

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

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:

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:

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

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!

*

OOOOUUUUUURRRGGGHHH!!! -- 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-
wonk --

*
*

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 -
CONTINUOUS

21

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 --- OOOOUUUUUURRRGGGHHH!!! --- 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! WHOOMP! 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 -**
CONTINUOUS

40

- 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 -**
CONTINUOUS

41

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)

Alright 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 gave it 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, sonicng, like a dervish -

YAZ

No actual way what?

THE DOCTOR

I've told you about the Solitract
right?

*

YAZ

Literally never heard the word
before.

THE DOCTOR

Solitract? 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 Solitract. 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 Solitract was
there.

*
*
*
*

YAZ

So what is the Solitract?

THE DOCTOR

A consciousness, an energy. Our
reality cannot work with Solitract
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
Solitract 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 sonicng 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 Solitract. 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**

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
Solitract 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 Solitract 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 Solitract' *

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 Solitract 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 Solitract'

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

HANNE

Are we safe?

THE DOCTOR

From the Solitract, 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

| | |
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| 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 |
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| | | * |
| 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 | * |

| | | |
|----------------------------|----------------------|---|
| SFX Editor | Harry Barnes | * |
| | | * |
| ADR Editor | Matthew Cox | * |
| | | * |
| Dialogue Editor | Darran Clement | * |
| | | * |
| Foley | Bang Post Production | * |
| | | * |
| | | * |
| Online Editors Gorilla | Geraint Pari Huws | * |
| | | * |
| | Christine Kelly | * |
| | | * |
| | | * |
| Music Recorded & Mixed By | Olga FitzRoy | * |
| | | * |
| Original Theme Music | Ron Grainer | * |
| | | * |
| Title Sequence | Ben Pickles | * |
| | | * |
| | | * |
| Series Script Editor | Sheena Bucktowonsing | * |
| | | * |
| Script Editor | Nina Métivier | * |
| | | * |
| 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 | * |
| | | * |
| 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 STREVEENS

*

CHRIS CHIBNALL

*

BBC STUDIOS FOR BBC

*

10:49:13 END OF EPISODE

*

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