

Episode 7

Ed Hime

Shooting Script
(Blue)

10:00:00 OPENING TITLES *

10:00:00 *Music In '9M0 Opening Titles'* *

10:00:08 CAPTION JODIE WHITTAKER *

10:00:09 CAPTION BRADLEY WALSH *

10:00:11 CAPTION TOSIN COLE *

10:00:12 CAPTION MANDIP GILL *

10:00:15 CAPTION BBC DOCTOR WHO *

10:00:23 CAPTION SERIES PRODUCER NIKKI WILSON *

10:00:26 CAPTION DIRECTOR JAMIE CHILDS *

10:00:30 CAPTION IT TAKES YOU AWAY WRITTEN BY ED HIME *

1 10:00:35 EXT. WILD ROCKY OUTCROP - DAY 1 1200 1 *

10:00:36 *Music In '9M1 Hanne'* *

10:00:50 *Music out '9M0 Opening Titles'* *

We're up high. WATER, HILLS, and no sign of civilisation - an epic Nordic vista of fjords and blue rivers. This looks like *Frozen*, except it's real. *

YAZ, GRAHAM and RYAN stand on a hill top in front of the TARDIS, very COLD but AWESTRUCK, looking out at the view. Nearby, The DOCTOR is tasting MUD with great concentration. *

GRAHAM
Ah nice Fjord. That is a Fjord
isn't it? Got your bearings yet
Doc? *

THE DOCTOR
Norway. Definitely Norway. One of
the frilly bits at the top - stay
back!!

She's seen a SHEEP ambling past. She scrambles back, on guard - then checks the SONIC and RELAXES.

THE DOCTOR (CONT'D)
It's fine. It's only 2018! I
thought we'd leapt into the Woolly
Rebellion! *

YAZ KHAN
Sorry, what? *

THE DOCTOR

The Woolly Rebellion. In a hundred and ninety three years, there's a total renegotiation of the sheep/human relationship. Utter bloodbath.

*

GRAHAM

(breathing in the air)
I've always fancied the idea of Norway. What bit is this?

*

*

THE DOCTOR

(eats more soil)

Don't know. But 25 miles away, there's an alpaca farm, and gift-shop, with a very low TripAdvisor rating. Soil?

*

GRAHAM

I'll give it a miss, ta.

*

RYAN

There is a nice little house down there.

*

They all look to where Ryan's pointing - way down - through a rocky, wooded valley, to a single COTTAGE by a small COVE.

THE DOCTOR

Oh yeah. A cottage, in Norway, in winter, with a chimney, but no smoke.

*

GRAHAM

Could be a holiday let.

THE DOCTOR

Maybe. Shall we take a walk?

She sets off down towards it. The others follow --

CUT TO:

*

2

10:01:47 EXT. DEEP ROCKY VALLEY - DAY 1 1202

2

*

Wide: the gang hike into the NORDIC WOODS, with no clear path through the ROCKS and dense PINE TREES. The DOCTOR and YAZ up ahead, but we're with GRAHAM and RYAN, a little further behind.

GRAHAM

Me and your Nan used to talk about coming to Norway.

*

RYAN

What stopped you?

GRAHAM
Well just never got round to it.
You know.

They walk for a second --

CUT TO:

3 **10:01:58 EXT. COTTAGE FRONT GARDEN - DAY 1 1205** 3

The gang in front of: The COTTAGE. The building is big, old and wooden, and would be beautiful if all the windows weren't BADLY BOARDED UP. Looks like someone did it in a hurry, scared.

GRAHAM
Oh look at that. Someone got a bit over excited with the DIY.

YAZMIN
Those panel look more like barricades than repairs.
Looks like it's been abandoned.

RYAN spots movement through WOODEN SLATS. A FIGURE inside.

RYAN
Hey did you see that? Someone's in there.

The figure moves away. The DOCTOR knocks on the door, peers through the window.

THE DOCTOR
Anyone in?

The DOCTOR's POV: litter scattered on a dirty carpet. She turns back to the others. A decision. Out comes the sonic.

THE DOCTOR (CONT'D)
Quick look. Set our minds at rest.

CUT TO:

4 **10:02:35 INT. COTTAGE ENTRANCE HALLWAY - DAY 1 - CONTINUOUS** 4

1 - 2 - 3 locks *clunk* open on the other side. The DOCTOR opens the door -- and they step into a sparse, sad rental home. Hasn't been decorated in decades; dirty, neglected and eerily quiet.

THE DOCTOR
Three locks. On a deserted house, in the middle of nowhere.

RYAN
Maybe we shouldn't be in here.

YAZ notices BOOTS by the door - some are kid-sized, kept next to sharp ROCK CLIMBING SPIKES.

YAZ
There's a child in this house.

GRAHAM
Or some maniac that collects kids's
shoes.

THE DOCTOR
(to Graham and Ryan)
You two go check upstairs.

GRAHAM
Alright.

They separate, exploring, all instinctively SILENT.

CUT TO:

5 10:03:05 INT. COTTAGE LIVING ROOM/KITCHEN - DAY 1 1215 5 *

A large, open plan living area.

YAZ notices DIRTY PLATES in the sink.

The DOCTOR looks in the FRIDGE - nothing left except condiments and a bumper pack of mini chocolate bars.

She and Yaz exchange glances: this doesn't feel right.

CUT TO:

10:03:15 INT. COTTAGE ERIK ERIK'S BEDROOM - DAY 1

Graham and Ryan open the bedroom door.

5 10:03:23 INT. COTTAGE LIVING ROOM/KITCHEN - DAY 1 1215 5 *

YAZ notices DIRTY PLATES in the sink.

The DOCTOR looks in the FRIDGE - nothing left except condiments and a bumper pack of mini chocolate bars.

She and Yaz exchange glances: this doesn't feel right.

CUT TO:

10:03:31 INT. COTTAGE ERIK'S BEDROOM - DAY 1 1216

RYAN and GRAHAM step in. A sloped ceiling, double bed, bare floorboards, a WARDROBE and a BIG MIRROR against one wall. There are a few books, but otherwise, this place is empty.

CREAK. Did that come from the WARDROBE?

Ryan looks to Graham. Ryan nods to the wardrobe. They creep closer to it. CREAK from inside. There's something in there!

-- They reach the wardrobe and Ryan FLINGS open the doors!

GRAHAM

Ryan sweet wrappers.

*
*
*

RYAN

Argh.

*
*
*

CUT TO:

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*10:03:47 INT. COTTAGE LIVING ROOM/KITCHEN - DAY 1 1215

The Doctor and Yaz hear Ryan scream and run up the stairs.

CUT TO:

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*10:03:50 INT. COTTAGE ERIK'S BEDROOM - DAY 1 1216

They jump back as they see a KID! -- cowered in the corner, scared, clutching a BASEBALL BAT - face hidden by a SCARF, SUNGLASSES and a HOODIE. Surrounded by chocolate wrappers.

*
*

RYAN

It's ok, it's OK. I am sorry we
didn't mean to scare you.

*

Now the DOCTOR and YAZ have arrived, hearing the commotion. The Doctor comes to the front.

THE DOCTOR

Hi. We want to help. What's your
name?

The kid stays silent, coiled, still gripping the bat. The gang exchange glances - what now? Graham notices the chocolate wrappers on the floor. So kind --

GRAHAM

Not hungry, are you? Cos these days
I always carry a cheese and pickle
sandwich. Y'know, just for
emergencies.

*

On the kid, relaxing slightly --

CUT TO:

8

10:04:07 INT. COTTAGE LIVING ROOM/KITCHEN - DAY 1 1217

8

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*

The kid (HANNE), still covered up, sits at the table, DEMOLISHING Graham's SANDWICH over a foil wrapper on a plate. THE GANG watch her, talking.

RYAN

You carry sandwiches with you,
every time you leave the TARDIS?*
*

GRAHAM
Yes well I've learned the hard way
ain't I, I mean we can go a long
time without eating. And I get a
bit cranky with low blood sugar
level. Now I always come prepared.

*
*
*
*
*

HANNE
Who are you people, and how did you
get into our house?

*

A girl's voice. The gang exchange glances.

THE DOCTOR
I'm the Doctor, this is Yaz, Ryan,
and Graham. We were out walking but
we got a bit worried something was
wrong here. When you say "our
house", who lives here with you?
(no reply)
If you don't mind me asking, what's
got you so scared?

*
*
*

*

Beat. Then, quietly, reluctantly --

HANNE
The thing.

YAZ
What thing, sweetheart?

HANNE
The thing my dad was defending the
house from. It got in and took him.

THE DOCTOR
What did this thing look like?

Hanne doesn't answer. She takes off her GLOVES - she's got a BANDAGE on one wrist - then she lifts her PLATE. The DOCTOR watches her measured, bit-by-bit movements.

IN the DOCTOR'S POV, quick-cut CLOSE UPS: A hand runs along the length of the counter. Stops at the sink, reaches down as if to check it's there. Carefully places the PLATE into it.

THE DOCTOR (CONT'D)
What's your name?

HANNE
Hanne.

THE DOCTOR
Are you blind, Hanne?

Hanne takes off her SUNGLASSES - she is blind. She pulls down her hood. She's about 14 - a scared, lonely kid in a.

