE O'BRIEN

Ryan!

\*

RYAN SINCLAIR

You'd've all done the same!

GRAHAM O'BRIEN

I would not!

THE DOCTOR

I would've.

RYAN SINCLAIR

Right the shapes disappeared. A few seconds later, *that* appeared.

(to the Doctor)

What've I done?

THE DOCTOR

Hard to say really.

GRAHAM O'BRIEN

I spose you'll be blaming this on the dyspraxia as well. Can't ride a bike, started an alien invasion --

GRACE O'BRIEN

Graham.

GRAHAM O'BRIEN

What?

GRACE O'BRIEN

Enough love!

**10:26:59 Music in 'M13 I Made A Mistake'**

RYAN SINCLAIR

Alright, I made a mistake. But why did that guy move this thing from the Peaks to here? And how did he even know it was there?

THE DOCTOR

Good questions.

YASMIN KHAN

Let's take a look round here, see what we can find.

THE DOCTOR

(distracted by the phone)

Can't follow it, the tracking's been blocked, like it figured out what I was doing.

GRACE O'BRIEN

If we were tracking bomb signals from that creature from the train, why did they lead us here?

THE DOCTOR

Another good question, I don't know.

(looking at the bulb)

If I could analyse that -- course what I really need is my -- oh!

(eyes light up)

I can build one! I'm good at building things. Probably.

And she's off, deeper into the warehouse -- on Grace and Graham.

CUT TO:

47     **10:27:40 INT. RAHUL'S WAREHOUSE/REAR SECTION - NIGHT 1 2215**     47     \*

In another emptier section of the warehouse, RYAN and YAZ explore. In the far corner, a ramshackle desk/office section.

YASMIN KHAN  
It's not your fault, all this.

RYAN SINCLAIR  
Yeah, it basically is.

YASMIN KHAN  
You couldn't have known that was gonna happen!

RYAN SINCLAIR  
Maybe tell Graham that.

YASMIN KHAN  
He knows, really.  
(Beat)  
D'you believe she's an alien?

RYAN SINCLAIR  
Yeah I think I do, yeah. Is that mad?     \*

YASMIN KHAN  
No.  
(Beat)  
I think I do too.

RYAN SINCLAIR  
Hey look in here.     \*  
Hey look at this.     \*

What is that -- friendship, attraction -- or just being stuck in the same place at an extraordinary time? Whatever it is, hold it for a beat. Before Ryan looks past Yaz at something on the far wall that's caught his eye --

CUT TO:     \*

50     **10:28:44 INT. RAHUL'S WAREHOUSE/WORKSHOP SPACE - NIGHT 1 2217**<sup>50</sup>     \*

At the rear of the warehouse, a separate space crammed with stuff. Repair equipment, parts of anything and everything. Not just cars, domestic stuff too.     \*  
\*  
\*

A junkyard of mad things and unknowable spare parts. Vast arrays of tools and toolkits, old TVs, domestic phone, old mobiles, cutlery, laptops, a vice, various blowtorches of different sizes, welding gear, spirit levels, many car batteries, wires and cables and tyres, fidget spinners, Christmas lights, a toaster, some golden syrup and some jam.

THE DOCTOR, with cables around her neck, busily gathering a pile of stuff as GRAHAM and GRACE watch.

GRAHAM O'BRIEN  
You don't look like an alien.

THE DOCTOR  
(at work)  
You should've seen me a few hours back. My whole body changed. Every cell in my body burning. Some of them are still at it now, reordering, regenerating.

GRACE O'BRIEN  
Sounds painful love.

THE DOCTOR  
You've no idea. There's this moment, when you're sure you're about to die -- and then you're born. It's terrifying.

**10:29:11 Music out 'M13 I Made A Mistake'**

THE DOCTOR (CONT'D)  
(Beat; stops working; trying to explain)  
Right now, I'm a stranger to myself. There's echoes of who I was, and a sort of call towards who I am. And I have to hold my nerve and trust all these new instincts. Shape myself towards them.  
(Beat)  
I'll be fine. In the end.

**10:29:33 Music in 'M14 Sonic Screwdriver'**

THE DOCTOR (CONT'D)  
Hopefully. I have to be. Because you guys need help. And if there is one thing I'm certain of, is when people need help, I never refuse.  
(looks at the array of stuff; massive smile)  
Right. This is gonna be fun!

FAST CUTS: The Doctor pushes Graham and Grace out of the workshop. And builds a sonic screwdriver!

- Roots through the piled-high stuff, picking things out, tossing stuff away, with layers of cables around her neck - \*

- Hammers away at a piece of small tubing, sculpting it - \*

- Superglues tiny circuits together, wearing a magnifying eye piece -- \*

- Grinds down lots of orange LED lights in a mortar and pestle -- \*

- Blowtorches the ground orange power into a liquid! \*

- Working at a teeny screen, rectangular, slim, narrow, twice the size of a fingernail -- aligning it as part of the body-- \*

- Carefully chisel-extracts a piece of glowing orange tech from inside the bulb's broken shell -- \*

- Empties a cutlery drawer, roots through a handful of knives, forks and spoons -- \*

- Welding goggles on! Welding gear out! Cutlery being melted down! Liquid steel! Being poured into a mould! \*

- Then with a fire extinguisher, freeze dries it in foam! \*

- Slams! Clicks! Twists! Tightens! Blows debris away! \*

THE DOCTOR (CONT'D) \*

Ta-da! \*

She shows a bemused Graham and Grace: a new sonic! Shonky, bespoke and handmade out of junk and tech. It's not elegant, but it's very lovable. The Doctor looks proud. She activates the sonic -- it makes the usual sonic sound, splutters and chokes. \*

THE DOCTOR (CONT'D) \*

Oh. Should be fine. \*

RYAN SINCLAIR \*

(arriving in the doorway) \*

Hey. We found a load of stuff. \*

CUT TO: \*

51 **10:30:41 INT. RAHUL'S WAREHOUSE/DESK AREA - NIGHT 1 2225** 51 \*

A video, shot on an iPhone, in the warehouse earlier tonight. Anxious RAHUL looking down the lens. \*

RAHUL \*

It's come back. The thing I saw,  
the night my sister -- everyone  
always says disappeared, but I know  
she was taken. \*

THE DOCTOR, GRAHAM, GRACE, RYAN and YAZ all squashed in here. \*

**10:30:57 Music out 'M14 Sonic Screwdriver'**

RAHUL (CONT'D)  
Seven years now. Tracking energy  
signals, building predictive  
programs. So that I'd know when the  
atmospheric disruptions matched  
what happened that day.  
(Beat)  
Tonight it came back again. And  
I've got it.

**10:31:12 Music in 'M15 Spoiling for a Scrap'**

RAHUL (CONT'D)  
I am gonna find out what happened  
to my sister. If anything happens  
to me, her name was Asha. Don't let  
anyone else go through this.

Rahul clicks it off, it goes to black. Our team stand, in shock.

RYAN SINCLAIR  
He knew what he was doing might  
kill him.

THE DOCTOR  
She was his family.

They all digest that. On the pictures of Rahul and Asha.

CUT TO:

52 **10:31:38 INT. RAHUL'S WAREHOUSE - NIGHT 1 2300**

52

THE DOCTOR sonics pieces of the bulb, analysing. RYAN, YAZ,  
GRAHAM and GRACE gathered round, watching --

RYAN SINCLAIR  
Did you just make that?

THE DOCTOR  
Sonic screwdriver. Well, I say  
screwdriver, but it is a bit more  
multi-purpose than that. Scanner,  
diagnostics, tin opener. More of a  
sonic Swiss Army knife. Only  
without the knife. Only idiots  
carry knives.

RYAN SINCLAIR  
And what're you doing with it?

THE DOCTOR  
Mapping the distance this object  
has travelled.  
(MORE)

THE DOCTOR (CONT'D)

It looks like it started off over  
five thousand galaxies away.

\*

YASMIN KHAN

How can you tell?

THE DOCTOR

(points)

That bit there: recall circuitry.  
It's designed for a return journey.

GRAHAM O'BRIEN

So whatever killed that bloke will  
have to come back here.

THE DOCTOR

Question is, why did it leave:  
what's it looking for?

\*

GRACE O'BRIEN

What's your best guess love?

\*

THE DOCTOR

Two aliens. One city. One night.  
Best guess? Two species at war,  
using Earth as a battleground.

