

DOCTOR WHO

SERIES 12

EPISODE ONE

SPYFALL PART ONE

PROGRAMME NUMBER: DRAA769W/01

10:00:00 BBC WORLDWIDE STING

10:00:05 EXT. ROCKY RIDGE - DAY 1 1221

10:00:05 Music in 'M1 The Attacks'

Beating heat. Pan down from blue sky to rocky ridge. Past the ridge, the view is magnificent -- across dusty roads.

CAPTION: IVORY COAST, WEST AFRICA

We keep moving down and come to rest on -- A SNIPER. On her belly, in front of a large vertiginous wall of rock. Military grade sniper's rifle trained on the distance. Still. Focused.

GUNSIGHT POV: a long trailing empty road in the sights.

SNIPER

Come on.

A battered car emerges from round a corner in the distance. [L]

GUNSIGHT POV: the car in the gunsights, as it travels.

SNIPER (CONT'D)

Got you.

The car in the sights -- the finger on the trigger -- the Sniper's eye -- the finger tightening --

Close in on the Sniper, awaiting her moment -- PULL FOCUS to behind:

The structure of the rock behind her is shifting and moving! Forming into a humanoid shape, but still retaining the surface pattern of the rock, camouflaged, like a chameleon --

A tall slender figure forms out of the rock -- terrifying blank-faced humanoid-ish alien figure, no features -- retaining the surface pattern of the rock --

SNIPER (CONT'D)

Just a little closer.

Moves past camera towards the sniper --

The rifle falls to the ground.

CUT TO:

10:00:43 EXT. AIRCRAFT - NIGHT 1 2122

An aircraft cruises the night sky. CAPTION: PACIFIC OCEAN.

CUT TO:

10:00:49 INT. AIRCRAFT - NIGHT 1 2123

Quiet of a night flight. Hum of the aircraft. Half-filled plane. Bags under seats. People sleeping. Window blinds down.

TANNOY (V.O.)

Ladies and gentlemen, we'll be commencing our descent into Tokyo in approximately 30 minutes. Please take a moment to use the washrooms and collect up all your belongings.

One passenger awake. The two seats next to her are empty. OLDER PASSENGER comes along holding out a washbag.

OLDER PASSENGER

Excuse me, is this washbag yours? I just found it in the aisle.

PASSENGER

Yes, sorry. I'm so clumsy. My sister is always having a go at me for this. Thanks.

OLDER PASSENGER

No problem at all. Enjoy your flight.

The conversation is ever so slightly stilted.

The Older Passenger retreats along the plane.

CUT TO:

10:01:13 INT. PLANE WASHROOM - NIGHT 1 2124

Cramped tiny plane washroom. The woman works, focused, squashed.

She takes a medium sized tube of toothpaste out of the washbag. Unscrews the entire cap off the tube. Looks inside.

Pulls out a thin piece of paper. On the paper is a series of numbers

and letters. Clearly some sort of code.

She adjusts her glasses -- and clicks the side. They take a picture of the numbers. Two pictures -- click - click.

And then she eats the piece of paper.

Looks at herself in the small mirror, sorts her hair.

As she does -- a FIGURE STARTS TO EMERGE FROM THE WALL BEHIND HER! As if camouflaged, retaining the pattern of the wall on its body --

CUT TO:

10:01:46 INT. AIRCRAFT - NIGHT 1 2125

The camera is pulling away, low to the floor, as there's a GLOW OF LIGHT visible under the door -- a faint thwump from inside the washroom -- and the door bulges slightly at the bottom. From the pressure of a body slumped against it.

The rest of the plane oblivious.

CUT TO:

10:01:48 EXT. MOSCOW - NIGHT 1 2305

Stock footage establisher of Red Square. CAPTION: MOSCOW, RUSSIA.

CUT TO:

10:01:51 EXT. MOSCOW/STREETS - NIGHT 1 2310

Darkness and neon -- and a man running. Pacey, fast, dark clothed, running shoes -- checks behind -- fear on his face --

Slams into an anonymous apartment building -- we see him race up the stairs --

CUT TO:

10:02:03 INT. MOSCOW SAFE HOUSE - NIGHT 1 2315

Cramped small, anonymous apartment. Run down. THE OPERATIVE runs in -- slams and locks the door --

OPERATIVE
(American accented)

I 'm at the safe house --

Over to the window -- pulls the blind down --

OPERATIVE (CONT'D)

How long for the extraction team?

Over to another window -- blind down here --

OPERATIVE (CONT'D)

Just make it fast.

He hangs up -- and slumps onto the sofa, lying flat out. Still breathless. Then -- as he's looking up to the ceiling --

A humanoid creature -- same pattern as the ceiling -- appears out of the ceiling -- spread across it -- as if gravity were nothing and it was standing there, back to the ceiling -- the Operative's eyes widen!

The Operative's mobile phone drops to the floor -- accompanied by the sound of muffled screams --

10:02:29 Music out 'M1 The Attacks'

CUT TO:

10:02:29 OPENING TITLES

10:02:29 Music in 'M2 Opening Titles'

10:02:37 Caption 'Jodie Whittaker'

10:02:22 Caption 'Bradley Walsh'

10:02:40 Caption 'Tosin Cole'

10:02:42 Caption 'Mandip Gill'

10:02:44 Caption 'BBC Doctor W

10:02:51 Caption 'Series Producer

10:02:55 Caption 'Director Jamie Magnus Stone

10:02:59 Caption 'Spyfall Part One Written by

10:03:04 Music out 'M2 Opening Titles'

10:03:04: EXT. SHEFFIELD - DAY 1 1450

10:03:04 Music out 'From A Place Where'

CAPTION: SHEFFIELD, YORKSHIRE.

Sun setting. We're slap-bang in the middle, handheld, of a basketball match taking place between two teams of late TEENS (five on each side), in their normal clothes (not basketball kit) It's fast moving, kinetic -- ball moving fast, being thrown about -- loads of good competitive yelling -- basketball hoop in the middle of wasteland.

And one player makes a mazy run, dribbling through others -- approaching the hoop -- and he passes it to --

RYAN!

And now time slows down -- into slo-mo -- close in on Ryan -- people closing in -

LADS
Go on Ryan! You can do it!
Shoot! Shoot, man!

10:03:17 Music out 'From A Place Where'

He eyes the hoop -- hand on the ball -- he throws -- it flies -- everyone looks -- Ryan's eyes raising, really?! -- it's heading to the hoop -- it kisses the rim --

10:03:31 Music in 'M3 We Need You To Come With Us'

And drops down. A miss. Damn! Groans from the others on Ryan's team.

LADS

Oooooooo! Unlucky man!

And one of the teens, as the ref, blows a whistle. More groans. Some of them start to disperse -- saying their goodbyes --

We stay on Ryan, standing there looking at the hoop. As if it's taunting him. His mate, TIBO, comes up -- 19, cool, gangly.

TIBO

You can play now, man. You never used

to step on the court.

RYAN SINCLAIR

Should've got it in. I'll get it in
next time.

TIBO

You been sick though. Appendicitis,
right? That's why we ain't seen you.

RYAN SINCLAIR

Oh - yeah - yeah --

TIBO

And the hernia before that --

RYAN SINCLAIR

Yeah that was bad --

TIBO

And that detached retina -- that
sounds painful. You've been so
unlucky.

RYAN SINCLAIR

So unlucky --

TIBO

So what, we don't see you and now
you're off travelling?

RYAN SINCLAIR

Only for a bit.

TIBO

Better be.

(Beat)

I miss you, man. We all do.

(looks past Ryan; calls)

There a problem, guys?

Ryan follows his gaze -- the same two MEN who were outside Yaz's police station are now walking across the court towards Ryan. The black SUV framed behind them.

Close in on Ryan --

CUT TO:

10:04:23 INT. YAZ'S FLAT - DAY 1 1502

YAZ KHAN! Packing a suitcase, as SONYA stands next to her, barracking her, HAKIM struggles to set up an Amazon Alexa style speaker and NAJIA, on the other side of Yaz, leafs through official looking sheets of paper. Yaz, besieged by the madness of family chaos, everyone chatting to/at her! Fast and lively and overlapping, centered around Yaz.

SONYA
(to Yaz)
Just give me his number!

YAZ KHAN
No!

HAKIM
(to the speaker)
Alexa, play Rubber Soul --

SONYA
(to Yaz)
Why not?

YAZ KHAN
(packing)
Because! I don't want to give you his number. I'm packing!

NAJIA
(to Yaz)
This is the third secondment you've been selected for --

YAZ KHAN
(slightly alarmed)
Is it? I thought it was the second--

SONYA
(to Yaz)
You're not even gonna be here! --

NAJIA
(suspicious)
And all this during your probationer period--

YAZ KHAN
(styling it out)
I know, it's amazing --

HAKIM
(to the speaker)
Play -- Rubber -- Soul --

SPEAKER (V.O.)
The nearest shoe shop is one point two
miles walking distance.

SONYA
(to annoyed Hakim)
I think it just hates your voice, Dad.

NAJIA
(to Yaz)
And your boss is alright with you
being away on this?

YAZ KHAN
Totally. He's totally alright with
it.

CUT TO:

10:04:54 EXT. SHEFFIELD POLICE STATION - DAY 1 1535

(As seen in S11E1). YAZ KHAN in civvies, outside with SERGEANT RAMESH SUNDER, who's looking at a piece of paper.

SERGEANT RAMESH SUNDER
I'm not alright with this, Yaz. This
is your fourth secondment!
Fourth time I get a load of secretive
paperwork and you not telling me
anything. Why do I keep losing my best
probationer?

YAZ KHAN
It's all really good experience.
Honest.

SERGEANT RAMESH SUNDER
I'm not daft. Have you had a tap on
the shoulder? Is this undercover?

YAZ KHAN

Sort of?

SERGEANT RAMESH SUNDER

Last time. You have to be here to
finish your probation.

YAZ KHAN

I know. I'm coming back. I promise.

SERGEANT RAMESH SUNDER

(as he goes to leave)

And I presume they're with you.

Yaz turns -- across the road is an ominous black SUV. Two MEN in suits stand in front of it, looking at her. Close in on Yaz, confused, bit concerned.

CUT TO:

10:05:33 INT. SHEFFIELD HOSPITAL / CONSULTANT'S ROOM - DUSK 1 1605

GRAHAM buttoning up the top of his shirt as besuited consultant MR COLLINS washes his hands.

MR COLLINS

Four years since your procedure! Time
flies.

GRAHAM O'BRIEN

Yeah, don't it just.

MR COLLINS

Test results all as they should be,
you'll be pleased to hear. Any weight
fluctuations?

GRAHAM O'BRIEN

Nope.

MR COLLINS

Tiredness, muscular aches or pains?

GRAHAM O'BRIEN

None of that.

MR COLLINS

I was sorry to hear about your wife.

GRAHAM O'BRIEN

Yeah, thanks.

MR COLLINS

We all miss her.

(brisk)

Right, I don't need to keep you any longer.

(turns the iPad round)

Sign on here, tick all the boxes, data protection.

(as Graham does)

Are you working?

GRAHAM O'BRIEN

No, travelling.

MR COLLINS

Anywhere nice?

GRAHAM O'BRIEN

Sometimes.

CUT TO:

10:06:08 EXT. SHEFFIELD/HOSPITAL - SUNSET 1 1610

GRAHAM exits the hospital. He stops. Ahead are the same two MEN, and the same black SUV. Close in on Graham --

CUT TO:

10:06:19 INT. SHEFFIELD / GARAGE - SUNSET 1 1630

Sun setting. Low golden light flooding in. The TARDIS is on a ramp normally used to check out a car. The bottom of the TARDIS is open -- and steam and light and cables and circuits and nonsensical gubbins is hanging out -- also, water -- going into a big trough.

Underneath, THE DOCTOR steps into frame, in mechanic gear and goggles -- on a mobile, leaving a voice group message no doubt --

THE DOCTOR

Hi fam, where are you? We said one hour. You're late. You're very late.

(Beat; concerned)

All of you.

As she talks the black SUV has parked up by her -- threatening --

The Doctor turns around to see four MEN in standard issue suits. Two other big black vehicles the other side of the garage, behind them.

Two of the men approach the Doctor --

THE DOCTOR (CONT'D)
Hi fellas. Rocking the ominous look.

RENDITION MAN
We need you to come with us.

THE DOCTOR
Can I finish up first? Just draining
the water slides. And the boating
lake. And the rainforest floor. Plus,
waiting for my mates.

RENDITION MAN
Your friends are inside the car.

The Doctor looks over -- the frosted window in the back winds down. YAZ, GRAHAM and RYAN look out. Wave reluctantly maybe.