*

Beat. Hanne now so vulnerable. *

HANNE
Please, help me find my dad. *

CUT TO:

9 10:05:30 EXT. COTTAGE GARDEN - DAY 1 1300 9 *

The DOCTOR looks up into the dense, dark trees. If you were a monster, they would be the perfect place to hide. *

HANNE
I heard it out here before I went to sleep, and in the morning, my dad was gone. *

RYAN
You don't know it actually got in? How d'you know your Dad didn't just pack up and go? *

HANNE
My dad would never just leave me, OK? *

YAZMIN
Ryan *

RYAN
What?
How long's he been gone? *

HANNE
Four days. *

RYAN
O-kayy..... *

YAZ
(moving to fix this)
Love your top. I'm from Sheffield, same as the Arctic Monkeys - my cousin saw their first ever gig. *

HANNE
(smiles)
My mum saw their first gig in Norway. This t-shirt was hers. *

THE DOCTOR
Where is your Mum, Hanne? *

HANNE
She died.

THE DOCTOR
I am sorry to hear that. You must
miss her.

HANNE
All the time. So does my Dad.

YAZ
Of course. And I think what Ryan
meant to say was obviously your dad
would never want to leave you, but
what if he went out, to work, or
something, and got lost, or hurt?

HANNE
He quit work when we left Oslo. And
our boat's still here. I walked
down and checked.

Hanne reaches to her watch, flips open the glass cover and reads
the BRAILLE beneath the HANDS.

HANNE (CONT'D)
We need to get inside. It always
comes out round now.

THE DOCTOR
The same time every day?

HANNE
That's when it hunts.

The Doctor looks out, as Hanne heads carefully back inside --

GRAHAM
Poor kid.

RYAN
You're not buying that? Her dad's
done a runner and she's making tis
monster stuff up.

THE DOCTOR
Let's not make any assumptions. You
two have a look in the shed.
Graham, let's check out the house.
(Beat)
Don't be out here too long.

CUT TO:

10 10:07:00 INT. COTTAGE LIVING ROOM/KITCHEN - DAY 1 1303

10

*

The DOCTOR and GRAHAM enter to see HANNE at the counter
carefully removing the TUBIGRIP bandage on her wrist.
(Throughout the scene she preps and puts on a new one).

GRAHAM
Do you miss the city?

HANNE
Sometimes. But my dad wanted a
change after my mum died.

GRAHAM
So what, he came here, to get away
from all the memories.

HANNE
Yeah. And it had been empty for
ages, so it was cheap.

THE DOCTOR
Was it your dad who put these
boards and locks everywhere?
(Hanne nods)

HANNE
The day before he disappeared. I
told him he was mad - there's
nobody for miles. But he just said,
"There are worse things out there
than people".

On Graham and The Doctor.

CUT TO:

11 10:07:35 INT. SHED - DAY 1 1304

11 *

YAZ and RYAN step inside, squinting - this is a dark, cold,
cluttered place.

YAZ
Eurgh! What's that smell?

RYAN
Don't think I want to know.

Yaz finds the light switch and a strip neon light comes on -
this place is big, MESSY and full of TOOLS - CHAOTIC WORKSHOP.
Ryan YELPS at a row of dead pheasants on the wall. He recovers.

YAZ
(laughing)
Did you just yelp?!

RYAN
Row of dead birds. Ain't normal.

YAZ
Normal for Norway, maybe.

RYAN
 (they explore separately)
 You were great with her back there.
 I'm rubbish with kids.

YAZ
 I've had training. You have to
 reinforce whatever it is that makes
 them feel safe -
 (stops; looks ahead)
 Ryan.

10:08:13 Music In '9M2 Ribbons Of The Seven Stomachs'

Ryan arrives next to her, stares with her -- at a grimy WORK-
 SPACE where LOADS of LARGE ANIMAL TRAPS are being BUILT.

RYAN
 What are they? Animal traps?

Yaz reaches to one and it SNAPS shut! Just misses her fingers!

--- OOOOUUUUUURRRGGGHHHH!!! -- A MAD, TERRIFYING HOWL echoes
 outside from high up in the valley -- what the hell was it?

12 **10:08:20 INT. COTTAGE LIVING ROOM/KITCHEN - DAY 1 1304** 12 *

The DOCTOR, GRAHAM and HANNE have heard it too -- close in on
 terrified Hanne's face -- she's heard this before --

HANNE
 It's coming!

CUT TO: *

10:08:22 INT. SHED - DAY 1 1304

Yaz grabs a TRAP, and they GET OUT QUICKLY ---

CUT TO: *

14 **10:08:25 EXT. COTTAGE GARDEN - DAY 1 - CONTINUOUS** 14 *

The DOCTOR and GRAHAM come running out of the cottage -- as YAZ
 and RYAN run towards them!

RYAN
 Doctor, Doctor.

THE DOCTOR
 Did you see it?

YAZ
 (lifts up trap)
 No. But Hanne's dad did!

RYAN
He's got a shedload of them in the -
- shed! And that's not normal, even
for Norway!

OOOOUUUUUUURRRGGGHHHH!!! -- it echoes down again!

THE DOCTOR
What is that thing?

RYAN
I don't know. But it sounds like
it's coming from the woods.

10:08:39 Music out '9M1 Hanne'

ICONIC: The quartet by the door, look out into the valley,
listening for the monster. Then we move in on The Doctor --

THE DOCTOR
Inside.

CUT TO:

15 **10:08:46 INT. COTTAGE ENTRANCE HALLWAY - DAY 1 - MOMENTS LATER**¹⁵

HANNE is SCARED, crouched in a corner, HIDING - as the GANG pile
in and the DOCTOR closes and locks the door - the same 1, 2, 3
BOLTS we heard unlocking last time --

THE DOCTOR
We need to secure the house. Yaz,
Ryan block the back door. Graham,
take look out from the upstairs
window -

GRAHAM
On it!

YAZ and RYAN lift the cupboard -- GRAHAM runs past them and up
the stairs - as the Doctor turns, worried, to look at Hanne -
who is crouching down, terrified, against a wall -

HANNE
- it takes you away, it takes you
away, it takes you away -

THE DOCTOR
(crouching by her)
Hanne, listen to me. Whatever is
out there, we will keep you safe.

HANNE
But it takes you away --

CUT TO:

17 **10:09:09 INT. COTTAGE ERIK'S BEDROOM - DAY 1 - CONTINUOUS** 17 *

- GRAHAM runs into the room - straight for the window -

His POV: Trees sway outside. No sign of any monster.

THE DOCTOR (O.S.)
(calling from downstairs)
See anything?

GRAHAM
Nothing yet!

As he says that, there's a weird *schrik* sound behind him -

- he turns round. He can't see everything because of the slope of the ceiling, but it all looks normal - eerily still -

- but there's a freaky, low JUDDERING sound! It's not particularly loud, but it is wrong. It hurts to hear it.

Graham walks towards the noise -- turning the corner round the sloping roof to see -

- nothing in this bit of the room except the MIRROR. Weird.

As he moves closer, it seems the noise gets worse -- and then sees he is NOT IN THE REFLECTION! The mirror is showing just an empty room in the frame!

Graham steps out and to one side of the mirror. Then peeks back in -- his head going in front of the mirror --

Still no reflection! His face is in front of the mirror, but there's no reflection. An empty room in the mirror! Then --

RYAN (O.S.)
Whoah!

Graham jumps - RYAN's there behind him! No reflection!

GRAHAM
Arghhh don't do that! *

RYAN
Why are we not in the mirror?
(they stare)

GRAHAM
I don't know. *

RYAN
We'd know if we were vampires,
right? *

They stare at the image they aren't in -- Graham walks closer, lifts his hand to touch the mirror - the JUDDERING gets louder -

GRAHAM
What is that noise?

His hand starts to HURT, and he goes to pull it away - but the mirror has a PULL and it's a struggle -

THE DOCTOR (O.S.)
Get away from the mirror, both of
you! Get back. *

They both JUMP - the DOCTOR's right behind them. She grabs them both and PULLS them away - then SONICS the mirror -

A weird APERTURE quickly flashes shut and open on the mirror - that's the weird *schrik* sound! - and now their reflections are back. The juddering has stopped and it's a normal mirror again! *

GRAHAM
Hey! We're there.
(to the Doctor) *

RYAN
What just happened? *

THE DOCTOR
Not entirely sure but I really
don't like it.

The Doctor examines the mirror. *

THE DOCTOR (CONT'D)
Did you see it change? What
happened in here? *

GRAHAM
I just heard a noise come over to
the mirror, and I wasn't reflected
in it. *

Schrik - the mirror CHANGES! Their reflections vanish - just an empty room! And the JUDDER -

GRAHAM (CONT'D)
There it is again! And that noise -- *

THE DOCTOR
Nobody move -- *

The Doctor SONICS it - the aperture starts to close but LOCKS at the edges - the judder stops, the empty room still in the frame!

THE DOCTOR (CONT'D)
Aha! Locked it, mid-whatever it was
doing. Can I just say, I love my
sonic. Now. When is a mirror not a
mirror?
Oh that's bad, that's not good at
all. *

The Doctor approaches carefully, reaches out -- her hand DISTORTS and SHAKES - the visual equivalent of the JUDDER, the noise of which is also back - and the Doctor's hand gets pulled INSIDE the surface! -- The Doctor grimaces in pain -- pulls herself back, as Ryan and Graham go to help her --

And she takes a breath and shoves her whole head in! *

CUT TO:

18 10:10:50 INT. ANTIZONE - NIGHT 1 1309

18 *

The DOCTOR - gasping in two parts pain, one part amazement - pokes her head through, un-distorted, into BLACK.

The reverse of the mirror, a RED PANE, GLOWS slightly behind her, so she can't see far into the SURROUNDING DARKNESS.

