

Xmas Shooting Script

Green

30th July 2018

10:00:00 Music in '11M1 The Three Custodians'

*

1

10:00:00 EXT. 9TH CENTURY BATTLEFIELD - DAY X - 16.35

1

*

Vast epic landscape, going on for miles into the distance. Move through a mist-strewn ancient battlefield. A few bodies of soldiers lie face down. Weaponry discarded. A pyre burning in the background.

NARRATOR'S VOICE (V.O.)

A long time ago, on the battlefields of Britain, an army of enemies came together to face an impossible opponent, beyond their wildest nightmares.

(Beat)

This unlikely army fought and won the bloodiest of battles. But only just.

*

*

Two men and one woman, battle-worn and bloodied stand in a circle, looking inwards. We don't see what they're looking at. Fear on their grim-set faces.

NARRATOR'S VOICE

Their opponent had been so remorseless, the fear it placed in them was absolute. So they made a pact.

*

A woman raises an ancient ragged sword --

NARRATOR'S VOICE (CONT'D)

They split their opponent's vanquished body into three pieces --

The sword swooshing down!

NARRATOR'S VOICE (CONT'D)

-- to be buried at opposite ends of the world. And vowed the burial sites would be forever guarded, as a precaution.

*

*

*

10:00:50 EXT ARIEL SHOT OF ISLAND.

*

Caption Anuta Island, South Pacific.

*

10:00:54 EXT. 9TH CENTURY BATTLEFIELD - DAY X - 16.35

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NARRATOR'S VOICE

(Beat)

The three swore an oath of secrecy. The terrifying opponent was to be erased from history.

*

*

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*

*

Caption Siberia, Russia

*

On the battlefield, a section of the opponent (unseen) is wrapped in leather.

*

OVERHEAD: the THREE CUSTODIANS go their separate ways, on the battlefield, carrying the leather-bound remnants.

NARRATOR'S VOICE (CONT'D)

The Three Custodians undertook
their long journeys, across land.

*

CUT TO:

3 **10:01:07 EXT. ANCIENT TINY ISLAND - DAY X**

3 *

Move across the South Pacific Ocean, sun beating down -- to find -- an epically deserted tiny island. As distant from land as the eye can see.

Huge ocean behind. No-one's coming up here. Move on up to find the FIRST MALE CUSTODIAN, wearing remnants of his battle costume, digging atop a mountainous crag, a modest piece of carved wood nearby.

NARRATOR'S VOICE

And sea. Locating isolated sites,
and carrying out their tasks

*

*

CUT TO:

4 **10:01:12 EXT. SIBERIA - DAY X**

4 *

Blizzard in the barren snowy wastes. The FEMALE CUSTODIAN, burying the leather-bound object. Placing a small, carved wooden stake next to the burial site, and sitting. That same small carved wooden warning.

NARRATOR'S VOICE

With monastic dedication.
Passing their duties down through
the generations, to protect the
future.

*

*

(Beat)

The Custodians were unyielding.

CUT TO:

6 **10:01:31 EXT. 9TH CENTURY LANE - DAY X**

6 *

The THIRD CUSTODIAN rides on horseback along an ancient road/lane, with the leather with part of his opponent --

Caption Yorkshire, England

*

ARROW POV: An arrow flying through the air -- zeroing in on the back of the Custodian --

Strikes our Custodian in the back -- he falls off the horse -- dead.

NARRATOR'S VOICE

All except one.

*

Move from the Custodian's outstretched hand -- to the leather package, fallen.

PULL FOCUS: AN ARCHER. Unseen and now silhouetted.

WIDE: the Custodian's body, arrow sticking out of his back, face down, deserted. The archer silhouetted, rides over.

NARRATOR'S VOICE (CONT'D)

Whose journey was never made.
Felled at the first, by an
unwitting assailant. Who would
never know the full impact of his
arrow

*
*
*
*
*

The Archer, off their horse, steals the Custodian's sword -- and goes. Rides off into the distance.

We go back to the wide. And day turns to night.

NARRATOR'S VOICE (CONT'D)

And time moved on. As it always
must. Obscuring the lost
Custodian's body. Leaving the other
two Custodians, and their
descendants, unaware of their
comrade's fate.

*

FX TIMELAPSE: summer turns to winter. And winter turns to spring. And the greenery overgrows the body, obscures it. Mud grows over it. The camera moves up slowly, in sync with the timelapse, as ground level rises.

And industry transforms the small lane. Hedgerows disappear. Lane becomes cobbles. Walls go up. Arches go up. And the camera stays in the same place but rises, moving up, as a city forms on this spot. On the skyline, houses go up, different ones replaced by newer ones, replaced by office buildings, then by skyscrapers. As a city builds itself through time. Sheffield.

NARRATOR'S VOICE (CONT'D)

For eternity.

*

7 **10:02:06 INT. SEWER ARCHES BENEATH SHEFFIELD - DAY 1 - 08.15** 7 *

Vast Victorian sewer, huge arches. Debris on the ground, water all around. Like the real sewers beneath Sheffield.

NARRATOR'S VOICE (V.O.)

Almost.

And in one section, lit up, is a small-scale archaeological dig. A trench, part of the setup down here. In another section, a makeshift lab area.

As we move through, there are two figures -- dressed in white forensic suits, face masks around their necks: both in their mid-late 20s. MITCH (male, shy, lovely, funny) and LIN (smart, tough, cheeky). They chat as they dust and trowel away. Lin has her phone nearby, checks it occasionally.

MITCH

Right let's have a look. Where were we? Here we go. I'm so glad you suggested coming in today.

*
*

LIN

I hate New Year's Day. Everything's closed, everyone is hungover, and there's nothing to do.

*

(Beat)

Also, what is cooler than this? I never thought I'd be involved in a proper find.

*

(Beat)

Even if this isn't Alfred The Great.

*

MITCH

They found Richard the Third in a car park in Leicester. No reason we can't find Alfred The Great under Sheffield Town Hall

LIN

No reason, oh apart from history and geography.

*

MITCH

(big gorgeous grin)

Yeah I was never very good at those.

*

Lin smiles. Beat. They look at each other.

MITCH (CONT'D)

So -- are we gonna talk about it?

LIN

Talk about what, Mitch?

MITCH

The kiss.

(Beat)

That happened.

*

Lin, not phased by this, looking up. Big grin. Mitch a bit phased, shy.

LIN

Yeah. Yeah OK. Let's talk about that.

*

MITCH

So was it, for you, just checking, don't want to presume, like a Happy New Year mates kiss. Or --

*

*

(Beat)

Not.

LIN

(keeping his eye; grins)

Did it feel like a Happy New Year mates kiss?

MITCH

No. It was more -- kissy -- than that. I'd say.

LIN

Good. Yes. Cos it was more than that. For me.

*

MITCH

(beaming)

Oh thank God. I mean, great. I mean, amazing! For me too. Wow. I didn't sleep, all night, when I got home, cos I was wondering --

*

LIN

Me neither -- that's why I texted you to say come in --

*

MITCH

Oh! Really?

LIN

Yes! You idiot!

*

Beat.

MITCH

So -- what do we do now?

(Beat)

I mean I'm not suggesting we -- here --

LIN

Finish this. Fix a time to go out. Properly. How does that sound?

MITCH

That. Sounds. Awesome.

(so happy and besotted)

(MORE)

MITCH (CONT'D)

This my favourite year ever.
Already. One day in.

Lin grins -- kneeling back --

LIN

Look at this.

MITCH

Mmm

LIN

Here just, just below the start of
the hand there is something here. I
just can't figure out what it is.

Mitch leans in -- and they're almost touching, their hands/faces
in close proximity -- crackling a little --

MITCH

Oh yeah. Let's record it and bag it
up.

(looks at her)

As they look at each other -- we move past a skeletal
outstretched hand.

An irregular, desiccated, almost bony object. Dried, hardened,
dead. Like a small section of a squid has been chopped, and
dried and hardened over time.

Shards of leather around it, preserved by time. Close in on the
strange, irrelevant object.

CUT TO:

8 10:04:30 INT. SEWER ARCHES/MAKESHIFT LAB SPACE - DAY 1 - LATER
11.05

White tented lab space. Incomplete remnants of a body of dirty
bones laid out. Dirty, broken. A rough sketch of a human. MITCH
and LIN stand over it --

MITCH

Context recorded, coded and bagged.
Whatever it is.

LIN

Thanks.

MITCH

You do realise, this means those
drawings could be true. The Battle
of Hope Valley.

LIN

I know you love those documents.
And I know you want them to be
true. But this is more significant
than that.

*

MITCH

It's not more significant. I mean
what if he was part of it? He
could've fought in it. He could be
the key to unlocking what it was
all about.

*

*

*

LIN

Or he could be nothing to do with
it whatsoever.

MITCH

See, there's the difference between
you and me. I am glass half full.

LIN

Lin: Oh, is that right?

*

*

MITCH

Hundred per cent.

*

*

LIN

Who was it who doubted we'd find
anything here in the first place?

*

*

*

MITCH

I was expressing rigorous doubt?

*

*

LIN

Right, it was rigorous doubt, was
it?!

*

*

*

Move past them as they talk -- on an illuminated table. Other
objects on it, under UV light, from above.

Shards of the container, an arrow head taken from the body, all
bagged up. And separately, almost discarded -- the desiccated
bony thing. In a clear evidence bag.

Close in on the UV light. The concentration of it.

Close in slowly on the bag.

10 10:05:12 EXT. ANCIENT TINY ISLAND - DAY 1 (11 HOURS AHEAD) - 10 *

22.05 *

Caption Anuta Island, South Pacific Present Day *

The ground is rumbling. The MODERN DAY CUSTODIAN (robes,
trainers, earpods) scrambles to take the stone cairn apart --

-- looks down into hole -- at the bottom, the glowing leather package is shaking and GLOWING --

The Custodian grabs his ancient sword, handed down --

And WHOOMPH! As he looks, the leather is disintegrating -- and the object vanishes! On the horrified Custodian!

CUT TO:

10:05:27 INT. SEWER ARCHES/MAKESHIFT LAB SPACE - DAY 1 - LATER - 11.05

Condensation is starting to form inside. Mist in there too.

And the bag TWITCHES. Like whatever's in there -- through the condensation and mist, unseeable -- is moving.

And now the bag moves. Ever so slightly. The bag crinkling. Unnoticed by Mitch and Lin.

And as we close in on it -- it GLOWS from inside --

CUT TO:

11 **10:05:34 EXT. SIBERIA - DAY 1 (6 HOURS AHEAD) - 17.05** 11

Caption Siberia, Russia Present Day

The snow is shaking and rumbling! MODERN CUSTODIAN 2 (big modern thick coat) has her ancient sword, staring at the hole in the snow --

The same here -- the leather packaging is disintegrating -- and whatever's inside is glowing and shaking --

WHOOMPH! It vanishes!

CUT TO:

12 **10:05:53 INT. SEWER ARCHES/MAKESHIFT LAB SPACE - DAY 1 - 11.10** 12

WHAM! WHAM! Two impacts WITHIN the condensation-filled bag on the table! SCHLUPPP! Movement -- with a terrible sound! And whatever's in the bag's now trebled in size! Inflated, overfilled -- the mist and condensation obscuring what's in there --

10:05:58 Music in '11M2 Quarantine'

But whatever's in the bag is pushing and stretching it, trying to get out -- scrabbling on the table up beneath the UV light --

And the bag starts to move! Towards the edge of the table. Rolls off and falls towards camera, blacking out.

CUT TO:

13 **10:06:01 EXT. SPACE - DAY 1 - 11.11**

13 *

A riot of colour against a black starfield. Stars and planets and asteroids all moving and coalescing to form a sort of space-fireworks display.

 GRAHAM O'BRIEN
Wow look at that.

*
*

 THE DOCTOR
Wait for it last one.

*
*

 GRAHAM O'BRIEN
Oh

*
*

 THE DOCTOR
See cosmic fireworks

*
*
*

Move off this onto the TARDIS, floating in space. And in the doorway: The DOCTOR, GRAHAM, YAZ and RYAN. Staring out.

CUT TO:

14 **10:06:09 INT./EXT. TARDIS - DAY 1 - 11.12**

14 *

On our gang, in the doorway, looking out. Their faces lit by the riot of colours in the distance. Hold as they stare, beguiled.

 GRAHAM O'BRIEN
Hey Doc I gotta hand it to you.
That is the best fireworks display
I've ever seen.

*
*
10:06:25 Music out '11M1 The Three Custodians'
*

 THE DOCTOR
(delighted)
Didn't I say?