YASMIN KHAN

Are you joking?

THE DOCTOR

No. Sorry.

GRAHAM O'BRIEN

So, so you're saying that the  
creature on the train, and the  
thing that came out of here,  
they're now looking for each other,  
spoiling for a scrap?

\*

\*

\*

THE DOCTOR

Bit more than a scrap.

YASMIN KHAN

What we going to do? Cos this  
city's my home. And I'm not having  
it being an alien battleground!

\*

\*

And now the Doctor moves away from the Bulb, and starts  
collecting stuff from other parts of the warehouse: car  
batteries, a cool box, a bag for life, seemingly random stuff--

THE DOCTOR

(as she does)

We stop them meeting. Capture them,  
and send them home. Away from each  
other, and away from Earth.

RYAN SINCLAIR

How do we do that?

THE DOCTOR

Well gimme a minute, I'm working on it!

\*

GRAHAM O'BRIEN

Not to sound like a stuck record, but can I just ask about these DNA bombs? Like, how long have we got left?

\*

THE DOCTOR

Enough questions! You lot, you love to chat! I get it, lots to do! I'm working on it all. And I haven't forgotten about your collarbones, Graham. Gimme nine minutes, a bit of quiet, and I'll be ready to roll! Scout's honour.

\*

As she's talking, she's been piling stuff up, shoving stuff into various bags for life, rucksacks etc -- Graham's mobile rings --

GRAHAM O'BRIEN

Hello yes Kevin! No, no mate, that's exactly the sort of thing!

\*

They all look at Graham, who grins! He's got some info!

CUT TO:

53     **10:33:18 EXT. SHEFFIELD STREET - NIGHT 1 2320**     53     \*

Deserted long Sheffield street. DEAN, black, late 20s, proper Yorkshire, stumbles home, drunk. He has a doner kebab. He walks down the middle of the traffic-free road, throwing bits of the kebab he doesn't like onto the road.

Ahead of him, from a side road at 45 degrees to this road, out of nowhere, strides THE WARRIOR. Pivots and turns to run down the road, where Dean is standing. The two face each other. The drunk Yorkshireman with a kebab vs the alien warrior.

\*

The Warrior moves to one side -- to go past.

\*

Dean mirrors him -- smirking --

The Warrior moves to the other side -- to go past --

Dean mirrors him again -- smirking again --

**10:33:31 Music in 'M16 Halloween'**

\*

Both stop. Facing each other. In the middle of the road. Still.

\*

**10:33:40 Music out 'M15 Spoiling for a Scrap'**

\*



DEAN

Halloween's next month mate.

\*

The Warrior approaches Dean. Dean doesn't move away, instead keeps eating his kebab. The Warrior and Dean face to face.

Dean throws a tomato slice in the Warrior's face.

The Warrior stands impassive as it hits him, and falls off.

When it speaks, the Warrior is incredulous. Sort of delighted.

He throws another bit of salad at the Warrior's face. Onion! Then red cabbage! Coleslaw! Fast cuts: ping ping ping!

\*

The Warrior just stands there.

DEAN (CONT'D)

Eat my salad, Halloween!

The Warrior walks close to Dean, as Dean keeps throwing salad --

The Warrior raises his hand, the armour whizzes back on his palm -- he SLAMS his ice-blue PALM to Dean's face -- steam!

\*

We stay on the Warrior as Dean screams --

WIDE: Dean's body falls to the floor. The Warrior kneels, leans over the face -- doing something we can't see --

\*

Then, he looks up -- in the distance, top of the Norton Water Tower, shards of nebula energy visible through the night.

CUT TO:

54 **10:34:17 EXT. TOP OF NORTON WATER TOWER - NIGHT 1 2325**

54

\*

THE CREATURE hovering, tentacles writhing, energy fizzing, against the city night -- hears a noise -- turns and pivots --

***10:34:19 Music in 'M17 Tim Shaw'***

\*

ICONIC: THE DOCTOR, RYAN, YAZ, GRAHAM and GRACE step out of the dark, in front of it!

All kitted up with bags, rucksacks, cool boxes, and batteries, and wires and cables! Plus! An arc welder, and a couple of grounding rods! Ghostbusters meets the A-Team! What a bunch!

THE DOCTOR

Hi! Us again!

The Doctor darts towards The Creature, and CLIPS electrodes onto its tentacles! RYAN and YAZ dart behind it -- and clip more electrodes on!

THE DOCTOR (CONT'D)

Now!

GRAHAM, at the back of the platform, has four car batteries, lashed together across a couple of bags for life and a cool box, and the other ends of the cables clipped to the batteries --

GRACE clips another two clips to one of the mobile phone masts --

And THE CREATURE GLOWS SO BRIGHT, TENTACLES WRITHING SO FAST!  
And BANG! It shorts out! Falls to the ground, still, silent. A mass of still black tentacles.

RYAN SINCLAIR

Get in! It actually worked!

THE DOCTOR

Course it worked, I'm not an amateur!

**10:34:38 Music out 'M16 Halloween'**

\*

THE DOCTOR (CONT'D)

\*

Overloaded its socket, stunned it for a bit. Not sure how long for though, best be quick. And thank you, Kevin The Bus Driver, for the location intel --

\*

GRAHAM O'BRIEN

(to Ryan)

See! Always ask a bus driver.

THE DOCTOR

(sonic'ing The Creature)

Half organic, half machine, starts to make sense now!

\*

(checks the sonic)

Wait, it's a Gathering Coil. No, dozens of Gathering Coils. These tentacle-y things, they're creatures which gather information. They've been lashed together and augmented into one super-creature. But why? What data are they gathering? Unless --

\*

\*

\*

YASMIN KHAN

So that's an alien species?

\*

THE DOCTOR

Not really -- more of a semi-species, weaponised bio-tech --

\*

YASMIN KHAN

You said these were two aliens in a battle --

\*

THE DOCTOR

You're right, I did. But now I  
think I was wrong and I'm trying to  
catch up with what that means. If I  
can access the data it's gathered --

As she sonics, she activates a hologram which fizzles up into the  
air out of The Creature: a male human face. KARL WRIGHT!

GRAHAM O'BRIEN

It's Karl, from the train.

\*

THE DOCTOR

Karl's the data! That's what it was  
gathering on the train.

\*

\*

\*

GRAHAM O'BRIEN

But what would the alien want with  
him?

\*

\*

\*

THE WARRIOR (O.S.)

Which one of you shall I kill  
first?

They all turn: THE WARRIOR is on the other side of the platform.

THE DOCTOR

I'm voting none of us.  
(to the others; sonic'ing)  
Get behind me now.

The team obey. Iconic: the team of four behind the Doctor as --

The Warrior strides towards the Doctor --

THE DOCTOR (CONT'D)

Stop right there! Come any further  
and we'll blast whatever that thing  
is.

\*

THE WARRIOR

You're interfering in things you  
don't understand.

THE DOCTOR

Yeah, well, we all need a hobby.

The Warrior turns, scans the Doctor via his helmet, puzzled --

THE WARRIOR

You're not human. Who are you?

\*

THE DOCTOR

(ready to proclaim)  
Me? I'm --  
(grimaces)  
Aww, see, it's gone again, I had it  
a minute ago, so annoying --  
(MORE)

THE DOCTOR (CONT'D)

(tougher)

Same question back at you. No, in fact, before that, cos it's really bugging me, actually not bugging me, *offending* me -- why the teeth? Bad enough you kill, why take a tooth from the victim?

\*

The Warrior touches its helmet. The helmet chitters and whirrs and fizzes -- and he pulls the faceplate off.

Underneath: a vicious alien face. Humanoid. Blue mottled skin. Embedded into the skin: dozens and dozens of TEETH. Like scars. The trophies of many many conquests. A face of teeth. The Warrior smiles, contorting its face.

THE WARRIOR

A Stenza warrior wears his conquests.

On the Doctor and team, take in their disgusted reactions --

\*

THE WARRIOR (CONT'D)

You may tell your children you were once privileged to encounter Tzim-Sha of the Stenza.

\*

THE DOCTOR

Tim Shaw?

THE WARRIOR

Tzim-Sha!

THE DOCTOR

Tim Shaw.

THE WARRIOR

Tzim-Sha!! Soon to be Leader of the Stenza warrior race, Conquerors of the Nine Systems.