CUT TO:

19 10:10:58 INT. COTTAGE ERIK'S BEDROOM - DAY 1 - CONTINUOUS

19 *

The DOCTOR pulls her head back out of the mirror -- staggers back -- STEAM RISING as she un-distorts back to shape.

THE DOCTOR
I'm okay mostly bit of a head wonk.
Otherwise I am totally fine, solid
seven out of ten. Six and a half at
a push.

YAZ
(as she and HANNE run in)
What was that noise? The whole
house started to vibrate -- *

THE DOCTOR
Hi Yaz, hi Hanne. Lots going on --

HANNE
Was it the thing outside?

THE DOCTOR
No. This mirror, in your dad's
bedroom, seems to be a portal.

YAZ
When you say a portal --

THE DOCTOR
A doorway to another world, or
dimension or who knows what. But
let me tell you it really messes
you up. *

HANNE
What're you talking about?

THE DOCTOR
I know. Big thing to find out,
should've broken it to you a bit
more gently but like I said, head-
wronk --

GRAHAM
Whatever's in the woods -- could
it've come through this portal? *

THE DOCTOR
Possibly, don't know. Didn't see
much, I need to take a proper look. *

GRAHAM
Hey Doc. D'you think it's safe? *

THE DOCTOR
I doubt it. It's a juddering
dimensional portal in a mirror in a
Norwegian bedroom. *

YAZ
I'm coming with you --

GRAHAM
Me too.

RYAN
So am I.

HANNE
And me.
(they all look at her)
Whatever's happening, I'm staying
with you.

The group exchange glances as the Doctor approaches Hanne.

THE DOCTOR
I can't let you do that, Hanne. I
don't know what's through there.
You're safe here. Your dad made
sure of that. Also, I need you to
keep protecting this house from
whatever's outside.
(looks to the others)
Ryan will stay here with you.

RYAN
Oh what?! *

HANNE
Not him.

RYAN
Hey! What's that for?!

THE DOCTOR
 Both of you, stay clear of the
 mirror. It's already tried to lure
 in Graham.

RYAN
 Yeah?

GRAHAM
 Eh I wasn't lured! It's not like I
 gave it my credit card details!

The Doctor takes her chalk and starts scribbling on the wall -

THE DOCTOR
 This is a map of the house with its
 most vulnerable points.

THE WALL: It's not a map. Hanne can't see it of course, but the Doctor's written "Assume her dad is dead. Keep her safe. Find out who else can care for her." She eyeballs RYAN gravely.

THE DOCTOR (CONT'D)
 Make sure you take care of them.
 (Ryan nods; understood;
 Hanne clocks the pause)
 What's your dad's name, Hanne?

HANNE
 Erik. You will find him, won't you?

THE DOCTOR
 I will do everything I can.

The Doctor, YAZ and GRAHAM step over to the mirror. The Doctor, grimacing, steps INTO THE PORTAL - the same VIOLENT DISTORTION. She leaves a HAND back on this side -

- Yaz grits her teeth, TAKES HER HAND and follows -- leaving her hand for Graham. Graham looks to Ryan - a brief nod - then takes Yaz's hand and steps through - disappears. Beat.

Hanne and Ryan stand still in the empty room.

CUT TO:

20

10:13:03 INT. ANTIZONE PASSAGE BY PORTAL - NIGHT 1 1313

20

*

GRAHAM
 I can barely see a thing.

Almost BLACK. RED GLOW emanating from this side of the mirror (a red that puts a tint in the near-dark of the antizone). A HUGE CAVERN made of DARK RED ROCKS. The Doctor looks back: a glowing PANE, from which weird JAGGED SHARDS OF RED LIGHT reach out into the darkness, is embedded in a side wall.

*

*

*

*

THE DOCTOR

Some sort of space-time portal has latched onto that mirror. But it shouldn't look like that, all these weird shards of light, it's like the portal's been pulled in half.

(examines them; looks around)

And by rights, we should've stepped into another world -

YAZ

This is another world.

THE DOCTOR

Not according to my readings.

GRAHAM

Are we still in Norway or not?

YAZ

How Nordic does this look to you?

GRAHAM

Not very.

THE DOCTOR

Let's look around. Carefully.

GRAHAM

Hey Doc there's some lights around that rock.

They look -- it's hard to see far, but they can make out a RED GLOW coming from behind the CORNER of some rocks.

THE DOCTOR

Nice spot, Graham. Both of you, stay close. And let's make sure we can find our ways back.

GRAHAM

Is that string? Very high tech.

The Doctor takes a BALL OF STRING from her pocket, fastens one end to a rock, UN-SPOOLS to leave a trail, as they walk off --

CUT TO:

21 10:13:42 INT. ANTIZONE BOULDER LINED CLEARING - NIGHT 1 - 21
CONTINUOUS *

LARGE BOULDERS surround. Penned in, claustrophobic: ROCKS like hardened MAGMA, or CLOTTED BLOOD. Bits of RUSTING JUNK are dotted about; some protrude from rocks as if partially absorbed.

It's brighter here. The light source: a FLOATING RED LANTERN fastened to a ROCK -- next to RIBBONS: an alien wearing JEWELLERY made of rocks and bone. He's plucking feathers from a large DEAD ALIEN BIRD hanging from a makeshift FRAME.

(Nearby, a makeshift TRUNK, half-protruding from the rock. A red glow - the same as the lantern - spills out from the edges). *

The GANG exchange glances - what is this creature? *

THE DOCTOR
Hi! Sorry to bother you!

Ribbons TWITCHES round, startled --

THE DOCTOR (CONT'D)
Have you seen either a very loud creature heading that way -- or a Norwegian human possibly heading the other way? Name of Erik -- the human. His daughter's missing him.

RIBBONS
Such tragedy. Makes me hungry. No.

THE DOCTOR
(to Ribbons)
Fine. If you can't help us, can we have your lantern? Cause you seem to have a monopoly on light here.

RIBBONS
No charity. Only trade.

As he's saying this, GRAHAM is peering at the LANTERN - which is HOME-MADE from different scavenged parts - and RIBBONS swiftly places a BLADE of SHARPENED BONE against Graham's throat!

RIBBONS (CONT'D)
No wait Lantern not yours.

GRAHAM
(hands up in surrender)
Alright, I was only looking!

YAZ
Take it easy.

RIBBONS
Bird is lunch. Maybe codger is tea.

GRAHAM
Oy, who're you calling a codger?
It's you that stinks of your own wee.

RIBBONS
That's not my wee.

THE DOCTOR
(points SONIC at Ribbons)
Let him go, cos you do not want
those to be your last words.

Ribbons sees the sonic and releases Graham, who steps away.
Ribbons SMILES. He can't take his eyes off the SONIC.

RIBBONS
Madam, my name is Ribbons of the
seven stomachs. I so want your
tubular. Such a shiny tubular!
Because Ribbons did see the man you
seek. Trade is now possible. With
this tubular, you can buy this
tasty information. Plus one
lantern.

THE DOCTOR
What did he look like, this man?

RIBBONS
No horns, one mouth. So ugly, like
you. But such nice big boots.

THE DOCTOR
So he's alive. Was anyone with him?
Or any thing?

RIBBONS
You find when I take you. But only
with payment. Tubular, please. Now.

THE DOCTOR
Payment on delivery. And leave the
knife here.

Ribbons makes a show of putting down his KNIFE, and brings a
BELT which has 3 DEAD SIX-LEGGED RATS hanging from it.

GRAHAM
Hey Doc. You're not gonna give him
your sonic are you! He's got a belt
full of massive dead rats! With six
legs!

YAZ
Graham's right. For all we know, he
took Erik -- and now you want us to
follow that nutter into the dark?

THE DOCTOR
No, I want you to follow this
nutter into the dark. There's three
of us, and only one of him. Not
counting the rats.

Shushing them, Ribbons hands the LANTERN to YAZ.

RIBBONS
Important to stay quiet, friends.
Here light, in good faith. Follow
Ribbons to missing daddy.

*

He walks to a GAP in a wall. The trio nervously follow Ribbons --

CUT TO:

22 **10:16:43 INT. COTTAGE ERIK'S BEDROOM - DAY 1 1325** 22 *

RYAN's POV: RYAN-- looks to HANNE who's standing by the mirror, on guard - he glances at the Doctor's message -

*

She shakes her head again. She's being sullen with him.

*

10:16:46 Music out '9M2 Ribbons Of The Seven Stomachs'

*

*

RYAN
Have you always been blind?

*

HANNE
(Beat. She goes with it)
Basically. I can see light if it's
super close.

RYAN
Must be hard.

HANNE
I don't need you to feel sorry for
me.

RYAN
Why don't you like me?

HANNE
You thought my dad would leave me.

RYAN
OK, I'm sorry, I was wrong.

HANNE
Which bit of the house is weakest
on the map?

RYAN
Er, the conservatory.
(off Hanne's frown)
I mean, I mean the porch.

*

HANNE
That's not a map, is it? It sounded
like she was writing something.

*

RYAN
It's totally a map.

10:17:17 Music In '9M3 Flesh Moths'

HANNE
What are you hiding from me?! I
want to go with them --

She approaches the MIRROR, reaching out -- RYAN blocks her way.

RYAN
The Doctor told us to stay here.

HANNE
(trying to push past)
I want my dad!
(Ryan takes her hand)
Let go of me!

CUT TO:

23 **10:17:24 INT. COTTAGE LANDING - DAY 1 - CONTINUOUS**

23 *

RYAN pulls HANNE out of the bedroom on the landing and LOCKS the door, as she SHOVES him away. She feels for the key in the door, but he POCKETS it.