 GRAHAM O'BRIEN
Yes

*
*

 THE DOCTOR
(turns to the others)
Nineteen New Year's Eves in a row.
Which was your favourite?

*
*
*

 GRAHAM O'BRIEN
I did love Mesopotamia --

 THE DOCTOR
Ahh, the original!

GRAHAM O'BRIEN

Oh really! So Iraq invented New Year.

*

RYAN SINCLAIR

Sydney 2000 -- watching the fireworks from the top of the Harbour Bridge.

(to GRAHAM)

Until you nearly fell off.

*

GRAHAM O'BRIEN

Yeah.

*

*

YAZ KHAN

1801 -- discovering that dwarf planet with your Italian mate.

THE DOCTOR

Lovely Giuseppe Piazzi. Shall we do one more? Make it a round twenty? I'm thinking Quantifer -- little settlement on the edge of the known universe where it's permanently New Year's Eve! Every day. They have got the best balloons.

*

But as she says that -- an alarm goes off on the console -- the DOCTOR rushes off --

YAZ KHAN

Is that important?

THE DOCTOR

(hand whizz over controls)

No, not really, it's just, Earth, I leave a little alarm on, as it's your home, just in case-- oh that's bad.

*

*

*

*

GRAHAM O'BRIEN

What?

*

*

THE DOCTOR

Oh, that's worse -- oh that's worse than worse --

*

*

RYAN SINCLAIR

What , what are you getting?

*

THE DOCTOR

Something, or somethings, non-terrestrial are attempting a spatial shift -- I'm homing in on the convergence pattern.

*

*

*

GRAHAM O'BRIEN
Anywhere exciting?

THE DOCTOR
Sheffield.
(off their looks; flicking
the controls)

She slams the controls -- the TARDIS lurches --

*

CUT TO:

15 **10:07:30 INT. SEWER ARCHES/MAKESHIFT LAB SPACE - DAY 1 - 11.15** *

CRASH! MITCH and LIN turn -- they hear things crashing and fall behind them -- the table is empty. Other evidence bags have clattered on to the floor.

MITCH
What was that? Did you see
anything?

*

Lin kneels, picks them up -- peers out --

LIN
No.
(she peers out)
Could be a rat.

*

She flicks on a torch -- flicks it out into the darkness. The beam flashes around illuminating dark, unknowable corners.

MITCH
(cleans up stuff; putting
bags back on the table)
I think there's something missing.
It must've taken one of the bags.
That is one cheeky rat.

WIDE: the little makeshift lab in the vast sewer.

LIN
I'll take a look.

*

She steps out into the darkness.

CUT TO:

17 **10:07:56 INT. SEWER ARCHES - DAY 1 - 11.16**

17 *

LIN walks through the dark, impenetrable sewers, flashing her torch.

Sound of scuttling nearby -- she flashes her torch. Nothing.

The sound of splashing in the water channel nearby.

She flicks her torch onto the water. Testy.

And she's turning, close to a wall, and as her torch beam hits the wall next to her she sees --

*

A TERRIFYING SQUID-LIKE CREATURE SPREADEAGLED ACROSS THE WALL IN FRONT OF HER. Tentacles, arms, amorphous body -- so slimy --

And it's breathing, heaving, alive -- but it's also weak, vulnerable -- like a squid on land --

It's a disgusting sight --

Close in on Lin -- horrified -- momentarily frozen in disgust --

And she shines her light on it --

The light tripping across the creature --

And now Lin peers at it -- the curiosity of a researcher --

She reaches out to touch it, as if hypnotised

She doesn't want to startle the creature --

*

And as she says this -- a wind whipping through the tunnel --

*

LIN turns to see where the wheezing groaning noise is coming from -- the sound of the TARDIS --

The creature glistening and heaving in the background, out of focus on the wall behind her --

CUT TO:

18 **10:08:38 INT. SEWER ARCHES/MAKESHIFT LAB SPACE - DAY 1 -** 18 *
CONTINUOUS *

Close in on MITCH staring ahead as the TARDIS materialises slowly into existence -- astonished --

MITCH

Oh. My. God --

And the DOCTOR runs out the TARDIS, looks around -- sees Mitch - followed by GRAHAM, RYAN and YAZ -

THE DOCTOR

What's your name?

*

MITCH

Mitch. You just appeared, out of thin air. How did you do that?

*

THE DOCTOR

I'm the Doctor, these are my best
friends, Ryan, Yaz and Graham.

*
*

YAZ KHAN

Hello!

*

RYAN SINCLAIR

Alright?

MITCH

(brain frozen)

Right. OK.

GRAHAM O'BRIEN

Spend a lot of time in sewers do
you, Mitch?

MITCH

We're excavating an ancient burial
site --

YAZ KHAN

When you say we --

MITCH

Lin's through here --

(calls)

Lin! Where are you?

Mitch leads them over -- as LIN comes from the other direction.
They meet in the middle.

MITCH (CONT'D)

There you are. These guys -- just
sort of, arrived.

*
*

LIN

Hi.

*
*

THE DOCTOR

Seen anything unusual, Lin?

Close in on Lin. Looking scared. Beat.

LIN

Yeah there's something on the wall
back there.

*

Close in on the Doctor.

THE DOCTOR

What sort of something?

On Lin.

CUT TO:

19 10:09:26 INT. SEWER ARCHES - DAY 1 - CONTINUOUS 19 *

LIN leads them through to near the water channel, and the wall--
She shines her torch onto the wall -- nothing there. Close in on
Lin.

 LIN
It's moved.

 THE DOCTOR
What did it look like?

 LIN
Like -- a massive sort of squid *
thing. *

The DOCTOR goes up to the wall. There's a thick, clear, gooey
viscous residue on the wall -- the Doctor gets very close to it,
then sticks her finger in it --

 RYAN SINCLAIR
Urgh, really?

 GRAHAM O'BRIEN
Doc you sure that's safe? *

 THE DOCTOR
Can you get me something to store
this in for analysis please, Mitch?

 MITCH
Yeah? *

The Doctor traces the line of goo down the wall -- and along the *
floor -- heading towards the water channel. As she does --

 GRAHAM O'BRIEN
So Doc if it was there, and it's *
not there now I assume it's roaming *
around here in the water? Should we *
be worried?

 THE DOCTOR
 (distracted)
Probably.

WIDE: the darkness surrounding our gang. Could be anywhere.

 THE DOCTOR (CONT'D)
 (tracing trail to water)
It looks like it slid down this *
wall and into the water. *
 (MORE)

THE DOCTOR (CONT'D)

(Beat)

Where are we, exactly?

LIN

Underneath Sheffield Town Hall.

THE DOCTOR

And where do these sewers lead --

*

LIN

All the way under the city.

Close in on the Doctor -- and the gang. Oh dear. She turns to Mitch and Lin -- action stations --

RYAN SINCLAIR

It could be anywhere.

THE DOCTOR

I want you out of these tunnels right now. I'm putting your site under quarantine. Yaz'll escort you.

*

(to Yaz)

And if you see any sort of creature, don't go near it. Not until we've worked out what it is, assume proximity is a risk.

*

*

*

*

YAZ KHAN

*

Come on. Let's get you out of here.

On Lin -- worried, as Yaz moves her away.

CUT TO:

20 **10:10:31 INT. SEWER ARCHES/LADDER/DOORWAY - DAY 1 - 11.25** 20 *

An exit doorway built into the wall, with steps/ladder beyond.

YAZ with MITCH and LIN as they head through the doorway --

MITCH

But what about the site -- look there are valuable historical artefacts down here. We've been working on this for months.

*

YAZ KHAN

We'll make sure it's all kept safe. I've got your details, now, so we'll let you know when it's OK to come back down.

*

Mitch looks to Lin. She looks back at him.

*

THE DOCTOR
Come on Yaz.

*
*

They head on out. On Yaz.

CUT TO:

*

22 10:10:47 EXT. SHEFFIELD - DAY 1 - 11.35

22 *

MITCH and LIN walk out from the Town Hall. Stand outside, middle of deserted New Year's Day Sheffield.

MITCH
That was weird, right?

LIN
Yeah.

MITCH
I'll call the department tomorrow.
Let them know what's happened.

LIN
OK.

Beat. Lin a bit distracted. Just a tiny bit.

MITCH
I guess we could go for that drink,
though.

LIN
Not right now.

MITCH
No. Right. Course. I didn't mean to
--

*

LIN
Bit freaked out.

*

MITCH
I'll call you if I hear anything
from them. Maybe we'll be back in
tomorrow.

*

LIN
Yeah.

*
*
*

WIDE: they part. Going off in opposite directions.

CUT TO:

10:11:11 EXT. SHEFFIELD - DAY 1 - 11.40

*

MITCH walks down a street, past a little row of shops, towards a block of flats, texting as he goes.

PHONE SCREEN: WhatsApp to Lin: *Still thinking about you*

CUT TO:

24 10:11:16 INT. LIN'S CAR - DAY 1 - 11.40

24

*

LIN'S PHONE SCREEN: WhatsApp from Mitch: *Still thinking about you.*

*

*

Move up from the phone, on the passenger seat, to see LIN. In the drivers seat. Not driving. Sits there for a second. Close in on her, she looks tense.

*

*

*

She looks at her hands -- and they're shaking, tense and rigid and shaking. She puts her hands on the steering wheel to steady them. Breathes deep.

*

*

*

Her face a picture of horror at something beyond her control.

*

CUT TO:

*

*

25 10:11:27 INT. TARDIS - DAY 1 - 11.45

25

*

YAZ, the DOCTOR, GRAHAM, RYAN -- the Doctor setting up a microscope --

*

THE DOCTOR

I've got the TARDIS scanning the
sewer tunnels for non-terrestrial
life signals.

*

*

GRAHAM O'BRIEN

So where are we actually going?

They've landed! The Doctor rushes out--

THE DOCTOR

Your house of course!

*

GRAHAM O'BRIEN

*

What!

*

And the others follow, dashing out --

CUT TO:

26 10:11:38 INT. GRAHAM'S HOUSE/FRONT ROOM - DAY 1 - CONTINUOUS

26

*

The TARDIS landed in the middle of the front room. There's broken wood all around the TARDIS.

*

*

THE DOCTOR *

Oops. *

GRAHAM O'BRIEN *

(steps out; looking back)

You landed on my chair.

THE DOCTOR *

Sorry. *

GRAHAM O'BRIEN *

You've broke my chair! *

THE DOCTOR

Well if you will leave chairs
around the place --

GRAHAM O'BRIEN *

This is my front room!

THE DOCTOR

Where's your kitchen, I just need
to get some eggs to check the
protein alignments in the goo --
(doorbell rings) *

Woh. Is that your intruder alert or
mine? *

RYAN SINCLAIR

It was the doorbell.

THE DOCTOR

Ohhh -- yeah, sorry -- *

And she's off to the kitchen -- as GRAHAM heads to the door. *

CUT TO:

27 10:12:01 INT./EXT. GRAHAM'S HOUSE/HALLWAY - DAY 1 - CONTINUOUS 27 *

GRAHAM opens the front door onto -- AARON SINCLAIR. Late
30s/early 40s. Strong, good-natured, loveable. Prone to
emotional errors. Graham looks at Aaron. Aaron looks at Graham.

GRAHAM O'BRIEN

No.

He shuts the door.

CUT TO:

29 10:12:05 INT. GRAHAM'S HOUSE/FRONT ROOM - DAY 1 - CONTINUOUS 29 *

GRAHAM walking back in --

RYAN SINCLAIR

Who was it?

GRAHAM O'BRIEN
Wrong number.

The doorbell rings again --

THE DOCTOR
(walking back with eggs
from kitchen to TARDIS)
Intruder alert again!

GRAHAM O'BRIEN
It's a doorbell.

*
*

RYAN SINCLAIR
(doorbell rings again)
I'll go tell 'em to go away --

*

GRAHAM O'BRIEN
No, Ryan --

He goes to answer the door -- YAZ watching Graham's reactions to
all this --

YAZ KHAN
(to Graham)
Is everything alright?

*

GRAHAM O'BRIEN
Not really, Yaz. No.

CUT TO:

30 10:12:16 INT./EXT. GRAHAM'S HOUSE/HALLWAY - DY 1 - CONTINUOUS 30

*

RYAN opens the door onto AARON. Silent. Bit stunned.

On Ryan.

*

CUT TO:

31 10:12:19 INT. GRAHAM'S HOUSE/FRONT ROOM - DAY 1 - CONTINUOUS 31

*

RYAN leads AARON in -- awkward -- as the DOCTOR comes out of the
TARDIS with cables round her neck, heading to plug them in!

YAZ KHAN
Ryan are you ok?