THE DOCTOR

When you say "soon to be" leader? What are you now, the office junior?

\*

GRAHAM O'BRIEN

Eh don't wind him up!

\*

THE WARRIOR

Tonight is my challenge. Trace and obtain the selected human trophy.

THE DOCTOR

It's a hunt. You're on a hunt.

THE WARRIOR

Well done. Your tiny mind must be  
burning with such effort.

\*

THE DOCTOR

(to the others; offended)  
Did he just say I had a small  
mind?!

THE WARRIOR

The challenge is simple. Our  
leaders randomly designate a  
selected human. I am sent here  
alone, no weapons and no  
assistance. I must locate and  
obtain the trophy, and return home  
with it, victorious. By doing this,  
I ascend to leader. This is the  
ritual of the Stenza.

\*  
\*  
\*

YASMIN KHAN

(realising)  
And it's happened before. Rahul's  
sister.

THE DOCTOR

Earth is not a hunting ground.

\*

THE WARRIOR

Access was granted.

RYAN SINCLAIR

No it wasn't! That was a  
misunderstanding. Access revoked!  
As of now. By me!

\*

THE DOCTOR

(to the Warrior)  
Just to pick you up on one thing --  
don't mind do you? You said the  
rules were no weapons, no  
assistance.

\*

THE WARRIOR

Correct.

THE DOCTOR

How did you kill them? What caused  
the ice burns?

\*  
\*  
\*

THE WARRIOR

We Stenza live at temperatures far  
below this planet one touch of my  
cold skin will kill a human.

\*  
\*  
\*  
\*

THE DOCTOR

So this superpowered Gathering Coil  
right here -- you're not meant to  
have it. Are you?

THE WARRIOR

(bristling, physically)  
The Creature is irrelevant --

THE DOCTOR

Oh, I don't think it is! I think  
you smuggled it ahead of you. I  
think it located the randomly  
designated human for you. I think  
you've broke the rules. Some leader  
you're gonna make. Tim Shaw is a  
big blue cheat!

The Warrior strides angrily towards the Doctor, hand armour  
slamming back, revealing the ice-steam blue palm: clear threat!

THE DOCTOR (CONT'D)

(jumping back and away)  
OK, fine, have it!

The Doctor turns to Yaz -- shushes her with her eyes: trust me.

The Warrior kneels by The Creature -- places both hands on it --  
The Creature GLOWS: a stream of nebula energy, with an  
undercurrent of magenta bolts, cascades from The Creature to the  
Warrior's mask -- our team watch --

RYAN SINCLAIR

What's it doing?

THE DOCTOR

Total transference.

Transference over, the Warrior stands.

THE DOCTOR (CONT'D)

If you've finished, let's be really  
clear. You're not taking any human  
from Earth tonight. Leave now, or  
we're gonna stop you.

The Warrior looks at our gang and smiles --

THE WARRIOR

Good luck.

It slams its mask back on -- activates its neck panel -- a blaze  
of energy from The Creature envelopes them both and they VANISH!

THE DOCTOR

No! Short-range teleport! Double  
cheat!

YASMIN KHAN  
Where've they gone?

THE DOCTOR  
(looks out over the city)  
To hunt.

RYAN SINCLAIR  
Hunt who?

THE DOCTOR  
(gravely concerned)  
Isn't it obvious?

CUT TO:

55     **10:39:26 INT. KARL'S CRANE/CABIN - NIGHT 1 2330**

55     \*

CLOSE UP ON KARL WRIGHT (from the train) in his cabin working the crane. He is eating a sandwich. Looks out at the night-time vista. It's proper gorgeous. His phone is on airplane mode, playing a self-help tutorial, through its speaker.

TUTORIAL  
I am special.

KARL  
(reciting)  
I am special.

TUTORIAL  
I am valued.

KARL  
I am valued.

TUTORIAL  
Somebody out there wants me.

KARL  
Somebody out there wants me.

CUT TO:

56     **10:39:43 EXT. SKYLARK BUILDING SITE - NIGHT 1 2330**

56     \*

BIG WIDE: Big building site. Karl's crane arm moving. A dormant crane the other side of the building site. At the edge, a security portakabin. Beyond the site, the urban night-time splendour of Sheffield.

CUT TO:

57     **10:39:56 INT. SKYLARK BUILDING SITE/PORTAKABIN - NIGHT 1 2331**<sup>57</sup>

\*

DENNIS, late 60s lovable security guard is on FaceTime on his iPad to his cheeky eight year old GRANDDAUGHTER who he adores --

DENNIS

You stay up too late madam, let  
your Mum get some sleep, she works  
very hard for you. Mind you --  
(leaning in)

I like it that you call me. Not  
every grandad's this lucky!

(a flash of light outside;

looks up)

Daisy love, i've gotta go now. Love  
you loads.

\*

\*

\*

**10:40:12 Music in 'M18 We Have To Stop it'**

\*

CUT TO:

58 **10:40:22 EXT. SKYLARK BUILDING SITE/ENTRANCE - NIGHT 1 2332** 58 \*

DENNIS exits his portakabin as THE WARRIOR (mask back on)  
smashes through the gate --

DENNIS

What d'you think you're --

The Warrior slams his exposed icy palm to Dennis' face: we're on  
the Warrior's impassive mask -- as steam passes across and  
Dennis screams.

**10:40:34 Music out 'M17 Tim Shaw'**

\*

The body drops to the floor -- and the Warrior stops to reach  
down for a souvenir --

CUT TO:

59 **10:40:39 INT./EXT. GRACE'S CAR - NIGHT 1 2335** 59 \*

Middle of the city, GRACE driving, THE DOCTOR in the front,  
RYAN, YAZ, GRAHAM crammed in the back again. Ryan's working on  
his phone, Yaz's got hers to her ear -- they're all loaded down  
with the equipment they took to the tower!

YASMIN KHAN

Karl's number's going straight to  
voicemail --

RYAN SINCLAIR

Got him! Karl Wright, operator for  
Skylark Building Services.

\*

GRAHAM O'BRIEN

I know where their site is, it's  
not far -- Grace, next right love!

\*

We see the car turn down a street -- move up, to see nearby  
cranes in the sky.

CUT TO:



61 10:40:51 EXT. BOTTOM OF KARL'S CRANE - NIGHT 1 2337

61 \*

THE WARRIOR strides remorselessly towards the bottom of a crane  
at the edge of the site -- and begins to climb --

At the foot of the crane, THE CREATURE FLASHES into existence round the bottom of the ladder, writhing, glowing. A guard dog.

CUT TO:

62 10:40:56 INT. KARL'S CRANE/CABIN - NIGHT 1 2337

62 \*

KARL looks down from his cabin -- at the bottom, THE WARRIOR is climbing up. WHAT?! Karl grabs his radio --

KARL

Dennis, there's someone climbing up to my cab. Dennis?! Dennis?! It's Karl!

\*

All he gets back is static. Close in on Karl: the fear.

CUT TO:

63 10:41:11 EXT. SKYLARK BUILDING SITE - NIGHT 1 2338

63 \*

By the entrance. THE DOCTOR kneels over DENNIS' face down body, disgusted -- as RYAN, YAZ, GRACE and GRAHAM run in behind, still carrying bags of equipment --

KARL (O.S.)

(voice coming through  
Dennis' radio) (CONT'D)

Dennis, I need help here! Someone's on my crane!

THE DOCTOR

Oh great. Karl's a crane operator.  
He would be, wouldn't he!

RYAN SINCLAIR

(looking across)

It's over there--

GRAHAM O'BRIEN

And that creature's guarding the  
bottom of it --

THE DOCTOR

Graham, Grace -- need you to take this equipment and get everybody off this site. Don't care how, use your initiative. Do not come back in, understand?

(looks to the other two)

Ryan, Yaz -- how are you with machinery?

(MORE)

\*

\*

THE DOCTOR (CONT'D)

(Beat)

And heights.

On Ryan and Yaz: what?!

CUT TO:

64 **10:41:53 EXT. CRANE NUMBER TWO/LADDER - NIGHT 1 2339**

64 \*

THE DOCTOR, YAZ and RYAN run to the ladder at the bottom of the crane on the *other* end of the site. The crane base and ladder is some distance away from the crane Karl is in -- the Doctor starts climbing -- Yaz follows --

THE DOCTOR

That tentacle thing is guarding  
Karl's crane so we go up this one.