GRAHAM O'BRIEN
Worst Uber ever.

RENDITION MAN
It's in all your best interests that
you come with us.

Close in on the Doctor. Steely.

CUT TO:

10:07:13 EXT. M1 MOTORWAY - NIGHT 1 1635

The SUV speeds down a busy motorway.

CUT TO:

10:07:19 INT. SUV - NIGHT 1 1636

One of the security men driving. GRAHAM, YAZ and RYAN in the back of an SUV. Big screen display in the front of the car, turns round.

The DOCTOR
How you doing? Everything go alright?
Apart from the kidnapping.

YAZ KHAN
(leans forward; whispers)
Come on. What's the plan?

The DOCTOR
(whispers; conspiratorial)
I thought: let him take us to where
we're going. That way we find out who
wants us.

RYAN SINCLAIR
(whispers)
What if he kills us on the way?

The DOCTOR
(whispers)
Look at him. He's obviously doing
this at someone else's orders. Don't
you want to know who that is?

As she says that -- the SatNav display glitches dramatically.
Flickers and flicks back. The driver's eyes go to it.

THE DOCTOR (CONT'D)
Your equipment's not up to much.

RENDITION MAN
Shouldn't be doing that --

He touches the touch screen -- it glitches again --

-- And an orange laser bolt FIRES OUT THE SATNAV and BLASTS
RENDITION MAN out of existence!

The others duck -- !! The car still going -- !!

YAZ KHAN
Oh my God!

The Doctor looks to the speedometer display -- it's increasing!
70 - 80 - 90 - 100!

The gang slammed back in their seats --

CUT TO:

10:08:14 EXT. M1 MOTORWAY - NIGHT 1 1638

The vehicle ZOOMS ALONG THE MOTORWAY AT 100MPH --

AND THEN THE BRAKE LIGHTS slam on! It slows and screeches to a halt -- we can hear the yells from our gang inside --

10:08:23 Music out 'M3 We Need You To Come With Us'

CUT TO:

10:08:28 INT. CAR - NIGHT 1 1640

SLAM! The car comes to halt. The SatNav is still glitching.

THE DOCTOR and GANG, breathless, all try the doors. Locked.

YAZ KHAN

We can't get out --

THE DOCTOR

(sonic'ing doors; no joy)

Yep, got that Yaz --

GRAHAM O'BRIEN

Doc, the SatNav's just started again--

And he's right -- it is. It displays a map of the locale, flickering into proper SatNav mode --

But as it does, the place names transform -- the village and town names change as our gang watch --

To all read: DIE. Every village, every town, every service station: changes to DIE.

DIE. DIE. DIE. DIE.

On our gang's horrified reactions to that!

And then the GEARSTICK SHIFTS INTO REVERSE -- of its own accord.

And the ACCELERATOR PEDAL SLAMS TO THE FLOOR -- of its own accord --

10:08:43 Music in 'M4 Hold On'

And they're off! The gang slammed back into their seats --

THE DOCTOR flicks off her seatbelt and jumps into the driver's seat -- as the car's moving!

The Doctor slams her foot on the brake -- nothing!

THE DOCTOR
(jabbing at the brake)
The brake's not working --
(trying to pull the
gearstick back)
Someone's controlling this car and
it's not me --

THE SPEEDOMETER SHOOTING UP -- 50 MPH -- 60 MPH --

The gearbox is smoking -- the Doctor trying to pull the gearstick
clear --

CUT TO:

10:08:58 EXT. M1 MOTORWAY - NIGHT 1 1641

The CAR REVERSES DOWN THE M1 INTO ONCOMING TRAFFIC!

Terrifying -- cars swerve, beep, nearly crash into each other! --
It's heading for a barrier -- in a straight line -- an impact --

CUT TO:

10:09:00 INT. CAR - NIGHT 1 1642

The scream of the engines -- the sound of cars passing by -- the
smoking gearbox -- speedo reaching 120 mph --

THE DOCTOR
(sonicing the SatNav)
Gotta be a way to stop it!

And now a BOLT from the screen blasts out -- the Doctor dodges it
-- the headrest explodes and burns and disintegrates --

Three more laser bolts ricochet around -- the gang duck and avoid
them! Bounce off windows! Burns up fabric!

The Doctor throws the sonic down -- and tugs and finally YANKS the
rear view mirror off its fixing -- holds it like a weapon --

CUT TO:

10:09:07 EXT. M1 MOTORWAY - NIGHT 1 1643

Smoke pouring out of the engine, the car whining in protest --

Cars swerving out the way -- a the car reversing back towards an unfinished bridge and a VERTIGINOUS PRECIPICE in the distance! They're going to go over the edge!

CUT TO:

10:09:10: INT. CAR - NIGHT 1 1644

Against the pressure, THE DOCTOR holding the rear view mirror in her hand, mirror facing the SatNav -- focused and still amidst the chaos and shaking and speed and impending carnage -

GRAHAM O'BRIEN

The road's out! We're gonna go over
the edge!

YAZ KHAN

Doctor, what're you doing?!

THE DOCTOR

(coiled)

Wait for it --

And a LASER BOLT fires out -- THE DOCTOR reacts super-fast -- stretches with the mirror side of the rear view mirror to intercept the bolt -- it reflects BACK at the SatNav! BANG!! The SatNav blows out -- sparks and fire and smoke -- the Doctor shields herself --

THE DOCTOR

(CONT'D)

Hold on!

The Doctor slams her foot on the brake --

CUT TO:

10:09:28 EXT. M1 MOTORWAY - NIGHT 1645

The SMOKING CAR HEADING FOR THE PRECIPICE --

REVERSE-SCREECHES TO A HALT one inch from the barrier!

And breathe. Smoke pouring out from the engine. The tick as it settles.

10:09:29 Music out 'M4 Hold On'

CUT TO:

10:09:30 INT. CAR - NIGHT 1 1646

Cabin full of smoke. GRAHAM, RYAN and YAZ squashed into each other. THE DOCTOR breathing out -- as a voice cuts through.

10:09:42 Music in 'M5 MI6'

VOICE OF C

(irate male voice coming
through the speaker)

What the hell just happened ? What
have you idiots done to my car?

RYAN SINCLAIR

Who's talking?!

THE DOCTOR

Your car just assassinated its
driver, and then attempted to kill
us.

VOICE OF C

(beat; doubt)

That's not possible.

THE DOCTOR

Tell me who you are, and I will tell
you face to face just how possible
that actually was.

VOICE OF C

This is C. I was having you brought
to London. To MI6.

On the gang: astonished --

RYAN SINCLAIR

So what, MI6 is trying to kill us?

Voice of c

No!

YAZ KHAN

Well you nearly managed it.

THE DOCTOR

(steely)

Alright C. You want us? We want answers. We're coming in.

And she re- starts the car -- ready to drive off.

CUT TO:

10:10:18 EXT. LONDON/LAMBETH BRIDGE - NIGHT 1 1950

ICONIC: moving over Lambeth Bridge to reveal: Thames House.

CAPTION: LONDON

CAPTION: M16

CUT TO:

10:10:23 INT. THAMES HOUSE / ATRIUM - NIGHT 1 2003

THE DOCTOR, RYAN, YAZ and GRAHAM enter a vast entrance hall. Awaiting them: a formal, brittle man in his 50s: C, flanked by a lackey PA. At the top of the stairs in the atrium, is the TARDIS. The gang look up and around.

THE DOCTOR

Least they managed to transport the
TARDIS without damage.

GRAHAM O'BRIEN

(gazing around)

Ryan, MI6. I always wanted to be a
spy.

RYAN SINCLAIR

You'd be a rubbish spy.

GRAHAM O'BRIEN

I'd be a great spy! I just blend in.

C

(face to face with Graham)

Well well well. Finally we meet. You
actually do exist.

GRAHAM O'BRIEN

(as a lackey whispers into
C's ear)

What?

C

(to the lackey)

Don't be ridiculous, Franklin. I read the files. The Doctor is a man.

THE DOCTOR

(appears next to Graham)

I've had an upgrade. Hi!

THE DOCTOR

(to C)

You just had us picked up like criminals, and put us in a car which tried to kill us.

C

We were trying to bring you here, not kill you. Our systems got hacked.

YAZ KHAN

Not exactly the best demonstration of MI6 skills.

C

I have been authorised to speak on behalf of every security agency around the globe.

(Beat)

We need your help, Doctor.

CUT TO:

10:11:17 INT. THAMES HOUSE/ARCHED CORRIDOR - NIGHT 2005

C leads THE DOCTOR, GRAHAM, YAZ and RYAN through --

C

Over the past week, there's been a spate of attacks on intelligence officers worldwide -- of every nationality. None of these attacks have been ordered by rival intelligence agencies.

THE DOCTOR

At least that's what you're all telling each other.

C

We all have a very good working knowledge of what our enemies are up to. No agency possesses the technology to carry out one of these attacks. None of us understand how it was done. Or, exactly what *has* been done.

(the gang exchange glances)

But every agent suffered the same fate.

C places his hand on a reader and opens a door.

CUT TO:

10:11:50 INT. THAMES HOUSE / MEDICAL WARD - NIGHT 1 2007

Large room with one single hospital bed -- high class, high tech hospital monitoring. In the bed is the AGENT from the plane.

C

She was found unconscious on the floor of an aeroplane washroom, on a flight to Tokyo. She'd made pre-arranged contact with an informant.

YAZ KHAN

Is she in a coma?

C

Apparently, it's a little more horrific than that.

(to the Doctor)

I'm told this is your expertise: dealing with the impossible.

C brings up a screen of data and diagrams. THE DOCTOR stares at it all, taking it all in, registering, thinking fast, checking back to the agent's body in the bed.

THE DOCTOR (CONT'D)

You're right. That is impossible. Her DNA's been rewritten. Every strand corrupted and reshaped.

(Beat)

She's no longer human. Just a shell

with a human appearance.

GRAHAM O'BRIEN

Is she gonna live doc?

THE DOCTOR

There's nothing of her to live. It's like she's been erased.

(to C)

This is beyond any human technology.

C

I was rather worried you were going to say that.

(Beat)

Doctor, the security of the entire planet is at stake. Can we rely upon on you?

Close in on the Doctor.

CUT TO:

10:13:02 INT. THAMES HOUSE / C'S OFFICE - NIGHT 1 2009

Impressive, windowed office. Views over the Thames. THE DOCTOR pacing, trying to think. C is loading up RYAN and GRAHAM with cases of gadgets -- some briefcases, suitcases, wooden boxes -- very Q. They're loving it.

C

Anaesthetic darts -- laser shoe gun
-- infra red ID duplicator --
calendar hacker -- lockbreakers --
rocket launcher cufflinks -- retinal
ID decoder -- tongue immobilising
chewing gum -- how much more d'you
want?

RYAN SINCLAIR

Yeah it's great. Keep 'em coming C.

GRAHAM O'BRIEN

Yep -- bring on the bling!

C

They're not toys.

RYAN SINCLAIR

Yeah. They're not toys, Graham.

GRAHAM O'BRIEN

No they're not, Ryan. And if you say otherwise I will shoot you with my laser shoe.

C

All of the assassinated agents were investigating leads relating to this man.

YAZ KHAN

(picks out a photo)

Daniel Barton, born in Bromsgrove, now lives just north of San Francisco. Oo he's the founder of Vor.

RYAN SINCLAIR

The search engine.

YAZ KHAN

Web, apps, social, global mapping, advertising, scientific and medical research, robotics, data polling, human analytics --

C

Right now, Vor is more powerful than most nations. And Daniel Barton's the man who built it all up from the ground.

THE DOCTOR

We're gonna need your best man on this. What d'you call him? A horizon watcher.

C

Oh.

THE DOCTOR

Exactly.

C

Yes. He left. I sacked him.

THE DOCTOR

The only person with an open mind
about this. And you let him go.

C

M16 has never countenanced the
possibility of extra terrestrial
life.

THE DOCTOR

You should talk to your mates at GCHQ

--

C

The country has other organisations
to deal with all that: UNIT, even
Torchwood --

THE DOCTOR

But they're all gone. Oh, C. You took
your eye off the horizon. Just when
things were coming over it.

(grabs Yaz's phone)

Don't worry. I'll call him.

C

You can't. He's off grid. We can't
find him anywhere -- and believe me
we've tried.

THE DOCTOR

Ssh, I'll WhatsApp him --

(phone up to her mouth)

Hi it's me. I'm at MI6 with C. Crisis,
big crisis, serious crisis, big
serious crisis. C says you were right
and sorry he was an idiot.