*
*

RYAN SINCLAIR
This is Yaz and the Doctor.

*

AARON SINCLAIR
Hi.
(turns to Graham)

GRAHAM nods, curt. Aaron looks around, awkward.

*

RYAN SINCLAIR
This is my Dad.

*

Oh. YAZ KHAN Oh. THE DOCTOR

AARON SINCLAIR
Graham!

*

THE DOCTOR
Hi Ryan's Dad.

*

*

AARON SINCLAIR
Aaron.

*

THE DOCTOR
You weren't at Grace's funeral.

So direct, so simple, so serious.

AARON SINCLAIR
No.

THE DOCTOR
Ryan waited for you. You let him
down.

10:12:45 Music out '11M2 Quarantine'

*

Beat. Hold that awkwardness from the others, and the Doctor
looking directly at Aaron, expecting an answer.

*

AARON SINCLAIR
(to Ryan)
I was thinking, maybe we could grab
a coffee.

RYAN SINCLAIR
Um. Yeah. Right. Uh Sure.
(to the Doctor)
Uh is it alright if we uh?
(to Aaron)
We were just going go--
(to the Doctor)
Is that OK if um?

*

*

*

*

(And it's complex for Ryan, cos for all the stuff he's got
hoarded up inside, seeing his Dad brings back all the love, and
makes him feel like a kid again. And of all of them, it's YAZ
who spots and understands Ryan's dilemma).

YAZ KHAN
If you need somewhere to go, Cafe
round the corner's open.

*

RYAN SINCLAIR
(grateful to Yaz)
Yeah, yeah good shout, good shout.
I'll just get my coat.

*
*

He heads out --

GRAHAM O'BRIEN
Aaron, Can I have a word?

*

He heads into the hallway. We hang on in here for a second --
with the Doctor and Yaz.

THE DOCTOR
Ryan's Dad.

YAZ KHAN
It's complicated.

*

THE DOCTOR
Yeah. Dads are. So I've heard.

Yaz looks sideways at the Doctor: you're weird.

CUT TO:

32 **10:13:28 INT. GRAHAM'S HOUSE/HALL - DAY 1 - CONTINUOUS**

32 *

AARON and GRAHAM in the hall. Too close for comfort.

GRAHAM O'BRIEN
So. Why're you here?

*

AARON SINCLAIR
New Year's Day. Turning over a new
leaf.

GRAHAM O'BRIEN
Right well. Be gentle. He's been
through a lot.

*

AARON SINCLAIR
I know.

GRAHAM O'BRIEN
No. You've no idea.

*

AARON SINCLAIR
I just want him, me and him to be
family again.

*
*

Beat. That's a slight to Graham.

GRAHAM O'BRIEN
Family ain't just about DNA Aaron,
or a name. It's about what you do.
And you haven't done enough.

*
*
*

Beat. They look at each other -- as RYAN comes bustling back in -

RYAN SINCLAIR
We off then? *
(to Graham)
See later, Gramps. *

He winks at Graham. Graham beams. Aaron looks surprised.

AARON SINCLAIR
Gramps?

GRAHAM O'BRIEN
(loving it)
See you later, son.

10:14:13 Music in '11M3 My Puppet' *

They head on out. Graham's smile fades, as he watches them go. *

CUT TO:

33 10:14:21 EXT. LIN'S HOUSE - DAY 1 - 11.55 33 *

LIN's car is parked up outside a terraced house in a Sheffield street. She gets out -- heads to the front door.

CUT TO: *

34 10:14:26 INT. LIN'S BATHROOM - DAY 1 - 11.57 34 *

LIN'S FLATMATE
Lin is that you? *

LIN
Yup *

LIN'S FLATMATE
I'm making pasta, if you want some? *

LIN
I am just going to have a shower. *

LIN'S FLATMATE
Did you see Mitch? How did it go? *

Lin stands in front of the big bathroom mirror -- and slowly, terrified, begins to take her jacket off. *

And as she slowly does, we catch a glimpse of something glistening at the top of her shoulders --

-- and realise there are tentacles wrapped around her torso --

And as the jacket comes off (sleeveless T-shirt/vest underneath) she turns so she's in profile.

The creature from the sewer is on her back. Wrapped around her.

Lin turns -- and touches the back of her neck -- and we see in close-up -- one of the thickest tentacles has gone INSIDE the back of her neck, at the top of the spinal column. It's sealed over again -- it's not gruesome or graphic, but it is chilling and weird.

Like it's controlling her from there.

(Two other smaller tentacles go into her on her shoulders, as if controlling arms and motor functions.)

Lin tries to touch the tentacle going into the top of her spinal column at the base of her neck -- it slithers and moves -- and then there's a deep pained iteration of a familiar voice -- deep inside her soul.

Extreme close-up on Lin's terrified eyes. The voice is in her head. She whispers, so fearful --

*

ALIEN VOICE

*

No.

*

LIN

What are you?

(And we're extremely tight on Lin as we hear the voice, only heard by her internally)

ALIEN VOICE

I -- am -- your -- pilot, now.

(oh, such terror on poor

Lin's face)

Do not fight me. I have control of
your body all brain and motor
functions are under my power.

*

*

*

LIN

Please no --

*

ALIEN VOICE

Silence. See how I control you.

*

Turn. Look.

*

And, physically struggling against herself, she looks again at herself in the mirror --

-- and Lin starts to speak along with the alien voice in her head --

LIN

(mouthing along with the
alien voice)

You -- are -- my -- prisoner --
now.

(MORE)

LIN (CONT'D)
(her face contorts into a
terrible smile as she's
forced)
You -- are -- my -- puppet.

On Lin -- conflicted, terrified, being overtaken, staring in the mirror, with this nightmarish creature wrapped around her.

CUT TO:

35A 10:15:56 INT. TARDIS - DAY 1 - 12.17

35A *

The DOCTOR running up the ramp and skidding round the console, all the experiments set up -- (TARDIS still landed in Graham's lounge, door open).

THE DOCTOR
Bio-profiling nearly complete --
(alert goes off)
Yes! A match, let's see what we've
got --

Pings the results up on to the screen -- a screed of information, Gallifreyan symbols -- all sorts of stuff --

And we close slowly in on the Doctor -- so still, her blood chilling -- the worst news possible --

THE DOCTOR (CONT'D)
No... It can't be.

And it's like the wind drops out of her sails.

YAZ KHAN
Doctor -- I don't like it when you
go quiet.

*

THE DOCTOR
This is the DNA of the most
dangerous creature in the universe.

Close in on Graham and Yaz --

GRAHAM O'BRIEN
Does it have a a name?

ICONIC: push in on the Doctor, flooded with dread. Almost can't bear to say the name. Whispers it.

THE DOCTOR
A Dalek.

CUT TO:

36 10:16:27 INT. LIN'S BEDROOM - DAY 1 - 12.20

36 *

Close in on the creature on LIN's back writhing, as she pulls a bathrobe against herself to cover it up.

ALIEN VOICE

Cover me. Sit. Now open the machine.

*
*
*

JUMP CUT: LIN is at a desk in her bedroom. She has her laptop open. Bathrobe covers the creature on her back. The door to her room is next to the desk (so anyone coming in only sees her face, not her back). Her hands are racing over the keyboard -- her eyes are soulless, focused.

ALIEN VOICE (CONT'D)

I must know everything of this planets capability. It's systems, its weapons and it's armies. Everything that must be destroyed.

*
*
*
*
*

On screen: the setup of the screen is different to any traditional home computer. It's divided into three or four sections (not the usual four quarter squares -- something more unusual/unnerving -- like the creature has gone below the surface, deep in base/source code). Acres of computer code speed through one area, historical pictures zoom through one section, modern pictures through another one. And on another, scans and pictures of hardware and weaponry.

Lin's eyes flicker across all this -- taking in all the information possible, assessing, discarding, registering.

But then her hands freeze -- and her face contorts -- Lin inside, pushing against the thing controlling her -- fighting --

LIN

No -- I won't do -- this --

*

And her head SNAPS back and up -- as if pulled -- Lin gasps -- staring at the ceiling -- gasping -- such pain -- tries to pull her head forward again, but nothing --

And as she sits there, in agony, we close in on her face, sweating, in agony -- and we hear the voice in her head --

ALIEN VOICE

You have no choice do not struggle or your friends will die at your hands.

*
*
*

Close in on Lin's eyes. Terrified.

LIN

What -- do you -- want?

ALIEN VOICE

To fulfil my purpose. At last.

And in her mind, the creature laughs. A terrifying sadistic laugh. And if Lin could be any more scared, now she is.

CUT TO:

37 10:17:10 INT. TARDIS - DAY 1 - 12.25

37 *

The DOCTOR with YAZ and GRAHAM --

THE DOCTOR

A Dalek is the mutated remnants of a warring race, genetically created and housed within a metal case, designed to be a relentless killing machine.

YAZ KHAN

Lin said she saw a creature that looked more like a squid --

THE DOCTOR

Sounds as if the internal creature has been separated from its casing.

GRAHAM O'BRIEN

Well then it's vulnerable. Come on Doc, one squid versus seven billion humans and you. Odds have gotta be in our favour surely.

*
*
*

Close in on the Doctor --

THE DOCTOR

I always think I'm rid of them.
Never am.

(Beat)

Trust me, Graham, even if it's just one, it's enough. It's going to kill anyone that gets in its path. And it's not gonna stop until it's got control of this planet.

(to Yaz)

*

*

YAZ KHAN

(on her phone)

There is an, alien on the loose at an archaeological dig. Is that where it started?

*
*
*

THE DOCTOR

I don't know.

*
*

YAZ KHAN
(a beep on the phone)
Voicemail. Lin, Hi it's Yasmin
Khan, we met in the -- sewers --
earlier, can you give me a call?

THE DOCTOR
(looking at the goo)
Out of its shell, can't have got
far. But how's it even getting
about?

CUT TO:

38 10:18:10 EXT. DUAL CARRIAGEWAY - DAY 1 - 12.31

38 *

LIN's car driving FAST -- overtaking some cars --

And then it bobs and weaves in and out of traffic. Erratic but
determined!

Cars honking, swerving -- a near miss --

A car on a mission --

CUT TO:

39 10:18:12 INT. LIN'S CAR - DAY 1 - CONTINUOUS

39 *

LIN leaning forward in her seat, intently focused on the road
ahead --

Speedometer: 90 mph

ALIEN VOICE
Faster..

*
*

Lin's foot slams harder down on the acceleration pedal --

ALIEN VOICE (CONT'D)
Increase speed nothing shall halt
the mission

*
*
*

The speedo hits 100 mph --

CUT TO:

40 10:18:27 EXT. DUAL CARRIAGEWAY/ROADSIDE - DAY 1 - CONTINUOUS

40 *

Lin's car goes WHIZZING ZOOMING PAST! Loud, throaty, fast --
-- past a police car parked at the side of the road --

The police car flicks its blues and twos on -- and sets off in pursuit --

CUT TO:

41 **10:18:31 INT. LIN'S CAR - DAY 1 - CONTINUOUS**

41 *

The car still going fast --

LIN looks to the rear view mirror -- the police car with lights and siren behind --

Close in on Lin's eyes -- fear and then --

ALIEN VOICE

I sense your thoughts. But that
sound is no rescue. It is --
combat.

*
*
*

And Lin smiles -- painful, contorted -- and then it resolves into something else --

A smile of total cruelty.

CUT TO:

42 **10:18:50 EXT. LAYBY - DAY 1 - 12.35**

42 *

Big-booted footsteps along the pavement of the layby. It's set back from, and slightly masked from the road by a hedge.

LIN's car stopped in a layby. The police car parked behind.

WILL, large and weary, is putting his cap on as he walks over.

He approaches Lin's car. She is sat in the front seat, leaning forward. So still. So focused.

He knocks at the window.

No reply.

Knocks again.

Lin turns slowly to look at him. Will is too weary to properly notice the soulless nature of her eyes.

Lin's POV: Will's weary long-suffering smile through the window, as he mimes at her to wind the window down.

WILL

Can you wind your window down for
me please, love?

*
*

Lin, barely moving, presses the window-down button.

WILL (CONT'D)
D'you know what speed you were
doing, love?

Lin says nothing. Stares at him.

WILL (CONT'D)
(as if to an idiot)
103 miles per hour. *
(Beat)
What have you got to say about
that?

Beat. Lin looks at him. Impassive.

LIN
You -- are an enemy -- of the
Daleks.

Beat. Will looks at Lin.

WILL
I'm what, sorry?

LIN
You are an enemy of the Daleks.

Will sighs. Leans down to window level, closer to her face. Had
enough of this today. Takes out his pocketbook.