HANNE
Hey give me that key.
You can't just grab me and drag me
around! I could call the police.

RYAN
What and tell them about the
monster? Or the portal in the
mirror? How's that gonna help?

HANNE
(another tack)
It's not cool you lying to me about
what she wrote on the wall.

Se's interrupted by a HOWL from outside: WAY CLOSER than before. *

HANNE (CONT'D)
That was closer.

RYAN
How about we stop arguing, and re-
check our defences?

CUT TO:

24 **10:17:46 INT. ANTIZONE HIGH-WALLED PASSAGEWAY - NIGHT 1 1352** 24 *

RIBBONS leads the DOCTOR, YAZ and GRAHAM along a passage between SHEER ROCK WALLS that rise into darkness. The Doctor suspicious.

THE DOCTOR
Where exactly are you taking us,
Ribbons?

RIBBONS
Relax. Enjoy Ribbons.

THE DOCTOR
Oh, we are. So tell us about this
lantern you're so proud of.

RIBBONS
My design. The only light here.

THE DOCTOR
And where is here?

RIBBONS
Information is sadly so expensive.
You don't have such credit.

THE DOCTOR
But you live here, presumably? I
mean, given there was a portal
right where we found you, and
you've chosen not to use it?

RIBBONS
Oh, you ask the clever questions. I
bet your brain tastes so delicious--
sssshhh!

So scared, Ribbons FREEZES suddenly. He POINTS silently -

- a WHITE MOTH flying by, with a distinctive RASPING FLITTERING
SOUND - and Ribbons is TERRIFIED of it.

THE DOCTOR
What's that?

RIBBONS
Flesh moths! Your fault! Keep
still.

- as the huge (size of your hand) MOTH lands on Yaz's LANTERN!
The Doctor stares, intrigued -- looks to Ribbons -- watches as--

Careful not to move too much, Ribbons UNTIES one of the DEAD
RATS from his belt. He throws it several metres away - it lands
with a THUD against a mound of rocks.

At the sound, the MOTH flies off the lantern - onto the RAT!

Our team stare alarmed -- a horrible sound of tearing flesh -

YAZ
Woh. That is one vicious moth.

The MOTH flies away from the now completely stripped SIX-LEGGED RAT SKELETON, its FLITTERING NOISE recedes. Ribbons relaxes.

RIBBONS

Won't hurt clothes, but they strip
the meat off your bones! Luckily
anything can be distracted with a
little bit of food. Onwards,
friends. Ribbons will clear and
follow.

He gestures them on in front of him: with Graham and Yaz --

Graham and Yaz nod as they move forward -- as behind them, Ribbons checks he's unseen and pulls a small BLADE concealed in his clothes. He cuts the STRING that marks the path home with a subtle SNICK! Unnoticed, he re-hides the blade...

CUT TO:

38 **10:19:09 EXT. COTTAGE GARDEN - DAY 1 - CONTINUOUS** 38 *

RYAN tracing the cable --- *OOOOUUUUUUURRRGGGHHHH!!!* --- jumps as the howl sounds - from right here??!! -

RYAN
You go to be kidding me.

A small SPEAKER, hidden in a corner of the building's TIMBER. RYAN yanks it out, disconnecting it midway through another HOWL.

RYAN (CONT'D)
Why would you do that?

He pulls the speaker and it lifts out of the ground, leading up into the woods.

RYAN drops the speaker and runs inside -- remembering --

RYAN (CONT'D)
Hanne!

CUT TO:

CUT TO:

26A **10:19:45 INT. COTTAGE ENTRANCE HALLWAY - DAY 1 - CONTINUOUS** 26A *

RYAN runs to the door of the living room -

RYAN
Hanne? You don't need to be scared
there is no creature out there.

- just as he reaches the door he sees HANNE as she SLAMS the heavy door against his FACE! WHOOMPH! BLACKOUT. Take key out of her pocket. *

CUT TO:

27 10:20:00 INT. ANTIZONE ROCK-COLUMN MAZE - NIGHT 1 1401 27 *

Led by RIBBONS, THE DOCTOR, YAZ and GRAHAM move between maze-like columns of stacked RED ROCKS. Ribbons halts the group.

YAZ
I've totally lost my bearings. It's like some kind of maze, this. *

THE DOCTOR
Is this where you saw Erik? *

RIBBONS
Oh no, no, no, no. Ribbons presents your weakest negotiating position. *

THE DOCTOR
What're you talking about? *

RIBBONS
Sadly, you have no umbilical. *

Ribbons waves the trailing, severed piece of string in front of them. The Doctor holds up the SONIC --

THE DOCTOR
No Erik, no sonic --

RIBBONS
Oh! *

Ribbons GRABS Graham, slams his SECRET BLADE to Graham's neck!

GRAHAM
Arghh! *

THE DOCTOR
Two knives! Course he's got two knives!

RIBBONS
All we have here is such renegotiation. You have no way home. I can show you, but such delicious showing costs more. *

GRAHAM
My God, how can you smell worse than last time? *

RIBBONS
(looks up; horrified)
Flesh month is following.

Graham seizes his moment and shoves Ribbons off him - but
Ribbons is too busy taking ANOTHER RAT from his BELT. As he does
so, he whispers urgently --

RIBBONS (CONT'D)
We must get rid of moth, or more
will come!

He throws the rat against a pile of rocks, they TUMBLE -- but
the MOTH doesn't go for it! (And all this conversation now-super-
quiet, borderline whispered.)

RIBBONS (CONT'D)
Final rat!

RIBBONS (CONT'D)
(worried now)
Not biting.

YAZ
Can't we ditch the lantern?

RIBBONS
No. Dark is worse.

THE DOCTOR
(as Ribbons nods)
What is this place Ribbons?

RIBBONS
Antizone,

THE DOCTOR
Oh no.

Ribbons *shushes* again! They look up at several MOTHS buzzing
round the LANTERN now - Ribbons is so scared -

YAZ
Is this a good thing, or a bad
thing?

THE DOCTOR
An antizone is a thing the universe
makes wherever the fabric of space-
time is threatened. Like a
protective buffer zone to keep
threats at bay. And we're in the
middle of it! How did you even get
here, Ribbons?

RIBBONS
Always been here.

Yaz RECOILS as she sees her hand close to a MOTH on a rock!

As she and the others look ahead: MOTHS ARE EVERYWHERE. Not just flying, but perched, all around. Waiting.

The FLESH MOTHS start QUIVERING, emitting a high pitched CALL -- *

The moths' CALL reaches fever pitch -- *

YAZMIN *

What's happening *

RIBBONS *

Flesh moths summoning it's swarm *

signal has killed my lantern. Too *

many will come now! You should run. *

The LANTERN suddenly FLASHES and goes out, broken by the sound!

And he GRABS the SONIC from the Doctor, and runs himself! *

RIBBONS (CONT'D) *

My tubular now. *

GRAHAM *

Oh no, you don't sunshine! *

And Graham rugby tackles the running Ribbons! Knocks him to the floor -- the SONIC goes flying out of Ribbons' hands! Rolls across the floor.

GRAHAM (CONT'D) *

How's that for a codger, eh, two knives?!

Ribbons wriggles out of Graham's grasp and stands -- but stops STILL -- as SOMETHING BIG enters the clearing. *

He puts both hands over his mouth, striking a mad pose, and stands still as a statue -

GRAHAM (CONT'D) *

Silence! They're here! *

The Doctor's eyes go from the sonic to the BIG SHADOWING FIGURE which slowly approaches. She looks at Ribbons, mind whirring.

THE DOCTOR *

(super quiet) *

Yaz, Graham: do not move a muscle. *

He wanted us to run. So stay *

completely still. *

ANGLE ON: Ribbons looks at the SONIC on the floor -- looks to the sonic -- the Doctor -- the sonic -- knows he shouldn't, but can't help himself! - makes a move to grab it - *

And MOTHS FLOOD TOWARDS HIM! Trapping and nipping at him - *

RIBBONS

Not me! Attack the anomalies!

Moths eat ribbon.

THE DOCTOR

Nice and quiet.

Now run.

Ribbons eaten body lying on the floor.

CUT TO:

28 **10:22:30 INT. ANTIZONE JUNK-STREWN PASSAGE - NIGHT 1 -** 28
CONTINUOUS

The DOCTOR, GRAHAM and YAZ SPRINTING towards RED LIGHT -

Ahead is a glowing red portal, embedded in a wall, shards of light coming off it, just as we left it. Except this time it's facing out right to left, not left to right -

They run towards it desperately - and DISAPPEAR through it!

THE DOCTOR

Keep going straight ahead.

GRAHAM

There's the portal.

10:22:37 Music In '9M4 The Other Side'

The swarm of moths run towards the portal

CUT TO:

29 **10:22:41 INT. MIRROR COTTAGE ERIK'S BEDROOM - DAY 1 - CONTINUOUS**

The DOCTOR, GRAHAM and YAZ trun through, gasping, shaking off the effects of crossing through the mirror.

The Doctor leaps up, brandishing the SONIC at the MIRROR, but schrik - the APERTURE flashes across - it's closed now.

GRAHAM

What was that?

THE DOCTOR

(checking sonic tensely)

I don't know, but I think we're safe for now -

Yaz's looking around, gradually clocking something else -

YAZ

Hey - have they moved things around
in here? Everything looks
different.

*
*
*

We see the room in wide for the first time. Yaz is right! It looks like the same room - but everything's been flipped left to right - even the window and the door. *What the hell?*

10:22:52 Music out '9M3 Flesh Moths'

*

THE DOCTOR

I don't think that was the same portal we came in though.

