

DOCTOR WHO
SERIES 12
EPISODE SEVEN
CAN YOU HEAR ME?
PROGRAMME NUMBER: DRAA740R/01

10:00:00 BBC WORLDWIDE STING

10:00:05 EXT. DISTANT GALAXY

RAKAYA

Can you hear me?

10:00:13 EXT. ALEPPO - EVENING

10:00:13 Music in 'M1 Let Me Back In'

DMP: The sun is setting over the beautiful ancient city of Aleppo.
It is a breath taking sight.

CAPTION: ALEPPO, SYRIA, 1380.

We move down from the overhead view, down into the lanes and alleys
and the gorgeous architecture, down the exterior wall of a building,
and land with a girl running amongst the markets - slamming against
a beautiful panelled door, and rapping on it!--

CUT TO:

10:00:21 INT. DOORWAY ENTRANCE/ALEPPO - EVENING

MARKET SELLER

Thief!

TAP-TAP-TAP-TAP-TAP! Secret, urgent rap on the door. A panel opens
it and NURSE MARYAM (pronounced MARRY-AM, 30s), wearing a simple
tunic, looks from the other side.

TAHIRA

Let me back in!

MARYAM

How did you get out there?!

TAHIRA

Seeing a friend.

An unseen voice yells from the distance --

MARKET SELLER

I'll chop off your hand!

TAHIRA

(looks back anxiously)

I say friend, we're not that close.
Please let me back in! Please let me
back in fast?!

She flashes a big wild smile -- Maryam relents and opens the door
-- Tahira spills through the door --

TAHIRA (CONT'D)

Thank you.

CUT TO:

10:00:42 INT./EXT. BIMARISTAN/PASSAGEWAY/OCTAGONAL COURTYARD - EVENING

Long, vaulted passageway with individual cells with latticed doors, on either side. The passageway leads out on to an octagonal courtyard. TAHIRA and MARYAM walk towards it. As they walk and talk, there are another 10-15 patients milling about. Calm atmosphere.

MARYAM

You can't keep stealing from
merchants in the souk. They know
where you're from.

(Beat)

You tell me creating happiness is
important to my mental wellbeing. A
game like this makes me happy.

Now they're into the beautiful dusk-lit courtyard: Pale terracotta stone octagonal courtyard adorned by lots of flowers and plants, a water feature at the centre.

MARYAM

(looking up)

Time to go back in your room. It'll
be dark soon.

And now Tahira's mood changes -- as she realises.

TAHIRA

Have you taken precautions. Have you
told everyone?

MARYAM

Tahira.

TAHIRA
We have to keep everyone safe.

MARYAM
Nothing is going to happen, Tahira.

TAHIRA
Of course it is.
(Beat)
I told you to tell them. I told the doctors. I told all of you. They're real.

MARYAM
I understand they seem real to you. You just need to rest: sleep will help.

TAHIRA
Sleep is when they'll come. I can feel them coming. They'll be here tonight.
(Beat)

MARYAM
Rest well, Tahira.

On Maryam: reassuring smile. She's not going to listen.

We close in on Tahira. The worry is etched on her face.

CUT TO:

10:01:31 EXT. BIMARISTAN/OCTAGONAL COURTYARD - NIGHT

Moonlight. The camera tracks forward into the courtyard. Lanterns of light cast geometrical patterns on the floor.

CUT TO:

10:01:37 INT. BIMARISTAN/CELL - NIGHT

TAHIRA in the doorway of her room. We move on in to her face.

TAHIRA
Maryam! Maryam!

MARYAM
Over here.

TAHIRA

I told you to lock the doors.

MARYAM

We don't do that.

TAHIRA

Get everyone out. They're here.

The fountain slows -- and stops. The sound of this world cuts out to almost nothing. Tahira looks to Nurse Maryam beseechingly -- tight on Tahira's face --

And as she says this, a long limb, with a clawed hand and matted fur snakes around Maryam's face -- and covers her mouth --

The sound of a wolfish beast mixed with a rattlesnake --

Maryam freezes mid-sentence. Her eyes widen in horror -- and Tahira opposite her can't move, is frozen. So quiet.

TAHIRA (CONT'D)

I tried to warn you. Don't struggle.
They like it more when you struggle.

On Tahira's face as there's whoosh of wind and a BLUR of motion as the Chagaska has snatched Maryam and is gone. Maryam's screams echo down the corridor -- we close in on Tahira.

Tahira looks at the space where Maryam was. Tahira starts backing into her room.

ANGLE ON: the camera moves low through the courtyard. Flashes of shapes, contorted shadows, flickers of lights. There is the sound of people running, things crashing, people screaming, the roars of animals, things smashing.

And we're back on Tahira, so haunted and wide-eyed. She has seen the horrors. She stands still, looking back towards the doorway.

And move in on her from another POV. As we move in, we can hear alien animalistic footsteps, breath, movement, padding towards her. We realise this is the Chagaska POV. It stops, right in front of Tahira, as she stares fearfully.

PROFILE SHOT: Tahira takes up half the frame as -- a terrifying creature leans in to her! Tahira face to face with a CHAGASKA. Its

face is a few inches from her. Its mouth opens -- there are legions of teeth. She is terrified. It looks her directly in the eyes -- a shot like the Alien Queen and Ripley, both their faces taking up the whole of the frame. The terrifying layers of teeth and extra jaws inside the Chagaska's mouth. This is truly the stuff of nightmares --

Hold on Tahira's terror --

10:02:40 Music out 'M1 Let Me Back In'

CUT TO:

10:02:40 OPENING TITLES

10:02:40 Music in 'M2 Opening Titles'

10:02:47 Caption 'Jodie Whittaker'

10:02:49 Caption 'Bradley Walsh'

10:02:50 Caption 'Mandip Gill'

10:02:52 Caption 'Tosin Cole'

10:02:55 Caption 'BBC Doctor Who'

10:03:02 Caption 'Producer Alex Mercer'

10:03:04 Caption 'Director Emma Sullivan'

10:03:09 Caption 'Can You Hear Me?' Written by Charlene James

and Chris Chibnall

10:03:14 Music out 'M2 Opening Titles'

CUT TO:

10:03:14 EXT. SHEFFIELD - DAY

10:03:14 Music in 'M3 Peace and Quiet'

Overlooking Sheffield by day. Drawing into the city to see the TARDIS materialising in the middle of the street.

CUT TO:

10:03:26 INT. TARDIS - DAY

RYAN and GRAHAM are by the door, as YAZ pursues THE DOCTOR round the console. As this happens, Ryan's phone pings away --

THE DOCTOR
Here we are - Sheffield!

YAZ KHAN
Is it the right day?

THE DOCTOR
It's the right day --

YAZ KHAN
In the right year.

THE DOCTOR
The day you asked in the year you
asked, at the time you asked. You're
home. Everyone meet back here.
Tomorrow lunch time.

RYAN SINCLAIR
What you gonna do?

THE DOCTOR
(literally has no idea)
Me? Ohh, very busy. Very busy indeed.
Maintenance. Correspondence.
Correspondence about maintenance.
(console beeps)
OK. Not exact right time. 77 minutes
out. Late.

YAZ KHAN
(alarmed)
What!

And she's gone -- and the lads head on after her --

GRAHAM O'BRIEN
Sure you'll be alright on your own?

THE DOCTOR
Finally get some peace and quiet.

Graham smiles and goes.

Beat. WIDE: the Doctor alone in the TARDIS. Not sure what to do.

THE DOCTOR (CONT'D)

Um. Err...