WILL
And how're you spelling that?

And then he sees -- a tentacle poking and moving out of the top
of Lin's jacket -- Will suddenly wide-eyed and terrified --

Stares back at Lin! Her hand shoots out to grab him -- fast!

CUT TO:

43 **10:19:29 INT. POLICE CAR - DAY 1 - CONTINUOUS**

43 *

Will's colleague, SANDY, looks up from her paper -- to see
Will's body flailing -- the top half of his torso inside the
window -- his legs kicking violently --

SANDY
Flippin' eck--

She scramble-stumbles out.

CUT TO:

44 **10:19:37 EXT. LAYBY - DAY 1 - CONTINUOUS**

44 *

SLAM! WILL's body slams to the floor face down, dead --

As SANDY comes running up --

LIN gets out her car, ignoring Will's dead body --

STRIDES purposefully towards Sandy, who skids to a halt --

SANDY's POV: Lin's face, with tentacles moving and swaying out from behind her neck -- a living gruesome terrible creature --

JUMP CUT TO:

45 **10:19:50 EXT. LAYBY - DAY 1 - 12.40**

45 *

SLAM! Now it's the police car slamming --

The police car wheelspins and speeds off --

Leaving SANDY's body behind to the side -- WILL's body still to the side of Lin's car --

CUT TO:

46 **10:19:56 INT. POLICE CAR - DAY 1 - CONTINUOUS**

46 *

LIN is driving, fast. Now dressed in a police uniform. Coat over her, to disguise the creature.

The police radio burbles -- Lin rips it out as she drives.

ALIEN VOICE

You are a useful soldier.

*
*

We close in on her face and eyes.

CUT TO:

35 **10:20:02 INT. CAFE - DAY 1 - 12.15**

35 *

AARON at the counter with the CAFE OWNER, two coffees. And a boxed microwave oven. RYAN stands to the side watching.

*
*

AARON SINCLAIR

But this one is combination.
Microwave, and full oven. Both
functions are the best quality you
can get. I swear, this is the best
you can have.

*
*
*
*
*
*

10:20:09 Music out '11M3 My Puppet'

*

CAFE OWNER

Sorry, not for me mate.

*
*

On Ryan watching.

*

Aaron and Ryan at the table, with coffees. Otherwise empty cafe, just the owner. Ryan looks at the microwave box.

*
*

RYAN SINCLAIR
This is a new thing that you're
doing?

AARON SINCLAIR
Only so long a man can work
offshore.

RYAN SINCLAIR
You giving up being on the rigs?

AARON SINCLAIR
(big grin)
Let's just say I've been examining
my life choices lately.
(looks at the oven)
I'm not sure if this is the answer.

RYAN SINCLAIR
Get them online, can't you?

AARON SINCLAIR
Yep. Yes, yes Except. For this one?
It's actually really good. A mate
of mine makes it, I helped him with
some of the spec. It's the best
working oven you can ever get.
(Beat)
But I make it sound like a con.
(Beat)
So maybe I'm not cut out for that.
Maybe it's back to engineering.
We'll see.
(looks to Ryan)
So how you been doing?

Beat.

RYAN SINCLAIR
Seriously? That's where you start?

AARON SINCLAIR
What?

RYAN SINCLAIR
That's all you got? How d'you think
I'm doing?

AARON SINCLAIR
I know it's been hard -- for both
of us.

RYAN SINCLAIR
OK stop.
(Beat)
I don't care how it's been for you.
(MORE)

RYAN SINCLAIR (CONT'D)

Cos this ain't about us
commiserating with each other. This
is about you making things right.

AARON SINCLAIR

This how you talk to your Dad?

RYAN SINCLAIR

I dunno cos he ain't been around.
So don't come walking back in,
demanding respect. Cos that ain't
where we are.

Beat.

AARON SINCLAIR

(Beat)

What do you need me to say mmm?
Because I want to say it.

Beat. Ryan looks at his Dad.

RYAN SINCLAIR

OK. You say: Ryan, I'm sorry I've
messed up. I haven't been good
enough. I let you down. A lot. And
I know that's made life hard for
you.

(softer; reluctant;
confessional)

And if it meant, that over the
years, you felt lonely, or
abandoned, or didn't know where to
turn, or who to talk to, or how to
be -- then I'm sorry.

(Beat)

Cos, cos you mustn't ever think you
didn't deserve my love.

10:22:54 Music in '11M4 What do you need me to say'

Aaron looks up at Ryan -- stunned by that one. Ryan continues.

AARON SINCLAIR

You didn't ever think that.

Ryan looks at him and the eyes say it all. Aaron rocked.

AARON SINCLAIR (CONT'D)

Yeah. Why wouldn't you?

(Beat)

OK. Listen. Here's what you find
out when you get older. There are
things you have done in your life,
to others, the decisions you've
make -- maybe when things were
difficult -- and you get it wrong.

(MORE)

AARON SINCLAIR (CONT'D)

(Beat)

But by the time you realise you got
it wrong, it's too late, you can't
fix it cos the damage is done.

(Beat)

And so you run, cos you're too
ashamed to make it right. That's
what I did.

RYAN SINCLAIR

No. You hid. When I needed you.
First Mum, then Nan.

AARON SINCLAIR

I'm not hiding any more.

On Ryan.

CUT TO:

46A **10:24:48 EXT. SHEFFIELD - DAY 1 - 12.41**

46A

MITCH is walking, talking into his phone -- heading the other
direction from when we last saw him, away from the flats,
outside the shops --

10:24:52 Music out '11M4 What do you need me to say'

10:24:52 Music in '11M5 Keep Fighting'

MITCH

We reckon 9th or 10th century --
part of our funding came from a
group who think it might be Alfred
The Great, but --

YAZ KHAN (V/O)

Mitch are you there?

And as he's talking and walking, the TARDIS materialises in
front of him, wind whipping up, sound breaking through the air --

Mitch stops! Eight feet away from the box -- as YAZ runs out,
holding her phone --

YAZ KHAN (CONT'D)

There you are

MITCH

But I'm on the phone to you --

YAZ KHAN

(runs towards him)

We followed your signal --

THE DOCTOR
(appearing in the door)
Have you got him? Come on!

*

MITCH
(stunned; at the TARDIS)
How does it do that?!

YAZ KHAN
(grabs his hand)
It's even better than that. Deep
breath, Mitch!

And she drags him into the TARDIS --

CUT TO:

46B 10:25:10 INT. TARDIS - DAY 1 - 12.42

46B

*

YAZ drags MITCH into the TARDIS, Sheffield visible outside --

Mitch looking ahead -- at the vastness and the madness.
Experiments set up, dematerialisation going, fragments, bones
and documents being pored over by Graham -- all from Mitch's POV
--

*

THE DOCTOR
Welcome to the Tardis. Now we've
got the DNA, maybe I can rig up the
TARDIS to scan for any other traces
in this stiny corner of space and
time--

*

*

*

*

Close in on Mitch -- luxuriate in his wonder.

MITCH
No way.

THE DOCTOR
(strides to him)
The internal dimension are bigger
than box's external dimensions. No
biggie.

*

MITCH
No, that is quite a biggie --

THE DOCTOR
Gawp time over. Was there anything
alien-looking that you uncovered?

*

MITCH
What? No! They're historical
artefacts. They've been there for
centuries --
(looks around)
(MORE)

MITCH (CONT'D)

What you are not from the Order of
the Custodians --

*

They all look at him -- close in on the Doctor -- so serious --

THE DOCTOR

What's the Order of the Custodians?

CUT TO:

48 10:25:44 INT. GRAHAM'S HOUSE/FRONT ROOM - DAY 1 - 12.50 48 *

GRAPHICS: the story of the Order of the Custodians, as told in
ancient art. Ancient pyre in the background of the graphic.

MITCH

So these guys reckon there was a
battle. This mythic creature was
killed. And it was split and buried
all over the world.

*
*

THE DOCTOR

The spatial shift we detected --
(looks to Yaz and Ryan)
The parts of the creature coming
back together -- Ohhhh --
(grabs stuff; sonicing it)
Don't tell me, when you uncover
something, you leave it under the
ultra-violent light you had in the
sewers --

*

*

MITCH

Yeah --

THE DOCTOR

(wincing)
Ultra Violet light, activates the
dormant creature, bringing it back
to life.
(Beat; to Mitch)
Did you say 9th century?

*
*

MITCH

Yeah.

THE DOCTOR

(realising)
There's been a Dalek, buried on
Earth, since the 9th century.
Waiting to revive.

MITCH

I'm sorry a what?

*

GRAHAM O'BRIEN

Alien psychopath.

MITCH
Are you kidding?

GRAHAM O'BRIEN
No.

THE DOCTOR
But where is it, how's it getting
about? Come on, think!

MITCH
Have you told Lin?

YAZ KHAN
I tried. Phone's going to voicemail
and she's not replying to texts.

Close in on Mitch. Unnerved, trying not to show it.

MITCH
What? No. She keeps her phone on
all the time. It's a running joke
between us. She's the instant
replier.
(worried now)

Close in on the Doctor -- antennae up now -- to Mitch, so
serious --

THE DOCTOR
In the sewer, were you together all
the time?

MITCH
No. She went off to look for --
(Beat; realising)
One of the missing artefacts.
That's when she found the squid.
(to the Doctor)
Tell me she's safe.

THE DOCTOR
I can't.
(to herself)

And the Doctor grabs Yaz's phone and DASHES to the TARDIS --
followed by Yaz, Graham and Mitch --

CUT TO:

53A 10:27:02 INT. TARDIS - DAY 1 - 13.17

53A

MITCH
Where are you going? What are you
doing?

GRAHAM O'BRIEN
Just following and do what she
say's Mitch.

THE DOCTOR
Lin's number is in Yaz's Phone. If
I can connect it to the Tardis I
can locate her.
Getting something -- no, lost it! --
there -- bio-fix on the location
for Dalek DNA right-- cross-
reference with the signal
triangulation of Lin's phone --
(grim)
It's the same place. Lin and that
creature. They're together.

MITCH
You mean -- it's holding her
hostage.

THE DOCTOR
I'm really sorry, Mitch. But I
think it's crueller than that. I
think it's using her, to move
around.

GRAHAM O'BRIEN
How can you be sure?

THE DOCTOR
I learned how to think like a
Dalek, a long time ago.

10:27:45 INT. GRAHAM'S HOUSE/FRONT ROOM - DAY 1 - 12.50

RYAN SINCLAIR
Hello. It's us.

AARON SINCLAIR
I need to use the you know

RYAN SINCLAIR
Dad you know you can say toilet you
know.

10:27:56 INT. TARDIS - DAY 1 - 13.17

ANGLE ON: Ryan joining them -- as the Doctor works --

MITCH
Can you get to Lin? You have to
help her.

YAZ KHAN *
How'd it go with your Dad? *

Ryan shrugs. *

RYAN SINCLAIR *
Don't ask. I don't want him here. *
Take this will you. *

GRAHAM O'BRIEN *
Well you can't just leave him out *
outside can you! *

YAZ KHAN *
What was that? What happened. *

THE DOCTOR *
It can't do that! How did it do *
that?! *

And the CONSOLE EXPLODES! THE DOCTOR THROWN BACK! *

THE DOCTOR (CONT'D) *
It's blown the systems! Shorted the *
navigation! Foldback blast -- from *
the creature itself? But it can't *
do that! Unless -- *
(realising) *
-- it's a Reconnaissance Scout. *

GRAHAM O'BRIEN *
And in English? *

THE DOCTOR *
Recon Scouts have capabilities *
beyond a normal Dalek soldier. *
Specially advanced from the basic *
Dalek. The first to leave Skaro -- *
(another realisation) *
Possibly the first to reach Earth. *

YAZ KHAN *
So it's even worse than the really *
bad thing you were worried about in *
the first place -- *

THE DOCTOR *
Graham! Emergency peanut butter run *
-- *

GRAHAM O'BRIEN *
What?! *

THE DOCTOR *
I need to grease the geo-feudal *
locks! Quick! *

RYAN SINCLAIR
Chop chop grandad!

GRAHAM O'BRIEN
I'm just the gofer!

And Graham runs down the ramp and out!

THE DOCTOR
(dashing round)
I am not having this --

CUT TO:

49 **10:28:58 EXT. BUSINESS PARK. MDZ RESEARCH - DAY 1 - 12.55** 49

MDZ Research is an impressive-but-anonymous building at the end of a deserted (New Year's Day) modern business estate.

Sleek building, huge car park. The car park is empty today.

The police car SPEEDS IN, SWERVES up to the entrance and pulls up hot by the door.