\*  
\*  
\*

YASMIN KHAN

What do we do when we get up there?

THE DOCTOR

Don't worry, I've got a plan.

YASMIN KHAN

Really?

THE DOCTOR

Well I will have by the time we get  
to the top!

On Yaz: what?! As the Doctor climbs, Yaz follows -- Ryan hesitates for a second, looking up the ladder -- looks over --

WHIP-PAN over to the first crane, Karl's crane -- THE WARRIOR continues to climb the first, slightly higher, crane.

It's a long way up. Deep breath for Ryan. Yaz notices.

YASMIN KHAN

You alright with this? Cos if it's  
a problem, you don't have to do it.

RYAN SINCLAIR

(a decision)

I do. I can do this.

Yaz nods and starts to climb. We close in on Ryan.

CLOSE-UP: Ryan's hand grasps the rung. He starts to climb. We're close on him -- a major challenge. This is bravery.

CUT TO:

**10:42:35 EXT. SKYLARK BUILDING SITE - NIGHT 1 - CONTINUOUS**

\*

GRAHAM and GRACE, now having grabbed hi-viz jackets, shepherd a handful of night workers off-site --

\*  
\*

GRAHAM O'BRIEN

Thank you very much total site  
shutdown, quick as you can please  
thank you, major power issues, very  
serious, emergency services on  
their way --

GRACE O'BRIEN

Off site immediately please, matter  
of urgency!

Graham looks to Grace -- the formidable partnership.

CUT TO:

65     **10:42:45 EXT. KARL'S CRANE/LADDER - NIGHT 1 - CONTINUOUS**     65

KARL leaning out of his cabin, calling down to the figure below:

KARL

You can't come up here! Turn around  
please! Go on!

THE WARRIOR climbs and now light shines directly on its mask.  
That freaks Karl out -- really scared now. He looks around --

And sees the three figures lit up climbing on the distant crane--

The Doctor is waving, wildly, gesticulating --

CUT TO:

66     **10:42:56 EXT. CRANE NUMBER TWO/LADDER - NIGHT 1 - CONTINUOUS**     66

THE DOCTOR, hanging off the ladder, yelling and gesticulating  
with one remaining arm -- to distant KARL on the other crane --

THE DOCTOR

Oi! Karl from the train.  
Up and over! Up and OVER!!

CUT TO:

67     **10:44:59 EXT. KARL'S CRANE/LADDER - NIGHT 1 - CONTINUOUS**     67

KARL can't hear, can just see distant waving -- looks down --  
THE WARRIOR getting closer -- peers -- looks back at THE DOCTOR.

KARL

(squints, gets it)  
Oh you are kidding.  
(deep breath)  
I am valued. I am special.

He clumsily climbs up through the roof of his crane cabin!

CUT TO:

**10:43:22 EXT. CRANE NUMBER TWO/LADDER - NIGHT 1 - CONTINUOUS**

The Doctor climbing up the ladder of the crane.

69 **10:43:27 EXT. CRANE NUMBER TWO/LADDER - NIGHT 1 - CONTINUOUS** 69

YAZ climbing, RYAN behind her. Ryan's hand SLIPS on the rung for a second -- a fumble -- almost a slip --

YASMIN KHAN

Ryan!

Ryan clasps the ladder tight. Looks down: distant ground below. Regains his hold. Looks up to Yaz. She's as scared as he is.

YASMIN KHAN (CONT'D)

You Ok?

Ryan nods. And they start to climb again.

CUT TO:

70 **10:43:39 EXT. KARL'S CRANE/CABIN ROOF - NIGHT 1 - CONTINUOUS** 70

KARL climbs over, awkwardly, with difficulty. Heading down the other side -- to the crane arm - eek!

CUT TO:

71 **10:43:53 INT. KARL'S CRANE/CABIN - NIGHT 1 - CONTINUOUS** 71

THE WARRIOR arrives in the cab -- looks around -- no Karl --

CUT TO:

72 **10:44:09 EXT. KARL'S CRANE/ARM - NIGHT 1 - CONTINUOUS** 72

KARL looks onto the edge of the arm --

KARL

(at the edge of the arm)

I am confident, I achieve my goals.

CUT TO:

73 **10:44:18 INT. CRANE NUMBER TWO/CABIN - NIGHT 1 - CONTINUOUS** 73

THE DOCTOR, RYAN and YAZ scramble into the cabin --

RYAN SINCLAIR

We made it!

(looks out the window)

(MORE)

RYAN SINCLAIR (CONT'D)

Oh no, no, no, no, no it's way too  
high up here --

\*  
\*

YASMIN KHAN

(to the Doctor)

What's the plan? You said you'd  
have a plan --

THE DOCTOR

(brain firing!)

Nearly, nearly, nearly, I GOT ONE!  
I climb onto the arm of this crane,  
you swing the arm round next to  
Karl's crane.

\*

RYAN SINCLAIR

Oh no you're kidding --

\*

THE DOCTOR

Karl steps across, you swing the  
arm away, I get him back in here,  
all back down for a cuppa and a  
fried egg sandwich. I'm really  
craving a fried egg sandwich.  
Simple, no?

YASMIN KHAN

Not really!

THE DOCTOR

Alright, it's a work in progress,  
but so's life. It'll be fine!

(pours a load of keys out  
of her pocket)

I got these downstairs. One must  
work. You can figure out how to  
work a crane, right? Go.

\*

And she's gone! Yaz and Ryan stare at each other in disbelief--

CUT TO:

75     **10:44:56 EXT. CRANE NUMBER TWO/CABIN - NIGHT 1 - CONTINUOUS**     75     \*

THE DOCTOR scrambling over the roof of the crane -- looks down  
over the side --

THE DOCTOR

Yep, way too high --

-- pulls herself over and down the roof towards the crane arm --  
The Doctor, on hands and knees, begins to crawl out on the arm--

VIEW FROM ABOVE: the Doctor crawls, the precipitous drop below.

CUT TO:

76     **10:45:09 EXT. SKYLARK BUILDING SITE - NIGHT 1 - CONTINUOUS**     76     \*

GRACE running back towards The Doctor/Ryan/Yaz's crane -- GRAHAM in pursuit --

                  GRAHAM O'BRIEN  
Grace. She explicitly said not to  
come back. It's not safe!

                  GRACE O'BRIEN  
Look --

They look at the bottom of Crane 2 -- THE CREATURE hovers and then wraps itself around here.

And as they look, it writhes around the structure -- and the metal starts to erode --

                  GRACE O'BRIEN (CONT'D)  
It's swapped cranes it's trying to  
bring it down. We have to stop it!

CUT TO:

72     **10:45:23 EXT. KARL'S CRANE/ARM - NIGHT 1 - CONTINUOUS**     72     \*

KARL crawling to the edge of the arm --

77     **10:45:29 INT. CRANE NUMBER TWO/CABIN - NIGHT 1 - CONTINUOUS**     77     \*

FAST JUMP CUTS: YAZ tries a set of keys -- don't fit. Discards them. Next set of keys -- nothing.

RYAN is googling "How To Drive A Crane" on his phone --

New set -- Yaz fires up the crane!

                  YASMIN KHAN  
That is the one. Get in. OK. So now  
we just swing the arm round to meet  
that one.

                  RYAN SINCLAIR  
Right I think this shows us --  
ready?

                  YASMIN KHAN  
Every day's a learning day!