(Beat)

I could always -- --- nah.

She stands still. Lonely Doctor without the fam.

THE DOCTOR (CONT'D)

Maybe I'll just nip straight to
tomorrow lunchtime -

WHOOMP! All of the lights go out on the TARDIS! Power down. Mist and smoke -- vestigial emergency lighting turns the TARDIS into an ominous space of silhouettes and shapes and greyness. Like colour has been drained.

THE DOCTOR (CONT'D)

What was that?

And an animalistic HOWL echoes through -- The Doctor spins, looking around -- nothing there -- freaked out --

And as she does, behind her, in the doorway, the bald tattooed head of a man GHOST-GLITCHES IN FOR A SECOND -- stare-smiling, a terrifying fast image -- there, briefly and gone --

Before the TARDIS powers up again. Back to its warm lovely self.

She's freaked. It's not OK. An alert -- checks the screens.

THE DOCTOR (CONT'D)

The location for that noise -

Aleppo?!

(checks watch)

I've got time.

Pre-lap sound of a doorbell.

CUT TO:

10:04:42 EXT. PARK HILL FLATS - DAY

Establisher of the block of flats where Yaz's family lives.

CUT TO:

10:04:45 INT. YAZ'S FLAT - DAY

SONYA at the table, laid for two, checks her phone impatiently -- as the door slams. WHIP-PAN to the door -- YAZ!

YAZ KHAN

Soory, sorry! Am I late? It is the right day isn't it? Have you been waiting long? Am I really late?

SONYA

Yes, yes, yes and yes. Mum and Dad left hours ago. Whitby for the night.

YAZ KHAN

(incredulous)

Did you cook? Can you cook now?

And Sonya hugs Yaz. Yaz surprised for a sec. Then hugs her back.

SONYA

Hey loser.

YAZ KHAN

Hey no mark.

CUT TO:

10:05:12 INT. TIBO'S FLAT, SHEFFIELD/HALLWAY - AFTERNOON

POV: Through a FISH EYE LENS peep hole: RYAN.

The sound of locks and bolts being undone. A door opens and we see Ryan properly, a smile on his face.

Ryan's POV: TIBO, surprised to see Ryan at his door. He's not quite as cheery as we saw him in ep 1. Finds it harder to keep eye contact. There's a disconnect between their energies.

TIBO

What you doing here, man?

RYAN SINCLAIR

Got your messages, didn't I.

TIBO
It's been months.

RYAN SINCLAIR
Phone's been playing up.

TIBO
So are you back?

RYAN SINCLAIR
Yeah. Sort of. Not really. Few hours.
(holds up a bag)
I bought chips. You gonna let me in
or what?

TIBO
It's not a good time.

RYAN SINCLAIR
I got chips, though.

Tibo lets him in, reluctantly. Ryan steps inside. Close in on Tibo locking the door with three heavy duty locks and bolts.

On Ryan -- OK, that's weird.

CUT TO:

10:05:58 INT./INT. GABRIEL'S FLAT/THE ORB - NIGHT

GRAHAM round a table with two of his old bus driver mates from the depot (including GABRIEL, whose wife was out on the town in ep 1, and FRED, 50s). They're playing cards, matchsticks for chips, having a hoot, old mates --

GRAHAM O'BRIEN
(lays his cards down)
And that gentlemen, is a full house!

GABRIEL
What?!

GRAHAM O'BRIEN
I been practising. On my travels.
(as he gathers up and
re-deals)
Nice to see you lads. Although it
doesn't sound like I've been missing
much.

GABRIEL

Nothing at all. I'd rather be on cruises, like you.

GRAHAM O'BRIEN

Oh yeah, they're lovely, the boats. Very calm.

FRED

And how's your health, now, Gray?
Alright?

GRAHAM O'BRIEN

Yeah, it's good, it's good.

GABRIEL

And you're coping. Without Grace.

GRAHAM O'BRIEN

Have to, don't I. Traveling helps.
Means I don't get stuck in the past.

CUT TO:

10:06:31 EXT. BIMARISTAN/OCTAGONAL COURTYARD - NIGHT

The TARDIS materialises in the now deserted octagonal courtyard. The door to the TARDIS opens and THE DOCTOR steps out.

Looks round at her new surroundings. Broken and upturned plant pots. Crushed flowers. Debris. A battle here.

THE DOCTOR

Aleppo, 1380. Welcome to Syria. Now-
(turns to the others)
Oh, not here, are they.

She sees a plaque on the wall with the inscription: BIMARISTAN ARGHUN AL-KAMILI.

THE DOCTOR (CONT'D)

Bimaristan. Means 'sick place'. Must be one of the oldest hospitals in the world. Course, Islamic physicians were known for the enlightened way they treated people with mental health problems. What happened here? You guys go this way --
(turns; stops; irritated)

Who'm I meant to share the
interesting stuff with?!

And then a voice --

TAHIRA (O.S.)
Is someone there?

The Doctor heads in the direction of the voice, calling out --

THE DOCTOR
Friendly visitors -- visitor.
Where are you? I am coming to say
hello!

CUT TO:

10:07:22 INT. BIMARISTAN/PASSAGEWAY/CELL - NIGHT

THE DOCTOR walks cautiously down the passageway. Notes scratch marks on the wall. Keeps on walking.

THE DOCTOR
I'm the Doctor.

And now there's sobbing/crying from ahead. She walks towards a doorway in the wall -- inside there's a cell. She looks in, keeping an eye all round -- it's dark -- there's a FIGURE in the corner --

THE DOCTOR (CONT'D)
I've here to help.

CUT TO:

10:07:31 INT. BIMARISTAN/CELL - NIGHT - CONTINUOUS

THE DOCTOR enters the cell carefully. It's dark. TAHIRA is huddled, bunched up in a corner of the cell. The Doctor goes over to her, kneels by her --

TAHIRA
Stay away --

THE DOCTOR
It's alright, you're safe, I promise
--

TAHIRA

No -- they took everyone --

THE DOCTOR
What happened here?

TAHIRA
(so wide-eyed)
You have to get out --

THE DOCTOR
Why?

TAHIRA
(terrified)
Because *there's one still here.*

She looks up to the ceiling. The Doctor follows her gaze --

THERE'S A CHAGASKA SPREAD ACROSS THE CEILING!

Bang! It drops down and ROARS at the Doctor!

The Chagaska magnificent in front of the Doctor -- sniffs the Doctor -- so close in on her -- face to face close --

Tahira tense, watching, can't bear it -- but the Doctor is preternaturally calm and curious --

THE DOCTOR
What are you?

TAHIRA
Leave her alone!

And -- whoomph! -- the Chagaska DARTS out the cell door --

THE DOCTOR (CONT'D)
(to Tahira)
Stay here --

The Doctor follows -- into the passageway --

CUT TO:

10:08:06 INT. BIMARISTAN/PASSAGEWAY - NIGHT

THE DOCTOR looks down the passageway --

Nothing. Spins -- checks the other way. Also nothing.

THE DOCTOR
Gone! That was fast!
(sonics the air)
Nothing. Nothing at all.

Close in on the Doctor.

10:08:21 Music out 'M3 Peace and Quiet'

CUT TO:

10:08:21 INT./INT. GABRIEL'S FLAT/THE ORB - NIGHT

10:08:21 Music in 'M4 The Bloke'

GRAHAM O'BRIEN
Right lads, ready? Here we go?

He deals out some cards -- as he does, the sound drops out, we're in on Graham -- a high whine replaces the sound --

He blinks. Bit woozy. We close slowly in on Graham.