CUT TO:

50 **10:29:07 INT. MDZ RESEARCH/RECEPTION - DAY 1 - 12.57** 50

RICHARD, 21, naive young wide-eyed security guard, is sitting, playing a game on his phone -- looks up --

LIN is standing there, impassive.

RICHARD
Woh! You gave me a fright. I wasn't expecting -- it's just

LIN
Who has access to the archive?

RICHARD
Today, it's just me. Hello.
(waves his hand)
Most secure digits in Yorkshire.
That's what I tell my boyfriend anyway.
(Beat; realising)
Probably shouldn't be telling you that. I'm new at this. Why?

Close in on Lin.

CUT TO:

- 53 **10:29:36 INT. MDZ RESEARCH/CORRIDOR - DAY 1 - 13.15** 53 *
- On LIN's face as she walks down the corridor. Her face is pale and she is sweating. She is dead in the eyes.
- WIDER: we realise she is dragging RICHARD's dead body along with her. Face down. Relentless, uncaring.
- She stops at an entrance. She holds up Richard's hand to the fingerprint scanner. Three digits on there.
- The door schunks about three times -- and unlocks.
- CUT TO: *
- 54 **10:29:48 INT. MDZ RESEARCH/ARCHIVE - DAY 1 - 13.20** 54 *
- Lin Pulls a container out. Dust and cobwebs. Places it on the floor. *
- Lin uses the police truncheon to smash the container open! Repeatedly, methodically. *
- She reaches inside and pulls out -- a DALEK GUN. *
- Lin holds it in her hand and smiles. *
- As she holds it in her hand, the tentacles begin to wrap around it, on her arm -- *
- CUT TO:
- 57 **10:30:18 EXT. MDZ RESEARCH - DAY 1 - 13.35** 57 *
- Police car boot is open. LIN is placing crates of stuff in the back of the car. As she slams the boot, there's a voice --
- THE DOCTOR (O.S.)
Stop. I know you can hear me right now. *
- Lin stops. Frozen. *
- The creature is thrashing on her back. And it's letting out a terrible angry squealing furious sound -- close in on the creature, under Lin's coat --
- LIN
Who -- are -- you? *
- THE DOCTOR
I'm your secret conscience. *

10:30:37 INT. TARDIS - DAY 1 - 13.17

*

THE DOCTOR
Not really. We both know you don't
have one.

*
*

10:30:40 EXT. MDZ RESEARCH - DAY 1 - 13.35

*

LIN
How -- are you - communicating?

*

10:30:42 EXT. MDZ RESEARCH INTERCUT WITH INT. TARDIS - DAY 1 - 13.17

*
*

THE DOCTOR
You might have temporarily disabled
my navigation but I still know a
trick or two. Like I know you're a
refugee from the planet Skaro. What
sort of a Dalek are you, anyway?

LIN
My mission is reconnaissance and
conquest.

THE DOCTOR
Just as I thought. Recon scout:

*

LIN
All humanity is my prisoner, now.

THE DOCTOR
In your dreams, mate. You've got no
casing, no weapons and no chance.

LIN
I -- have -- weapons.

Close in on the Doctor -- oh no. A chill through her.

THE DOCTOR
Right. OK. Well, whoop-de-doo,
you've got a weapon after all. Lot
of good it's gonna do you.

LIN
This planet -- is now the property -
- of the Daleks.

THE DOCTOR
I know seven billion people who
might have something to say about
that.

(Beat)
Now you might have a weapon.
(MORE)

*

THE DOCTOR (CONT'D)

But you're a long way from
conquest.

(Beat)

Release the woman you're holding
prisoner.

*

INTERCUT: And the creature laughs -- convulses! It's horrific! A spluttering deep laugh of disbelief.

And Lin contorts -- like a broken puppet -- half laughing, half spasming -- half fury, half laughter -- horrifying --

CUT TO:

60 10:31:34 INT. TARDIS - DAY 1 - CONTINUOUS

60 *

MITCH, YAZ and RYAN watch on screen --

MITCH

What's it doing?

THE DOCTOR

(grim)

I think it's laughing.

And she uses that anger to all-but-attack the console, trying something -- wham! And suddenly Lin is there, as a hologram, in the TARDIS -- The Doctor staring straight at her.

THE DOCTOR (CONT'D)

Now do that again to my face.

LIN

What -- is -- this?

THE DOCTOR

These are my serious tech skillz,
and yes that is with a zed,: bio-
tracking fused to holo-projection.
Won't last long but I need you to
see just how serious my face is
right now. But it's not just you I
want to talk to.

Lin, I know you can hear me- I need
you to know -- we're coming for you
-- so keep fighting --

(deliberate)

Mitch is here with us.

*
*
*
*

And Lin's eyes flicker -- she looks to Mitch, in the corner.
Mitch meets her eyes. They lock. A moment of recognition?

MITCH

I'm not leaving you.

THE DOCTOR
(seeing this)
I know you're scared. Keep
fighting.

*

And as she says all of this -- we're tight on Lin's face --
she's crying. Blank but crying.

ALIEN VOICE
This feeble vessel will not fight.
(Beat)
The Daleks are supreme.

*

*

*

CUT TO:

62 10:32:31 INT. TARDIS - DAY 1 - CONTINUOUS

62

*

Close in on the DOCTOR --

THE DOCTOR
Yeah? If you're so supreme, how
come you let me keep you chatting,
while I rebooted my systems?

And she slams the controls!

THE DOCTOR (CONT'D)
(heroic; tough)
Here's my New Year Resolution: I'm
coming for you, Dalek.
(so strong)
Lin hold on --

*

LIN
(Dalek intonation)
Blocking signal!

And the hologram fizzles out --

CUT TO:

62A 10:32:47 EXT. MDZ RESEARCH - DAY 1 - CONTINUOUS

62A

*

Lin slams the boot of the car --

CUT TO:

62B 10:32:51 INT. TARDIS - DAY 1 - CONTINUOUS

62B

*

THE DOCTOR
Not getting away from me now!

*

THE DOCTOR starts to flick all the switches -- the TARDIS
dematerialising --

CUT TO:

*

64A **10:32:54 EXT. MDZ RESEARCH - DAY 1 - CONTINUOUS** 64A *

The wheels of the police car spin -- and it rev-zooms-careers out of the car park and back onto the road at huge speed --

CUT TO:

10:35:58 SPACE *

Tardis in flight *

65 **10:33:00 INT. GRAHAM'S HOUSE/FRONT ROOM - DAY 1 - CONTINUOUS** 65 *

10:23:02 Music in '11M6 MDZ' *

The TARDIS dematerialises -- as GRAHAM and AARON run in from opposite ends of the room -- kitchen and hallway -- Graham holding a jar of peanut butter. Look at each other.

GRAHAM O'BRIEN
Where'd they go?!

AARON SINCLAIR
Did they take the cabinet? *

GRAHAM O'BRIEN
They have gone without me! *

10:33:06 Music out '11M5 Keep Fighting' *

Close in on Graham. Close in on Aaron. Going to be awkward. *

CUT TO:

66 **10:33:08 INT. TARDIS - DAY 1 - 13.40** 66 *

The TARDIS bouncing around -- the DOCTOR at the console shoving RYAN, MITCH and YAZ out the way -- the console starting to smoke-

THE DOCTOR
MDZ Research -- what was it doing there --

MITCH
They're a weapons research company.
The Order of the Custodians claimed
that MDZ buy up any non-terrestrial
weaponry on the black market -- *

RYAN SINCLAIR
What d'you think it got there -- *

THE DOCTOR
I don't know. *

(as console alerts go off)
It's blocking the bio-fix now, I am
going old school. *

(MORE) *

THE DOCTOR (CONT'D)
Tracking CCTV cameras -- GPS and
number plate tracking --

*

CUT TO:

67 10:33:37 EXT. ROAD - DAY 1 - 13.41

67 *

LIN drives by -- window down -- uses the Dalek gun to BLOW OUT a
traffic camera! Bang!

CUT TO:

68 10:33:42 INT. TARDIS - DAY 1 - 13.41

68 *

On the TARDIS screen -- just white noise -- as the TARDIS shakes
and judders -- MITCH, RYAN and YAZ holding on --

THE DOCTOR
(outraged)
It's shooting out the cameras to
stop us tracking it! It's taken out
a whole junction box!
(at the controls)
Right switching to satellite
monitoring --
See! Can't get away that easily!

*

*

YAZ KHAN
Where's it going? What's it doing?

THE DOCTOR
If I knew that, I wouldn't be this
panicked!

*

*

BANG! FIZZ! CRASH! The console sections exploding -- chaos!

THE DOCTOR (CONT'D)
We are going to need some help --

*

CUT TO:

68A 10:34:06 INT. CUBICLE/OFFICE CORNER - DAY 1 - CONTINUOUS

68A *

POLLY, a call centre operator, with headset on, in a cubicle.
All smiles, bit vacuous.

POLLY
UK Security Helpline, this is
Polly, how can I help?

CUT TO:

68B 10:34:10 INT. TARDIS - DAY 1 - CONTINUOUS

68B *

The TARDIS still juddering in motion -- intercut (or split
screen) with POLLY in the call centre -- the DOCTOR checks the
phone number --

THE DOCTOR
I'm sorry, what?

POLLY
UK Security Helpline,, how can I
help?

THE DOCTOR
Get me Kate Stewart at UNIT. This
is a code zero emergency!

POLLY
I don't know what that is, I'm
afraid. Which organisation did you
say?

THE DOCTOR
UNIT. Unified Intelligence
Taskforce. This is incredibly
urgent, the fate of the entire
planet is at stake.

POLLY
Checking for you.
(checking a screen)
Oh I'm so sorry, UNIT operations
have been suspended, pending
review.

On the TARDIS, close in on the Doctor.

THE DOCTOR
What?! No, it can't have been. UNIT
is a a fundamentally vital
protection for planet Earth against
alien invasion.

POLLY
Yeah but when did that last happen!

THE DOCTOR
NOW! RIGHT NOW! What's happened to
it?

POLLY
Just checking.
(off screen)
All UNIT operations were put on
hold, following financial disputes
and subsequent funding withdrawal
by the UK's major international
partners.

THE DOCTOR
You're kidding --

POLLY

Other armed forces are available --
if you can answer a couple of
questions to help me best direct
your call --

And the Doctor hangs up -- looks to RYAN, MITCH and YAZ.

THE DOCTOR

We're on our own.

CUT TO:

75 **10:35:25 INT. GRAHAM'S HOUSE/FRONT ROOM - DAY 1 - 14.25** 75 *

GRAHAM puts three big storage boxes down in front of AARON. *

GRAHAM O'BRIEN *

Since you're here. *

AARON SINCLAIR *

What's this? *

GRAHAM O'BRIEN *

Have a look. *

Opens up one of the boxes -- takes stuff out. Old school Lego. *

10:35:37 Music out '11M6 MDZ' *

GRAHAM O'BRIEN (CONT'D) *

When my Mum died, my Dad got rid of
all her things super quick. He
couldn't bear to have it in the
house. *

She's gone now and that's an end of
it.' That's what he said. *

(Beat) *

Funny old bloke my dad. *

(Beat) *

Course now, I realise that was his
way of dealing with it. *

(Beat) *

When your Mum died, I had to go
through all her stuff. *

Aaron has been bringing stuff out the box. 80s Lego. School
reports. Ladybird books. He's looking at it, so moved. *

Aaron pulls some pieces out of a clear plastic wallet. They're
old, weathered, handmade cards. Drawn by a child. *

AARON SINCLAIR *

But this is all mine. *

GRAHAM O'BRIEN *

10:36:05 Music in '11M7 Rebuilt'

GRAHAM O'BRIEN (CONT'D)
Yes I know she kept it all.
(Beat)
She once said to me: if anyone ever
asks about me after I'm gone -- you
tell them I was lucky. Tell them I
gave someone life, and I watched
them grow, and I was proud.
(Beat)

And that silences Aaron -- holding back tears.

GRAHAM O'BRIEN (CONT'D)
Why didn't you come, Aaron? Not for
your mum or for Ryan. But for
yourself.

Beat.

AARON SINCLAIR
I don't know.
(Beat)
Maybe I thought, if I wasn't there.
She wasn't gone.
(Beat)
I wish I was better at life,
Graham.

And Graham has such sympathy for Aaron now. Seeing his
vulnerability.

GRAHAM O'BRIEN
Well there's still time.

On Aaron.

CUT TO:

69 10:37:19 EXT. FARM - DAY 1 - 13.50

69

Run-down farm. Industrial machinery all around. Ominous, Amazing
landscape, isolated building. LIN's police car parked up. LIN
walks the site.