She moves the controls --

CUT TO:

79     **10:45:48 EXT. SKYLARK BUILDING SITE - NIGHT 1 - CONTINUOUS**     79     \*  
Big wide: the crane arm with the Doctor on, spins round!     \*  
CUT TO:     \*  
\*  
78     **10:45:49 EXT. CRANE NUMBER TWO/ARM - NIGHT 1 - CONTINUOUS**     78     \*  
The crane arm begins to swing FAST! THE DOCTOR has to cling on  
for dear life, yelling --  
THE DOCTOR  
Wrong way! Wrong way!  
CUT TO:  
80     **10:45:52 INT. CRANE NUMBER TWO/CABIN - NIGHT 1 - CONTINUOUS**     80     \*  
RYAN SINCLAIR  
Wrong way! Wrong way!  
YASMIN KHAN  
I know! Shut up!  
CUT TO:  
81     **10:47:58 EXT. SKYLARK BUILDING SITE - NIGHT 1 - CONTINUOUS**     81     \*  
The second crane arm moves all the way round -- moving closer to  
meeting the first crane arm: they get closer, ready to line up --  
CUT TO:  
82     **10:46:02 EXT. CRANE NUMBER TWO/ARM - NIGHT 1 - CONTINUOUS**     82     \*  
As the crane swings round, KARL comes into view! (And this next     \*  
dialogue mostly in close up.)  
THE DOCTOR  
Hiya! Again!  
KARL  
What's going on?!  
THE DOCTOR looks past Karl as THE WARRIOR strides down --  
THE DOCTOR  
When the arms line up, just step  
across --  
CUT TO:

83     **10:46:14 EXT. BOTTOM OF CRANE NUMBER TWO - NIGHT 1 - CONTINUOUS**     \*

THE CREATURE'S TENTACLES GLOWING, WRITHING and ERODING the metal infrastructure -- into the cables beneath -- ENERGY FLOODING OFF THE CREATURE -- BANG! The cables fizz and fire -- sabotaged!

CUT TO:

84     **10:46:19 INT. CRANE NUMBER TWO/CABIN - NIGHT 1 - CONTINUOUS**     84     \*

BANG! The controls explode in front of YAZ! She jumps back.

RYAN SINCLAIR     \*

Oh!     \*

CUT TO:

85     **10:46:21 EXT. CRANE NUMBER TWO/ARM - NIGHT 1 - CONTINUOUS**     85     \*

The crane stops!

WIDE: the crane arms are next to each other, providing one long pathway -- EXCEPT --

THE DOCTOR's crane arm is three feet away -- and six feet lower.

Hold on that. The Doctor and KARL both look at the gap -- horizontal and vertical. Oh bother.

KARL     \*

How am I supposed to get across there now?     \*

THE DOCTOR

When I said step, obviously I meant, jump. Jump across.

KARL

I can't do that.

INTERCUT: WARRIOR'S POV: approaching KARL, seeing THE DOCTOR --

THE DOCTOR

Course you can, stand up, quick jump, chop chop -- I'll catch you --

***10:46:41 Music out 'M18 We Have To Stop it'***     \*

KARL

(standing, wobbly)

I don't know -- I am not great with heights.     \*

THE DOCTOR     \*

What?     \*

KARL

It's my Dad's company.     \*



**10:46:46 Music in 'M19 The Doctor'**

\*

THE DOCTOR  
(The Warrior closing in)  
Pop on over --

KARL  
Okay. I am special --

\*

THE DOCTOR  
Yes you are --

KARL  
I am brave, and I am going to jump --  
--

\*

THE DOCTOR  
No time like the present --

The Warrior so close -- as Karl JUMPS!

SLO-MO: Karl jumps through the night-time air, hundreds of feet up in the air -- terror, fear on his face --

CU: The Doctor watching, ready to catch, delighted --

CU: Karl jumping DOWN towards the Doctor; he's going to do it --

CU: Karl's POV -- the Doctor on the other crane arm --

CU: a strong hand grips Karl's shoulder!

He hangs mid-air! Karl screams! Looks down! Nothing!

He's YANKED VIOLENTLY BACK onto the crane arm by The Warrior! Leaning over the side, long reach, strong grip. He stands up, SLAMS Karl to the surface of the crane arm, oof! -- Karl looks up pitifully to the Doctor --

THE DOCTOR (CONT'D)  
Let him go!

\*

And The Warrior pulls horizontal Karl back along the crane by his legs, Karl holding on, his hands slide along the arm rails --

KARL  
I'm sorry.

\*

\*

THE DOCTOR  
(to herself)  
If you want something doing --

KARL  
Please.

\*

\*

And the Doctor takes a RUNNING JUMP --

CUT TO:

87 10:47:34 EXT. BOTTOM OF CRANE NUMBER TWO - NIGHT 1 - CONTINUOUS 87 \*  
GRACE and GRAHAM watching -- \*  
GRACE O'BRIEN GRAHAM O'BRIEN  
Oh my God -- Oh my God --  
CUT TO: \*

86 10:47:36 INT. CRANE NUMBER TWO/CABIN - NIGHT 1 - CONTINUOUS 86 \*  
RYAN and YAZ watching -- \*  
RYAN SINCLAIR YASMIN TAHIR  
Oh my God -- Oh my God --  
CUT TO: \*

88 10:47:37 EXT. CRANE NUMBER TWO/ARM-KARL'S CRANE/ARM-NIGHT 1 - CONTINUOUS 88 \*  
THE DOCTOR LEAPS through the air! \*  
Towards the other crane arm -- and then -- starts descending!  
Not far enough!  
On the Doctor's face as she realises: she's going to miss!  
INTERCUT: YAZ and RYAN watch in stunned horror! Arms on heads!  
SLAM! The Doctor GRABS the edge of the crane arm! Fingertips!  
LOOKING DOWN: The Doctor hangs on by fingertips to the edge of  
the crane arm. The long drop below. City night in the distance.  
THE DOCTOR  
These legs definitely used to be  
longer.  
Fast -- and with difficulty! -- she pulls herself up -- as THE  
WARRIOR drags KARL away --  
THE DOCTOR (CONT'D)  
(so commanding)  
OY! Tim Shaw! You stop right there.  
And there's something in the Doctor's voice, such authority, it  
demands to be obeyed. And The Warrior, does for a moment. Turns.  
Exasperated, removes its mask. Looks back.  
ICONIC WIDE: The Doctor on the crane arm, facing The Warrior.  
Karl in between them, at the Warrior's feet.  
KARL  
Oh he has got a face of teeth! \*

THE DOCTOR  
I know. I have got this.

\*  
\*

THE DOCTOR (CONT'D)  
Let him go. Or I destroy--  
(reaching in her pocket)  
This!  
(pulls out -- nothing!  
Oops! Reaches deeper --)  
Really need a new coat --  
(checks inside other  
pockets; face lights up)  
THIS --  
(holds up a circuit)  
The recall from the pod you  
travelled in. I took it out.  
Without this, you can't get home.

And the Warrior shifts, uncertain, for a moment --

THE DOCTOR (CONT'D)  
Yeah, see, now you're worried!

The Warrior lunges towards the Doctor -- the Doctor steps back --  
one foot off the edge!! --

-- wobbles, argh!, steps back on -- but keeps her arm over the  
side, the recall circuit dangling from her fingertips --

THE DOCTOR (CONT'D)  
If I fall, this falls with me. And  
then you're stuck.

CUT TO:

89     **10:48:52 EXT. SKYLARK BUILDING SITE - NIGHT 1 - CONTINUOUS**     89     \*

THE CREATURE at the bottom of Yaz and Ryan's crane --

WHIP-PAN to GRAHAM and GRACE at the bottom of the crane, ten  
feet below. Graham SLAMS the rucksack to the ground, he and  
Grace empty out the car batteries, electrodes and cables.

CUT TO:

90     **10:48:59 EXT. CRANE NUMBER TWO/ARM - NIGHT 1 - CONTINUOUS**     90     \*

THE DOCTOR in a stand-off with THE WARRIOR, holding out the  
recall circuit over the edge --

THE DOCTOR  
What do you do with them -- your  
human trophies?

THE WARRIOR  
They're held in stasis, in our  
trophy chambers, on the cusp  
between life and death.

\*

THE DOCTOR  
Left to rot. How completely  
obscene.

THE WARRIOR  
They're not important.

KARL  
Hey! I AM important!

THE DOCTOR  
If I don't stop you, your people  
will keep doing this.

THE WARRIOR  
Give me the circuit, or I detonate  
the bombs placed in your friends --

THE DOCTOR  
More weapons. Did your pet put one  
in Karl too?

KARL  
What?!

THE WARRIOR  
There was no need. He was tagged,  
he is the trophy.

THE DOCTOR  
I thought as much. Right. You  
detonate the bombs, I'll destroy  
the recall. So what're we gonna do?

WIDE: The two figures face off, caught in a standoff.

CUT TO:

91     10:49:48 EXT. SUBSTATION BOTTOM OF CRANE NUMBER TWO-NIGHT1-     91  
         CONTINUOUS

GRACE uses a wrench to jimmy open a substation door. GRAHAM and  
she look at it. Graham's holding batteries, clips and cables.