C

(calls down the phone)

I did not use those words --

THE DOCTOR

Send us your location. Kisses!

(puts phone down; to Yaz)

Quite French that, isn't it? Kisses!

(the phone beeps)

Ha! See!

She displays the screen: a picture of a fish on the seabed.

GRAHAM O'BRIEN

It's a fish.

THE DOCTOR

(delighted)

I know!

C

Can we please focus! Daniel Barton
isn't just a powerful business man.

(Beat)

He was also one of our agents, when
he first went to work in the US. Then
he withdrew cooperation. It's
possible he became a double agent. Or
even a triple.

YAZ KHAN

Who for?

CRACK! A flash of orange light! A laser bullet hole in the glass
window behind C.

C puts his hand to the back of his neck. Looks at the Doctor and
Yaz -- looks surprised --

C

Oh --

And C falls -- dead -- more BOLTS! More CRACKS! Chaos! In fast
succession, laser bolts cracking the window --

THE DOCTOR

Down!

The gang throw themselves to the floor -- boxes scattering -- as
alarms go off everywhere in the building --

THE DOCTOR (CONT'D)

Door!

They head for the door -- grabbing gadgets as they do! -- the WHOLE
WINDOW SMASHES IN! Glass flying everywhere -

THE DOCTOR (CONT'D)

Get to the TARDIS!

Shattered glass. The sounds of alarms. Wind whipping around from the night time air.

C's body on the desk.

And the lights crackle and flicker --

And out of the three walls step THREE CAMOUFLAGE CREATURES -- one with a pattern of a Union Jack, one with a portrait of Queen Victoria, and one with wood panelling on them --

The lights flicker -- and go out.

CUT TO:

10:15:58 INT. TARDIS - NIGHT 1 2012

Action stations -- emergency settings -- THE DOCTOR at the console -- YAZ with Barton's file -- RYAN and GRAHAM putting down all the gadgets --

THE DOCTOR

We've got to get out of here.

GRAHAM O'BRIEN

I've still got the gadgets.

RYAN SINCLAIR

We just saw the Head of MI6 get assassinated --

YAZ KHAN

By the same sort of bolts that came out of that SatNav --

THE DOCTOR

Where's that picture -- need to set the coordinates. I've got it!

GRAHAM O'BRIEN

So, wrong place, wrong time -- twice in one day. That has gotta make us targets. Why do you keep looking at pictures of a fish?

THE DOCTOR

Steganography. There's another image hidden within the pixels of that photo. Basic spycraft in your time.

Easy way to smuggle out information
cos there's no pattern to look for --
no two stegs are the same.

And she flicks up two pictures side by side on a TARDIS display.
The fish picture -- and a map.

RYAN SINCLAIR
So one's hidden inside the other.

GRAHAM O'BRIEN
(looking to the door)
Doc --

THE DOCTOR
Exactly. Luckily I can read pixels.
Took a correspondence class. Ah! The
Outback, gone full hermit --

YAZ KHAN
(following Graham's gaze)
Doctor -- something's trying to get
in!

The Doctor looks: coming through the closed door is an elongated outstretched arm and hand, reaching -- same pattern as the door -- now a body pushing through! Now a head! Agonising as it pushes, howling -- half embedded in the door, torso and head half visible, arm outstretched -- unknowable, terrifying --

THE DOCTOR
Oh no you don't --

She slams the dematerialisation lever -- and the creature's all-but featureless face, contorts in what looks like a scream -- and a loud distorted scream of alien pain fills the TARDIS --

And it's as if the creature's YANKED BACK through the door -- as the TARDIS dematerialises, leaving no trace --

The Doctor and Ryan run over -- the Doctor rattled --

YAZ KHAN
I didn't know things could get in to
the TARDIS like that --

THE DOCTOR
Neither did I.

RYAN SINCLAIR
You got rid of it.

GRAHAM O'BRIEN
What was it?

THE DOCTOR
(sonic'ing the area)
At a guess, the same thing attacked
all those spies. And possibly us.
(checks sonic)
What? No readings. But the sonic can
read everything.

(brain whirring)
Alright. Park that. Live attacks,
they're after us, but we need intel,
split resources. Graham, me and you
are off to Australia to see my old
mate from MI6. I say old mate, met him
once but he seemed very nice. We text,
though. Does that count?

GRAHAM O'BRIEN
If you say so --

THE DOCTOR
Yaz, Ryan. How do you feel about
undercover work?

YAZ KHAN
Definitely.

RYAN SINCLAIR
Oh I dunno --

THE DOCTOR
Daniel Barton, he's our best lead.
Well, he's our only lead. We'll get
you a cover story, hack his diary, get
in there and check him out,
infiltrate Vor, have a nose around
their systems.

YAZ KHAN
Be spies, basically.

GRAHAM O'BRIEN

With absolutely no training.

RYAN SINCLAIR

We got the gadgets.

GRAHAM O'BRIEN

Well yeah -- all the gear but no idea.

RYAN SINCLAIR

Thanks a lot.

GRAHAM O'BRIEN

I think you'll be great. Total confidence.

(can't quite disguise his concern)

Be careful though.

GRAHAM O'BRIEN

(to the Doctor)

You sure it's safe for them?

THE DOCTOR

Yeah! 80% sure. 75. 40% absolute minimum.

THE DOCTOR

(pulls a voice recorder)

Take this. Bio-scanner disguised as a digital recorder. I want to know everything about Daniel Barton.

(Beat)

Like Graham said, be careful. Stay in touch. And remember, rule one of espionage: trust no-one.

On Yaz and Ryan.

CUT TO:

10:18:33 EXT. SILICON VALLEY DRIVE - DAY 2 1655

CAPTION: San Francisco, USA

10:18:37 Music out 'M5 MI6'

A taxi cruises up a long boulevard, bedecked with monumentally impressive office buildings. Stretches far as the eye can see. And we move past it -- to see RYAN and YAZ walking the boulevard. Ryan

carrying a bag of gadget-filled equipment.

10:18:39 Music out 'M6 The Journalist And The Photographer'

RYAN SINCLAIR
(with the calendar hacking
device)

Diary hacked, got us in. Loving these
toys. Which building is it?

YAZ KHAN

That one there. Though according to
the files, this whole development is
down to Barton.

RYAN SINCLAIR

So, you journalist, me photographer?

YAZ KHAN

Yeah. That works. Doesn't it?

RYAN SINCLAIR

I reckon. Just gotta try and be
confident with it, haven't we? Try
not to panic we're blagging our way
in on someone who might be dangerous.
And don't obsess on our total lack of
spy training.

YAZ KHAN

Yeah. Don't obsess on that. Think how
the Doctor'd do it. Swan in like she
owns the place. Big smiles, loads of
chat, total confidence. We can do
this. Why're you looking worried?

RYAN SINCLAIR

I decided my spy name was Logan. Now
I'm worried I don't look anything
like Hugh Jackman.

YAZ KHAN

Ryan, you're panicking. Rule one: no
panicking.

RYAN SINCLAIR

I thought rule one was don't trust
anyone.

YAZ KHAN

Rule one-A then. No panicking, while
you're not trusting anyone.

They're arriving in front of the monolithic building.

CUT TO:

10:19:28 INT. SILICON VALLEY OFFICE/RECEPTION - DAY 2 1701

Vast busy reception. DANIEL BARTON, British, 50s, fit, strong, charismatic, unknowable, stands as his PA ETHAN (20s, all Californian manners and specificity, love and fear for his boss) introduces him to waiting Yaz and Ryan.

ETHAN

Hi, I'm sure you recognise Mr Barton.
This is Sofia Afzal, and --

RYAN SINCLAIR

(interrupting; panicky)

-- Logan, I'm Logan. Name's Logan
Jackson. I'm the photographer.

YAZ KHAN

(alarmed by hyper-Ryan)

I'm Sofia.

(to Barton re Ryan)

He's nervous, big fan of yours.

RYAN SINCLAIR

I'm not nervous, who's nervous?

(grins at Barton)

Hi. Logan. I'm Logan.

DANIEL BARTON

Daniel. Don't be nervous, I don't
bite. Only my own staff. Especially
after this mix-up. I had to fire half
of the PR team.

YAZ KHAN

You haven't --

ETHAN

(wide scared smile)

No, not half. He's kidding. Just two.
(off Yaz and Ryan)

Shall we go up?

CUT TO:

10:20:15 EXT. AUSTRALIAN OUTBACK - SUNSET 2 1925

CAPTION: GREAT VICTORIA DESERT, AUSTRALIA

We're on the face of O -- warm, fierce, likeable, so sharp, and a bit ramshackle -- watching the TARDIS materialise, from the porch of a rundown peeling-paint blue ramshackle hut in the middle of absolutely nowhere. Nothing else in sight in 360 degrees on the whole horizon.

O's flanked by two officers: BROWNING and SEESAY: 30s, Aussies, one male, one female. THE DOCTOR and GRAHAM emerge from the box--

SEESAY

Worth racing out from the city just for that.

BROWNING

Gotta be a trick, right? Projection.
Mirrors?

O

Say hello to the Doctor.
(calls to the Doctor)

I see you decoded the fish! Fancy a cuppa?

THE DOCTOR

(arriving)

Very much. Hello. This is my friend, Graham.

O

(to Graham)

O.

GRAHAM O'BRIEN

Sorry, you're --?

O

O.

GRAHAM O'BRIEN

O?

O.
O.

GRAHAM O'BRIEN

Oh.

O
It was a joke by the others at MI6.
Whenever I came into a room to meet
C, he'd go --
(disappointed/furious)
"Oh. God."
(Beat)
It sort of stuck. And now I've owned
it.
(gesturing to the officers)
This is Seesay and Browning. Just
arrived. Australian Secret Service.

SEESAY

We'll be out here for the whole of
your visit. We're under orders to
keep all of you safe.

GRAHAM O'BRIEN

Safe from what?

BROWNING

(Beat)

Not sure.

THE DOCTOR

You're gonna be a right lot of help
then, aren't you.

(heading off; to O)

Can I take a nose around your gaff?

CUT TO:

10:21:31 INT. O'S HUT - SUNSET 2 1926

Lived-in, run-down, chaotic, rammed and crammed with box files and
paper. Areas curtained off -- THE DOCTOR and GRAHAM explore as O
makes tea.

THE DOCTOR

Cosy.

O

You mean messy.

THE DOCTOR

You're right, I do. Didn't realise
you were this much of a hoarder.

GRAHAM O'BRIEN

What is all this stuff?

O

The full MI6 record of the
unexplained. As compiled by me. Human
disappearances, sightings of
unidentified objects, mysterious
beings, possible alien incursions,
going back centuries. And a complete
set of Fortean Times in mint
condition.

(Beat)

Look at all the evidence I gathered.
And they just... mocked me.

THE DOCTOR

Nobody's mocking you now.

O

I heard C was shot.

GRAHAM O'BRIEN

We were there. Nearly got us and all.

O

Does this connect to the attacks on
agents? I've been monitoring the
chatter Doctor. Is it aliens? Aliens
attacking spies all over the world.

THE DOCTOR

And rewriting their DNA.

O

That's terrifying. But, wow. Why
would they do that?

THE DOCTOR

Don't know. They almost infiltrated
my TARDIS as we were taking off. I was

hoping you might have something in
your research bank that might give us
some clues.

(seeing a laptop)

GRAHAM O'BRIEN

(walking into next area)

Wow, this is some setup.

He's wandered into another area -- a part of the dwelling that has a big surveillance bank, quite old-school, cameras trained 360 degrees on everything all around.

GRAHAM O'BRIEN

Paranoid, are we?

O

I prefer cautious. I like to know if anything's watching me.

(grave; to the Doctor)

Cos if you're already in the middle of all this, how do you know they won't follow you here?

Close in on Graham and the Doctor -- spooked.

CUT TO:

10:23:04 INT. SILICON VALLEY OFFICE/BARTON'S OFFICE - DAY 2 1704

Deeply impressive corner office, on high with vast panoramic views out across California. YAZ and RYAN unpacking their stuff, setting up. Nervous. BARTON relaxed, his focus on them.

DANIEL BARTON

I have to be honest with you, you only got in cos you're Brits, and my Mum reads your paper. She's old. Still into legacy media.

YAZ KHAN

We know you're busy so Logan'll take a few photos while we chat? OK if I record?

She takes out a tiny device that looks like a digital recorder. Activates it -- on screen: DNA SCAN STANDING BY. Yaz presses a button and that screen is replaced by a less sci-fi, more innocuous

digital recorder screen. As she does, she sees Barton on his own phone --

YAZ KHAN (CONT'D)

Good to go?