*
*
*

GRAHAM

But if that wasn't the same portal how we are back in this bedroom.

*
*
*

THE DOCTOR

Looks to me like we've ended up the other side of the mirror!

*
*
*

They look at each other and the room, scared and confused.

- as we push away from them, INTO THE MIRROR - THROUGH it -

CUT TO:

34 **10:23:10 INT. COTTAGE ERIK'S BEDROOM - DAY 1 - 1405** 34 *

- HANNE, face on, stood nervously in front of the mirror.

*

WIDE: Hanne facing the mirror. From this side, the mirror is still 'open', showing an empty room beyond.

*
*

She reaches out to the OPEN MIRROR gingerly - feels the distortion - she's really SCARED - should she, shouldn't she?

*
*

Hanne takes a breath and steps through!

*

CUT TO:

*

10:23:02 INT. ANTIZONE PASSAGE BY PORTAL - NIGHT 1 1407

*

HANNE is stood still, lit by the soft red glow of the PORTAL.

*

NB: Since she can't see anything, our perspective is limited to CUs of Hanne - disorientating, jagged, subjective.

*
*

HER FACE. Concentrating as the sounds of this place come up - but there's nothing familiar here. She's scared.

*
*

HER FEET. She takes a step forward and BUMPS into ROCKS -

*

HER HANDS: reaching around on the walls and floor, no idea where the portal is now - desperate - and finds something - the STRING!

*
*
*

HER FACE: relieved, as she stands up and follows the string -
moving away from the portal and its light -

CUT TO:

37 10:23:25 INT. COTTAGE ENTRANCE HALLWAY - DAY 1 1406

37

RYAN opens his eyes. He's lying on the floor.

RYAN
Hanne?

CUT TO:

40 10:23:29 INT. ANTIZONE BOULDER LINED CLEARING - NIGHT 1 - 40
CONTINUOUS

- HANNE'S FACE: moving round the corner. It's darker here, but we can still make her out.

41 10:23:53 INT. MIRROR COTTAGE LIVING ROOM/KITCHEN - DAY 1 - 41
CONTINUOUS

ERIK, 40s, BIG, BLACK JEANS, SLAYER SHIRT - making a SANDWICH -

THE DOCTOR
Not interrupting are we?

ERIK
Aaargh!

THE DOCTOR
Aaargh!

ERIK
What are you doing in my house?

THE DOCTOR
What are you doing in your house?
And how is this your house, Erik?
It can't be, can it?!

ERIK
(picks up a rolling pin)
Who are you? How d'you know my name?

THE DOCTOR
Put that down. We just came through an antizone, sent by your abandoned daughter, and it wasn't much fun.

ERIK
Hanne's not abandoned.

GRAHAM
Yes she is, mate. She's scared and
hungry and thinks you've been
abducted.

ERIK
She's a teenager. There's food in
the freezer, she's fine without me.

GRAHAM
There's a monster on the loose in
the woods outside your house!

ERIK
No there isn't.

THE DOCTOR
You seem very sure about that.

ERIK
It's just recordings, so she
doesn't go up out into the hills.

THE DOCTOR
(so unimpressed)
You turned your house into a
fortress to keep your daughter
scared?

ERIK
To keep her safe, while I'm gone.

YAZMIN
That is a shocking bit of
parenting.

THE DOCTOR
You knew you were coming here?

YAZ
So why did you make the bear traps?

ERIK
Because there are bears? No
monster, but the occasional bear.
Look, thanks for coming, I'll go
back soon, but you can go now!

GRAHAM
I'm gonna hit him.

YAZ
No you're not. I am.

THE DOCTOR
Nobody's going to hit anyone.
(to Erik)
(MORE)

THE DOCTOR (CONT'D)

Long day, Flesh Moths and
antizones. Now, who else is here,
Erik? Who don't you want us to see?

*
*
*

ERIK

I don't know what you mean.

*
*
*

THE DOCTOR

Yes you do. Two plates.

*
*
*

Erik looks down at the table - two plates, two sandwiches.

*

The DOOR to the GARDEN opens and TRINE (rock chick, late 30s,
same Arctic Monkeys T shirt as Hanne, only with the logo
FLIPPED) enters --

*
*
*

TRINE

Hi. I'm Trine, Erik's wife.

*
*
*

THE DOCTOR

Erik! You got mirror married?

*
*
*

ERIK

No. Trine is Hanne's mum.

*
*
*

GRAHAM

Hanne's mum is dead.

*
*
*

TRINE

In your world, I am. But not here.

*
*
*

(as the Doctor sonics her)

Er, what're you doing?

*

YAZ

(to the Doctor)

Is this some kind of alternate
reality where Trine didn't die?

*
*
*
*
*

THE DOCTOR

I don't know what this is --

*

TRINE

Neither do I. I mean, I died. I
remember it. But here I am.

*
*
*
*

ERIK

She can't leave. We've tried, but
she can't go through the mirror.

*
*
*
*
*

(Beat)

I know I stayed away from Hanne too
long, but I kept thinking: what if
I go and I can't come back?

*
*
*
*

(Beat)

I can't lose Trine again.

*
*
*

GRAHAM

You got get your priorities
straight mate. Your daughter needs
you. Come on.

GRAHAM takes Erik's arm and steers him away.

TRINE

Don't you want to see your friend?

THE DOCTOR

What're you talking about?

TRINE

She got here when you did.

She opens the door to the garden --

CUT TO:

43 **10:26:23 EXT. MIRROR COTTAGE FRONT GARDEN - DAY 1 - CONTINUOUS** 43

The DOCTOR, GRAHAM and YAZ step out. WASHING on the line flaps gently in the breeze. As they walk, there's the sound of a WOMAN HUMMING, from beyond the drying laundry. GRAHAM stops.

THE DOCTOR

Alright?

GRAHAM

(haunted; so quiet)

I know that sound.

He walks towards it, pushing ahead of the others - stepping through sheets -- there she is. GRACE.

GRACE

Graham O'Brien! You'd better tell me right now what's going on!

Close in on Graham -- stunned, emotional, vulnerable -- rocked back on his heels -- and as much to himself, as to anyone --

GRAHAM

Don't do this to me.

CUT TO:

44 **10:27:05 INT. ANTIZONE HIGH-WALLED PASSAGEWAY - NIGHT 1 1410** 44

Hanne walking through comes to Ribbons dead body

RYAN

Don't move stand really still. It's me Ryan.

(MORE)

RYAN (CONT'D)
Alight I am just going to sort
something and then we are going to
move together. There is a light
stashed here. Alright just hold my
sleeve.

HANNE
Where are we?
RYAN
No idea. Stay close.

RYAN and HANNE are walking. She still holds his sleeve, and he holds hers, unsteady, also clutching onto the RED LANTERN.

HANNE
Tell me what you can see.

RYAN
(scared; trying to hide
it)
Well, it's kind of a cave. A nice
cave, though. You ever been to the
Peak District? Bit like that.

HANNE
Ryan, you're lying to me. I'm sorry
for slamming the door on you. I had
to get in here to find my dad.

RYAN
Fine. You want the truth? The
monster in the woods was just
recordings. I reckon your dad did
that to keep you inside.

(Beat)
He should've just got Wi-Fi.

As Hanne takes this in, a MOTH flitters up above the lantern,
but neither register -

HANNE
He lied to me.

RYAN
Yeah.

HANNE
And now you're lying to me, about
how bad it is in here.

RYAN
I'm trying to look after you.

CUT TO:

45 **10:28:37 EXT. MIRROR COTTAGE DECKING - DAY 1 - 1412** 45 *

GRAHAM and GRACE stand at the end of the decking, shivering, cold, looking out across the FJORD. They're nervous. As with Trine, Grace looks and behaves completely real, as we've known her before. But Graham, heartbroken, is wary, unsure.

GRACE
I know this sounds daft, but am I
real? That creature on the crane.
It killed me. But now I'm here,
with you. I don't understand.

10:28:52 Music out '9M4 The Other Side'

GRAHAM
No. Neither do I.

GRACE
Why're you being so off with me?

GRAHAM
Because this is isn't possible.

GRACE
I know. But I'm here love. I'm
real.

GRAHAM
(pulls out the frog
necklace)
If you're Grace, tell me everything
about this necklace.

She looks at it -- smiles fondly.

GRACE
It's mine. You gaveit for me, two
Christmases ago. Same year Ryan got
me a different frog necklace.
Because I like frogs. And you two
didn't check with each other before
you went shopping.
(Beat)
And you're wearing it as a way of
keeping me close.

They look at each other. So much understanding between them.

10:29:34 Music In '9M5 A Consciousness'

GRAHAM
This isn't fair. This has to be a
trick.
(less sure now)
You. You can't be her.

GRACE
I feel like me.
(Beat)

On Graham -- having to work so hard to keep himself together. *

CUT TO:

46 10:29:48 EXT. MIRROR COTTAGE DOOR TO FRONT GARDEN -DAY 1- 46 *

CONTINUOUS *

The DOCTOR stands with YAZ and TRINE in the doorway, looking out at GRAHAM and GRACE.

YAZ
That can't be Grace. Can it?

THE DOCTOR
No.
(to Trine)
And you can't be Erik's wife.

TRINE
I know. But we are. Aren't we?