GRACE O'BRIEN  
Right you rewired the house, so you  
sort things out this end, I'll  
climb up.

GRAHAM O'BRIEN  
I don't want you doing that --

GRACE O'BRIEN  
Graham, Ryan's in danger, we don't  
have time to argue -- gimme the  
signal when you're ready --

GRAHAM O'BRIEN

Okay.

\*  
\*

And she's off, with the line of cable. Close in on Graham. And then Grace scampers back. Gives him a smacker on the lips.

GRACE O'BRIEN

Is it wrong to be enjoying this?

GRAHAM O'BRIEN

Yes!

And she grins, the cheekiest of grins -- heads to the ladder -- Graham turns back to the sub station. A mass of cabling.

CUT TO:

92     **10:50:18 EXT. CRANE NUMBER TWO/ARM - NIGHT 1 - CONTINUOUS**     92     \*

The Doctor, goading The Warrior --

THE DOCTOR

Poor Tim Shaw. The wannabe leader who has to cheat cos he knows he's unworthy. See, that's why I know you won't detonate.

Close in on the Warrior --

THE DOCTOR (CONT'D)

Although, you could prove me wrong.  
(so serious)  
Cos we're all capable of the most incredible change. We can evolve, while still staying true to who we are. We can honour who we've been, and choose who we want to be next. Now's your chance. How about it?

\*

\*

THE WARRIOR

Who are you?

THE DOCTOR

Yes! I am glad you asked that again! Bit of adrenaline, dash of outrage, and a hint of panic -- knitted my brain back together. I know exactly who I am.

(Big smile)

I'm the Doctor. Sorting out fair play throughout the universe.

(Beat)

Now please, get off this planet. While you still have a choice.

\*

Close in on THE WARRIOR -- close in on THE DOCTOR --

## THE WARRIOR

I choose to win.

And the Warrior PRESSES THE DETONATION BUTTON -- magenta energy glows around it --

The Warrior looks at the Doctor. The Doctor is stock still.

INTERCUT: we cut round GRAHAM, YAZ, GRACE, RYAN. Unaffected.

Back to the Doctor. Staring back at the Warrior. Tougher now. And, sadder. The Warrior's made the wrong choice.

And smoke begins to seep out of The Warrior's suit --

\*

The Warrior recoils, staggers back -- hands to head -- as smoke now begins to seep from the mark --

## THE DOCTOR

Sorry, forgot to mention. I removed those nasty little things from my friends.

\*

(holding up the sonic)

Swiss Army sonic. Now with added Sheffield Steel. And I implanted them back in your creature. Your transference wasn't just data, it was physical. You got everything transferred to you, including five tiny bombs.

\*

\*

(Beat)

(so sad)

\*

You had a choice. You did this to yourself.

And now, smoke and thick liquid is seeping out of the Warrior's suit -- The Warrior screams - roars of pain --

## THE DOCTOR (CONT'D)

Go home.

The Doctor throws the recall circuit -- the Warrior reaches to catch it -- as it does -- KARL kicks its legs from under it -- The Warrior falls -- They both look --

## KARL

(yelling)

I am important!

## THE DOCTOR

(so angry, disappointed)

You had no right to do that.

\*

-- POV FROM ABOVE: the Warrior falling down to Earth --

CUT TO:

**10:52:02 EXT. BOTTOM OF CRANE NUMBER TWO - NIGHT 1 - CONTINUOUS**

\*

GRACE has climbed the ladder -- where THE CREATURE is swarming over the structure. She has two electrodes in her hand. She looks up to the swirling creature --

She looks back to GRAHAM -- he gives her the thumbs up.

GRACE O'BRIEN  
Put a bomb in me, would you?!

She places one electrode on to one tentacle -- and the other on to another -- The Creature starts to thrash angrily --

GRACE O'BRIEN (CONT'D)  
Now Graham!

INTERCUT: Graham slams down the lever at the substation. Sparks at his end where the clips hit the substation --

ON THE CRANE: THE CREATURE writhes, shudders and vibrates that's almost a scream -- it's in pain -- shrivelling, tentacles glowing red, and cracking -- Grace sees one of the clips coming loose -- she shoves it back on -- The Creature screams --

GRACE O'BRIEN (CONT'D)  
(yells to Graham)  
It's working!

And the dying creature BLASTS GRACE with a bolt of pure nebula energy -- like a dying bee using its sting --

It HITS GRACE DIRECT IN THE CHEST -- SLAMS her off the ladder --

And she falls -- ten feet off the ladder --

INTERCUT: Graham horrified -- run towards her --

Grace SLAMS to the ground, the impact knocking air from her -- but it's the blast from The Creature that's hit her worst --

INTERCUT: The shrivelled dying creature falls to the ground some distance away. Screaming, dying, dead. Totally still.

Grace, short of breath, on the ground, unable to move -- Graham arrives at Grace's side -- she stares up -- and she *knows* --

GRACE O'BRIEN (CONT'D)  
Don't be cross with me.

\*

GRAHAM O'BRIEN  
I'm not cross baby, I'm not cross!

\*

GRACE O'BRIEN  
(fading)  
Promise me, you won't be scared --

\*

GRAHAM O'BRIEN  
What? What you mean?

\*

GRACE O'BRIEN  
Without me --

GRAHAM O'BRIEN  
Grace, Grace.

\*

\*

She exhales -- her eyes close, her head lolls.

On Graham -- as he holds her, her body goes limp. Stoic, the pain only in his eyes. For now.

Hold on that -- Graham alone, holding Grace. Looking at her. The quiet. Graham alone.

RYAN comes running over -- followed by YAZ --

He looks to Ryan. It's like there's only the two of them in the world, eyes locked on each other. Graham, almost imperceptibly, shakes his head. She's gone.

\*

On Ryan. The heartbreak in his eyes. The two men.

THE DOCTOR runs in, clocks the creature on the ground some distance away -- heads straight to Grace, checking her.

Yaz stops. Looks up. To Ryan and Graham. Broken men.

\*

WIDE: on the characters around Grace's body. Stunned shock. Fade to black.

CUT TO:

95

95

\*

**10:53:19 A YOUTUBE PAGE - DAY 2 1004**

\*

Repeat of RYAN's video, from the start of the episode.

RYAN SINCLAIR  
So today I wanna talk about the  
greatest woman I've ever met.  
Smart. Funny. Caring.

***10:53:26 Music out 'M19 The Doctor'***

\*

RYAN SINCLAIR (CONT'D)  
Proper special.  
(Beat)  
My Nan.  
(Beat)  
Because ah --.  
(Long beat)  
She died.

\*

\*

\*



Hold on Ryan. Heartbroken.

CUT TO:

97     **10:53:40 EXT. GRAHAM AND GRACE'S HOUSE/POLICE CAR - DAY 2 1339**     \*

YAZ leans against a police car, parked at the side of the road, overlooking the city. She's watching Ryan's video on her phone.

RYAN SINCLAIR

First my Mum, six years ago. And  
now my Nan. It's like the best  
people get taken first.

(Beat)

I had a lot to learn from her. And  
I was looking forward to that.

(Beat)

She died like she lived. Trying to  
help other people.

**10:54:01 Music in 'M20 My Nan'**     \*

RYAN SINCLAIR (CONT'D)

(Beat)

I love you, Nan. And tomorrow, I'm  
going out there for you.

CUT TO:

98     **10:54:09 EXT. PEAK DISTRICT/HILLTOP - SUNRISE 3 0648**     98     \*

WIDE: one figure and a bike on the epic hilltop from scene 2.

RYAN on his own, with the bike. The ritual more serious.

He wobbles off -- goes for a bit -- wobbles -- CRASH! Painful.     \*

JUMP CUT: close in on Ryan. Determined.

RYAN SINCLAIR

Three, two, one --

Cycles again for a second -- crashes -- even more painful.

**10:54:51 Music in 'M20a His Mum'**     \*

JUMP CUT: Starting positions.

Off again -- CRASH again.     \*

JUMP CUT: RYAN standing with the bike, frustrated, grieving.  
Tears in his eyes. He sits back on the bike.