DANIEL BARTON

(typing in Sofia Afzal)

Just searching you guys up, check you are who you say are.

Yaz and Ryan look at each other, tense -- as we see the screen on Barton's phone display profile pictures of Yaz and Ryan as Sofia Afzal and Logan Jackson (among a list of other journalists). He looks to Yaz --

DANIEL BARTON (CONT'D)

Fire away then --

YAZ KHAN

(as Ryan's doing this)

Boy from Bromsgrove, council estate, local comprehensive -- now with his own collection of planes and motorbikes. And a private airport.

DANIEL BARTON

We could never afford to go abroad when I was a kid. Now flying's one of my big hobbies. Even got my own passenger plane. I fly my mates around the world. And insult them over the intercom during the flight.

YAZ KHAN

Each to their own. How do you end up here, then?

Ryan fires off a couple of photos -- checks his screen on the camera: shows a photo. Then the photo zooms in to the lanyard on Barton's neck. Screen reads: DUPLICATION IN PROGRESS.

Ryan looks in his open bag -- a small portable 3D printer is replicating the lanyard, with Daniel's photo on. (As all this happens, Yaz and Barton are talking)

DANIEL BARTON

Combination of inspiring computer science teacher, and being one of the few non-white faces in my school. I spent a lot of time in my bedroom, with my computer.

(Beat)

I started small, just trying to build a knowledge base. Trying to connect people with data. And that became the biggest search engine on the planet.

-- And as he's talking, Ryan checks in the bag, while still taking photos -- the pass is now out. Drops into the bag. Nods at Yaz, imperceptibly, during this last speech of Barton's.

YAZ KHAN

And more. This company's far more than just a search engine now.

DANIEL BARTON

Sure. But the same principle applies.. The more data we share, the better it is for the world.

YAZ KHAN

Unless you count disinformation? Online abuse. Cyber bullying. All of which you've been accused of ignoring. Haven't you?

DANIEL BARTON

We have three start-ups currently trying to figure out how to combat them.

(Beat)

We did something great, and it got hijacked. I get to see both sides of humanity in this job and do you know what Sophia, turns out you can't entirely trust everyone.

(his phone beeps; he checks it; frustrated)

Sorry. I have to cut this short. Something needs my attention.

(gets up; stops)

Yaz KHAN

We were just getting started.

Barton considers for a moment -- then --

DANIEL BARTON

You want to know who I am? You want to see my house? Meet my friends? It's my birthday tomorrow. I'm having a party.

(Beat)

Everyone who knows me will be there. Come along, as my apology for running out on you.

And he goes -- as he does, Yaz looks to Ryan -- he fishes out the pass from his bag.

RYAN SINCLAIR

I've managed to duplicate his access pass ... if we find a place to hide, then do some snooping whilst everyone knocks off. Hey. Why you looking all weird?

Yaz shows him the screen of her digital recorder.

YAZ KHAN

DNA profile. Only 93% human. What's the other seven per cent? Who is this guy?

CUT TO:

10:25:50 EXT. O'S HUT - SUNSET 2 1927

10:25:51 Music out 'M6 The Journalist And The Photographer'

SEESAY and BROWNING coming back from patrolling opposite directions, meet in front of the hut. Both keep eyes to the horizon, unnerved Aussies, chatting to disguise it.

BROWNING

This place. It's open and flat and empty, the whole way round.

(Beat)

So why does it feel like there are things moving out there?

On them both. And the ominous empty landscape all around.

Full moon. The camera moves slowly away from the hut in the middle of nowhere, under the low light.

SEESAY and BROWNING stationed at the end of the hut.

10:26:05 Music in 'M7 Beyond Your Understanding'

A noise --

A sensor light flashes on outside the hut. Illuminating nothing.

BROWNING and SEESAY pivot to look.

In the night, the sound of movement, rustling. And at the rocky outcrop -- at the top, are there shapes and silhouettes moving?

CUT TO:

10:26:08 INT. O'S HUT/SURVEILLANCE BANK - NIGHT 2 1941

From outside, the reflection of the light sensor can be felt inside here. THE DOCTOR and GRAHAM at the screens. O thoughtful.

GRAHAM O'BRIEN

What just happened?

O

Two movement sensors tripped.

Graham looks to the Doctor -- both spot O's unsure eyes.

CUT TO:

10:26:15 EXT. O'S HUT - NIGHT 2 1942

Another light sensor comes on. Then another. Another in the distance. Another closer to the hut.

The whole area is beginning to be lit up -- full coverage.

And another. SEESAY and BROWNING spinning, looking around --

BROWNING

What's doing that?

CUT TO:

10:26:36 INT. O'S HUT - NIGHT 2 1943

The TRIO staring at the lights -- all angles are lit now.

O

What have you brought here Doctor?

THE DOCTOR

(so quiet)

I don't know.

(Beat)

Let's take a look outside.

GRAHAM O'BRIEN

Looking outside was actually quite
low on my list --

Too late, O and the Doctor gone on their way --

GRAHAM O'BRIEN (CONT'D)

But when does she ever listen to me?

He hesitates -- and heads after them --

CUT TO:

10:26:51 EXT. O'S HUT - NIGHT 2 1945

THE DOCTOR, O and GRAHAM run out -- the lights are still on. Lighting a pool all around the hut. But then it drops away into darkness.

SEESAY

Please all of you, back inside --

The Doctor sonics the landscape --

THE DOCTOR

No readings --

GRAHAM O'BRIEN

You didn't get any readings off that
thing in the TARDIS either.

THE DOCTOR

Exactly. There's something --

(falters; looks out)

-- it's like I can sense them.

O
I know what you mean.

THE DOCTOR
Out there, hiding. Tripping the
sensors to let us know they're here.
It's like they're watching us.

O
Like animals stalking their prey.
(Graham and the Doctor look
at him)
Sorry, that wasn't helpful.

SEESAY
From what I understand, we were sent
here because you're one of the few
people who can stop the attacks on our
colleagues. So please, go inside,
figure it out, and let us do the job
we came for.

Stand-off. Beat.

GRAHAM O'BRIEN
Doc, come on.

inside -- we stay with the agents.

SEESAY
(to Browning)
I'll take round the back. Stay on
comms.

Browning nods -- Seesay heads round --

ANGLE ON: BROWNING, pistol raised, stalks the night, in a
sensor-lit part of the area.

A sound to her left. She turns, moves towards it. With Browning,
on her shoulder, as she walks --

SEESAY (O.S.) (CONT'D)
Circling round eastwards.

BROWNING
Understood.

She walks forward. As she does, the light around her flicks off.

Browning freezes.

She's in the dark. We can hear her breathing. She looks around. It's very very dark. Hold that.

FLICK. The light comes on again - Browning spins.

Nothing there.

FLICK. The light goes off again. Browning freezes. This is freaking her out.

FLICK. On again! Close on Browning's panicky eyes. Sweaty brow.

FLICK. Off again. FLICK. On again! FLICK. Off! FLICK. On!

SEESAY (O.S.)

(over comms)

See those lights going on and off?

BROWNING

(whispers; scared)

It's where I am. But it's not me.

FLICK. The lights go off again --

And as she turns, she sees something. The outline of a silhouette in the dark. Unmoving. How is that even possible?

She raises her pistol -- peers into the dark.

AND NOW IT'S THE SILHOUETTE THAT LIGHTS UP! A threatening humanoid silhouette now entirely made of light. Glowing! So bright!

And BROWNING SHOOTS AT THEM -

FLICK! The WHITE SILHOUETTE flicks off! Just as the sensors did.

FLICK! And now the White Silhouette flicks back on. But much closer! Terrifying!

CUT TO:

10:28:53 INT. O'S HUT/SURVEILLANCE BANK - NIGHT 2 1949

Noise of shots from outside! THE DOCTOR looking at the screen -- sees the lit up silhouette --

THE DOCTOR

Browning!

And she runs out -- GRAHAM and O look at each other.

CUT TO:

10:28:56 EXT. O'S HUT - NIGHT 2 1950

BROWNING

(raises the pistol)

Stay back.

FLICK! The silhouette flicks off. Dark.

And there's a whoosh of movement, of air disrupted. Browning turns 360 degrees. Disorientated.

FLICK! Behind her, the White Silhouette flicks back on.

Browning spins, turns. The figure standing there. A few feet away.

FLICK! Behind the first one, TWO MORE WHITE SILHOUETTES ILLUMINATE.

FLICK! Behind them. THREE MORE WHITE SILHOUETTES illuminate.

FLICK! Behind them, FOUR MORE WHITE SILHOUETTES illuminate.

FLICK! Behind them, FIVE MORE WHITE SILHOUETTES illuminate.

Close in on Browning, face illuminated by all this white light.

And SEESAY runs in --

SEESAY

Oh my God. What are they?

And now they start to GLOW and SHUDDER --

-- in a WHOOSH of light -- all the silhouettes ENERGISE towards the two agents -- in a swoosh of light and energy --

CUT TO:

10:29:07 EXT. O'S HUT - NIGHT 2 1958

THE DOCTOR, O and GRAHAM run out -- stop to see --

THE WHITE SILHOUETTES CROWDED AROUND BROWNING AND SEESAY'S BODIES -- MOVING, WHIRLING FAST, LEANING OVER THEM --

And they're moving so fast, like they're feasting on them, with terrible crackles of energy -- like they're feral --

THE DOCTOR
(yells at the Silhouettes)
Get away from them!

The WHITE SILHOUETTES TURN THEIR HEADS FROM THEIR FEAST. And flick off!

Dark. Then -- they FLICK BACK ON IN PYRAMID FORMATION! BUT CLOSER! Glowing! The sounds of crackles and howls, terrifying --

O
We can't fight them out here, Doctor
-- strategic retreat --

THE DOCTOR
(reluctantly)
Fine --

She takes a last look before joining Graham and O running back --

CUT TO:

10:29:31 INT. O'S HUT/SURVEILLANCE BANK - NIGHT 2 2007

O, THE DOCTOR and GRAHAM run in to the surveillance banks -- O is immediately working the battered old laptop which is lashed in with a bazillion coloured wires -- Graham checks the screens -- so many white glows, moving, bleeding out the camera

THE DOCTOR
No signals off any of them. They've just obliterated those bodies. What can they be?

GRAHAM O'BRIEN
Looks like they're moving -- they're surrounding the building, look --

O
That's what we want.

THE DOCTOR
Do we?!

O
(watching the screen)

Yep. Just a little closer --

He slams a button on the keyboard --

CUT TO:

10:29:51 EXT. O'S HUT - NIGHT 2 2009

ZAAAAP! Blue bolts of electricity zap through the night in a straight line, like an electric fence.

The SILHOUETTES in line with the fence and behind it CONVULSE! And they HOWL!! Otherworldly terrifying howl!

And then SNAP OUT OF EXISTENCE.

CUT TO:

10:29:54 INT. O'S HUT/SURVEILLANCE BANK - NIGHT 2 2010

GRAHAM O'BRIEN

Did we kill them?

THE DOCTOR

More like they retreated.

GRAHAM O'BRIEN

(to O)

How did you know that'd work?

O

Didn't. Gambled.

THE DOCTOR

Some kit you've got here.

O

I've had a few years to rig it out.
Just in case.

GRAHAM O'BRIEN

(at the screen)

No look: there's one left outside.

They look at the screen, horrified -- he's right. Their fear.

CUT TO:

10:30:14 EXT. O'S HUT - NIGHT 2 2011

The LEAD WHITE SILHOUETTE has splayed its arms upwards and outwards and is leaning against the outside of the hut --

CUT TO:

10:30:18 INT. O'S HUT/SURVEILLANCE BANK - NIGHT 2 2011

O

Plan B. I've got a plan B. It's in the blueprints Doctor, just under the folder - I rigged it in case anything got past the first line of defence.

THE DOCTOR grabs the blueprints as now the book-and-file lined wall behind them starts to move -- the creature pushing through, with the pattern of the wall -

GRAHAM O'BRIEN

It's coming through the wall, how can it do that?

THE DOCTOR

Physical boundaries don't stop it -- but it's still not used to this planet -- maybe even this reality.

The WHITE SILHOUETTE ENERGY taking over from the camouflage -- it moves out the wall towards them --

The lights and electricity in the hut dimming and darkening, as if being drained --

The WHITE SILHOUETTE flicks off -- then it flicks on again -- CLOSER! GRAHAM, the Doctor and O recoil --

THE DOCTOR (CONT'D)

Spring loaded?

O

Yep --

GRAHAM O'BRIEN

What you talking about?!

The creature even closer -- and the Doctor sonics --

WHAM! WHAM! WHAM! WHAM!