The Doctor has no answer. She opens the door and heads inside --

CUT TO:

47 10:30:00 INT. MIRROR WORLD ERIK'S BEDROOM - DAY 1 1413 47 *

The DOCTOR strides in, with YAZ, up to the still-closed mirror --

THE DOCTOR
Alright, no need to panic --

YAZ
I wasn't panicking --

THE DOCTOR
I know, I was talking to myself.
Cos all this is very wrong. Right,
what do we know? This mirror is a
direct portal between two worlds.
We went into it in the real world,
we came out of it in this world.
But that antizone sprung up in the
middle, splitting the portal in
two. *

YAZ
The buffer zone, between the two
worlds --

THE DOCTOR
Exactly -- cos antizones only exist
where the fabric of the universe is
under huge terrible threat. Oh!
(MORE)

THE DOCTOR (CONT'D)
So that mean that one must be to
stop this world and your world from
ever touching! Wait, but that
means, this world is *dangerous*. But
how can it be dangerous? And also
what even has the power to create a
copy world like this? Unless -- no
oh no actual way--

*
*
*
*
*

The Doctor whizzes round the room, sonicicing, like a dervish -

YAZ
No actual way what?

THE DOCTOR
I've told you about the Solittract
right?

*

YAZ
Literally never heard the word
before.

THE DOCTOR
Solittract? Sol-i-tract. It's a
theory, a myth, a *bedtime story*, my
gran used to tell me.

*

YAZ
You had a grandmother?

THE DOCTOR
I had seven! But Granny Five (my
favourite) used to tell me about
the Solittract. Cos in the
beginning,- pre-time, pre-
everything - all the laws and
elements and nuts and bolts of the
universe were there - light,
matter, maths, and so on -- but
they couldn't fit together
properly, because the Solittract was
there.

*
*
*
*
*

YAZ
So what is the Solittract?

THE DOCTOR
A consciousness, an energy. Our
reality cannot work with Solittract
energy present. The most basic
ideas of our universe just get
ruined. Think of it like a kid with
chicken pox - nuclear chicken pox! -
who wants to join in but always
ends up infecting everyone else.
Our universe can not work with the
Solittract in it.

*
*
*

YAZ
Your gran told you this as a
bedtime story?!

THE DOCTOR
Only when I had trouble sleeping.
So: what did our universe do? It
managed to exile the Solitract to a
separate, unreachable existence -
the Solitract plane!

(Beat)
And suddenly, everything makes
sense. The universe could finally
work because the Solitract had been
removed.

YAZ
Hang on. Are you saying we're now
on the Solitract plane? *

THE DOCTOR
I wish I wasn't but I think I am.
(smiling, amazed)
I'm scared, are you scared? I'm
genuinely terrified!

YAZ
This is a separate exiled universe
that is also a *consciousness*?

THE DOCTOR
That's what Granny Five said. A
conscious universe. She also said
that Granny Two was a secret agent
for the Zygons, but she seems bang
on with this one.

(Beat)
But *why*? Why has the Solitract
copied your world, including Grace
and Trine, and built a doorway to
our universe? *

YAZ
When you put it like that, it
sounds like - a trap. *

CUT TO: *

47A 10:33:03 EXT. MIRROR COTTAGE GARDEN - DAY 1 1416

47A *

GRAHAM and GRACE, out on the decking -

GRACE
What are you doing in Norway? *

GRAHAM
It's the Doctor's ship. Oh you'd
love it, Grace.
(MORE) *

GRAHAM (CONT'D)
It's this old police box, and
inside it's like a massive
spaceship, it goes everywhere and
anywhere.

10:33:11 Music out '9M5 A Consciousness'

GRACE
She was telling the truth, that
night.

GRAHAM
Yeah. You remember everything
right.

GRACE
Course I remember everything.

GRAHAM
I've been to an alien planet Grace.
Me! And I've met Rosa Parks.

GRACE
Rosa Parks?!

GRAHAM
I know.

GRACE
(can't disguise her hurt)
Sounds like you're doing fine
without me.

Beat. And Graham's so gentle, and so broken in his reply.

GRAHAM
I'm lost, Grace. I miss you.
(Beat)
All my life, I was looking for you.
And then I found you and I was so
happy.

GRACE
That makes two of us.

10:33:43 Music In '9M6 Reverse The Polarity'

GRAHAM
And then I lost you.

GRACE
I'm here.

GRAHAM
(breaking down now)
I have miss you so much -- I miss
you so much Grace.

*
*

And they hug -- as the DOCTOR hurries towards them!

THE DOCTOR
Graham? We're off now!

GRAHAM
Fine -- come on Grace.

THE DOCTOR
Yeah, sorry to be blunt -- hi
Grace! -- that's not Grace. No
offence Grace.

*

GRACE
None taken love.

*

THE DOCTOR
(to Graham)
She can't come, Graham. She's not
real.

GRAHAM
I think you're wrong --

THE DOCTOR
I'm not wrong --

GRAHAM
She remembers everything.

*

THE DOCTOR
I know this is difficult --

GRAHAM
I mean all the crazy things you've
seen Doc- I mean you can't tell me
you know it's not her.

*

*

THE DOCTOR
This whole thing is a con. And I
don't think even 'Grace' knows it.
I think this whole world is a trap.
And she's part of it.
Listen to me. It's her or the real
world - you can't have both.

*

*

*

(Beat)
Please. Get inside. We're going.

Close in on Graham -- his whole world shaken --

*

CUT TO:

*

48 10:34:33 INT. MIRROR COTTAGE ERIK'S BEDROOM - DAY 1 - 1418 48 *

The DOCTOR urgently soniccing the mirror, teeth gritted - *

THE DOCTOR
I need to get this open and get
Graham and Erik out of here.

(she gives up, frustrated)
Oh it won't budge -- must be
controlled by the Solittract. And I
can't force it with the sonic like
before, cos it's clever and it's
adapting.

YAZ
What if you do something it hasn't
dealt with before? Like, reverse
the polarity, or something?

THE DOCTOR
(stares at Yaz; delighted)
Yasmin Khan, you speak my language!

CUT TO *

47B 10:34:56 INT. ANTIZONE ROCK COLUMN MAZE - NIGHT 1 - 1417 47B *

RYAN and HANNE run as the MOTHS swarm overhead, DIVE-BOMBING
THEM - They hold their arms above their heads to protect them
selves -

RYAN
Keep running Hanne. In here, in
here! Get down.

- he stops, pulls them under a jutting out ROCK for shelter! *

RYAN and HANNE are still taking shelter, cowering under rocks --
as a swarm of MOTHS pen them in!

The moths start making their shrill, deafening call -- Ryan and
Hanne screw up their faces in pain - as the lantern pops and
goes BLACK -

10:35:08 INT. MIRROR COTTAGE ERIK'S BEDROOM - DAY 1 - 1418 *

THE DOCTOR
I think we're good to go --

YAZ
Nice work, Doctor --

THE DOCTOR
Thank you, I do my best -- Graham,
Erik -- time to go --

GRAHAM
(to Grace)
Come on love --

YAZ
Graham, you heard what the Doctor
said --

GRAHAM
Grace, come on --

But Grace is backing away -- (and now there's a slight unease to
who she is creeping in, which Graham doesn't want to recognise) --

GRACE
I'm not sure --

THE DOCTOR
I can't hold it open much longer.
(struggling)
Graham Yaz Erik!! Now please!!

10:35:25 INT. ANTIZONE JUNK-STREWN PASSAGE - NIGHT 1 -
CONTINUOUS

RYAN and HANNE run into the passage with the second GLOWING
PORTAL at the end! They run towards it -

RYAN
Run. There's the portal straigh
ahead I will distract them.

51 **10:35:36 INT. MIRROR COTTAGE ERIK'S BEDROOM - DAY 1 1421** 51

The DOCTOR still sonic-battling the open mirror -

As HANNE hurtles through -

THE DOCTOR
What are you doing here?

ERIK
Hanne, it's me

HANNE
I heard my dad.

ERIK
It's OK! It's OK. I'm here.

They HUG, reunited - TRINE staring at Hanne, delighted--

HANNE
Where are we? What's happening?

THE DOCTOR
The portal has adapted again I
can't open it.

ERIK
I've got a surprise for you.
It's your mum, Hanne. She's alive.

HANNE
What?

TRINE
(steps forward)
Hanne?

Hanne can't believe it - then dares to SMILE -- as Trine steps over and hugs her! Trine holds Hanne; Hanne uncomfortably receiving the hug: uneasy, yet touching -- unsure, yet wanting this --

TRINE (CONT'D)
Oh my gorgeous girl.

- but then Hanne RECOILS ---

HANNE
(so cold)
I don't know who you are, but you
are not my mum.

Trine steps back, hurt - as the MIRROR SLAMS SHUT, jolting the DOCTOR back -- and a deep ominous RUMBLE starts!

CUT TO:

53 10:36:14 INT. MIRROR COTTAGE ERIK'S BEDROOM - DAY 1 1423 53 *

The RUMBLE getting louder - the DOCTOR taking control --

HANNE
(listening to rumble)
Ryan?! Ryan

YAZ
Ryan's not here -- wait -- was he
in the antizone with you?

HANNE
He's still in there with those
thing!

THE DOCTOR
The portal is shut and Ryan's still
in there.

GRAHAM
What?! Get it open! We have to help
him!

He steps forward but GRACE sharply pulls him back --

GRACE
No --

GRAHAM
(looking at her)
What you mean no? *

The room SHAKING with the rumble - pictures fall from the walls and SMASH -- the Doctor turns to TRINE and Grace.

THE DOCTOR
This world is falling apart --
because of us still being here.
(facing off the two of
them)
You and us are still totally
incompatible. Erik being here may
have been manageable. But five of
us -- that's a lot more
incompatible stuff. You've gone
over capacity, you need to let us
go, now. *

TRINE
(to Grace)
Is it me or is this woman
completely mad?