ANGLE ON: from on high, watching from a distance on another  
hilltop is THE DOCTOR. She watches as lonely Ryan tries and  
wobbles and falls, still not succeeding. A guardian angel.     \*

CUT TO:

99     **10:55:07 EXT. CREMATORIUM - DAY 4 1046**     99     \*

Few days later. Balloons outside: feels more like a wedding than  
a funeral. THE DOCTOR with RYAN at the door.     \*

Beat. They both look out. The Doctor broaches something --     \*

                    THE DOCTOR  
What time did your Dad say he'd be  
here?

                    RYAN SINCLAIR  
Two hours ago.  
                    (Beat)

                    THE DOCTOR     \*  
If he said he'll come --

                    RYAN SINCLAIR  
He says a lot of things. He's never  
been the best at being reliable.  
                    (Beat)     \*  
I mean how can he not be here?  
She's his Mum. She would've wanted  
him here.  
                    (Beat)  
I want him here.

***10:55:51 Music in 'M21 Grace'***     \*

The Doctor and Ryan look out. Nobody else coming. We hear Graham  
start to eulogise.

  CUT TO:     \*

100     **10:55:53 INT. CREMATORIUM - DAY 4 1117**     100     \*

The church full of balloons. GRAHAM gives the eulogy.

                    GRAHAM O'BRIEN     \*  
Lots of you knew Grace longer than     \*  
me. So I can't stand here and     \*  
pretend to know everything about     \*  
her.     \*  
I wasn't her first husband, but she     \*  
said I would do for a second     \*  
attempt.

***10:56:07 Music out 'M20a His Mum'***     \*

***10:56:10 Music out 'M20 My Nan'***     \*

A murmur of laughter from the congregation. Graham looks up:  
eyes locking with THE DOCTOR and YAZ a couple of rows from the  
back. RYAN near the front. He steadies himself.

GRAHAM O'BRIEN (CONT'D)

I can only tell you about the Grace I met, when I thought I didn't have much time left. The umm the Grace that showed me life had more to offer.

(Beat)

And I know if she was here now, she'd tell us not to be so sad. You see, I can hear her saying to me:

(Beat)

We had three glorious years, what're you complaining about?

(Beat)

I'm complaining cos I wanted more.

(Beat)

You see Grace was a better person than I could ever be. And I should have gone. And Grace should still be here.

He means it. On The Doctor, watching Graham.

CUT TO:

101 **10:57:25 EXT. GRAHAM AND GRACE'S HOUSE/FRONT GARDEN - DAY 4 1030**

Later. The funeral party inside. GRAHAM, RYAN, YAZ and THE DOCTOR sit at the bottom of the garden, with mugs of tea.

THE DOCTOR

What did you mean, in your speech, you thought you'd run out of time?

GRAHAM O'BRIEN

Well um I had cancer. Strictly speaking, I'm still in remission. Three years gone. And Grace was my chemo nurse. That's where we met and fell in love. So by rights, I shouldn't even be here.

YASMIN KHAN

(sees Ryan's discomfort;  
to the Doctor)

Have you got family?

THE DOCTOR

No. Lost them a long time ago.

RYAN SINCLAIR

How d'you cope with that?

THE DOCTOR

(considers for a moment)

I carry them with me. What they would've thought and said and done.  
(MORE)

THE DOCTOR (CONT'D)

I make them a part of who I am. So  
even though they're gone from the  
world, they're never gone from me.

\*  
  
\*

GRAHAM O'BRIEN

That's the sort of thing Grace  
would have say.

\*  
\*

YASMIN KHAN

So everything we saw everything we  
lied to people about. Is this  
normal for you?

\*  
\*  
\*  
\*  
\*

THE DOCTOR

I'm just a traveller. Sometimes I  
see things need fixing I do what I  
can.

\*  
\*  
\*

(and that pulls her up  
short; brusque)

Except right now I am a traveller  
without a ship. I've stayed too  
long. I should get back to finding  
my TARDIS.

\*  
\*  
\*

And with that, she's off! As she does --

\*

YASMIN KHAN

Doctor -- can I just say -- you  
really need to get out of those  
clothes.

\*

THE DOCTOR

(looking at 12's clothes)  
Right. Yeah.

\*

(bit helpless)

It's been a long time since I  
bought women's clothes.

\*

CUT TO:

102 **10:58:57 INT. CHARITY SHOP - DAY 4 1732**

102 \*

Charity shop. Golden sunlight pouring in through the windows.  
YAZ waits outside the changing room cubicle. RYAN hovers nearby.

THE DOCTOR is inside, curtain pulled across, unseen. Two MASSIVE  
piles of clothes are outside: as the Doctor chats from inside,  
clothes are flung over the top, discarded.

THE DOCTOR

Not that, not that, not that. Ah  
not that.

\*  
\*

(Beat)

Oh yes. Now. That's what I want!

The curtain is whizzed back on -- THE THIRTEENTH DOCTOR.  
Awesome. Timeless, modern, vintage, contemporary. A cheeky,  
powerful, charismatic modern explorer.

YASMIN KHAN

That's what you're going with?

THE DOCTOR

Yep! Got any cash? Empty pockets.

(Beat)

Also. I've been thinking about my  
TARDIS. D'you think you guys might  
be able to help me?

CUT TO:

104 **10:59:29 INT. RAHUL'S WAREHOUSE - SUNSET 4 1858**

104 \*

Warm light bathing the warehouse. THE DOCTOR racing around  
urgently: preoccupied and a little bit impatient --

It's chaos: the remnants of the bulb, spread across the floor --  
with one middle section in the centre. All wired in using the  
stuff from the warehouse. Car parts, radios, fridge, microwave  
digital clock speaker, an iPad are all in the process of being  
cannibalised and put to work. Heath Robinson meets hi-tech.

YAZ, GRAHAM and RYAN are spread across all the components,  
holding things in place. THE DOCTOR sonic'ing as she moves  
towards the central section.

GRAHAM O'BRIEN

How long have we got to stand here  
for, I'm getting cramp --

\*  
\*

THE DOCTOR

Seriously Graham, trying to  
concentrate here!

RYAN SINCLAIR

(to Yaz)

Do you understand what she's doing?

THE DOCTOR

My ship uses a particular type of  
energy. I've tracked that energy  
trail from the moment I lost it to  
where it is now. Now, given this is  
a transport pod, I'm configuring it  
to send me to the planet where my  
ship seems to have ended up.

YASMIN KHAN

You're going to another planet?!

THE DOCTOR

Trying to. Except Stenza  
technology's really annoying and  
super hard to decipher. Hundred and  
thirty nine layers, seven of which  
don't make sense.

(Beat)

Right Graham you clamp those on to  
there.

\*  
\*

GRAHAM O'BRIEN

Yes. Alright.

\*  
\*

THE DOCTOR

Yaz, can you thread that cable on  
to the top, and Ryan you turn on  
the switch --

\*  
\*  
\*  
\*

ICONIC: the trio in their places, following instructions,  
looking up at the Doctor. She looks at them and relents, smiles.

THE DOCTOR (CONT'D)

Okay you three. I'm almost gonna  
miss you.

\*

(the iPad beeps; delight)

That's it! It's connected up. It  
should work.

(looks up; conflicted)

Moment of truth, then. Wish me  
luck. And -- goodbye. Deep breath.

\*

(they all take one)

Not you lot -- me!

Now in the middle section, the Doctor sonics the iPad --

VWOOM! The Doctor, Ryan, Yaz and Graham ALL VANISH in a blaze of  
energy. The stuff they're holding drops! Beat. The quiet tick of  
the now-empty warehouse.

CUT TO:

106 **11:01:08 EXT. DEEP SPACE - EVE 4 1859**

106 \*

***11:01:08 Music in 'M22 Space'***

\*

Endless endless space. Not a planet in sight. Stars and  
supernovas and clusters in the distance. But mainly black,  
twinkly, empty space. And silence.

VWOOM! THE DOCTOR, RYAN, YAZ and GRAHAM all APPEAR.

Hanging in space. As they were, a split second ago in Sheffield.  
No space suits. All of them wide-eyed! The terror! They all look  
to the Doctor!

PULL OUT: HARD CUTS -- BANG BANG BANG -- MORE AND MORE DISTANT.

Four tiny figures hanging in deserted endless space! Seconds from death! And the cliffhanger scream kicks in --

**11:01:27 Music out 'M21 Grace'**

END OF EPISODE ONE!