Four MASSIVE square sheets of two inch thick reinforced

transparent plastic SLAM INTO PLACE from out the walls --

WHAM! WHAM! The same material SLAMS up through the floor -- and then onto the top, acting as a lid! A ceiling height transparent glass box! The creature is trapped! Graham jumps in shock --

GRAHAM O'BRIEN

You could've warned me about that.

THE DOCTOR

(to O)

Reroute the charge - we need to keep it in there.

And the creature has now realised it's trapped within the cube - and is pushing its way out -- struggling in agony --

THE DOCTOR (CONT'D)

Bit quicker?!

O

Yes, doing my best.

And the creature is pushing further -- the Doctor barges O out the way, works at the system --

GRAHAM O'BRIEN

That thing can't hold it --

O

Is he just here for the running commentary?!

The Doctor activates the laptop -- and the BLUE VOLTS FIZZ across the cube --

And the creature is SHOVED BACK -- it howls -- reels --

The volts glitch and fizz across the surface of the cube --

The trio stand and watch --

The creature bangs itself against the cube -- but receives volts as a punishment -- recoils -- howls again -

O

It worked - it actually worked.

The Doctor steps up to the cube.

The creature stands face to face with the Doctor, through the transparency of the cube. Glowing, the sound of cracks and fizzes and humming of power --

THE DOCTOR

Who are you?

The creature is silent.

The DOCTOR (CONT'D)

What are you doing to the people on this planet?

Nothing.

THE DOCTOR (CONT'D)

Why are you changing their DNA?

Nothing. The creature impassive.

The DOCTOR (CONT'D)

Why spies? Why are you only attacking spies?

(The creature doesn't react)

What are you exactly except reluctant to talk.

(silence)

O

I'm thinking one more blast.

The DOCTOR

How many are you? Your race, or species, or whatever you are?

(no reply)

Where are you from?

CREATURE

Far beyond.

The DOCTOR

So you can communicate then. Beyond where?

CREATURE

Your understanding.

And it laughs!

GRAHAM O'BRIEN

Think it's laughing at you, Doc.

THE DOCTOR

Yes. I got that.

(to the creature)

Is this your native form? Or wherever it is you're from. Is this what you look like at home?

CREATURE

We take this form -- to mock you.

(off the Doctor)

Your shape amuses us.

THE DOCTOR

(very unamused)

Very funny.

CREATURE

We are stable. We are ready.

THE DOCTOR

What does that mean, stable? Ready for what?

CREATURE

To take this.

THE DOCTOR (CONT'D)

To take this what? Hut? Country?

(Beat)

Planet?

Beat.

CREATURE

Universe.

Close in on the Doctor -- chills running through her system.

10:33:02 Music out 'M7 Beyond Your Understanding'

CUT TO:

10:33:02 INT. SILICON VALLEY OFFICE/LONG CURVED CORRIDOR - NIGHT
2 0250

10:33:05 Music in 'M8 The Unknown'

CCTV image of an empty corridor.

RYAN SINCLAIR

Data from Barton's pass says he left the building hours ago. Everyone must have gone by now. Let's have a look.

RYAN and YAZ creep in and walk round. Yaz sees the CCTV ahead, nods to Ryan. They halt: holds up a small device, no bigger than a pen, multi-sided, as organic as it is techy, but with a display embedded, and points it at the camera.

CCTV POV SHOT: The shot of Ryan and Yaz in the corridor is replaced by a shot of the empty corridor.

In the corridor, Yaz grins at Ryan as they keep walking.

They arrive back at Barton's office -- Ryan uses a pass with the image of DANIEL BARTON on the door -- it opens -- he grins at Yaz. Yaz grins -- they head in -

RYAN SINCLAIR (CONT'D)

We're in!

ANGLE ON: at the far end of the corridor, a SILHOUETTE slowly begins to emerge from the wall, keeping the pattern of it -- the lights flickering, dimming --

CUT TO:

10:33:27 INT. SILICON VALLEY OFFICE/BARTON'S OFFICE - NIGHT 2 0252

YAZ goes to the desk -- puts the gadget on the super-thin computer. It lights up. The gadget lights up. On the screen of the gadget: ACCESSING DATA. And a status bar starting at the bottom.

YAZ KHAN

Right, we've got to be quick. If the Doctor's right, that should download every piece of data his computer has ever had access to.

(looking around)

Have you seen this?

RYAN SINCLAIR

What? That thing in the case over there? Yeah, bit creepy.

YAZ KHAN

No, all these camera's. He's got screens monitoring half the building.

She shows Ryan -- three screens, with changing images of the building, including one constantly monitored on reception.

RYAN SINCLAIR

Control freak, innit.

(looking back at the computer)

How long d'you reckon that'll take?

But as their focus has gone back to the computer, we close in on the CCTV screens -- and the one monitoring reception -- and we see what Ryan and Yaz don't --

CUT TO:

10:33:58 CCTV FOOTAGE: OFFICE RECEPTION - NIGHT 2 0252

DANIEL BARTON walks up and through the entrance. Nods to the SECURITY GUARD. Uses his pass to swipe in.

CUT TO:

10:34:06 INT. SILICON VALLEY OFFICE/BARTON'S OFFICE - NIGHT 2 0257

YAZ and RYAN waiting for the information to download - Ryan at the door. Yaz checks the advancing bar on the device -

YAZ KHAN

Still clear?

RYAN SINCLAIR

Yep, all good.

The gadget on the screen is nearly finishing downloading --

YAZ KHAN

You know my sister's still proper cross I haven't given her your phone number.

RYAN SINCLAIR
Why haven't you?

YAZ KHAN
Ryan! You're my mate. I don't want you
snogging my sister.

RYAN SINCLAIR
She's alright, your sister.

YAZ KHAN
Can you not, please.

RYAN SINCLAIR
Just give me her number, Yaz!

YAZ KHAN
Shut up.

RYAN SINCLAIR
I could be your brother-in-law --!
I'd be a good brother-in-law!

When Ryan's pass beeps -- and a film over it -- ORIGINAL PASS
UTILISED -- ESTABLISHING LOCATION --

RYAN SINCLAIR (CONT'D)
Barton's back in the building.
(checks the pass)
His pass just got access.

His gadget beeps again -- PROXIMITY OF PARENT PASS: 150m -- and
then it starts to tick down -- 149, 147, 145m --

RYAN SINCLAIR
He's coming this way --

Yaz looks to the screen -- it's on about 90% --

YAZ KHAN
I'm not done -- how close is he?

CUT TO:

10:34:38 INT. SILICON VALLEY OFFICE/LONG CURVED CORRIDOR - NIGHT
2 0302

RYAN sticks his head out of Barton's office -- WHIP-PAN: BARTON
rounds the corner! WHIP-PAN: Ryan darts back in!

CUT TO:

10:34:40 INT. SILICON VALLEY OFFICE/BARTON'S OFFICE - NIGHT 2 0303

The device hits 100% -- YAZ snatches it out -- slams the lid --

RYAN SINCLAIR

Quick, Yaz! He's coming! Get off the computer!

They dive behind a sofa that's almost up against a wall --

BARTON enters -- looks round -- searching -- talking to himself

BARTON

Bag, bag, bag -- there. Idiot.

He grabs his bag. Stops. Sensing something.

Shuts the door. Stands in the middle of the room. Turning around almost in a circle.

BEHIND THE SOFA: Ryan and Yaz look at each other: what to do?

DANIEL BARTON

I know you're here.

Ryan and Yaz look at each other -- noooooo.

DANIEL BARTON (CONT'D)

Show yourselves.

Ryan and Yaz are about to move when Yaz sees --

TWO SILHOUETTES emerge out of the blinds! They step out, and their camouflage converts into GLOWING WHITE ENERGY.

SILHOUETTE VOICE

There have been obstacles.

DANIEL BARTON

I told you to be discreet.

SILHOUETTE VOICE

We must remove them all immediately.

DANIEL BARTON

No --

SILHOUETTE VOICE
The project must continue as planned.
We must defend.

It's clear it's a threat. The Silhouette so close to him now -- his face lit by its glow.

And the Silhouettes glow and VANISH. Whoosh.

Barton breathes out. He grabs his bag from by his desk -- heads out --

Sees his computer. It's on. Frowns. Pauses for a second. On Ryan and Yaz -- are they about to be discovered? Barton shuts it down. Grabs his bag.

ANGLE ON: Ryan and Yaz emerge from behind the sofa.

YAZ KHAN
He knows what they are --

RYAN SINCLAIR
Come on. Out.

YAZ KHAN
No, let's see what else is here -

RYAN SINCLAIR
No - no --

As she heads back to the computer, the wall ahead of her is shifting -- out steps a SILHOUETTE, with the pattern of the wall -- transitioning into a white glow --

RYAN SINCLAIR
Yaz!

SILHOUETTE VOICE
Obstacle!

And the SILHOUETTE JUDDERS AND THEN WHOOSHES into Yaz!! And she's absorbed into it!

YAZ KHAN
Ryan -- !

And she's gone! Into the silhouette which now GLOWS! On Ryan's

horror --

RYAN SINCLAIR

Yaz - What've you done with her? Give
her back here right now! Where is
she?!

The SILHOUETTE TURNS TO RYAN -- and begins to judder -- the lights
flickering -- the howl sound and rumbling -- truly scary -

SILHOUETTE VOICE

She is gone.

Ryan's next -- and he knows it --

RYAN SINCLAIR

I'm sorry, Yaz --

And he runs -- out the door --

But the creature is GLOWING AND GLITCHING -- IT HOWLS IN PAIN --

CUT TO:

10:36:47 INT. INFINITY - NIGHT 2 0305

Close in on a strange gnarled pattern.

Slowly we pull out to reveal it's part of a thick-tree-trunk like
pattern. One of many, amidst darkness. So much darkness.

And amidst the darkness, a small lone figure flashes into
existence. The light flares and dies.

YAZ. She's frozen to the spot, still. She looks in front of her.
Stillness. Darkness. A row of the tree trunks.

She looks up -- YAZ's POV: the trunks ascend into the darkness
above, disappearing into the darkness.

Rooted to the spot, she slowly turns -- more tree trunks. Turns
further. More of them. A maze.

Dark. Scary. Close in on Yaz. Throbbing bassy silence.

She walks slowly -- carefully. Her police training kicking in.

YAZ KHAN

(so quiet; so mature; to

herself)
OK PC Khan. Nothing to worry about.

But her demeanour and face tell a different story.

She starts to walk ahead in the endless maze, slowly, unsure -- carefully calling ahead.

YAZ KHAN (CONT'D)
Hello? Anyone here?
(Beat)
Ryan?

She waits. Silence. Nothing. The deep throbbing bassy silence.

And we pull out from Yaz -- and we keep pulling out further and further and further until we realise she is an isolated figure in a vast vast endless plain of -- black void. It is terrifying.

CUT TO:

10:38:05 INT. O'S HUT/SURVEILLANCE BANK - NIGHT 2 2036

THE DOCTOR in front of the glowing trapped CREATURE in the cube--

THE DOCTOR
Interesting. That glow's increasing.
Life getting more intense? Or is
something going on?

And the Doctor and Graham watch as the creature HOWLS AND THE GLOWING INTENSIFIES -- white in the dark room -- they shade their eyes --

CUT TO:

10:38:15 EXT. SILICON VALLEY OFFICE - NIGHT 2 0308

RYAN runs down the street, away from the building -- the building framed behind him in the night --

He looks back --

In the windows of the building, framed are SILHOUETTES. Lit up in one window, two windows, five, ten, thirty --

WIDE: the night-time office building with ghostly white silhouettes haunting the windows. Terrifying.

CUT TO:

10:38:28 INT. INFINITY - NIGHT 2 0307

YAZ, alone -- as a flicker-zag suddenly glitches as it moves -- And with YAZ at the centre, she sees glitching flicker-zags move across the floor, down the trunks, and through the air -- towards her! From all directions!

YAZ KHAN
(strong)
No -- stay away from me --

She backs off -- as they're all converging on her -- as if they're about to attack her -- many zags of light zooming towards her on the floor and in the air -- converging on and illuminating Yaz -- zooming in on her with energy --

CUT TO:

10:38:48 EXT. SILICON VALLEY OFFICE - NIGHT 2

WIDE: the night-time office building with ghostly white silhouettes haunting the windows. Terrifying.

Ryan SINCLAIR
What's happening?

CUT TO:

10:38:53 INT. O'S HUT/SURVEILLANCE BANK - NIGHT 2 2037

O
This isn't good Doctor. It's trying to overload my systems!