FLASH IMAGE: the two planets colliding.

Back on Graham -- shaken. He's just had a vision.

FLASH IMAGE: the planets becoming two eyes.

Again back to Graham -- freaked out by this! He's dealing cards, his mates watching on, but he feels like (and we see it as if) he's dealing in slow motion --

FLASH IMAGE: the face of the WOMAN in the orb. Her POV: the atmosphere within it. Smoke and light and heat. The sound: the constant rumbling.

RAKAYA
Can you see?

Intercut back to Graham. His eyes widen.

Back to the orb: the face of the woman clear. Staring ahead. Her face tear-stained.

WHOOMPH. GRAHAM IS IN THE ORB. Surrounded by the same atmosphere.

RAKAYA (V.O.)
Can you see it?

The panic in Graham -- like he's in a nightmare, can only move slowly -- he's so trapped, unable to move -- a trippy paralysis dream -- surrounded and trapped by light and smoke and noise --

RAKAYA (V.O.)
I'm trapped here. This is what he did to me.
(Beat)
Help me. Graham, it's close.

And he's back in the room -- with Gabriel and his other mate. The cards are spread all over the table, in a mess. He looks to the two mates, who are looking at him --

FRED
Think you lost count.

On Graham, freaked out --

CUT TO:

10:09:06 INT. TIBO'S FLAT - AFTERNOON

Chip papers nearby, RYAN and TIBO on the sofa playing FIFA -- Ryan super-engaged, Tibo half-hearted, caring less. (We're on them, we don't need to see the game).

RYAN SINCLAIR
Goes past one, goes past two --
(flick of the controller;
goes wild)
Oh, it's a screamer! Top bins! Final seconds!
(the whistle goes; Ryan can't contain himself)
He's done it! He's a legend, Ryan Sinclair, FIFA legend!
(Beat; calms)
I never lost it. I've still got it.

But all through that, we've been closing in on Tibo, who's sat there, looking ahead. Not engaged. Not himself. Not really even registering Ryan's celebrations --

Ryan calms, looks to Tibo -- wonders if he's offended Tibo.

RYAN SINCLAIR (CONT'D)
I'll make tea.

On Tibo.

ANGLE ON: RYAN in the kitchen. Raises an eyebrow at the mess. The table littered with take away food containers. Dirty dishes in the sink. Ryan looks to TIBO in the doorway.

RYAN SINCLAIR
Your place is normally spotless. This
ain't you.

TIBO
Mate, you ain't been around. So don't
tell me what I am.

Beat. Ouch. Ryan recoils. That hurt. And this isn't like the friend he knows.

RYAN SINCLAIR
OK.
(Beat)
Listen, I'm sorry for not answering
your messages. But -- you ain't
yourself.

TIBO
Just finding things difficult at the
moment.

Ryan looks at his friend -- seeing this, concerned for him.

RYAN SINCLAIR
You talk to anyone about this?

TIBO
(tough)
No. And I'm not going to.

RYAN SINCLAIR
Alright.

Beat. Tibo doesn't deny that.

TIBO
There's something else.

(Beat)
Promise you won't laugh at me.

RYAN SINCLAIR
You know I can't ever promise that.

TIBO
(smiles but it fades fast)
Last few days, I've been having
nightmares. Dark, messed-up stuff.
(Beat)
And there's this... bloke in them.
Keeps recurring. Like he's
--watching my dreams.
(close in on Ryan)
Waiting. In the dark.

Ryan leans forward -- engaged --

RYAN SINCLAIR
Alright, that's creepy.

TIBO
That's not the mad bit.
(Beat)
Past few days -- I've seen him. At
night. Outside the flat. Across the
hall.
(Beat)
In my room.

Close in on Ryan -- woh.

RYAN SINCLAIR
The guy that's in your dreams, is in
your room?

TIBO
I knew you'd laugh --

RYAN SINCLAIR
Look at me. Not laughing. Cos I've
seen some weird stuff while I've been
away. Things you wouldn't believe
were possible.

Tibo looks to Ryan -- grateful for that.

TIBO
Would you kip here, tonight?

Ryan looks at Tibo -- Tibo is genuinely scared.

CUT TO:

10:11:20 INT. YAZ'S FLAT - MOMENTS LATER

SONYA and YAZ eating round the table.

SONYA
Can you say where you've been?
Where've they sent you?

YAZ KHAN
Madagascar. California. Hong Kong.
(Beat)
Gloucester.

SONYA
Oh, they had a thing in Gloucester!
Dad was going on about it, something
to do with Russians.

YAZ KHAN
It were nowt to do with Russians.
How's the new job?

SONYA KHAN
Sacked.

YAZ KHAN
Sonya!

SONYA KHAN
What?!

YAZ KHAN
That's the third time!

SONYA KHAN
People are really annoying. And they
hate being told that. I'm not cut out
for customer services.

YAZ KHAN
No kidding.
(Beat; delicate)

Sonya, we could...stop doing this.
Stop marking it.

Beat. Sonya looks at Yaz -- the mood's changed; more delicate.
Sonya more vulnerable.

SONYA KHAN
I thought it was a good thing.

YAZ KHAN
Yeah, no, I just dunno whether having
a sort of anniversary dinner is the
right --

SONYA KHAN
(quiet; over her)
I still think about it.
(Beat)
Do you?

Close in on Yaz. Sisterly banter stripped away now.

YAZ KHAN
(quieter)
I dream about it sometimes.

Beat.

YAZ KHAN
(attempts to lighten mood)
Sofa movie after?

SONYA KHAN
What, so you can fall asleep halfway
through?

YAZ KHAN
I do not do that!

CUT TO:

10:12:28 INT. YAZ'S FLAT - EVENING

10:12:28 Background TV music in: Such Sweet Sorrow

TV blaring. YAZ asleep on the sofa. SONYA stands looking at her.

SONYA KHAN
(affectionate)

Idiot.

We close in on Sonya's face. And we hear her voice as if in a distant memory for her -- the voice tinny, echo-y. And Sonya's face worried, absorbing, unable to keep this memory out -

10:12:44 Background TV music out: Such Sweet Sorrow

SONYA KHAN (V.O.) (CONT'D)
Hi. I didn't know who to call. We need help.

CUT TO:

10:12:47 INT. YAZ'S NIGHTMARE

YAZ on a deserted country road. Middle of the Peak District. Yaz is stood in the centre of the road, as alone here as she was in the infinity space. She looks ahead. She looks back. Desereted.

Yaz blinks. Now there's a police car parked rakishly in the middle of the deserted road. And a figure standing there, impassive, daunting. This is ANITA -- an older police officer. She looks ominous, judgmental. Close in on Anita. Close in on Yaz. The sound of a man laughing ..

A figure distant in the middle of the road.

Now that figure appears closer: SONYA.

Two sisters facing each other.

CUT TO:

10:13:10 INT. YAZ'S FLAT - NIGHT

YAZ SLAMS UP startled -- in the darkness of the flat, but then -- -- a FIGURE in the corner of the room! -- the same face, bald, tattooed -- barely visible in the dark but unquestionably there --- Yaz recoils --

YAZ KHAN
Who are you? What're you doing
there?!

Looks again -- the figure gone. On Yaz: freaked. Did she just dream that? Pre-lap the sound of laughter --

CUT TO:

10:13:32 INT. TIBO'S FLAT/LIVING ROOM - NIGHT

RYAN is lying on the sofa, in TIBO's lounge. The clock ticks -- 3:31AM.