GRAHAM
(to the Doctor)
Grace and Trine aren't doing this?!

THE DOCTOR
Of course they are! They're made of
Solitrect energy! Hanne can sense
it, why can't you?
(to Grace and Trine)
Why? What did you build this all
for? *

The Doctor sees Grace take GRAHAM's hand -

THE DOCTOR (CONT'D)
Oh, I'm dumb. Of course. You want
the same thing you have always
wanted: to be with us! So you built
a world you thought we'd like, and
taken forms we won't reject. *

GRACE
(to Graham)
Don't listen to her, love --

But Graham's more dubious now as the world falls apart--

YAZ
Don't take advantage of him. You're
not Grace.
(MORE)

YAZ (CONT'D)

The real Grace was a beautiful smiling superstar. And you know what she was above all else? She was brave. And she'd be leading the charge through that mirror.

*

Grace doubles over, as if punched, a pain in her chest --

- before she can speak, TRINE pushes a hand towards YAZ, a *Matrix* gesture that seems automatic. There's no contact, but Yaz is sent FLYING backwards - and into the mirror that *schriks* OPEN quickly to let her out, before closing again!

*

Everyone looks at Trine. She is just as shocked as they are.

THE DOCTOR

*

Yaz!

*

CUT TO:

*

54 **10:37:39 INT. ANTIZONE JUNK-STREWN PASSAGE - NIGHT 1 1424** 54 *

YAZ lying on the floor in the Antixone she gets up looking around for Ryan!

*

*

*

YAZ

*

Argh.

*

Ryan! Ryan.

*

Ryan looking around for Yaz

*

CUT TO:

*

55 **10:37:48 INT. MIRROR COTTAGE ERIK'S BEDROOM - DAY 1 1425** 55 *

TRINE is looking at her hand, scared.

TRINE

*

How did I do that??

THE DOCTOR

*

Oh I think you know -

HANNE

*

(backing away from Trine)

I want to go home.

TRINE

*

Hanne. Don't be scared. Erik, tell her it's OK!

ERIK

*

(taking Hanne's hands)

Hanne we're in a place, and it's close enough to home. We can stay. I wouldn't ask you to stay if it wasn't safe.

*

HANNE
 (summons her courage)
 You would Dad. You're not well. You
 haven't been since Mum died.
 (to Trine)
 You're not my mum. Whatever you
 are, I hate you. Now LET ME OUT!!

Trine suddenly throws a hand towards her, and Hanne flies back
 through the mirror --- *schrik* ---

-- and VANISHES through it, as it closes again behind her!

CUT TO:

55A 10:38:22 INT. ANTIZONE JUNK-STREWN PASSAGE - NIGHT 1 1426 55A *

HANNE flies out of the PORTAL - lands and gets up --

CUT TO: *

55B 10:38:24 INT. MIRROR COTTAGE ERIK'S BEDROOM - DAY 1 1427 55B *

The DOCTOR grabs GRAHAM urgently --

THE DOCTOR
 Graham: Yaz and Hanne have shown us
 how to do this. Ryan's out there in
 danger, and this place is
 collapsing in.

GRAHAM
 Doc I know what you are asking me
 to do. I just can't do it.

THE DOCTOR
 She's not your wife. She's
 furniture with a pulse.

GRACE
 (to Graham)
 She doesn't know, she can't know --

THE DOCTOR
 (seeing Graham's turmoil)
 Graham, please, I know how hard
 this is for you. But let her go or
 we're all going to die.

(Beat)
 I know, deep down, you still blame
 yourself for what happened to
 Grace. It was not your fault.
 Please. Reject her. Because you
know that's not Grace.

GRACE
 (so simple, to Graham)
 Don't leave me leave. Not again.

GRAHAM
 (Beat)
 What about Ryan? He's in trouble
 out there love -

GRACE
 He'll be fine. He's a smart lad.

THE DOCTOR
 This reality is collapsing Graham.

And we close in on Graham. She fell into his trap and it's
 breaking his heart.

GRAHAM
 So close. You were so close. See
 Grace would never let me leave Ryan
 in danger.
 (Beat)
 You're a fake. I wish you weren't,
 but you are.

GRACE, shocked and hurt, lifts her hand and *schrik* -

CUT TO:

55C 10:39:41 INT. ANTIZONE JUNK-STREWN PASSAGE - NIGHT 1 1427 55C *

GRAHAM is thrown backwards out of the portal! Lands -- the
 rumble SO loud now --

CUT TO:

55D 10:39:45 INT. MIRROR COTTAGE ERIK'S BEDROOM - DAY 1 1428 55D *

-- GRACE, arm still lifted, DISINTEGRATES INTO DUST, grimacing
 in pain!

The DOCTOR, ERIK, and TRINE in the room - GRACE has vanished!

THE DOCTOR
 Oh Grace!

ERIK
 What happened to her?

THE DOCTOR
 Surplus to requirements. Now d'you
 believe me?

CRASH! - Windows shattering, shelves SNAPPING, the rumble so
 loud -

THE DOCTOR (CONT'D)
 Erik, this 'woman' is clearly an
 alien force collapsing two
 realities and impersonating your
 dead wife. Time to move on mate!

ERIK
(torn; his grief so simple
and pure;)
But I can't.

THE DOCTOR
(understanding)
No. Of course you can't. Fine.
(to Trine)
Congratulations. Erik wants you.
(Beat)
Just one thing. This world is
falling apart - I reckon you can
only keep one of us. You sure he's
your best option? *

(Beat)
Cos the Solittract doesn't want a
husband, you want a whole universe.
Someone who's seen it all. And
that's me. *

(on Trine's uncertainty)
I've lived longer, seen more, loved
more and lost more -- and I can
share it all with you. Anything you
want to know about what you've
never had. *

(Beat)
Cos he's an idiot with a daughter
who needs him -- so let him go and
I will give you everything.

And Erik is listening to this just as intently as Trine -- she
looks at him -- and he sees it -- so sad --

ERIK
You're not Trine.

THE DOCTOR
Finally Erik. *

Schrik. Trine 'pushes' him and he's FLUNG back -

CUT TO:

56 **10:40:55 INT. ANTIZONE JUNK-STREWN PASSAGE - NIGHT 1 1429** 56 *

ERIK's thrown backwards out of the now BRIGHT RED PANE - the
world here vibrating and throbbing -- *

CUT TO:

57 **10:40:58 INT. MIRROR COTTAGE ERIK'S BEDROOM - DAY 1 1430** 57 *

The room is disassembling around the DOCTOR - furniture and walls falling apart to reveal nothing but WHITE behind --

10:41:00 Music In '9M7 Solittract'

*

THE DOCTOR

You can stop being Trine now, cos
this universe is going critical -
if it blows it'll take out the
antizone and my universe too.

10:41:13 Music out '9M6 Reverse The Polarity'

*

And everything slows -- furniture and books move past slowly --
the Doctor turns to look -- and when she turns back --

There's a FROG sat on a FLOATING BOOK in front of her! No Trine.

THE DOCTOR

Er, why is there a frog in here?!

THE FROG

(with Grace's voice)

You said I could stop being Trine.

THE DOCTOR

You? The Solittract is a frog, who
talks like Grace?!

Reality has fallen away - it's just WHITE. The DOCTOR and FROG
spinning round each other, as the MIRROR and odd bits of
furniture - a CLOCK, a PLANT - float by in mad slo-mo -

*
*
*
*

THE FROG

My own form is endless, but this
frog is a form that delights me, as
it once delighted Grace.

*
*
*
*

THE DOCTOR

And there's me thinking the day had
no more surprises left.

*
*
*

THE FROG

Now please tell me of your
universe.

*
*
*

The Doctor looks around anxiously - what few other items there
are here are disappearing - but she presses on -

*
*

THE DOCTOR

You think words can do it justice?

(exhales)

It's really big and incredibly
beautiful.

*
*
*
*
*

(MORE)

THE DOCTOR (CONT'D)
And I've just said goodbye to it.
But the thing I'm going to miss
most is the people. My friends.

THE FROG
I will be that. We will be that.
Friends!

The Doctor's hands JUDDER for a second -

THE DOCTOR
Right me and a conscious universe
masquerading as a frody - BFF's
Whoah -- did you see that? Cos I
wouldn't be much of a friend to you
if I didn't point out that you're
not in control of this.

THE FROG
You are wrong. This is my plane. I
control everything here.

THE DOCTOR
So you can see that it's still
destabilising. Me being here is
gonna kill us both.
(Beat)
You may want us to be together, but
it's not working. It can never
work.

THE FROG
You're lying to me because you want
to leave.

THE DOCTOR
No. I'm your friend - but friends
help each other face up to their
problems, not avoid them! This is --
you are --the maddest, most
beautiful thing I've ever
experienced. And I haven't even
scratched the surface.

(Beat)
I wish I could stay. But if either
of us are going to survive, you're
gonna have to let me go and keep on
being brilliant by yourself.

CLOSE ON The Frog just looks at her with big sad eyes.

THE FROG
I miss you. I miss it all so much.

THE DOCTOR
I know. But if you do this, I
promise, you and I will be friends
forever. You have to let me go.