O's laptop explodes! O recoils, sparks and smoke everywhere -- The GLOW and GLITCH of the creature -- our trio transfixed -- the deafening crackles and hums and rumbles and glitches as the creature's force of glowing light power intensifies --

O
It's like it's taken a suicide pill
--

And they do -- as the white glow of the creature begins to expand, erasing its features -- and expands beyond it --

As the creature explodes in a whiteout of energy, enveloping the whole of the glass box.

It shakes and shudders -- our gang on the ground --

-- the screen whiting out --

And it dies down -- to reveal --

YAZ. Standing there. Bewildered. Terrified.

THE DOCTOR

Yaz!

(to O; urgent)

Turn the power off in there!

O does -- as the Doctor walks over, stands in front of Yaz in the cube -- completely astonished --

THE DOCTOR (CONT'D)

Yaz. How are you even here?

On bewildered Yaz. As on the side, a phone rings --

CUT TO:

10:38:34 EXT. SILICON VALLEY OFFICE - NIGHT 2

Ryan gets his mobile, breathless --

Ryan SINCLAIR

(on the phone)

Doctor you've gotta help. I've lost
Yaz.

CUT TO:

10:39:38 INT. O'S HUT/SURVEILLANCE BANK - NIGHT 2 2038

THE DOCTOR in front of YAZ, who's still in the cube.

The DOCTOR

Yaz - I've got her - we're coming for
you now.

Push in on traumatised Yaz, still carrying her experiences in that alien dimension.

10:39:45 Music out 'M8 The Unknown'

CUT TO:

10:39:45 EXT. THE OUTBACK - SUNRISE 3 0602

Beautiful sunrise over the Outback. A breath of beauty.

CUT TO:

10:39:51 EXT. O'S HUT - SUNRISE 3 0603

YAZ on the porch. Quiet, shaken. RYAN comes to sit with her.

10:39:56 Music in 'M9 Nowhere'

RYAN SINCLAIR

You OK?

(Yaz nods)

Get any sleep?

(Yaz shakes her head)

What happened to you?

YAZ KHAN

Don't know.

(Beat)

It was like... nothingness. Nowhere.

I was totally alone.

(Beat)

I was so scared.

(Beat)

Ryan, I thought I was dead.

RYAN SINCLAIR

Nah, I'm never gonna let that happen to you.

Yaz looks at him -- haunted. She doesn't believe him.

10:41:20 Music out 'M9 Nowhere'

CUT TO:

10:41:25 INT. O'S HUT - DAY 3 0604

GRAHAM and O -- eating breakfast.

GRAHAM O'BRIEN

(looking out)

You chose to exile yourself here?

O

Yeah.

GRAHAM O'BRIEN

Never get lonely?

O

Yeah. But it's for the best.

(Beat)

How long have you known the Doctor,
Graham?

GRAHAM O'BRIEN

Tricky one to answer, that. Things
don't really happen in a straight
line with the Doc. How much do you
know about her?

O

A bit. Our paths crossed, very
briefly, once. When she was a man.

GRAHAM O'BRIEN

When she was a what?

O

Has she never mentioned that?

GRAHAM O'BRIEN

I thought she was joking.

O

You got any idea where she's from?

GRAHAM O'BRIEN

We've tried to ask, but she changes
the subject.

O

I've got a whole shelf over there, all
about the Doctor. Everything I could
gather. Lot of inconsistencies. But
it's very very interesting.

(Beat)

Want to have a look?

Close in on Graham. Tempting. But THE DOCTOR comes out, carrying
drinks.

10:42:12 Music in 'M10 Alien Spies'

THE DOCTOR

Come on you two. Everyone out front.
Lots to catch up on. I've made iced
tea.

(looks at it dubiously)
Possibly.

O and Graham look at each other: maybe later.

CUT TO:

10:42:29 EXT. O'S HUT - DAY 3 1021

The gang with drinks, on the porch, RYAN, YAZ, THE DOCTOR, GRAHAM,
O -- The Doctor has a battered laptop, surrounded by gadgets --
is looking at the DNA scanner she gave to Yaz. Next to her is the
data hijacking device Yaz attached to Barton's computer.

THE DOCTOR

Daniel Barton's DNA registers as 93%
human.

GRAHAM O'BRIEN

Which makes him what, alien?

(And during the next conversation, the Doctor transferring her
attention to the hacked data gadget, connecting it to the laptop
and sonic'ing it, on various settings, and using the keyboard.)

O

Can't be. I've been through Barton's
records -- there are thousands of
photos of him online, at all ages. If
he's not human, that is one very
impressive legend he's put together.

YAZ KHAN

Not impossible, though.

GRAHAM O'BRIEN

Alright MI6 -- help me with
something, cos I can't get my nut
round this. C told us, Barton's
company is more powerful than most
countries. That can't be true.

O

Governments these days are full of people who don't understand technology. Countries rely on outsourcing their tech requirements and expertise to private companies that transcend national boundaries. Companies like Vor.

(Beat)

Vor seeps into every corner of modern technology. Leisure, commercial, military. It leads the way on face tagging, bio-data, robotics. And then there's all the military systems across the globe which rely on servers operated by Vor.

-- The Doctor watching O through all this, taking the info in --

RYAN SINCLAIR

So do we think Barton was behind assassinating C? And attacking of also the car? And he's in league with these aliens.

THE DOCTOR

What did he say to the creatures in his office?

Yaz KHAN

That they should've been discreet.

THE DOCTOR

So it was like he was in control of them?

YAZ KHAN

I couldn't work out who was in charge of who.

THE DOCTOR

(laptop beeps discordantly)

Ah! Found something.

(working at the laptop)

I've been searching through all the data you took from Barton for any code or languages not of this planet. And it's found something.

In the furthest corner of the

smallest system in the most obscure company in Barton's empire. Alien code.

(Beat)

Just decrypting -- running about ninety billion possible languages.

(the gadget beeps; Doctor disappointed)

Oh. Nothing. That can't be right. I've checked it against every known language in the universe. And no match. Oh, wait, I keep the TARDIS systems open for new languages even on the fringes of the known universe -- if I can sync it --

(more beeps)

Ah! Bingo!

(peers at the screen)

Need a dark wall. Come on!

She scrambles up and runs inside --

CUT TO:

10:44:33 INT. O'S HUT - DAY - MOMENTS LATER 3 1025

Dark. THE DOCTOR is using the computer to project data graphics onto a sheet on the wall. A slowly shifting image of alien pattern, one large impossible mosaic, disorganised, chaotic.

RYAN SINCLAIR

What is that?

THE DOCTOR

Not sure. A single image. Encrypted in alien code. Trying to decode.

YAZ KHAN

One image, though.

(grins at the Doctor & O)

Steganography. Like he sent you -- the picture of the fish.

GRAHAM O'BRIEN

I can't see a pattern at all, Doc--

THE DOCTOR

Decoding, takes a moment --

The Doctor sonics the screen -- some of the graphics fall away leaving half a dozen dots --

RYAN SINCLAIR

What's that, join the dots?

THE DOCTOR

I think it's coordinates --

YAZ KHAN

Coordinates for what?

The Doctor sonics again -- and a graphic of Earth appears. The dots map on to the shape of the Earth.

THE DOCTOR

Locations of those creatures across planet Earth. That's more than just a few.

They look -- half a dozen dots.

Three more dots pop up. Then another three. Then another ten. Then another hundred. Then another five hundred! The map is swamped with strategically placed pins, glowing.

Close in on the watching group -- horrified --

YAZ KHAN

There's hundreds of them --

GRAHAM O'BRIEN

We can't deal with all those --

RYAN SINCLAIR

What are they doing here anyway?

The Doctor so still and so quiet as it all connects --

THE DOCTOR

It's all in the patterns.

Steganography. Encrypted code.

Attacks on intelligence agents. It's all spycraft.

(Beat)

They're alien spies. Embedded on Earth.

No, that's not possible --

RYAN SINCLAIR

Spies from where?

THE DOCTOR

I don't know. Don't recognise them, don't recognise the language, don't know why they're attacking people --
(to Yaz)

-- or what happened to you.

GRAHAM O'BRIEN

That image is still changing Doc --

THE DOCTOR

(watching as it does)

More layers still being decrypted -- why's it doing that?

And the screen shows -- the Earth graphic dividing to show multiple Earths, about ten of them -- and more dots on each one

THE DOCTOR (CONT'D)

I don't understand. Multiple Earths -- what does that even mean?

O

If you really think they're spies, we should be asking, who's the spymaster? Who's running the alien spies? Because that's the person who holds the answers.

GRAHAM O'BRIEN

Then it's gotta be this Daniel Barton.

YAZ KHAN

C said they thought Barton was a double or triple agent --

THE DOCTOR

We need to pay Barton a visit.

RYAN SINCLAIR

(holding up his phone)

Good thing he's having a party then

-- we got invites.

THE DOCTOR

Yes. nice work, you two.

GRAHAM O'BRIEN

Got enough invites for all of us, have you?

THE DOCTOR

I'm sure I can hack a guest list.

(to O)

What d'you reckon, O? Fancy a trip in the box?

O

(such a big grin)

I really really would.

THE DOCTOR

Be my guest!

CUT TO:

10:46:35 INT. TARDIS - DAY 3 1032

O opens the TARDIS door -- peers in through the half-open door -- has a look round -- all the while as we remain on O's wonder --

O

Shut up.

Slams the door -

CUT TO:

10:46:46 EXT. O'S HUT - DAY 3 1033

O turns back to THE DOCTOR -- RYAN, YAZ and GRAHAM.

O

Ridiculous.

THE DOCTOR

Somewhere in the lower sub strata, there's a wardrobe hall. I think it's first right after the karaoke buses.

GRAHAM O'BRIEN
What do we need a wardrobe for?

CUT TO:

10:46:56 EXT. CALIFORNIAN VINEYARD - DAY 3 1830

A pair of black boots steps into shot. Travel up the boots, a gap between the black formal trousers and the top of the boots -- further up -- a long black frock coat, white shirt, bow tie --

10:46:59 Music in 'M11 Undercover'

THE DOCTOR. Rocking black tie her way. And behind her, fan out GRAHAM, RYAN, YAZ and O! All in tuxes, or variations on black tie. Looking smooth.

The TARDIS materialised in a vineyard, between two rows of vines.

THE DOCTOR
Shall we?

She heads out of the vineyard up the path, revealing:

-- an impressive house on the edge of the vineyard.

ANGLE ON: The quartet walk up the drive.

A row of motorbikes parked outside the garage area. And a reception desk, with a young greeter and an iPad list. The Doctor steps up -- big iconic shot as she announces --

10:47:34 Music out 'M10 Alien Spies'

THE DOCTOR (CONT'D)
The name's Doctor. The Doctor.
(Beat)
We're on the list.

On the group of five, suited and booted.

CUT TO:

10:47:48 INT. BARTON'S HOUSE - DAY 3 1838

CASINO PARTY! Oh, it's swanky. And everyone looks AMAZING. (Well they would do, they're all outfitted by Ray Holman). Dotted throughout the house are roulette wheels, card and craps tables. It's full Bond.

We're with our quintet, walking in through the swanky reception hall area, heading towards the bustle of the main party. Waiters with trays of red wine. Our gang looking around, nervous.

O

Is this a bad time to mention I've never really done undercover work?

GRAHAM O'BRIEN

You said you worked for MI6!

O

As an analyst. In the office.

THE DOCTOR

It's a party. We're guests. Blend in and enjoy yourselves. I'll keep an eye out for Mr Barton.

CUT TO:

10:48:02 INT. BARTON'S HOUSE - DAY 3 1840

Casino images: roulette wheels spinning. Cards going down. Dice being thrown. Crowded card tables. Wine being distributed. Packed party. Areas through the house full of casino activities.

In a corner/landing of the house, with a view of everything that's going on, stands BARTON, looking super sharp in tux. Watching our gang disperse. Next to him is a FEMALE SECURITY GUARD, showing him some footage on an iPad. Barton's attention goes from our gang to the screen.

IPAD SCREEN: security footage from Barton's office. Yaz and Ryan bugging Barton's computer -- and hiding behind the sofa.

Barton so still, so coiled as he watches.

DANIEL BARTON

Thanks, Anya.

The security guard goes. We close in slowly on Barton.

ANGLE ON: Roulette table! The wheel spinning! Chips placed on red 7. Ryan and Graham at the table --

CROUPIER

No more bets --

The ball spins around the roulette table -- close in on Graham and Ryan --

GRAHAM O'BRIEN

Seven seven seven seven seven --

RYAN SINCLAIR

Go on go on go on go on --

Red 7! Ryan and Graham go wild! Hugging, whooping --

RYAN SINCLAIR (CONT'D)

Get in!