When all the ambient sound drops out of the room --

CUT TO:

10:13:40 INT. TIBO'S FLAT/BEDROOM - NIGHT

WIDE: Tibo's bedroom. Tibo in bed. Room otherwise empty.

Pull focus to reveal TIBO sleeping in his bed. Move in slowly on him.

WIDE: now there's a figure in the corner of the room. ZELLIN steps out of the shadow in the corner of the room half-lit by moonlight. Bald headed, tattooed. Terrifying.

He stands, distant from the bed, looking at it. Impassive. Staring at Tibo, sleeping. Close in on Zellin, his eyes cold. His body still.

He holds up his left hand, looks at his palm. Turns it, in the light, looking at it.

And as he does, *the fingers detach!*

Schunk! All at once, all in unison! Four fingers, one thumb! Fingers detaching, at the join to the main body of the hand.

They hover and float a couple of feet in front of Zellin's face, elegant, gliding -- Zellin smiles, so cold, he relishes this --

The disembodied fingers glide elegantly across the dark moonlit room, flat, almost pointing, towards Tibo, gliding six feet off the ground, eye level -- weird, dreamlike, almost balletic --

They hover over Tibo -- slowly circling! Then, two of them lower, as the others hover --

And PLUNGE INTO TIBO'S EARS!

Like USB sticks locking on! Stumps in first, fingers pointing outwards! Freaky and weird and YUK!

Tibo's body goes rigid and stiffens -- his back arching a little -- his eyes still closed -- he gasps in his sleep --

And Zellin, all the time, watching, still, poised --

CLOSE: the fingers become translucent. And they fill up with dark smoky mist -- emanating from within the ear --

Zellin watching it all. The fingers filling up with the mist --

He looks at his own hand -- the knuckle stumps. Raises an eyebrow at them -- and FINGERS GROW BACK! The hand back to normal.

When the door slams open -- RYAN! Sees Tibo --

RYAN SINCLAIR
What you doing? Hey!

Zellin turns slowly to look at Ryan --

And as Ryan speaks -- Zellin gestures, minimally, with the index finger on his right hand, a tiny flick of the finger almost as if conducting --

And he, and Tibo, and the fingers -- all vanish! GONE!

On Ryan -- shocked, scared. He checks -- empty bed, no Tibo. Looks round the room, no Zellin. Close in on Ryan.

RYAN SINCLAIR (CONT'D)
Tibo.

CUT TO:

10:14:32 INT. BIMARISTAN/CELL - NIGHT

THE DOCTOR sonic'ing the ceiling. TAHIRA with her --

THE DOCTOR
What's your name?

TAHIRA
Tahira.

THE DOCTOR
Have you seen those creatures before,
Tahira?

TAHIRA

Not really. Who are you? I've never seen you here before, Doctor.

THE DOCTOR

My brief is quite wide ranging.

(considering evidence)

No signs of those creatures outside of the walls of the Bimaristan. So: deliberately targeting a hospital of vulnerable people.

TAHIRA

The place is silent. Where is everyone else?

THE DOCTOR

How many people were there?

TAHIRA

Maybe ten or twelve patients.

THE DOCTOR

I'm sorry. I think those creatures must have taken them.

TAHIRA

Taken them where?

THE DOCTOR

I don't know. And why did they leave you behind?

(looks to Tahira)

How long have you been here? If it's not a personal question, which it is.

TAHIRA

A few weeks.

(Beat)

I've travelled a long way. Seen a lot of things I wish I hadn't. My family were killed when I was seven.

(Beat)

I ran. Aleppo was safety for me. They let me in here, because I wasn't doing well.

THE DOCTOR

I promise to keep you safe. We will work this out.

(and her phone is ringing)

I'm really sorry -- message device.

(answers her phone)

Just in 14th century Syria. Is it tomorrow lunchtime already?

INTERCUT: RYAN in Tibo's room --

RYAN SINCLAIR

I need your help. My mate's been taken

--

THE DOCTOR

(as her phone beeps)

What? Wait -- another call -- hang on

--

(presses button)

Yaz?

INTERCUT: YAZ in her flat --

YAZ KHAN

Doctor -- there was a figure in our flat --

THE DOCTOR

(as her phone beeps)

OK, hold on --

(presses button)

Graham?

INTERCUT: GRAHAM in a corner of Gabriel's house (maybe the loo or bathroom?) all alone --

GRAHAM O'BRIEN

Doc, I keep seeing these images, of planets, like they're being projected into my head.

THE DOCTOR

Hold on --

(sonics the phone)

Call merge --

(down the phone)

Coming to get you all now.

(and her eye is caught by
something)
And I'm bringing my new friend
Tahira.

INTERCUT: split screen Ryan, Graham and Yaz, all on the phone --

RYAN / GRAHAM / YAZ
(simultaneously)
Who?!

THE DOCTOR
There in a sec.
(hangs up; looks past
Tahira)
Aha!

TIGHT: the Doctor's face goes close to the wall. There are scratch marks on it. She peers even closer. A couple of tiny, barely viewable strands of fur.

THE DOCTOR (CONT'D)
They did leave something behind. I
knew it. This'll tell us something.
(she takes the strands
carefully -- then --)
Come on! I'll explain as we go, but
it might blow your mind --

And she races out -- we're on bewildered Tahira, who follows -

10:16:20 Music out 'M4 The Bloke'

CUT TO:

10:16:20 EXT. SPACE-TIME VORTEX - DAY

10:16:20 Music in 'M5 Your Worst Fears'

The TARDIS moves through the vortex --

CUT TO:

10:16:25 INT. TARDIS - DAY

TARDIS in flight as THE DOCTOR's at the lab table examining the Chagaska strands of fur -- as TAHIRA stands, still frozen in wonder, looking round. GRAHAM, YAZ and RYAN on board now.

ANGLE ON: THE DOCTOR looking at the Chagaska hair through a diamond-cutters eyeglass -- with tiny clamps attached to each hair, as they sit on the TARDIS lab table -- on one of the roundel screens, data is flooding across -- in Gallifreyan -- the Doctor looks between the data, and the strands of hair --

THE DOCTOR

(as she works; distracted)

Tahira, this is Graham, Ryan and Yaz
-- Tahira's from Aleppo, in 1380.
I've explained the TARDIS, and the
fact that you're from 700 years in her
future.

TAHIRA

(looks from the TARDIS to
the smiling trio)

I'm really not ready for today

THE DOCTOR

(really cross)

No, don't tell me that cos you're
wrong --

(TARDIS sounds)

-- well I'm telling you you are --

TAHIRA

(to Ryan, Graham and Yaz)

Who's she arguing with?

THE DOCTOR

The TARDIS cos it's telling me --
quite defiantly -- that these two
strands of fur do not exist.

(pointedly, to the TARDIS)

When they're right there!

(to Tahira)

Those creatures that we saw don't
register in its databanks. They have
never existed and will never exist.
Except they must. Cos if they don't
exist, if they can't exist -- where
did they come from? And how?

(to Ryan)

Tell me what happened to your mate.

RYAN SINCLAIR

This guy was in his room, dunno how he got in. And his fingers, they like detached from his hand -- and connected Tibo's ears. It was like they were draining him of something.

YAZ KHAN

What did he look like?

RYAN SINCLAIR

Bald, tattooed head.

YAZ KHAN

(freaked out)

Woh. Same bloke that was in the flat.

(Beat)

THE DOCTOR

(turns to Graham; grave)

And you -- a psychic incursion in your head. Someone trying to communicate with you.