A BURLY YORKSHIRE FARMER walks to meet her.

DINKLE
Can I help you? What do you want
because I am busy.

Lin looks around.

LIN
The work will commence.

She goes to walk off -- Dinkle blocks her way.

DINKLE
What work?

*

LIN
I shall be reborn. Humanity -- will
be -- destroyed.

DINKLE
Alright, enough -- go on, off my
farm -- I don't care what you've
been told all that stuff's paid for
and I can prove it.

*
*
*

And from behind her, Lin produces a Dalek gun.

But around her hand is coiled a tentacle. Tentacle, hand and gun
are all mixed in together. Moving, unified. Terrifying.

LIN
You will be -- exter-minated.

Lin fires the Dalek weapon at Dinkle. It blasts, the familiar
negative-exposure Dalek weapon blast.

*

Lin still, impassive.

JUMP CUT: Lin back at the police car. Takes the stuff out the
back.

*

JUMP CUT: Lin ransacks through the scrap. Pulls out many bits
and pieces. Carries them, seemingly unworried about the weight.

CUT TO:

70 **10:38:13 INT. WORKSHOP/WAREHOUSE - DAY 1 - 14.00**

70

*

Dark in here, contrast to the sunshine outside. Massive pile of
selected scrap. Massive array of equipment. A furnace might even
be going in the background.

JUMP CUTS: LIN sets to work. Building. Hammering. Welding.
Sorting through panels of metal, equipment.

And then, bringing in and rummaging through the boxes from the
MDZ archive. Things are brought out --

Something is being constructed -- shapes emerging --

And then it's done -- and Lin steps back, sweating, breathless --
weakening --

DALEK VOICE
(in her head; weaker)
No do not stop return to the work.
(MORE)

*

DALEK VOICE (CONT'D)

You will obey the work must be
completed --

(Beat)

You are weakening --

And as Lin stands there, breathing heavily, it's like real Lin
pushes back through for a moment --

LIN

(breathless; desperate)

No -- you are --

And Lin RUNS backwards against the wall! SLAMS herself against
the wall! Intercut -- the creature -- the impending wall --

The creature screams (we don't see the impact) --

Lin runs forwards -- then SLAMS herself backwards against the
wall again -- the creature screaming in pain -- Lin sweating, in
agony, fighting --

DALEK VOICE

You -- will -- stop this you can
not escape me--

LIN

I -- will -- *fight!*

DALEK VOICE

Stop

SLAM! She slams herself against the wall again!

CUT TO:

71 **10:39:19 EXT. FARM - DAY 1 - 14.20**

71 *

The TARDIS materialises in the farm -- the DOCTOR, RYAN, MITCH
and YAZ come running out. The Doctor handing a medical kit to
Yaz --

THE DOCTOR

The satellite signals tracked the
car to here.

MITCH

So lin is here right?

RYAN SINCLAIR

Hey Doctor.

He's by the body of DINKLE, the police car nearby. The Doctor
kneels by the body.

THE DOCTOR

It's all the signs of a Dalek
weapon.

(realising)

That's what was at MDZ. It went and
found it. After all this time.

And now there's bangs and crashes from a building nearby,
followed by guttural yells.

The four look at each other --

THE DOCTOR (CONT'D)

You don't have to come.

RYAN SINCLAIR

Course we do.

YAZ KHAN

We're always with you.

Four figures dwarfed in the forbidding environment.

CUT TO:

74 **10:39:58 INT. WORKSHOP/WAREHOUSE - DAY 1 - CONTINUOUS** 74 *

WIDE: four figures in the darkness. The DOCTOR, RYAN and YAZ
enter, shafts of light entering the building.

On the Doctor, Yaz and Ryan moving forward cautiously. Remnants
of scrap everywhere. A furnace blazing at the back of the
building.

LIN

Help.

YAZ KHAN

Listen -- can you hear that?

And they stop -- listen -- a rustling, shuffling sound --

Close in on all four of them -- frozen, listening -- creepy --

LIN (O.S.)

(whispered)

Help me --

MITCH

That's Lin --

And he runs -- the others follow him -- they turn a corner -- to
see --

LIN on the floor -- crawling on her stomach -- there's nothing
on her back -- and as Mitch runs over, oh she's so happy --

LIN

Mitch --

THE DOCTOR

I need to take a look at you.

MITCH

It's OK, I'm here, we're all here --

The Doctor, Yaz and Ryan all join -- the Doctor sees the goo on the back of Lin's neck -- grabs the medkit from Yaz -- opens it up -- goes to work -- fast, efficient -- a swab, then a bandage patch at the top of her neck --

THE DOCTOR

Everything's alright, Lin.

YAZ KHAN

Is she going to be okay?

THE DOCTOR

Whatever that thing secretes, acted like a plug on her neck, once it left her. Otherwise she'd' be dead.

LIN

(to the Doctor)

I'm sorry --

THE DOCTOR

You have nothing to be sorry about.
You fought. And you won.

LIN

(realising she has to tell
them; terrified)

No listen -- it's still here --

And that stops them all as they remember --

They all look around, into the darkness -- wide on them, in the big dark space --

THE DOCTOR

You three, help her stand, get her back to the TARDIS -- there is supplies there that'll help with the healing.

RYAN SINCLAIR

What about you?

THE DOCTOR

I'm gonna find that creature.

YAZ KHAN

You can't do that on your own.

Close in on the Doctor.

THE DOCTOR

Always have done. Me and a Dalek --
it's personal.

(Beat)

Go on. Get her safe.

And as they help Lin to her feet -- we close in on the Doctor.

CUT TO:

74A **10:41:17 INT. WORKSHOP/WAREHOUSE - DAY 1 - MOMENTS LATER** 74A *

The DOCTOR walking slowly, carefully, through another part of
the warehouse. Looking around --

She stops -- looks around. Sonics. *

And there's a rumbling behind the far door/panels. Behind it,
orange light, some smoke coming through.

Close in on the Doctor -- looking at the door --

And the door SMASHES THROUGH -- And in comes --

A DALEK. Built from memory, and scrap parts. Classic shape and
silhouette. But it has a found, Mad Max air to the materials,
tough and military. Nasty, brutal, efficient. Dirtier. A claw
(as seen in 1.13 Parting Of The Ways) instead of a plunger. It
has speed, and aggression -- as it emerges out of the darkness.

Close in on the Doctor. So still.

DALEK

Exterminate!

And the gun fires -- but the Doctor points her sonic -- no
energy bolt comes out

THE DOCTOR

Blocking your laser signal, mate.
You're not fully in sync yet.

(Beat)

So that's what you been doing. *

Reconstructing yourself, from
memory, and remnants, and spare
parts.

DALEK

I am rebuilt.

THE DOCTOR

What do you call this look, junk
yard chic?

*

DALEK

Earth is now under the control of
the Daleks.

And now the Doctor and the Dalek slowly come together in the
centre of the space -- two gunslingers, in a face-off, the
Doctor holding the sonic -- by her side, lit, blocking the laser
--

THE DOCTOR

No. It's not. You couldn't even
control one person.

*

DALEK

Humanity will surrender.

THE DOCTOR

They really won't. Trust me, I've
seen them in action. They've fought
off so many things, including the
worst of their own people. They're
really stubborn. Have you not
worked that out yet? Even the Recon
Scout Daleks -- the first ones out
of Skaro. Humanity bands together,
vanquishes you. And buries you for
centuries.

*
*
*
*
*

DALEK

Yet I survived.

THE DOCTOR

Yeah, you're good at that. But it
won't be enough.

DALEK

This planet is annexed. The fleet
will be summoned.

*

THE DOCTOR

You don't have the ability. You
don't have the strength.

DALEK

You are weak. Humanity is weak.

*

THE DOCTOR

Except -- I'm not human.

The Dalek fidgets where it stands. Confused. What?

THE DOCTOR (CONT'D)

Have a scan.

DALEK POV: The Doctor -- with her two hearts pumping away --

DALEK
Who are you? Identify!

Close in on the Doctor. Big grin. Magnificent.

THE DOCTOR
Oh, mate. I'm the Doctor. Ring any bells?

DALEK
(furious)
Sonic device override!

The Doctor looks at the sonic glitching -- realises --

And the Dalek BLASTS machine-gun fast a load of laser bolts as
the Doctor dives out the way, scrabbles behind a piece of
machinery! Those bolts are super close. *

THE DOCTOR
(sheltering)
I'll take that as a yes.

DALEK
(moving round)
The Doctor is an enemy of all
Daleks exterminate. *

And now the Doctor's on the run! Grabs a metal panel -- uses it
as a shield -- a bolt hits!

THE DOCTOR
Yes I am. You want this planet. You
have to come through me. *
(peering out)
So why don't you make it easy on
yourself and leave now?

DALEK
Conquest has already started. I
have all the information I need.

Close in on the Doctor. Bit rattled by that.

THE DOCTOR
What information?

DALEK
Humanity will surrender. Dalek
invasion fleet will be summoned. *
(becoming triumphalist)
Total conquest of Earth predicted
in -- 1376 rels! *

And the Dalek rises up -- hovering -- and SMASHES OUT THROUGH THE CEILING and whooshes off into the sky -- heavy, mobile, deadly --

Blasting a couple of laser bolts at the Doctor as it goes! The Doctor dodges and slumps -- breathless.

10:44:30 Music in '11M8 Graham will have to explain'

*

THE DOCTOR

*

Now. Must remember, how long's a rel.

CUT TO:

79A **10:44:33 INT. TARDIS - DAY 1 - 14.26**

79A

*

The DOCTOR running in -- straight to the console, setting the TARDIS dematerialising --

YAZ KHAN

How'd it go? What happened?

RYAN SINCLAIR

Did you get rid of it?

THE DOCTOR

Not quite.

YAZ KHAN

How much not quite?

THE DOCTOR

Not at all. Slightly riled it. And let it get away.

*

*

10:44:31 Music out '11M7 Rebuilt'

*

*

RYAN SINCLAIR

What?!

THE DOCTOR

And now it's in a tank now. Trying to summon the fleet.

*

YAZ KHAN

Doctor!

THE DOCTOR

Alright! Don't go on about! I know!
They're really persistent!
(sees Lin)
How you feeling?

*

LIN

Shaky.

THE DOCTOR

I am not surprised. You will for a while. But you kept fighting it. Thank you.

(pulls meds from a drawer on the console)

Take these. Three every minute for four minutes. Don't take with alcohol, you'll grow an extra head.

(to RYAN and YAZ)

That was an embarrassing party.

LIN

It was ready to kill me.

(Beat)

I could feel its hatred enveloping me.

(Beat)

Is that what it's going to do to the world?

THE DOCTOR

(as Yaz's phone rings)

No, because I'm gonna stop it we are going to stop it. Somehow. Before humans start engaging with it -- it's flying right through their airspace where is it going?

(answering Yaz's phone)

What?!

CUT TO:

80 **10:45:36 INT. GRAHAM'S HOUSE/FRONT ROOM - DAY 1 - CONTINUOUS** 80 *

GRAHAM on his phone in the corner, as AARON is going through boxes in b/g.

GRAHAM O'BRIEN

Where are you?

THE DOCTOR (V.O.)

In the Tardis.

GRAHAM O'BRIEN

You'd better be coming to pick me up!

THE DOCTOR

Okay fine.

GRAHAM O'BRIEN

(Beat)

Right Thank you!

(turns to Aaron)

Umm Aaron, mate. Little thing we
haven't told you, tiny thing, so a
word of warning --

*
*
*
*

As the TARDIS sounds begins to be audible on the air --

GRAHAM O'BRIEN (CONT'D)

You know that blue cabinet? That is
just about to blow your mind.

*

AARON SINCLAIR

(looking up)

What d'you mean?

And as he watches, the TARDIS materialises in the lounge. On
Aaron's stunned expression.

GRAHAM O'BRIEN

It travels in space and time.

And then YAZ peeks her head out --

YAZ KHAN

Come on! Quick!

(to Aaron)

The Doctor says you can come too,
but Graham'll have to explain.

*

On Aaron --

CUT TO:

81 **10:46:12 EXT. ROAD LEADING TO CROSSROADS - DAY 1 - 15.05** 81 *

The DALEK comes flying out of the air --

Down to land -- and is zooming along the road --

It approaches a fourway crossroads.

DALEK POV: ahead an army truck is thundering down the road.

The Dalek enters the crossroads intersection.

Ahead -- an army truck pulls to a halt. Armed soldiers (standard
army) pour out.

The Dalek turns to look in the other direction -- another army
vehicle. Pulls up -- more armed soldiers that way.