They realise they're a little exuberant. Calm down. Graham adjusts his tie. Nods to others around the table.

RYAN SINCLAIR (CONT'D)

Evening ladies.

GRAHAM O'BRIEN

That's my grandson.

ANGLE ON: in another section, THE DOCTOR at a poker table. Very serious. Poker faced. Four other players watching. Stakes high. Lots of chips on the table. The Doctor already holds five cards.

THE DOCTOR

Card.

(the dealer deals)

Card.

(the dealer deals)

Card.

(the dealer deals)

SNAP!

She lays down two red Queens in delight. Looks around.

THE DOCTOR (CONT'D)

Is that not the game?

ANGLE ON: O and YAZ at the craps table. O surveys the table.

JUMP CUT: YAZ blows on the dice and throws them -- ICONIC SHOT: the dice tumble down in slo-mo as O and YAZ and a crowd watch --

And as the dice come to a rest the table erupts in massive applause -- YAZ looks to O --

YAZ KHAN (CONT'D)

Did we win?

O

No.

YAZ KHAN

Didn't know what I was doing anyway.

O

You know what they say -- lucky at
dice, unlucky in love.

YAZ KHAN

Do they say that?

O

No.

They grin at each other -- when Yaz sees Barton walk past. He smiles at her, nods in recognition. Yaz smiles back. Nervous.

Barton heads on out and past - and the Doctor walks past Yaz, following Barton out of the house towards the patio.

THE DOCTOR

(to Yaz; as she passes)

Time for a chat.

CUT TO:

10:49:13 EXT. VINEYARD/VINES - DAY 3 1843

THE DOCTOR joins DANIEL BARTON on the patio, looking out over the vines. The function carrying on behind and inside, but our two alone out there --

THE DOCTOR

Nice party. Nice house.

DANIEL BARTON

Daniel. Don't think we've been introduced.

THE DOCTOR

I'm the Doctor. I'm a plus one.

(Beat)

So -- did you assassinate the head of MI6 yourself? Or just order it?

Beat. Barton looks at the Doctor -- and then he laughs.

DANIEL BARTON

I think you're at the wrong party.
Casino theme, not whodunnit.

THE DOCTOR

Why is there alien code embedded at
the edge of your company's systems?
We both know you're in league with a
race of alien creatures.

DANIEL BARTON

(quieter)

I think you need to get your
medication checked. Doctor. Or
maybe some psychiatric help. Cos I
don't know who you are, or what you're
talking about.

THE DOCTOR

How long have they been here? Where
are they from? Who recruited whom?
Are you running them, or are they
running you?

(Beat)

Why is your DNA 7% non human?

Beat. Barton's jokey tone drops. Still, quiet and a touch of threat
now. More serious.

DANIEL BARTON

You're properly unhinged.

THE DOCTOR

No. I'm on to you. And I'm going to
stop you.

Beat.

DANIEL BARTON

I'm gonna walk away from you now. And
you're gonna stay away from me, for
the rest of both our lives. Either
voluntarily or because of my security
people. Understand?

THE DOCTOR

I'm really hard to get rid of, Mr Barton.

DANIEL BARTON
(holding her gaze)
Are you.

He holds her gaze for a moment -- then turns and goes. We close in on the Doctor. Steely.

THE DOCTOR
(Comms) Barton's heading your way gang. Keep an eye on him. Do not let him out of your site!

CUT TO:

10:50:41 INT. BARTON'S HOUSE/HALLWAY - DAY 3 1847

THE DOCTOR at the head of the gang, RYAN, YAZ, GRAHAM and O flanking her, as they stride through the hallway, the party behind them, heading out --

THE DOCTOR
None of you saw him come back in? He must be here somewhere.

YAZ KHAN
There he is --

Up ahead -- a chauffeur-driven car has braked. BARTON strides over -- looks back -- sees our gang. Close in on him. Close in on the Doctor. And Barton gets in --

THE DOCTOR
Oh no you don't --

And she runs -- the others following --

CUT TO:

10:50:55 EXT. BARTON'S HOUSE - DAY 3 1852

Barton's car wheels squeal and it races off down the drive -- as we WHIP-PAN to our gang running out of the house -- -

GRAHAM O'BRIEN
He's off!

RYAN SINCLAIR
Who leaves their own birthday party?
He's definitely guilty.

Close in on the Doctor, looking around for inspiration. It strikes!
To Ryan, Graham and Yaz --

THE DOCTOR
Remember our trip to the Great
Kalisperon Bike-Off?

CUT TO:

10:51:12 EXT. CALIFORNIA ROAD - DAY 3 1857

BARTON's car zooms along the deserted dusty road --

WHIP-PAN back: behind, coming round the corner are three
motorbikes --

On the first: the DOCTOR! The Doctor driving!

On the second: GRAHAM and RYAN! Graham driving!

On the third: YAZ driving! O holding on behind her!

Helmets over their tuxes! They look a right sight.

CUT TO:

10:51:20 INT. CAR - DAY 3 1858

BARTON in the back of the car, glimpsing behind him.

DRIVER
Sir, it seems like we have
three of your motorcycles
following us.

DANIEL BARTON
(to the driver)
What exactly do I pay you for?

The driver increases speed -- speedometer increasing: 50 - 60 --
70 --

Close in on Barton. He reaches into the door pocket. Brings up a
gun. Presses the window-down button --

CUT TO:

10:51:30 EXT. CALAFORNIA / ROAD - DAY 3 1859

RYAN SINCLAIR

Go! Go! Go! Go!

GRAHAM O'BRIEN

I'm going! I'm going!

DANIEL BARTON leans out of his car window, raises a gun --

INTERCUT: Close on THE DOCTOR's eyes widening between her helmet visor!

INTERCUT: Close on Barton as he shoots at the pursuing two motorbikes -- Bang! Bang!

WIDE: The bikes swerve --

He shoots again! Bang! Bang!

INTERCUT: RYAN holding on to GRAHAM --

RYAN SINCLAIR

He's shooting at us!

GRAHAM O'BRIEN

(frantic!)

Yes I got that!

Bang bang! More shots! And Barton's car swerves down a side road -- shooting as it goes --

The Doctor signals to the others -- ducking as more shots fire --

The three bikes split -- each down a separate vineyard alley!

ICONIC DRONE SHOT: the three bikes zooming down three separate vine alleys --

It's bumpy! Close on Graham and Ryan -- both yelling as they bump up and down!

O

Is this what it's like being with the Doctor?!

GRAHAM O'BRIEN

Arggghhh!

RYAN SINCLAIR

Arghhhh!

On O and YAZ as they bump down their alley --

YAZ KHAN

Mate, this is one of the quiet days!

ANGLE ON: THE DOCTOR on her bike -- shots ringing out -- she looks --

BARTON's car speeding along ahead -- he's shooting back at them

-

CUT TO:

10:52:25 EXT. BARTON'S AIRPORT - DAY 3 1910

Barton's car drives through gates and into his own airport -- across the tarmac and into a hangar. The huge hangar doors close behind him.

ANGLE ON: the three motorbikes drive in to see: the big hangar doors closing. The GANG have pulled up, visors up.

YAZ KHAN

What now?

On THE DOCTOR.

10:52:33 Music Out 'M11 Undercover'

CUT TO:

10:52:33 INT. AIRPORT/HANGAR 1 - DAY 3 1911

10:52:38 Music in 'M12 The Spy Master'

The sound of the sonic as THE DOCTOR, YAZ, RYAN, GRAHAM and O sneak in through a door -- and look out, carefully avoiding being seen --

A hangar full of private planes.

GANG's POV: BARTON walking through ahead -- heading into the next hangar --

The gang follow, ducking under planes -- and into the next hangar.

CUT TO:

10:52:53 INT. AIRPORT/HANGAR 2 - DAY 3 1915

Doors open here. BARTON walks through -- nods to the engineer.

DANIEL BARTON
(glancing around)
She ready to go?

WHIP-PAN: back to the GANG, who are pressed against a plane, to stay hidden from sight.

RYAN SINCLAIR
How many planes does one guy need?

THE DOCTOR
There he is.

GANG's POV: BARTON walking through ahead -- heading into the next hangar --

The gang follow, ducking under planes -- and into the next hangar.

CUT TO:

10:53:09 EXT. AIRPORT/TARMAC - DAY 3 1916

BARTON heads towards a large passenger plane.

ANGLE ON: THE DOCTOR, O, RYAN, GRAHAM and YAZ at the edge of Hangar 2, looking out, from under a private plane wing --

RYAN SINCLAIR
That is one big plane.

YAZ KHAN
Where's he going in that?

THE DOCTOR
I don't know, but we can't let him get away.

GRAHAM O'BRIEN
How? It's not like we're gonna just jump on a plane with him!

Push in on the Doctor -- a glint in her eye.

GRAHAM O'BRIEN (CONT'D)

Oh come on!

CUT TO:

10:53:22 INT. PLANE COCKPIT - DAY 3 1920

BARTON is in the pilot's seat -- working the controls like a professional.

DANIEL BARTON

(over pilot comms)

Lonsdale tower, Barton one niner
request clearance --

CUT TO:

10:53:25 EXT. AIRPORT/TARMAC - DAY 3 1924

The plane starts to move off --

WHIP-PAN: THE DOCTOR, RYAN, GRAHAM, YAZ and O -- all still in black tie! -- run out from the hangar and head for the plane!

CLOSE IN as they run -- the Doctor sonics ahead --

CLOSE-UP: At the rear side of the plane -- a hold door unlocks --

CUT TO:

10:53:33 INT. COCKPIT - DAY 3 1925

TOWER (V.O.)

Cleared to Hawkston radar vectors to
Scaggs Island then as filed. Squawk
four six three four.

As the tower speaks -- there's an alert on the console -- Barton checks it -- brow furrows --

CUT TO:

10:53:39 INT. AIRCRAFT HOLD - DAY 3 1926

THE DOCTOR dives in through the hold door --

The DOCTOR

And she's in!!
(calls out to the gang)
In you come!
(sonic'ing a panel)
Fix the alert sensors - I've got you
Yaz!

YAZ lands in next --

CUT TO:

10:53:50 INT. COCKPIT - DAY 3 1927

BARTON investigating this alert as the Tower keeps giving instructions -- the alert goes back to normal.

TOWER (V.O.)
Barton one niner, climb three
thousand feet, maintain runway
heading, cleared for takeoff, runway
zero one.

DANIEL BARTON
Cleared for takeoff runway zero one,
maintain runway heading, climb three
thousand feet. Barton one niner.

And on the side his phone rings --

Cut TO:

10:54:06 INT. AIRCRAFT HOLD - DAY 3 1928

GRAHAM, RYAN, YAZ and THE DOCTOR all in the hold --

O comes running into view -- as the plane taxis

GRAHAM O'BRIEN
Come on son!

THE DOCTOR
I need to close the door!

And O LEAPS on board with them! And the hold door slams shut behind him --

O
Sorry, never been good at sprinting-

THE DOCTOR
(stares at O)
What?

RYAN SINCLAIR
Come on Doctor, we are about to take
off --

THE DOCTOR
In the main cabin --

CUT TO:

10:54:27 EXT. RUNWAY - DAY 3 1930

The plane takes off from the runway --

CUT TO:

10:54:30 INT. PLANE CABIN - DAY 3 1933

THE DOCTOR leads RYAN, YAZ, GRAHAM and O get through the hold door
into the cabin -- the plane angling up as it's taking off --

THE DOCTOR
Here --

YAZ KHAN
What're we actually gonna do?

THE DOCTOR
Sit tight and see where he's going.
(to O)
Never been good at sprinting?

O
Last one in every race at school.

THE DOCTOR
No. I read your file. You were a
champion sprinter --

Beat. Close in on the Doctor, close in on O. The others stopped
watching --

O
(coiled)
Got me. Well done.

GRAHAM O'BRIEN
What's going on, Doc?

THE DOCTOR
(staring at O; so uneasy)
I don't know.

O
Best take a look out the window.

THE DOCTOR
(she does)

Ryan, Graham and Yaz all race to the window --

CUT TO:

10:55:09 EXT. SKY - DAY 3 1937

They're high above the clouds.

Hovering above the clouds, calm and steady and floating, is O's hut from the Outback!

CUT TO:

10:55:10 INT. PLANE CABIN - DAY 3 1937

GRAHAM O'BRIEN
How's your house out there?!

O
Bit Wicked Witch of the West. But you get the jist -- maybe? Maybe not.

And we're closing in on the Doctor --

THE DOCTOR
No --

O
(staring at the Doctor)
Come on Doctor, catch up, you can do it --

THE DOCTOR
Ohhhh --

O

That's my name. And that's why I chose it!