The Frog and the Doctor stare at each other. The Frog THINKS, then raises its hand, the start of the dismissal move - *

THE FROG
I will dream of you out there,
without me. *

THE DOCTOR
Goodbye. *

- the Doctor smiles, and BLOWS A KISS - *

- the FROG FLICKS its hand, sending the DOCTOR flying backwards - *

CUT TO: *

59A **10:44:24 INT. ANTIZONE JUNK-STREWN PASSAGE - NIGHT 1 1433** 59A *

The DOCTOR SKIDS across the floor as she's expelled from the MIRROR PORTAL into the collapsing antizone -- *

THE DOCTOR
Thrown by a frog. Brilliant. *

- pushing against the vibrations, she HEADS ON! *

CUT TO: *

58 **10:44:35 INT. ANTIZONE HIGH-WALLED PASSAGEWAY - NIGHT 1 1431** 58 *

GRAHAM, YAZ, RYAN, ERIK and HANNE pushing hard against the air, Erik holding Hanne tight, protecting her - *

- as the PASSAGE NARROWS - the WALLS are MOVING IN on them! Is this antizone collapsing in on itself? The two halves of the mirror pulling together? The antizone getting increasingly unreal as PERSPECTIVE DISTORTS - *

At the rear, GRAHAM looks behind him, turning backward -- *

But he stumbles, TRIPS - falls to the ground -- *

GRAHAM
Flamin' rocks. I am never coming here again --

He looks up -- and there's Ryan, skidding back, offering Graham a hand --

RYAN
Graham

GRAHAM
Ryan your safe.

RYAN
Graham

GRAHAM

He whole place is disintegrating,
keep going there is the portal.

Graham grabs Ryan's hand -- up on his feet -- and they move,
trying to get away, it's like walking through treacle --

- but this place is still collapsing, so ONE LAST PUSH!!!

CUT TO:

60 10:44:53 INT. ANTIZONE PASSAGE BY PORTAL - NIGHT 1 1433 60 *

ERIK and HANNE run straight into the PORTAL, disappearing -

RYAN, GRAHAM and YAZ run up behind them -

RYAN

What about the Doctor?! Where's the
Doctor?

And they hear a yell, stop and turn back at the threshold -

THE DOCTOR
Coming through!

THE DOCTOR coming towards them! Pushing on for her life in a
HERO SHOT through the collapsing antizone behind her --

- Graham, Ryan and Yaz go through the mirror to safety -

- The Doctor grits her teeth and DIVES towards the mirror! -

CUT TO:

61 10:45:12 INT. COTTAGE ERIK'S BEDROOM - DAY 1 - CONTINUOUS 61 *

The DOCTOR tumbling through -- the others just arrived. The
Doctor scrambles, spins round to SONIC the mirror - and it
SHATTERS, showering the room with BROKEN GLASS!

Beat. Whew. Everything is quiet. Everything is normal. They
carefully shake GLASS from their clothes -

10:45:25 Music out '9M7 Solittract'

10:45:28 Music In '9M8 Made A New Friend'

HANNE
Are we safe?

THE DOCTOR
From the Solittract, yes. Don't know
if it survived, but it won't be
coming back here.

(a beat)
Shame. Made a new friend.
(MORE)

THE DOCTOR (CONT'D)
 A whole conscious universe. And
 then had to say goodbye.

GRAHAM knows that feeling. RYAN and YAZ clock Graham's hurt.

ANGLE ON: ERIK sees the Doctor's message on the wall: "Assume
her dad is dead." He looks at The Doctor, who is looking right
 at him. Still work to do here.

CUT TO:

63 10:46:08 EXT. COTTAGE GARDEN - DAY 1 1525

63 *

The gang saying goodbye to HANNE and ERIK -- except for GRAHAM,
 who stands alone, by the decking, where he stood with Grace..

THE DOCTOR
 What d'you think you'll do?

ERIK
 It's time we went home. It's not
 good for either of us to be here.

HANNE
 To Oslo?

ERIK
 Oslo. Yes. With our flat, and some
 Wi-Fi, and friends.

HANNE
 (to the gang)
 Thank you.

THE DOCTOR
 Any time.

YAZ
 Bye.

RYAN
 Bye Hanne.

THE DOCTOR
 Come on Graham. It is a very nice
 Fjord.

RYAN goes to take Hanne's hand: but she leans in and HUGS him.
 He HUGS her back.

CUT TO:

64 10:46:57 EXT. HILL BESIDE COTTAGE - SUNSET 1 1547

64 *

THE DOCTOR, YAZMIN, GRAHAM and RYAN walk back up to where the
 TARDIS waits, where they left it, on top of the hill.

The Doctor and Yazmin head into the TARDIS. Ryan sees GRAHAM hanging back, in the COLD, staring down at the COTTAGE.

He walks over to him, and looks down with him.

THE DOCTOR
I see the sheep have moved on,
probably off plotting. Come on.

RYAN
Alright?

GRAHAM
Alright.

Graham doesn't make eye-contact, just keeps looking ahead.

RYAN
Yaz said you saw Nan in there.

Beat.

GRAHAM
Yeah, I thought, maybe --
(Beat)
But it wasn't her. Not really.

Beat.

RYAN
Must hurt.

Graham can't say much -- all of this unspoken pain between two men who aren't practiced at this.

GRAHAM
Yeah.

RYAN
I miss her too. All the time.
(Beat)
But at least we've got each other,
eh?
(Beat)
Grandad.

Graham looks at Ryan, stunned --

GRAHAM
What did you just call me?

RYAN
Why, you going deaf in your old age?

They grin at each other -- Graham astonished, delighted. Ryan quite proud, liking how it felt.

RYAN (CONT'D)
Come on. TARDIS.

Graham nods. He looks back at the cottage.

Beat.

He joins Ryan and they walk back to the TARDIS --

As the camera pans back to the lonely deserted cottage.

10:48:20 Music In '9M9 End Credits'

FADE OUT.

10:48:33 Music out '9M8 Made A New Friend'

10:48:33 END CREDITS

The Doctor Jodie Whittaker *

Graham O'Brien Bradley Walsh *

Ryan Sinclair Tosin Cole *

Yasmin Khan Mandip Gill *

Grace Sharon D Clarke *

Hanne Eleanor Wallwork *

Ribbons Kevin Eldon *

Erik Christian Rubeck *

Trine Lisa Stokke *

Stunt Coordinators Crispin Layfield *

Belinda McGinley *

Stunt Performers Lucy Fowl *

Paul Bailey *

Karen Teoh *

		*
		*
1st Assistant Director	Sarah Davies	*
2nd Assistant Director	Delmi Thomas	*
3rd Assistant Director	Christopher J Thomas	*
Assistant Directors	Lauren Pate	*
	Sion Eirug	*
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		*
Unit Drivers	Sean Evans	*
		*
	Paul Watkins	*
		*
	Jolyon Davey	*
		*
Supervising Location Manager	Iwan Roberts	*
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Location Manager	Lyn Moses	*
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Unit Manager	David Blayney	*
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Executive Assistant	Caroline Cook	*
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Assistant Accountants	Helen Searle	*

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	Kate Barber-Williams	*
		*
Art Department Accountant	Karen Evans	*
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		*
Focus Pullers	Jonathan Vidgen	*
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	Elhein De Wet	*
		*
Camera Assistants	Gethin Williams	*
		*
	Drew Marsden	*
		*
	Cai Stephens	*
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Assistant Grip	Ash Whitfield	*
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		*
Assistant Script Editor	Hannah Mason	*
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Sound Maintenance Engineers	Tam Shoring	*
		*
	Christopher Goding	*
		*
Gaffer	Mark Hutchings	*
		*
Best Boy	Andy Gardiner	*
		*
Electricians	Bob Milton	*

		*
	Gawain Nash	*
		*
	Andrew Williams	*
		*
	Gareth Sheldon	*
		*
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		*
Standby Art Director	Katie MacGregor	*
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Set Decorator	Joelle Rumbelow	*
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Production Buyer	Vicki Male	*
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Petty Cash Buyer	Kayleigh Powell	*
		*
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	Zsofia Ekler	*
		*
Art Department Coordinator	Isabelle Kennedy	*
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Art Department Assistant	Georgia Reece	*
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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	*
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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	*
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		*
		*
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Make-up Artists	Allison Sing	*
	Angharad Walsh	*
Junior Make-up Artist	Hanna Lewis-Jones	*
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Unit Medic	Glyn Evans	*
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Dialogue Editor	Darran Clement	*
Foley	Bang Post Production	*
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	Christine Kelly	*
		*
Music Recorded & Mixed By	Olga FitzRoy	*
Original Theme Music	Ron Grainer	*
Title Sequence	Ben Pickles	*
		*
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Script Editor	Nina Métivier	*
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Sound Recordist	Deian Llyr Humphreys	*
Dubbing Mixer	Howard Bargroff	*

Visual Effects	DNEG	*
Special Effects	REAL SFX	*
Creature Effects & Prosthetics	Millennium Fx	*
Casting Director	Andy Pryor CDG	*
Music	Segun Akinola	*
Editor	David Fisher	*
Director of Photography	Denis Crossan	*
Production Designer	Arwel Wyn Jones	*
Costume Designer	Ray Holman	*
Make-up Designer	Claire Pritchard-Jones	*
Line Producer	Steffan Morris	*
Producer	Alex Mercer	*
Executive Producer for the BBC	Ben Irving	*
Co-executive Producer	Sam Hoyle	*

10:48:58 CAPTION NEXT TIME

THE DOCTOR
Nine distress signals all coming
from the same planet.

PALTRAKI
I should have left.

THE DOCTOR
Why haven't you?

PALTRAKI
The battle

VOICE
You gave me my destiny.

10:49:08 END CAPTION EXECUTIVE PRODUCERS

MATT STREVENS

*

CHRIS CHIBNALL

*

BBC STUDIOS FOR BBC

*

10:49:13 END OF EPISODE

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