GRAHAM O'BRIEN

Yeah, but it was a woman, trapped inside this -- I dunno what. Couldn't make it out.

(Beat)

And I saw, like, planets. Burning. Like she was connected to them, somehow.

THE DOCTOR

Someone's targeting us.

(to Graham)

Do you have any idea where those planets might be.

GRAHAM O'BRIEN

Oh, yeah, if you've got an A-Z of the universe, I'll stick my finger on it straight on. No, of course I ain't.

THE DOCTOR

Right then. Better idea.

(unleashing a panel)
TARDIS telepathic circuits.

CUT TO:

10:17:53 INT. TARDIS - MOMENTS LATER

THE DOCTOR is connecting GRAHAM into the TARDIS telepathic circuits via cables, wires, electrodes all around his face. Very steampunk and very high-tech at the same time.

THE DOCTOR
Stop fidgeting will you!

GRAHAM O'BRIEN
Doc, I don't like it -- you sure it's safe?

THE DOCTOR
You trust me, don't you?

GRAHAM O'BRIEN
Do I have to answer that?

THE DOCTOR
Oy!

GRAHAM O'BRIEN
Is it gonna hurt?

THE DOCTOR
No. Probably not. Maybe, yeah. Ready?

GRAHAM O'BRIEN
No!

THE DOCTOR
(at the console)
Focus on that image.

She activates the circuits. Graham closes his eyes. We move in on him --

FLASH IMAGE: RAKAYA IN THE ORB -- GRAHAM IN THE ORB --

BANG! The console explodes! But the rotor starts moving!

THE DOCTOR

Found something -- we're moving --
but where?

But it's really bumpy! Juddering and shaking, and lots of groaning from the TARDIS -- this is hard won.

And the TARDIS lurches again --

CUT TO:

10:18:22 EXT. SPACE

Asteroid rocks and space debris hang in an inky indigo vista.

And as we close in slightly amongst them, a strange unusual object -- in the shape of a scutoid, as if the scutoid were on its side. Some form of building in space. Pre-lap: the sound of the TARDIS materialising.

CUT TO:

10:18:28 INT. MONITOR STATION/MAIN SPACE - DAY

The TARDIS materialising: THE DOCTOR, RYAN, GRAHAM, YAZ and TAHIRA step out into a dark sci-fi space, illuminated and defined by magenta and blue neon. Walls stripped with screens and lights. Half a dozen uniformed cobwebbed skeletons dotted about the place -- otherwise deserted. Spooky, creepy, ominous.

THE DOCTOR
(to Graham)
Deep space. Distant future. Is this
what you saw?

GRAHAM O'BRIEN
No. Nothing like this.

THE DOCTOR
Then why are we here? What did the
telepathic circuits lock on to?

RYAN SINCLAIR
If they were hooked into your mind,
no wonder we're somewhere dark and
weird.

GRAHAM O'BRIEN
Oi!

YAZ KHAN
D'you even know where we are?

THE DOCTOR
Half a galaxy past the Geskon Straits.
Very little out here. No
civilisations left by now. Doesn't
feel like a ship, though, we're in
geo-stationary orbit. But that would
be deliberate. So why here?

TAHIRA
(to Yaz)
Are we underground? Is that why it's
so dark?

YAZ KHAN
The Doctor reckons this is a building,
among the stars. We've come a long way
from home.

TAHIRA
That's impossible. Nobody can travel
across the stars.

YAZ KHAN
Unless you know the Doctor. She's
basically the definition of
impossible.

Tahira can't help a smile of wonder, amidst all her fears. Yaz
smiles back -- these two would be mates, in another time.

In the centre of the room, a circular space is marked out in a wall
of cyan light and steam/mist. The Doctor approaches it -- walks
round it. She reaches through it. Inside, several vertical magenta
beams, width of drinking straws, height of the room pop up. Half
a dozen of them.

THE DOCTOR
Control hub? Operator activated.

The Doctor steps through -- and as she does -- behind her, and the
group, a massive section of the main wall starts to open --
revealing a huge viewing panel.

GRAHAM O'BRIEN
Now you've got something there Doc.

THE DOCTOR
Yeah, but what?

And it's showing: two planets, dangerously close together, near to collision, burning with intense reds and oranges. The quintet are awestruck.

GRAHAM O'BRIEN (CONT'D)
(transfixed)
Hey, look! That's exactly what I saw.
Those two objects.

THE DOCTOR
This must be a monitor platform.
Observing events in this part of the
solar system.

RYAN SINCLAIR
What are they -- planets? They look
they're falling into each other.

THE DOCTOR
Colliding, about to destroy each
other -- an extinction event.
(peers)
Except they're not colliding, and
they should be. What's stopping the
final collapse? Let's take a little
zoom in.``

The Doctor plays with the pins of light - and on the screen -- we zoom in and focus on a tiny bubble sat between the planets.

THE DOCTOR (CONT'D)
There's something there. Between
those planets.

RYAN SINCLAIR
What sort of something?

Close in on Graham -- as the image ZOOMS FURTHER: a translucent orb in between the planets. Giving off a stasis force field --

THE DOCTOR (CONT'D)
Good question. Wow. The engineering
required to create that, and keep it
in place. Brava, whoever built that.
Round of applause from me.

GRAHAM O'BRIEN
Can you magnify that? Zoom in.

His certainty surprises them all. The Doctor and the others look to him. He's transfixed, serious. The Doctor does --

THE DOCTOR
Why?

GRAHAM O'BRIEN
I think there's more to see.

The Doctor increases the magnification. A shape inside the orb.

THE DOCTOR
A tiny geo orb locked in place.

It blurs and increases on screen. A shape -- a silhouette --

RYAN SINCLAIR
Is there someone in there?

GRAHAM O'BRIEN
That's it. She's trapped. That's what
I saw.

On Graham's startled reaction. The voice in his head.

GRAHAM O'BRIEN
Doc - we've got to help her out.

RAKAYA (V.O.)
(in Graham's head)
Please.

YAZ KHAN
Hey -- seen this? This whole section
is covered in fingers!

She's been exploring -- and is now at the furthest wall panel. It becomes more illuminated as she gets closer. It's like it's been broken open, ransacked and re-purposed -- and now it's a wall of vials. All full of thick black liquid. Dozens and dozens of them. And to the side, alien graphics fizzing around --

THE DOCTOR
(running over)
What? Covered in fingers? And there's
a signal coming from them.

(checks sonic)
Broadcasting to that orb. To that
girl. A psychic signal. Fed by all of
this. But what is it?

She sonics the section -- an adjacent part of the wall comes open
-- within it a smaller version of the orb, glowing with light and
chittering --

THE DOCTOR (CONT'D)
This place has so many secrets to
yield.

The Doctor -- examining the orb, but not touching. Then checking
the projections/screens which surround it, fizzing out
calculations and data in alien script.

THE DOCTOR (CONT'D)
This is the tech powering the
platform, powering that orb --
keeping it in place between the two
planets. And at its heart - a quantum
flux lock! A sequence of changing
combinations, hundreds of billions
of combinations every millisecond.

(looks to the screen)
Which would mean that Orb - It's a
prison. She's been locked in there.
And fed by that signal. Signal of what
though?

YAZ KHAN
(looking around)
Where's Tahira?

CUT TO:

10:22:11 INT. MONITOR PLATFORM/SECOND CHAMBER - CONTINUOUS

TAHIRA walks into this chamber -- circular, as big as the first.
Around the space, humans are clamped to the walls (in set-back
alcoves) held in place by hand clamps above head height. Lit in
shadow, unconscious. Including: TIBO and MARYAM.