(grins to the others)

So satisfying.

(to the Doctor)

Doctor. I did say: look for the spymaster. Or should I say, spy...
Master.

Close in on the Doctor --

O / THE MASTER

Hi!!

THE DOCTOR

You can't be.

THE MASTER

I can be. I very much am.

RYAN SINCLAIR

What's going on then? Is he not really O?

THE MASTER

I'm her best enemy. Call me Master.
Me and her -- we go way way back.

THE DOCTOR

I met O --

THE MASTER

I know!

THE DOCTOR

Years ago --

THE MASTER

I know!

RYAN SINCLAIR

But there was an O at MI6. C talked about him.

THE MASTER

Yes. A man close to my heart. Well, in my pocket actually. Wanna see him? Always good to keep a backup of one's

work.

As The Master brings out a matchbox from her pocket. Slides it open. Close in on the Doctor, horrified --

Inside is a miniaturised version of a man in his 30s.

THE MASTER (CONT'D)

Tissue compression. Classic.

Ambushed him, on his way into work for his first day. Shrunk him, took his identity, set myself up in MI6.

Surprisingly good staff canteen -- I have had a lot of fun.

THE DOCTOR

I need to warn Barton -

And the Doctor runs past -- and up to the cockpit -- opens the door --

CUT TO:

10:56:56 INT. COCKPIT - DAY 3 1939

The cockpit is empty! No Barton. On THE DOCTOR -- horrified -- the controls all autopiloted -

THE DOCTOR

He's not here.

THE MASTER at the door --

THE DOCTOR (CONT'D)

Where's Barton? What have you done to him?

THE MASTER

Wrong question. Check the seat --

The Doctor does -- lashed to the seat -- a proper big bomb. Ticking down -- 23, 22, 21 --

Close in on the Doctor -- as GRAHAM, RYAN and YAZ run up to see--

THE MASTER (CONT'D)

(to the others)

Cockpit bomb. Short fuse. I can relate to that.

CUT TO:

10:57:21 INT. PLANE CABIN/COCKPIT - DAY 3 1940

THE DOCTOR frantically sonic'ing it -- as the others look on --

THE MASTER

D'you really think I wouldn't make that sonic-proof, Doctor? C'mon! Deadlock sealed. And I made sure: no parachutes on board.

THE DOCTOR

There must be a way --

YAZ KHAN

But where's Barton? We saw him coming in.

THE MASTER

Called away before take-off. By me.
(holding up a gadget)
Stick with me, Yaz. Cos I control everything. Even these guys --

He turns, clicks his fingers -- and further down the plane, out of the walls come THREE SILHOUETTES -- And as they move to form behind O, their camouflage blows out into a bright white light --

The gang look at them in horror --

CUT TO:

10:58:02 INT. PLANE COCKPIT - DAY 3 1941

THE DOCTOR realising, the horror, trying to sonic the bomb --

THE DOCTOR

I can't do it --

4, 3 --

THE DOCTOR (CONT'D)

(running out; to the others)

Get away!

The DOCTOR runs out -- slams the door shut -- as RYAN, YAZ and GRAHAM take cover in seat rows -- get down --

The countdown hits zero -- the controls all explode!

THE DOCTOR BLASTED DOWN THE PLANE AISLE -- O hit by it too --

CUT TO:

10:58:13 EXT. SKY - DAY 3 1942

The front of the plane blown away -- no controls, no front window -- just two charred seats and a door! Open to the elements! Cockpit door still there, swinging --

CUT TO:

10:58:14 INT. PLANE CABIN - DAY 3 1943

The plane shakes lurches -- GRAHAM, RYAN and YAZ thrown DOWN into seats nearby -- the plane juddering, shaking --

Wind rushing through the cabin -- cockpit remnants and sky visible where the door should have been --

THE DOCTOR at THE MASTER's feet, looking up, dazed, scratched --

THE MASTER

One last thing. Something you should know. In the seconds before you die.

(so serious)

Everything that you think you know -- is a lie.

Close in on The Doctor. Close in on The Master. Hatred and fury etched into the Master's face -- still and controlled.

THE MASTER (CONT'D)

(and that latent rage)

Got you. Finally.

And he teleports out! Leaving the SILHOUETTES behind --

Graham, Ryan and Yaz recovering -- turning to see --

YAZ KHAN

Doctor!

The SILHOUETTES JUDDER AND GLOW -- and WHOOSH at the Doctor --

Attacking -- and absorbing -- the DOCTOR! And she vanishes!
As do the Silhouettes -- in a blaze of energy --.
Leaving Graham, Yaz and Ryan alone -- CLOSE IN ON THEIR TERROR --
WIDE on our trio -- alone on a deserted plane, with alarms blaring,
the plane juddering, a rakish angle -- falling --

CUT TO:

10:58:48 INT. INFINITY - DAY 3 1944

THE DOCTOR on the floor, wakes, looks up.

She's alone in the dark. As Yaz was before. Tiny bolts of energy whumphing.

Close in on the Doctor -- oh and she's so scared --

THE DOCTOR

No, no, no --

She stands -- and we pull back -- and keep pulling back so far and fast -- to realise she's stranded in the midst of an infinity-wide black space. Isolated and alone.

10:59:12 Music Out 'M12 The Spy Master'

END OF EPISODE

10:59:09 Music in 'M13 End Credits'

10:59:12 End Credits Roll

The Doctor	Jodie Whittaker
Graham O'Brien	Bradley Walsh
Ryan Sinclair	Tosin Cole
Yasmin Khan	Mandip Gill
O	Sacha Dhawan

Daniel Barton	Lenny Henry
C	Stephen Fry
Najia Khan	Shobna Gulati
Hakim Khan	Ravin J Ganatra
Sonya Khan	Bhavnisha Parmar
Sniper	Melissa De Vries
Passenger	Sacharissa Claxton
Older Passenger	William Ely
Operative (US)	Brian Law
Tibo	Buom Tihngang
Sergeant Ramesh Sunder	Asif Khan
Mr Collins	Andrew Bone
Rendition Man	Ronan Summers
Ethan	Christopher McArthur
Seesay	Darron Meyer
Browning	Dominique Maher
Voice of Kasaavin	Struan Rodger
Stunt Coordinator	Crispin Layfield
Stunt Performers	Andrew Burford Belinda McGinley Chris Morrison Christina Low Cristian Knight

Joel Conlan
Lloyd Bass
Matt Sherren
Paul Bailey
Rick English
Stephanie Carey
Adam Basil

1st Assistant Director Dan Mumford
2nd Assistant Director Christopher J Thomas
3rd Assistant Director Lauren Pate
Assistant Directors Jennifer Day
Rosey-Pepper Mortley
Christian Jeffcoat
Paul Watkins
Jolyon Davey
Steve Darwent

Unit Drivers

Location Manager Gareth Roberts
Unit Manager Jac Jones
Production Manager Delmi Thomas
Production Coordinator Sandra Cosfeld
Assistant Production Coordinator Jade Stephenson
Production Secretary Ellie Simmons
Production Assistants Ariana Scott
Agatha Jackson
Caroline Cook

Executive Assistant Debi Griffiths
1st Assistant Accountant Rose Wasdell
Assistant Accountant Hywel Thomas
Art Department Accountant

Camera Operator Mark McQuoid ACO
Focus Pullers Jonathan Vidgen
Steve Rees

Camera Assistants Dan Patounas
Scott Waller
Sophie Hardcastle
Gwilym Jenner
Joshua Montoro-Bailes

Key Grip	John Robinson
Grip	Ash Whitfield
Script Supervisor	Aina Sabaté-Giralt
Assistant Script Editor	Caroline Buckley
Sound Maintenance Engineers	Christopher Goding
	Joe Malone
Gaffer	Mark Hutchings
Best Boy	Andy Gardiner
Electricians	Gawain Nash
	Andrew Williams
	Gareth Sheldon
	Stuart Gale
Construction Art Director	Julia Jones
Art Director	Nick Murray
Standby Art Director	Anwen Haf
Set Decorator	Chris House
Production Buyer	Vicki Male
Assistant Buyer	Rosy Pearce
Petty Cash Buyer	Billie Blue Williams
Set Designers	Daniel Kennedy
Art Department Assistant	Lauren Harper
	Celyn Davies
Prop Master	Paul Aitken
Props Chargehand	Trystan Howell
Standby Props	Matthew Ireland
	Cerys Lewis
Prop Hand	Rebecca Brown
Set Dressers	Martin Broadbent
	Dewi Thomas
Dressing Props	Eirwyn Thomas
Storeman	Lucy Hammond
Workshop Manager	Mark Hill
Workshop Assistant	Chris Slocombe
Concept Artist	Darren Fereday
Graphic Designer	Benjamin Davis
Head Modelmaker	Lee Radford
Prop Fabrication	Penny Howarth
Practical Electrician	Matthew Dunford

Standby Carpenter	Colm Garrett
Rigging	Shadow Scaffolding
Standby Rigger	Colin Toms
Construction Manager	Mark Painter
Construction Chargehands	Dean Tucker
	John Sinnott
Carpenters	Terry Horle Campbell Fraser
	Joseph Painter Dave Quinlan
	Charlie Wright Chris Daniels
	George Rees Jonathan Tylke
Junior Carpenter	Matthew Painter
Construction Driver	Darren Bousie
Construction Labourer	Jason Tylke
HOD Painter	Steve Fudge
Chargehand Painters	Mark Reece
	Lloyd Reece
Scenic Artists	Chelsea Moore
	Rachel Willsher
Assistant Costume Designer	Simon Marks
Costume Supervisor	Grace Brooks
Costume Assistants	Andie Mear
	Jenny Tindle
	Chloe Gauci
Make-up Supervisor	Amy Riley
Make-up Artists	James Spinks
	Megan Bowes
Junior Make-up Artist	Hanna Lewis-Jones
Unit Medic	Glyn Evans
Casting Associate	Ri McDaid-Wren
Casting Assistant	Ray Böhm
Business Affairs	Elaine Evans
	Kyle Parsons
	Steve Robson
Talent Team	Hannah Williams
	Leanne Bowcott
	Jeanette Sigsworth
	Deborah Evans

Clare Baker

Assistant Editors	David SJ Davies
	Hayley Williams
VFX Editor	Georgina Careless
Assistant VFX Editor	Alastair Gray
Additional VFX	Ben Pickles
Post Production Coordinator	Liv Duffin
Sound Designer	Harry Barnes
ADR Editor	Matthew Cox
Dialogue Editor	Darran Clement
Foley	Bang Post Production
Online Editor	Christine Kelly
Music Orchestrated & Conducted by	Alec Roberts
Music Recorded by	Olga FitzRoy
Music Mixed by	Goetz Botzenhardt
Original Theme Music by	Ron Grainer
Title Sequence & Additional VFX	Ben Pickles

South Africa Crew

Producer	Adam Friedlander
Line Producer	Samantha Putter
Production Manager	Simon Rhodes
Production Designer	Darryl Hammer
Art Director	Patrick O'Connor
Camera Operator	Michael Carstensen
Gaffer	Gillies Boisacq
Sound Mixer	Ivan Milborrow
Series Script Editor	Sheena Bucktowonsing
Script Editor	Fiona McAllister
Colourist	Gareth Spensley
Head Of Production	Radford Neville
Production Executive	Tracie Simpson
Post Production Producer	Ceres Doyle
Production Accountant	Rhys Evans
Supervising Location Manager	Iwan Roberts

Sound Recordist	Deian Llŷr Humphreys
Dubbing Mixers	Howard Bargroff
Visual Effects	Kiran Marshall
Special Effects	DNEG
Creature Effects	REAL SFX
	Robert Allsopp & Associates
Casting Director	Andy Pryor CDG
Music by	Segun Akinola
Editor	Rebecca Trotman
Director Of Photography	Catherine Goldschmidt
Production Designer	Dafydd Shurmer
Costume Design & Creature Design	Ray Holman
Make-Up Designer	Claire Pritchard-Jones
Line Producer	Steffan Morris
Producer	Alex Mercer
Executive Producer of the BBC	Ben Irving

CAPTION: Dedicated to the memory of the Masterful Terrance Dicks

10:59:42 NEXT TIME

THE MASTER

Chaos is a wonderful thing. When I reach for your death, I expect you to stay dead.

DANIEL BARTON

Welcome to the end of your lives.

10:59:52 END CAPTION

Executive Producers	Matt Strevens
	Chris Chibnall

BBC STUDIOS LOGO

10:59:57 Music out 'M13 End Credits'

10:59:57 CUT TO BLACK