The Dalek in the centre of the crossroads -- pivots its head
round to the third road leading to the intersection --

Another army truck! Pulling up, armed soldiers pouring out.

SERGEANT

Go. Go. Intercepted unknown drone.
We have it surrounded.

*

ICONIC: The Dalek in the centre of the crossroads. Surrounded on three sides. The Dalek is absolutely still.

DALEK

Surrender.

On the Sergeant with his men. Beat. Standoff. What do they do?

SERGEANT

Did it just talk?!

Still not sure.

DALEK

Allocated surrender period has
expired. Consequence:
extermination.

*

*

*

And it fires at the nearest soldier -- exterminates him. He dies. The Sergeant reacts --

SERGEANT

Open Fire! Ceasefire!

*

A hail of bullets against the Dalek. The sound of bullets hitting the exterior shell. Casings hitting the ground.

But the Dalek returns fire! Its body rotating as it shoots, indiscriminately hitting soldiers -- men down all round in a blizzard of death rays --

As it shoots, below the gun, on different sections of the Dalek base, the panels on the spheres are sliding back.

Close in on the Sergeant, looking -- and realising --

*

SERGEANT (CONT'D)

Run.

SOLDIER 1

What?

SERGEANT

Run! That's an order --

DALEK VOICE

The Dalek race is supreme.

*

*

Close up on the Dalek: three small missiles elegantly emerge from inside the Dalek's large sphere panels on its base --

-- as the soldiers run --

And each missile goes in a different direction -- one vehicle each.

AND EVERYTHING EXPLODES!

Beat.

The Dalek so still. Then it turns -- to see a tank approaching it!

10:48:03 Music out '11M8 Graham will have to explain'

*

10:48:09 Music in '11M9 Me and my mates'

*

ARMY OFFICER
Left. Come on get out.

*

*

The tank fires a projectile --

The Dalek fires at it with its gun --

The projectile explodes mid-air! Disarmed by the Dalek!

The Dalek stares at the tank. The tank stares at the Dalek.

One final missile emerges from the Dalek's panels --

CUT TO:

83 **10:48:18 EXT. ROAD LEADING TO CROSSROADS - DAY 1 - CONTINUOUS** 83

*

The DALEK gliding away down the road.

Behind it, the biggest fireball of an explosion possible.

ICONIC: the Dalek framed against the massive fireball.

CUT TO:

84 **10:48:22 INT. TARDIS - DAY 1 - 15.10**

84

*

Alert within the TARDIS -- it's lurching and bucking -- as MITCH and YAZ attend to LIN and help her --

*

*

THE DOCTOR
Huge heat signal, and a non-terrestrial form moving away from it fast -- I'm on its tail -- sorry the TARDIS isn't designed for these short hops!
(Beat)
A microwave?! Who brought a microwave with them?

*

*

*

*

*

*

*

*

*

*

She looks up to see AARON, standing staring round, raise his hand, bewildered --

AARON
It's actually an oven *and* a microwave.

THE DOCTOR
Oh nice!

AARON
(re the TARDIS)
What is this place?

RYAN SINCLAIR
This is where I've been. Since Nan died. Travelling the universe, with these guys.

YAZ KHAN
(to the Doctor)
Even if we track this Dalek thing, how do we stop it?

THE DOCTOR
Still working on that --

MITCH
The Custodians managed it. If we take the same approach as those drawings --

LIN
Those documents are not reliable Mitch!

MITCH
Except, all the rumours have proved to be true. It's shown here --

He takes one of the historical drawings, the Dalek and a pyre -- all its panels -- and everyone crowds round -- even bemused Aaron --

RYAN SINCLAIR
(to Aaron)
Short version: alien psychopath, in its own tank, trying to bring lots more to Earth. I guess this is how they attacked it last time.

AARON
What's it made of?

THE DOCTOR
Remnants of its original shell,
patched up with all sorts of spare
parts. Mainly metal.

AARON
We could use my oven.

RYAN SINCLAIR
It's not gonna fit in there!

AARON
That's not what I mean. Help me
break it up!

10:49:21 EXT. TARDIS - DAY 1 - 15.10

THE DOCTOR
The Dalek is moving fast but where?

AARON SINCLAIR
Ryan help me get the element out.

RYAN SINCLAIR
Why?

CUT TO:

10:49:27 INT. TARDIS - DAY 1 - 15.20

SMASH! AARON, LIN, MITCH and YAZ break up the oven! Dozens of
tiny pieces -- the DOCTOR looking up from the oven--

AARON
(with a coil; holds up the
book; shows the picture)
It's metal.

THE DOCTOR
(beams; gets it)
Ohhh! You're good, Ryan's Dad! Your
almost making up for your parenting
deficit! I know where it is
heading. The biggest communication
resource in the country.

CUT TO:

10:49:42 EXT. GCHQ - DAY 1 - 15.18

CUT TO:

10:49:46 INT. GCHQ SERVER ROOM - DAY 1 - 15.16

Quiet. One man, ZAK, is working, checking the servers. The sound
of chaos above -- sound of Dalek death rays, people screaming
and scattering -- Zak looks up --

SMASH! The ceiling SMASHES IN -- chaos -- confusion -- *

And as the smoke and dust and debris clears -- the DALEK is in the middle of the room! *

Zak raises his hands -- *

ZAK *

I don't mean you any harm. *

And the Dalek exterminates him. *

Beat. Silence. Room filled with smoke. Distant sounds of alarms and evacuation. *

DALEK *

Exterminate. *

Communications headquarters *

acquired. All power will be *

diverted towards fleet signal *

transmission. *

And the Dalek glides over to one of the server panels -- its claw arm extends and clicks into place into one of the servers -- *

CUT TO: *

85 10:50:39 EXT. GCHQ - DAY 1 - 15.18 85 *

Every signal satellite dish turns and moves and aligns as one! *

And a signal beams out into the sky! *

*

10:50:42 INT. GCHQ SERVER ROOM - DAY 1 - 15.16 *

DALEK *

Earth is annexed *

CUT TO: *

10:50:45 INT. TARDIS - DAY 1 - 15.20 *

THE DOCTOR *

(checking readings) *

It's diverting every bit of power *

it can take, from the whole of the *

UK, to power the transmission -- *

(as it happens) *

It's shutting down wi-fi, the phone *

signals -- woh! That Dalek just *

shut down the whole of Britain's *

internet. *

GRAHAM O'BRIEN
 What on New Year's Day. When
 everything's shut and everyone's
 hung over.

RYAN SINCLAIR
 What a monster.

10:51:07 BUFFERING SCREEN

BUFFERING

89 **10:51:09 INT. HOUSE - DAY 1 - 15.21**

89

A FAMILY round the telly -- on phones, laptops, iPads -- And
 everything goes dark! Teenage siblings, JAKE and MOLLY.

TEENAGER
 The wi-fi's gone off!

MUM
 (flicking the TV)
 Everything's gone off. No wi-fi. No
 phone signal. It's all down.

TEENAGER 2
 Not even Netflix?!

MUM
 Nothing.

The sheer cold fear of that overwhelms them all.

TEENAGER
 What do we do?

MUM
 I suppose -- we'll have to have a
 conversation.

TEENAGER
 What?!

TEENAGER 2
 What?!

CUT TO:

91 **10:51:31 INT. GCHQ SERVER ROOM - DAY 1 - 15.27**

91

The TARDIS materialises -- and the DOCTOR steps out -- four or
 five steps in front of the TARDIS

The DALEK spins (now disconnected, the signal keeps being sent)

THE DOCTOR
Don't shoot!

DALEK
Exterminate

*
*

The Dalek fires three times -- it bounces off the TARDIS' shields -- only visible when the energy hits them -- (as per 1.13)

THE DOCTOR
D'you think I'm daft enough to
stand here without shields?
(calls back)
It's safe gang!

*
*

DALEK
Hide behind your shield Doctor. You
and your human friends you have
failed.

*
*
*
*

Now the others -- RYAN, YAZ, GRAHAM, AARON, MITCH and LIN come out just behind her, stand just behind her -- all holding parts of the oven --

*
*

THE DOCTOR
Say hello to a Dalek.

Close in on Lin -- breathing heavily -- still traumatised --

*

DALEK
Signal activation in nine rels! The
fleet shall be summoned!

*
*
*

THE DOCTOR
No it won't. No matter how many
times you try. No matter how long
you wait.
(Beat)
I will always be in your way.
Backed up by the best of humanity.

*

*

ICONIC: the Doctor, and the six surrounding her. Magnificent Seven.

THE DOCTOR (CONT'D)
Now final, final, final warning.
Cos I'm nice. I really do try my
best. Stop the signal. Get off this
planet.

*
*
*

DALEK
You are not my commander.

THE DOCTOR
(turns to the others)
I tried. You heard me, right? I tried! I gave it a chance. *

THE GANG
You did / totally / yep!

THE DOCTOR
I'm fast enough, right? I am fast enough for this plan? *

THE GANG
Probably / maybe / possibly -- *

THE DOCTOR
Well that one needs work --
(to the Dalek)
Here's a New Year message for you to send -- Earth is protected. By me and my mates. This year and every other. *
(holds up her sonic)
Here we go --

DALEK
Exterminate The Doctor. The Doctor must be destroyed. *

She sonics -- the shields flash and disappear -- *

THE DOCTOR SKIDS ICONICALLY IN HEROIC SLO-MO towards the Dalek - *

Ducking under its death rays being fired -- just over the top of her head -- as the Dalek swivels and pivots tracking the Doctor - *

-- *

As GRAHAM, YAZ, RYAN, AARON, MITCH and LIN RUN to the Dalek -- *

Graham and Ryan SPIN the Dalek round -- *

It keeps firing -- *

And it FIRES INTO THE SERVER STACKS! BLOWING THEM UP! The power goes in the whole room! *

As AARON, YAZ, RYAN, GRAHAM, MITCH and LIN attach the transformers and the coils from the oven -- all over the Dalek *

They clamp the parts to the eyestalk, to the midriff, to one of spheres on the base -- holding the Dalek in place -- *

THE DOCTOR
Now gang. Point the weapon at the server! *

DALEK *
Do not approach! None of you will *
survive! Weapon malfunctioning! *
Weapon failure! *

THE DOCTOR *
Now attach the parts! *

YAZ KHAN *
The parts are on Doctor. *

THE DOCTOR *
Get clear! *
*

-- as the Doctor sonic-activates the device made out of parts *
from the oven -- *

Everyone runs clear -- to different parts of the room -- Aaron *
stumbling and falling close to the Dalek -- *

And the Dalek casing GLOWS! HEATING UP! LIGHTING UP THE DARK!

DALEK *
Casing overheating! *

THE DOCTOR *
The Custodians burned your shell. *
And we've got something they didn't *
have -- a nicely designed portable *
combination oven -- *

And the Dalek casing is heating and melting -- and it's
screaming --

THE DOCTOR (CONT'D) *
Transformers, primary and secondary *
coils, going from high voltage low *
ampage to low voltage very very *
high ampage.

And the Dalek starts to MELT! Crumbling before our eyes -- from
the heat --

Everyone on the floor in the dark --

THE DOCTOR (CONT'D) *
Get down! *

And the Dalek blows! Explosion and then darkness. *

RYAN SINCLAIR *
Is it dead? *

THE DOCTOR *
(checking the stacks) *
Signal never sent. *
(MORE)

THE DOCTOR (CONT'D)

(Beat)

I think that was my best skid ever.
I am so chuffed. Well done team --
gang, extended fam?

*
*
*

They all smile, shaken -- look around at each other, relieved --
then --

There's a terrible evil laugh starting to come from Aaron. They
all turn to look at Aaron, getting to his knees.

*
*

RYAN SINCLAIR

Dad?

*

AARON SINCLAIR

(his voice staccato now)

You -- underestimate -- me

*
*

He stands -- turns -- and they all take a step back --

*

The Dalek creature is on Aaron's back. Going into his shoulders -
- and tentacles going into his ears this time. The Doctor
noticing this. Aaron in pain. Take in everyone's horror. But
especially Ryan's. Aaron looking so upset, sweating --

*
*
*

AARON SINCLAIR (CONT'D)

Doc-tor Daleks -- survive

*

RYAN SINCLAIR

Doctor, do something --

THE DOCTOR

I'm sorry Aaron. I miscalculated.

*

AARON SINCLAIR

You will -- take me to -- the Dalek
fleet. Resist and this body will be
destroyed.

*
*
*

RYAN SINCLAIR

Doctor do something.

*
*

Close in on the Doctor.

*

THE DOCTOR

(to Aaron-Dalek)

Fine.

*

YAZ KHAN

Doctor, seriously --

THE DOCTOR

(so tough)

My decision.