TAHIRA looks to another section of the wall, a clear panel. As she
goes to peer in -- a CHAGASKA SLAMS against the panel, making her
jump! A Chagaska prison -- it roars and howls.

TAHIRA

Maryam!

ZELLIN

D'you recognise them? The Chagaskas

She turns -- ZELLIN is in the shadows: imposing, calm, assured.

ZELLIN (CONT'D)

Your worst fears. My creativity.

As Tahira watches, the fingers from both hands detach -- schunk!

RYAN SINCLAIR

There she is! Oy freakhands! Get away
from her.

From the panel where Tahira entered, step RYAN, GRAHAM and YAZ.

YAZ KHAN

Plus, you can release all of these
people, right now. And don't you ever
come sneaking into my family's flat!

Zellin turns to them, as Tahira joins them, and AIMS HIS HANDS!

GRAHAM O'BRIEN

Oh, that's not good --

And the FINGERS COME FLYING AT US LIKE ARROWS! HEADING FOR THE
SCREEN! Heading for the gang! As they hit -- WHAM! Go to black!

10:22:59 Music out 'M5 Your Worst Fears'

CUT TO:

10:22:59 EXT. PEAK DISTRICT/DESERTED ROAD - DAY - NIGHTMARE

10:23:00 Music in 'M6 Board for a Game'

YAZ in the middle of the road. Tiny figure in the huge landscape.
Absolute isolation.

Totally alone. The wind is whipping up. She spins round --

A figure distant in the middle of the road.

Now that figure appears closer: SONYA.

Two sisters facing each other.

On Yaz. Confused.

SONYA KHAN
Do it right this time.
(Beat)
I won't be calling anyone. No point.
(Beat)
You're weak. You run.
(Beat)
Nobody's coming Yaz.
(Beat)
You're alone in the dark.

Yaz turns -- ANITA, ominous, daunting, in front of the police car, as per the nightmare earlier is standing there -- but then she fades away.

Yaz turns back. No Sonya.

YAZ KHAN
Sonya?

WIDE: YAZ is left all alone. Dark skies. Endless landscape.

TIGHT: On tearful Yaz.

YAZ KHAN (CONT'D)
(so quiet)
Anyone.

The tiny figure alone in the world.

CUT TO:

10:24:05 INT. FIERY DARKNESS - NIGHT

Flames. Heat haze. Smoke. RYAN -- shot through a heat haze, and flames -- stands, waving away the smoke --

He looks around. Dark indistinguishable place. Echo-y. It's defined around the edges by flames, flickering. The roar of it, the sound of everything on fire in the distance.

And as he looks, he sees an OLD MAN, sat on an old chair. Looking at Ryan. Couple of old men, identical to him, distant behind him, also sat on chairs, looking on, impassive, unimpressed. In the distance behind them, more flames.

Ryan stares at the old man, who's staring looking at him.

RYAN SINCLAIR

Tibo?

OLD TIBO

Where you been, man? We waited for you.
You said you'd be back.

RYAN SINCLAIR

How long you been waiting?

OLD TIBO

Our whole lives.

RYAN SINCLAIR

What's all the fire?

OLD TIBO

The place is burning.

RYAN SINCLAIR

What place?

OLD TIBO

Earth. You weren't here.
I thought we were mates.

Close in on Ryan -- traumatised by this. He looks back through the flames -

The faces of TIBO and the other two are now the faces of DREGS!
Dripping, jaws open, roaring, surrounded by smoke and fire!

CUT TO:

10:25:08 INT. CONSULTING ROOM - DAY - NIGHTMARE

AN IV DRIP. Dripping into a tube. We move off it, onto Graham looking at it, confused. He checks his arm -- a canula. He's connected to the IV drip. What?

GRAHAM O'BRIEN

Why am I hooked up to this?

He looks over at the table. GRACE, in consultant's clothes, is sitting on the desk. She's brisk, professional, disinterested. GRAHAM is sat on the examination bed, as per ep 1. Confused, disorientated. But it feels real, uneasy, not super-heightened.

GRAHAM O'BRIEN (CONT'D)

Grace?

GRACE

I'm sorry to tell you, Mr O'Brien.
Your cancer has returned.

Close in on Graham -- thrown.

GRAHAM O'BRIEN

What? That can't be right. I had a
check-up. You're not my doctor,
anyway.

GRACE

This time it's very aggressive.

GRAHAM O'BRIEN

How long have I got?

GRACE

(checks watch)

Couple of hours.

Why didn't you save me?

Close in on Graham: so sad, so traumatised.

GRAHAM O'BRIEN

Let me try again.

CUT TO:

10:26:10 INT. MONITOR STATION/MAIN SPACE - DAY

Close on THE DOCTOR at work on the orb system --

THE DOCTOR

(chatting quietly)

For most people, a quantum flux lock
is unbreakable. A hundred billion
combinations every millisecond --
but I've got an app for that.

(Beat)

One sonic --

(looks back to the TARDIS)

-- connected to the calculating power
of one TARDIS, shouldn't take long at
all --

(realising)

-- and I'm talking to myself again,
which means --

She turns. The place is empty.

THE DOCTOR (CONT'D)
The others aren't here.

And she looks at her arm -- the tiny hairs on her arm are standing
on end -- and the sound has dipped out of the room.

ZELLIN

Hello Doctor. I've watched you,
stumbling round this universe.

THE DOCTOR

I presume this is your doing. Who's
that girl in the orb?
And where are my friends? Who are you?

ZELLIN

I go by many names. My preferred, my
original is Zellin.

THE DOCTOR

No. Zellin's a mythical name -- way
beyond this universe. Zellin was
thought to be a God.

ZELLIN

I blush.

On the Doctor's horror --

THE DOCTOR
You can't be.

ZELLIN

We immortals need our games, Doctor.
Eternity is long -- and we are cursed
to see it all. The Eternals have their
games, the Guardians have their power
struggles. For me, this dimension is

a beautiful board for a game. The toymaker would approve.

(Beat)

And I do like this form. It's so... small. To exist within molecules and atoms is fascinating. I can shape them -- regrow, mould my form --

(Beat)

-- to provoke fear from humans. As I extract nightmares, from the scared, and vulnerable.

(Beat)

Now *that* is a good game.

THE DOCTOR

(realises; checks the vials)

Wait. Are you *transmitting* nightmares? Taking nightmares from humans, and forcing them into the mind of a girl you've trapped between planets?

ZELLIN

I've seen many races, Doctor. And the humans are infinitely fascinating. Infinitely pathetic.

(Beat)

But of course, you know that. We share the same obsession.

THE DOCTOR

We are not the same.

ZELLIN

No. You are so much lesser.

(Beat)

You know the best part of humanity? The thing that truly sets them apart.

(Beat)

The cruelty of their own minds, directed towards themselves.

(Beat)

The doubt and fear. The endless voices telling themselves they're incapable and unworthy.

(Beat)

Such an exquisite animal. Built-in
pain. And the repositories of that
pain: the nightmares.

(nods to the vials)

And the system orb makes a sound -- the Doctor's eyes light up.

ZELLIN

I presume that's your doing Doctor?
Always interfering. I've watched you
blunder into this.

THE DOCTOR

Blundering. Yes, top of my CV.
Alongside plays well with others and
excellent tap dancer in a crisis.

ZELLIN

(fascinated)

Almost clever, but not quite clever
enough.

THE DOCTOR

Sure about that?