**11:01:29 Music in 'M23 End Credits'**

**11:01:30 Title Card**

Caption 'THE WOMAN WHO FELL TO EARTH'

Writer Chris Chibnall

Series Producer Nikki Wilson

Director Jamie Childs

**11:01:33 End Credits Roll**

The Doctor	Jodie Whittaker
Graham O'Brien	Bradley Walsh
Ryan Sinclair	Tosin Cole
Yasmin Khan	Mandip Gill
Grace	Sharon D Clarke
Tim Shaw	Samuel Oatley
Karl	Jonny Dixon
Rahul	Amit Shah
Sonia	Asha Kingsley
Janey	Janine Mellor
Ramesh Sunder	Asif Khan
Andy	James Thackeray
Dean	Philip Abiodun
Dennis	Stephen MacKenna
Gabriel	Everal A Walsh
Stunt Coordinators	Crispin Layfield Belinda McGinley

Stunt Performers	Liam Carey	*
	Matt Hermiston	*
	Xavier Lake	*
	Marvin Stewart-Campbell	*
Wires	Bob Schofield	*
		*
1st Assistant Director	Sarah Davies	*
2nd Assistant Director	Delmi Thomas	*
3rd Assistant Director	Christopher J Thomas	*
Assistant Directors	Lauren Pate	*
	Sion Eirug	*
		*
Unit Drivers	Sean Evans	*
	Paul Watkins	*
	Jolyon Davey	*
Supervising Location Manager	Iwan Roberts	*
Location Manager	Lyn Moses	*
Unit Manager	David Blayney	*
Production Manager	James DeHaviland	*
Production Coordinator	Sandra Cosfeld	*
Assistant Production Coordinator	Jessica Elise Evans	*
Production Secretary	Jade Stephenson	*
Production Assistant	Alexandra Bahíyyih Wain	*
Executive Assistant	Caroline Cook	*
Assistant Accountants	Helen Searle	*
	Kate Barber-Williams	*
Art Department Accountant	Karen Evans	*
		*
Camera Operator	Mark McQuoid ACO	*
Focus Pullers	Jonathan Vidgen	*
	Elhein De Wet	*
Camera Assistants	Gethin Williams	*
	Drew Marsden	*
	Cai Stephens	*
Grip	John Robinson	*
Assistant Grip	Ash Whitfield	*
		*
Script Supervisor	Lindsay Grant	*
Assistant Script Editor	Hannah Mason	*
Sound Maintenance Engineers	Tam Shoring	*
	Christopher Goding	*
Gaffer	Mark Hutchings	*
Best Boy	Andy Gardiner	*
Electricians	Bob Milton	*
	Gawain Nash	*
	Andrew Williams	*
	Gareth Sheldon	*



Supervising Art Director	Dafydd Shurmer	*
Standby Art Director	Katie MacGregor	*
Set Decorator	Joelle Rumbelow	*
Production Buyer	Vicki Male	*
Petty Cash Buyer	Kayleigh Powell	*
Set Designers	Julia Jones	*
	Zsafia Ekler	*
Art Department Coordinator	Isabelle Kennedy	*
Storyboard Artist	Michael Collins	*
		*
Prop Master	Jim Mate	*
Props Chargehand	Stuart Rankmore	*
Standby Props	Matthew Ireland	*
	Cerys Lewis	*
Prop Hands	Atiff Tahir	*
	Scott Howe	*
	Lissa Lamona	*
	Richard Barker	*
Storeman	Charlie Malik	*
Workshop Manager	Mark Hill	*
Workshop Assistant	Chris Slocombe	*
Concept Artist	Darren Fereday	*
Graphic Designer	Richard Wells	*
Motion Graphics	Chris Gibbons	*
Head Modelmaker	Lee Radford	*
Prop Fabrication	Penny Howarth	*
Practical Electrician	Matthew Dunford	*
Specialist Prop Maker	Nick Robatto	*
Standby Carpenter	Paul Jones	*
		*
Rigging	Shadow Scaffolding	*
Standby Rigger	Colin Toms	*
Construction Manager	Mark Painter	*
Construction Chargehands	Dean Tucker	*
	John Sinnott	*
Carpenters	Terry Horle	*
	Joseph Painter	*
	Mat Ferry	*
	Tim Burke	*
	Jonathan Tylke	*
	Campbell Fraser	*
	Chris Daniels	*
	George Rees	*
Construction Hand	Jason Tylke	*
Construction Driver	Darren Bousie	*
HOD Painter	Steve Fudge	*
Chargehand Painters	Mark Reece	*
	Lloyd Reece	*
Scenic Artists	Jeremy Duckham	*
	Gemma Dorie	*
		*

Assistant Costume Designers	Emma Burnand	*
	Simon Marks	*
Costume Assistants	Ian Fowler	*
	Andie Mear	*
	Jenny Tindle	*
	Holly Williams	*
		*
Make-up Supervisor	Emma Cowen	*
Make-up Artists	Allison Sing	*
	Angharad Walsh	*
Junior Make-up Artist	Hanna Lewis-Jones	*
		*
Unit Medic	Glyn Evans	*
Casting Associate	Ri McDaid-Wren	*
Casting Assistant	Louis Constantine	*
Business Affairs	Carol Griggs	*
	Steve Robson	*
Assistant Editors	David Davies	*
	Hayley Williams	*
VFX Editor	Dan Rawlings	*
Post Production Coordinator	Claire Rees	*
Dubbing Mixer	Howard Bargroff	*
SFX Editor	Harry Barnes	*
ADR Editor	Matthew Cox	*
Dialogue Editor	Darran Clement	*
Foley	Bang Post Production	*
		*
Online Editors Gorilla	Geraint Parri Huws	*
	Christine Kelly	*
		*
Music Orchestrated By	Alec Roberts	*
Mixed By	Goetz Botzenhardt	*
Original Theme Music	Ron Grainer	*
		*
Series Script Editor	Sheena Bucktowonsing	*
Script Editor	Nina Métivier	*
Casting Director	Andy Pryor CDG	*
Colourist	Gareth Spensley	*
Head of Production	Radford Neville	*
Production Executive	Tracie Simpson	*
Post Production Supervisor	Ceres Doyle	*
Production Accountant	Laurence Parker	*
Sound Recordist	Deian Llyr Humphreys	*
Music	Segun Akinola	*
Visual Effects	DNEG TV	*
Special Effects	REAL SFX	*
Special Creature Effects & Prosthetics	Millennium Fx	*
Editor	David Fisher	*
Director of Photography	Denis Crossan	*
Costume Designer	Ray Holman	*
Make-up Designer	Claire Pritchard-Jones	*
Production Designer	Arwel Wyn Jones	*
Line Producer	Steffan Morris	*
Producer	Alex Mercer	*
Co-executive Producer	Sam Hoyle	*

**11:02:01 Series Trailer**

Caption 'Coming Soon'

**11:02:02 Music out 'M22 Space'**

THE DOCTOR  
Is anyone excited cause I am really  
excited.

*Fade to Black*

Caption 'Mark Addy'

*Fade to Black*

Caption 'Julie Hesmondhalgh'

*Fade to Black*

Caption 'Shane Zaza'

*Fade to Black*

Caption 'Shobna Gulati'

*Fade to Black*

Caption 'Shane Dooley'

*Fade to Black*

Caption 'Brett Goldstein'

*Fade to Black***11:02:20**

Caption 'Josh Bowman'

*Fade to Black*

Caption 'Siobhan Finneran'

*Fade to Black*

Caption 'Lee Mack'

*Fade to Black*

Caption 'Lois Chimimba'

*Fade to Black*

Caption ' Susan Lynch'

*Fade to Black*

**11:02:35**

Caption 'Hamza Jeetooa'

*Fade to Black*

Caption 'Art Malik'

*Fade to Black*

Caption 'Suzanne Packer'

*Fade to Black*

Caption 'Vinette Robinson'

*Fade to Black***11:02:46**

Caption 'Amita Suman'

*Fade to Black*

Caption 'Ben Bailey Smith'

*Fade to Black*

Caption 'Phyllis Logan'

*Fade to Black*

Caption 'Alum Cumming'

*Fade to Black*

Caption 'Chris Noth'

*Fade to Black*

THE DOCTOR (CONT'D)  
Right let's get shifting

**11:03:01 END CAPTION**

Executive Producers

Matt Streven

Chris Chibnall

BBC STUDIOS LOGO **11:03:09 CUT TO BLACK****11:03:04 Music out 'M23 End Credits'**