(to Aaron)

Whatever you want. Just promise me
you'll let him go.

*
*
*
*
*

AARON SINCLAIR

You -- are -- my -- prisoners now.

Close in on the Doctor -- as if defeated --

CUT TO:

10:55:01 TARDIS IN FLIGHT.

DALEK VOICE

(in Aaron's head)

The glory -- of a TARDIS

92 10:55:06 INT. TARDIS - DAY 1 - 15.30

92

THE DOCTOR's hands fly across the controls -- the TARDIS is dematerialising from GCHQ -- her movements stiller, her face grave --

LIN, MITCH, RYAN, YAZ and GRAHAM, all by her, circling the console looking back at AARON. Standing just at the bottom of the ramp, taking in the glory of the TARDIS. Close in on AARON -- his eyes bathing in it, on behalf of the Dalek. We hear the voice in his head -- and he speaks along with it.

DALEK VOICE

(in Aaron's head)

Shall be ours.

Lin can hardly bear to watch. And Ryan so simple to the Doctor -- a quiet exchange -- the others crowded round --

RYAN SINCLAIR

Help him.

THE DOCTOR

Trust me?

Ryan nods -- as the sound of the TARDIS materialising.

THE DOCTOR (CONT'D)

(to Aaron-Dalek)

We've landed.

DALEK VOICE

Finally. My mission is complete.
The Earth and the Doctor shall
submit before the Dalek fleet.

AARON SINCLAIR

Finally. My mission is complete.
The Earth and the Doctor shall
submit before the Dalek fleet.

RYAN SINCLAIR
Doctor what are you doing?

And the Doctor slams levers on the TARDIS -- the doors SLAM open! A BURNING SUPERNOVA SUN BEYOND -- light flooding the control room -- the others recoil, behind her -- the Doctor lit heroically --

THE DOCTOR
Sorry did I not mention? No fleet.
Only a sun going supernova.
(Beat)
And a squid-sized vacuum corridor,
about to pull you out into space --

She operates a control -- Aaron is PULLED TOWARDS THE DOOR by the vacuum --

RYAN SINCLAIR
Dad!

Aaron wedges his foot -- grabs the sides of the door -- he's wedging himself in the doorway, resisting being pulled -- as Ryan runs towards him --

THE DOCTOR
You're weak, Dalek, you can't hold
on --

The creature on Aaron's back struggling -- one tentacle breaks free -- will it be sucked out? It's holding on --

GRAHAM O'BRIEN
Except it is holding on, Doctor --

THE DOCTOR
Alright!

Light and wind whipping through the TARDIS -- as the Doctor's at the console, panicking -- console fizzing and making terrible pained noises -- the TARDIS shaking and juddering --

THE DOCTOR (CONT'D)
(mortified)
The Vacuum corridor's expanding --
and I can't control it.

RYAN SINCLAIR
What do you mean?

THE DOCTOR
It's gonna take Aaron with it --
(explosion!)

THE DOCTOR (CONT'D) *
Everybody hold on! *

RYAN falls into AARON -- they're both in the doorway -- he hugs *
his Dad -- the two men holding each other -- light and wind *
enveloping them -- *

RYAN SINCLAIR *
Dad. Doctor help him. Dad, Dad! *
Hold on! *

YAZ KHAN *
Ryan! *

Close in on Ryan -- so certain -- *

RYAN SINCLAIR *
Dad, Dad I know you can hear me. *

AARON SINCLAIR/DALEK VOICE *
He is mine now. *

RYAN SINCLAIR *
No he's not. He is mine. Dad. *
Dad I'm here for you, *
(Beat) *
I forgive you -- *
(Beat) *
I love you, Dad. *

TIGHT: RYAN PULLS on a squid tentacle -- brief flash of the *
shoulder wound with no tentacle in it -- the sound of the *
creature screaming -- *

TIGHT and FAST: Ryan pulls again on another tentacle, from the *
ear, yuk!-- *

CLOSE ON RYAN: so determined -- so heroic -- so iconic! As the *
tentacles flail -- *

RYAN *
Leave -- my -- Dad -- ALONE! *

And the creature is loosening! Tentacle out of Aaron's ear -- *

TIGHT: Ryan's hand grabs the centre of the squid and yanks -- *

TIGHT: Aaron gasps -- *

Ryan and Aaron fall to the floor -- together -- *

FX: the Dalek creature FALLS off Aaron - BREAKS THROUGH THE *
SHIELDS - THE SHIELDS WOBBLING AND REFORMING AS IT GOES THROUGH - *
- SUCKED INTO SPACE! *

-- and falls, sucked into space -- spinning -- *

RYAN SINCLAIR
We've got you.

Ryan looks over to the Doctor -- thank you. She nods.

RYAN SINCLAIR (CONT'D)
Not bad for a kid with dyspraxia,
right?

THE DOCTOR
Not bad at all.

WIDE: the extended fam in the TARDIS.

CUT TO:

10:57:44 TARDIS IN FLIGHT

Tardis dematerialises.

93 **10:57:53 INT. SEWER ARCHES BENEATH SHEFFIELD - DAY 2 - 15.55** 93

LIN, MITCH, GRAHAM, the DOCTOR, RYAN, YAZ and AARON in front of
the TARDIS. By the dig site. Reconstructed.

THE DOCTOR
Think that's everything back in
place.

LIN
(to Mitch)
Next time, you look for anything
that goes missing.

AARON SINCLAIR
(re the TARDIS)
You're really going in there? This
is what you do?

THE DOCTOR
Yeah. You fancy a trip?

AARON SINCLAIR
No.
(to Ryan)
Call me. When you get back.
(vulnerable)
You are coming back?

RYAN SINCLAIR
Yes course.

AARON SINCLAIR
(to the others)
Look after him.

YAZ KHAN

Always.

THE DOCTOR

Come on then you lot, places to go.

YAZ KHAN

When you say places to go where you thinking.

The Doctor now with Graham, Yaz and Ryan --

YAZ KHAN (CONT'D)

Where to next?

Close in on the Doctor.

THE DOCTOR

I was thinking: everywhere.

They get inside the TARDIS -- and it dematerialises.

As it does, we hear the Narrator again -- and realise it's Lin.

NARRATOR

On the first day of the year Two
Thousand and Nineteen, across the
fields and skies of Britain, an
army of unlikely friends came
together to face an impossible
opponent.

(Beat)

And prevailed.

10:59:07 Music in '11M10 End Credits'

EPISODE ENDS.

10:59:11 Music out '11M9 Me and my mates'

10:59:11 END CREDITS

CAPTION RESOLUTION

WRITTEN BY CHRIS CHIBNALL

SERIES PRODUCER NIKKI WILSON

DIRECTOR WAYNE YIP

10:59:13 Credits

The Doctor Jodie Whittaker

Graham O'Brien Bradley Walsh

Ryan Sinclair Tosin Cole

Yasmin Khan	Mandip Gill		*
			*
Lin	Charlotte Ritchie		*
Mitch	Nikesh Patel		*
Aaron	Daniel Adegboyega		*
Police Officer Will	Darryl Clark		*
Security Guard Richard	Connor Calland		*
Farmer Dinkle	James Lewis		*
Mum	Sophie Duval		*
			*
Teen 1	Callum Mcdonald		*
			*
Teen 2	Harry Vallance		*
Call Centre Polly	Laura Evelyn		*
Sergeant	Michael Ballard		*
Voice of the Dalek	Nick Briggs		*
			*
Stunt Coordinators	Crispin Layfield		*
	Stephanie Carey		*
	Belinda McGinley		*
			*
Stunt Performers	Paul Bailey	Dani Biernat	*
	Derek Lea	Rob Pavey	*
	Andrew Burford	Claire Lawrence	*
	Dan Griffiths	Matt Crook	*
	Chris Morrison	Sofian Francis	*
	Matthew Paine		*
			*
1st Assistant Director	Nicki Ballantyne		*
2nd Assistant Director	Delmi Thomas		*
3rd Assistant Director	Christopher J Thomas		*
Assistant Directors	Lauren Pate		*

	Sion Eirug	*
Unit Drivers	Sean Evans	*
	Paul Watkins	*
	Jolyon Davey	*
Supervising Location Manager	Iwan Roberts	*
Location Manager	Lyn Moses	*
Unit Manager	Jac Jones	*
Production Manager	James DeHaviland	*
Production Coordinator	Sandra Cosfeld	*
Assistant Production Coordinator	Jade Stephenson	*
Production Secretary	Alexandra Bahíyyih Wain	*
Production Assistant	Ellie Simmons	*
Executive Assistant	Caroline Cook	*
Assistant Accountants	Helen Searle	*
	Kate Barber-Williams	*
Art Department Accountant	Kerry Hillis	*
Camera Operator	Mark McQuoid ACO	*
Focus Pullers	Jonathan Vidgen	*
	Steve Rees	*
Camera Assistants	Scott Waller	*
	Dan Patounas	*
	Sophie Hardcastle	*
Grip	John Robinson	*
Assistant Grip	Ben Daniel	*
Script Supervisor	Nicki Coles	*
Assistant Script Editor	Hannah Mason	*
Sound Maintenance Engineers	Tam Shoring	*
	Christopher Goding	*
		*

Gaffer	Mark Hutchings	*
		*
Best Boy	Andy Gardiner	*
		*
Electricians	Gawain Nash	*
		*
	Andrew Williams	*
	Gareth Sheldon	*
	Stuart Gale	*
Supervising Art Director	Dafydd Shurmer	*
Standby Art Director	Anwen Haf	*
		*
Set Decorator	Chris House	*
Production Buyer	Vicki Male	*
Petty Cash Buyer	Kayleigh Powell	*
Trainee Buyer	Georgia Reece	*
Set Designers	Julia Jones	*
	Zsofia Ekler	*
Art Department Coordinator	Isabelle Kennedy	*
Prop Master	Paul Aitken	*
Props Chargehand	Stuart Rankmore	*
Standby Props	Matthew Ireland	*
	Cerys Lewis	*
Prop Hands	Atiff Tahir	*
	John Thomas	*
	Tom Major	*
	Lucy Hammond	*
Storeman	Charlie Malik	*
Workshop Manager	Mark Hill	*
Workshop Assistant	Chris Slocombe	*
Concept Artist	Darren Fereday	*

Graphic Designer	Richard Wells		*
Head Modelmaker	Lee Radford		*
Prop Fabrication	Penny Howarth		*
Practical Electrician	Matthew Dunford		*
Specialist Prop Maker	Nick Robatto		*
Standby Carpenters	Paul Jones		*
	Dave Quinlan		*
Rigging	Shadow Scaffolding		*
Standby Rigger	Colin Toms		*
			*
Construction Manager	Mark Painter		*
Construction Chargehands	Dean Tucker		*
	John Sinnott		*
Carpenters	Terry Horle	Campbell Fraser	*
	Joseph Painter	Tim Burke	*
	Mat Ferry	Chris Daniels	*
	George Rees	Jonathan Tylke	*
Construction Drivers	Darren Bousie		*
	Jason Tylke		*
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	Amy Riley	*
	Charlotte Giles	*
Junior Make-up Artist	Hanna Lewis-Jones	*
Unit Medic	Glyn Evans	*
Casting Associate	Ri McDaid-Wren	*
Casting Assistant	Louis Constantine	*
Business Affairs	Elaine Evans	*
	Steve Robson	*
Talent Team	Hannah Williams	*
	Leanne Bowcott	*
	Jeanette Sigsworth	*
	Deborah Evans	*
	Clare Baker	*
		*
Assistant Editors	David Davies	*
	Hayley Williams	*
VFX Editor	Martyn Western	*
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 Parri Huws	*
	Christine Kelly	*
Music Orchestrated & Conducted by	Alec Roberts	*
Music Recorded & Mixed by	Olga FitzRoy	*
Original Theme Music	Ron Grainer	*

Series Script Editor	Sheena Bucktowonsing	*
Script Editor	Fiona McAllister	*
Development Executive	Frances Du Pille	*
Publishing Editor	Gabby De Matteis	*
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	Robert Allsopp & Associates	*
Daleks created by	Terry Nation	*
Casting Director	Andy Pryor CDG	*
Music	Segun Akinola	*
Editor	Edel McDonnell	*
Director Of Photography	Stuart Biddlecombe	*
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	*
10:59:54 Caption: THE DOCTOR WILL RETURN		*
10:59:56 BBC STUDIOS CAPTION		*
Executive Producers	Matt Strevens	*

Chris Chibnall

11:00:00 END OF PROGRAMME

11:00:00 Music out '11M10 End Credits'

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*
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*