The Doctor glances at the orb -- glowing, glowing --

-- as the orb's glowing, shaking, trembling -- THE DOCTOR keeping
ZELLIN talking, buying time --

Cos -- look -- your prisoner? She's
free. Used your technology against
you --

And as they watch: RAKAYA materialises, balled up on the floor.
Zellin turns back to the Doctor --

ZELLIN

No Doctor. I used your instincts,
against you.

THE DOCTOR

What?

ZELLIN

I made the Chagaskas, targeted the
humans -- to entice you here.

(close in on the Doctor)
I needed someone from this realm, to
break a lock from this realm. And only
one would do. You.

THE DOCTOR
(so quiet now)
No.

CUT TO:

10:30:31 INT. THE ORB

ZELLIN
You did find the right answer. You
weren't asking the right questions.

RAKAYA in the orb -- begins to glow --

RAKAYA
My freedom --

And she begins to shimmer!

CUT TO:

10:30:41 INT. MONITOR STATION/MAIN SPACE - DAY

ZELLIN
This platform isn't my technology. I
didn't make this prison.
(Beat)
She was always the more powerful of
us. The more dangerous. That's why
they imprisoned her first.
(off the Doctor's horror as
he turns to watch)
I just ride in her slipstream.

And as she watches, Rakaya slowly, gradually, opens up, rises --
and stands to her full height. Looks at her limbs -- looks to Zellin.
He walks over. He has tears in his eyes. So does she. The Doctor
watches on in horror.

RAKAYA
Release. After all this time.

And we're closing in on the Doctor's horror --

THE DOCTOR
I don't understand --

RAKAYA
Let me make you.

She flicks a hand -- there's a white flash we

10:31:20 Music out 'M6 Board for a Game'

CUT TO:

10:31:20 GODS MONTAGE

10:31:20 Music in 'M7 His Eternal Partner'

We start on the two planets. Separate, in space.

RAKAYA (V.O.)
Two creatures from another realm
descended into the universe, where
they were worshipped as Gods. They
saw two planets, and laid a wager.
(Beat)
Which of them could bring their
planet to destruction first.

And now we move into cave paintings or tapestries. The story played
out through drawn or carved images. Old school.

RAKAYA (V.O.)
The Gods set to their games: sowing
chaos across the populations of the
planets. Wars began - between species,
then between the planets themselves.
The Gods delighted in the carnage.
(Beat)
It passed the time.
(Beat)
But slowly, the inhabitants of the
worlds grew wise. Realised what these
creatures had done to them. They
unified and fought back against their
so-called Gods.
(Beat)

They set their own planets into a collision course. And at the heart of the collision, they laid a prison.

(Beat)

They trapped one creature, between the planets, for eternity.

(Beat)

The other fled, vowing to return. To release his eternal partner.

CUT TO:

10:32:23 INT. MONITOR PLATFORM/SECOND SPACE - DAY

THE DOCTOR's eyes open as she comes back to consciousness. Looks to her side -- GRAHAM, YAZ, RYAN, TAHIRA, all unconscious, arms chained upwards like the others. The vials of dark liquid poke out their ears (not looking like fingers now, as they're full). Dangerous, eerie, chilling. The platform is rumbling. FINGERS and RAKAYA in front of her.

ZELLIN

Wake up Doctor. Welcome back. I hope you understand now. I wasn't torturing her with nightmares. I was feeding her what she needed to stay sane. The pain of others.

(Beat)

But even Gods need a helping hand, Doctor. Thank you.

(Beat)

You all won't feel a thing when this all burns.

RAKAYA

Yes they will.

ZELLIN

(looks at the Doctor)

Yes.

The Doctor looks along at the others -- unconscious -- the platform shaking --

ZELLIN (CONT'D)

(to Rakaya)

Where now?

RAKAYA

All those nightmares. I loved them.

ZELLIN

Humans.

RAKAYA

(so simple)

Earth. Let's take them all.

ZELLIN

Yes.

He clasps her hand -- Bonnie and Clyde, but creepier, weirdier and wronger -- and they disappear.

Close in on the Doctor. The horror! And there's one finger remaining -- it hovers in the air, tauntingly --

THE DOCTOR

Oh come on --

She struggles -- as it zooms at her -- and we pull focus to YAZ:

CUT TO:

10:33:20 EXT. SHEFFIELD - EVENING

Establisher: aerial footage of Sheffield.

CUT TO:

10:33:27 EXT. DOMESTIC STREET - NIGHT

ICONIC: RAKAYA strides slowly down the centre of a long domestic street in Sheffield. Walking like she owns the planet.

A BLOKE at a window of his house looks out, bewildered. Another PASSER-BY on the opposite pavement looks at her strangely. What is she doing?

ZELLIN standing at the other end of the road. Rakaya far away, walking. We close in on Zellin admiring her -- and then, as we cut back, she's there, closer to him.

RAKAYA

What do you think it feels like, for them? To be such tiny, ephemeral flashes of existence.

(Beat)

They feel so much.
It must burn them.

ZELLIN

I think it does.

10:34:21 EXT. SUNLIT MONUMENT - DAY

The Doctor - her dreaming. Sunshine. A huge monument. Rumbling sounds, all around. Move down the monument to reveal a VERY YOUNG GIRL standing at the bottom of it. She turns, looking --

At the other edge of the monument's area, is THE DOCTOR. Standing, looking confused.

We now here The Masters word's from a previous episode , echoing throughout The doctor's dream:

*It's buried deep in all our memories.
In our identity. Built on the lie of
the timeless child.*

Close in on the Doctor. Close in on the girl.

CUT TO:

10:34:40 INT. MONITOR PLATFORM/SECOND CHAMBER - DAY

THE DOCTOR gasps awake -- the place still rumbling -- looks up at her hands -- clamped -- the others awake -

THE DOCTOR

Right. Think this will hold me do you?

THE DOCTOR looks down at her coat pocket. She jumps, while still clamped. And FLICK-KICKS upwards -- the edge of her coat pocket with her boot.

Not quite. She grimaces and tries again -- FLICK-KICK -- and the sonic is slightly visible popping up! But then back down again!

The Doctor frustrated -- grr! One more time. Jump! Kick! The sonic FLIES out of her pocket UP --

-- and she grabs it in her clamped hand! SONICS! The clamp opens -- and the other -- she's free --

-- She grabs the finger shaped vial out of her ear --

THE DOCTOR (CONT'D)

Disgusting --

She's up -- stumbling as the platform lurches -- and FAST CUTS as she PULLS the finger/vials out of YAZ, RYAN, GRAHAM and TAHIRA's ears -- sonics their hands free --

GRAHAM O'BRIEN

(waking with a start)

I've just had the maddest dream --

THE DOCTOR

I know. You all have.

(holding up one of the
deadly fingers)

Tranquillising psycho-extraction.

RYAN SINCLAIR

I need to get Tibo --

THE DOCTOR

(sonics Tibo's clamps; then
the finger)

We have to get all these people safe,
and back in their rightful place.

GRAHAM O'BRIEN

Maybe if you stopped messing with
those finger things --

THE DOCTOR

(sonics the finger: it
hovers)

Tapped into the bio-organic code. My
sonic does fingers!

(to the finger)

Down.

(it drops to the ground)

Stay. Good dog.

YAZ KHAN

Ew.

THE DOCTOR

Could be useful!

ANGLE ON: RYAN waking up TIBO -- (during this in b/g, YAZ and THE DOCTOR wake up TAHIRA).

TIBO

Ryan. Umm -- where am I?

RYAN SINCLAIR

Don't freak out. But you're on floating space platform, in the gravitational pull of two colliding planets, halfway across the universe, cos of that guy who was stealing your nightmares through creepy detachable fingers.

Tibo stares at Ryan. Beat.

TIBO

Prank?

RYAN SINCLAIR

No.

TIBO

(Beat)

Take me through that again.

BANG! ROAR! A CHAGASKA roar! ANGLE ON: THE DOCTOR and TAHIRA by the frosted panel it's behind. We can still hear it.

THE DOCTOR

I know why they didn't attack you. Because they're yours. Zellin -- that man -- created the Chagaskas *from* your nightmares.

(Beat)

So they couldn't kill you, they wouldn't -- because you created them.

(Beat)

10:36:18 INT. MONITOR PLATFORM/MAIN SPACE - DAY

THE DOCTOR, back with the control orb, as the platform judders --

THE DOCTOR

So, how do you defeat two rampaging immortals? Answer: you don't. Those

two planets, they spent millennia
trying to work out how to do it.

GRAHAM O'BRIEN
Motivational speech needs work, Doc.
And also a plan by the way.

THE DOCTOR
Oh, I've got plans crashing through
my brain, all the time. You want plans,
come to me. Identifying the one
that's gonna work. That's the tricky
bit.

And she glances down to the ground. Sees something: LOW ANGLE
looking up at THE DOCTOR: she beams! An idea!

Close in on her. And there's 12% of a thought starting to coalesce
-- big big smile --

CUT TO

10:36:48 EXT. DOMESTIC STREET - NIGHT

She stops right in the middle of the street.

RAKAYA (CONT'D)
This is perfect, Zellin. You've done
well.

ZELLIN
Take them all. Billions in one go.
Gorge on their fears.

And Rakaya looks at him --

RAKAYA
Why would we rush? We have so much
time.
(Beat)
To walk in their nightmares.
(Beat)
We can pass eternity here. If we take
it slow.

Close in on Zellin -- in awe of her.

ZELLIN
Of course.

Zellin smiles.

CUT TO:

10:37:33 INT. CHILD'S BEDROOM - NIGHT

A tired crabby MOTHER tucking her ten year old CHILD into bed.

MUM
I've told you - there are no bogeymen.
Nothing to be worried about. Night
night.

She exits the room. Closes the door.

On the child in the bed, covers pulled up, head on pillow. Looks round the dark, deserted room.

Child's POV scanning the bedroom. Nothing there. Now scanning back the same way the camera's just been past, reverse motion.

And there is ZELLIN! Standing in the dark. Half in shadow.

ZELLIN
(whispers)
That's not true.

The hairs on the child's arms stand up!

Close on: the fingers detaching!

CUT TO:

10:38:10 EXT. DOMESTIC STREET - NIGHT

RAKAYA stands in the middle of the street -- BLACK NIGHTMARE MIST is flowing out all of the houses, and directly into her --

ZELLIN stands watching her. It feeds her, it's like a drug --

But then, there's a howl of a Chagaska -- Rakaya lowers her head. Zellin bemused --

RAKAYA
What was that?

ZELLIN

I manifested a creature from a human nightmare. It's calling across the timewaves.

RAKAYA

A pet. I want to see.

10:38:40 Music out 'M7 His Eternal Partner'

CUT TO:

10:38:40 EXT. BIMARISTAN/COURTYARD - NIGHT

10:38:40 Music in 'M8 The Strength of Humanity'

ZELLIN and RAKAYA fade into existence, in the night-time courtyard.

CUT TO REVERSE: THE DOCTOR stands before them. Iconic, heroic. RYAN, GRAHAM, YAZ and TIBO behind her. In front of them, the orb from the heart of the monitor platform system. It's glowing --

THE DOCTOR

Nice entrance. Welcome to Aleppo.
Very beautiful city.

ZELLIN

(suppressed fury)

How are you here?

THE DOCTOR

I am that little bit smarter than you thought I was.

(Beat)

Now you listen to me. Earth is not your play thing.

(Beat)

You're wrong about humans. They're not pathetic. They're magnificent. They live with their fears and doubts and guilts. They face them down, every day. And they prevail. That's not weakness. That's strength.

(Beat)

That's what humanity is.
(calls)
Isn't that right, Tahira?

TAHIRA
Yes Doctor!

THE DOCTOR
Why don't you show them how strong you are.

TAHIRA walks out of one of the courtyard spaces --

-- and a CHAGASKA jumps out of one of the opposing ones, howling
-- the gang flinch, TAHIRA doesn't. She points to next to her --
-- and the single growling Chagaska rests there --

TAHIRA
My Chagaska!

ZELLIN
How can you control it?

YAZ
Literally conquered her fear.

RAKAYA
Are you -- confronting us?

THE DOCTOR
Yeah. You immortals, so entitled, so spoilt. Never clear up after yourselves.

(Beat)
And you really should be careful what you leave lying about.

She taps the orb with her foot -- the whole world rumbles! Dust falls from the building -- the Doctor looks alarmed --

THE DOCTOR (CONT'D)
Oops. Sorry - I won't do that again.

She sonics the air -- and fingers come flying through -- from opposite sides of the courtyard.

THE DOCTOR (CONT'D)

Just returning your lost property.
Thanks for lending a helping hand.

RYAN SINCLAIR

Really?

THE DOCTOR
Sorry, couldn't resist.
(to Zellin)
What's your worst nightmare?

She sonics -- and the fingers FLY AND SLAM into Zellin and Rakaya's ears -- then she turns it on to the heart of orb --

THE DOCTOR (CONT'D)
Now Tahira!

Tahira drops her hand -- The Chagaska RUNS at ZELLIN and RAKAYA As they do -- A blinding light envelopes Zellin, Rakaya and the Chagaska --

CUT TO:

10:40:14 INT. THE ORB

WHOOMP! ZELLIN and RAKAYA are transmatted, crammed back in -

As the light dies to reveal:

THE FACE OF THE CHAGASKA NEXT TO THEM! Bearing teeth, roaring!

CUT TO:

10:40:17 EXT. THE ORB

The tiny orb, in the shadow of the crashing planets.

TAHIRA

You made my nightmares real. Now you can live with them. For all eternity.

As we pull out, we can hear Zellin and Rakaya's screams --

And the howls and barks of the Chagaska --

And they fade off into silence. Stuck for all eternity together.

CUT TO:

10:40:22 EXT. BIMARISTAN/COURTYARD - NIGHT

The light dies down -- leaving no sign of the immortals.

The gang look over --

THE DOCTOR
Gods, back in their box.
(the orb rumbles; she
kneels)
Need to get this back to the monitor
platform. And all those other people
out of the TARDIS jacuzzi. Come on!

She picks up the orb and heads back to the TARDIS, visible in the passageway.

10:40:33 Music out 'M8 The Strength of Humanity'

FADE TO:

10:40:33 EXT. SHEFFIELD - DAY

10:40:33 Music in 'M9 On We Go'

Sunshine over Sheffield - establisher/stock footage.

CUT TO:

10:40:37 INT. TIBO'S FLAT, SHEFFIELD - DAY

TIBO
Slept like a baby last night.

RYAN SINCLAIR
Good job. You need all the beauty
sleep you can get.

TIBO
Oi, man's still looking fresh.

Beat. Both of them awkward, not knowing what to say.

TIBO (CONT'D)
You'll be going again.

RYAN SINCLAIR

Yeah.

TIBO

Could've told me the truth about it all!

RYAN SINCLAIR

Would you've believed me?

TIBO

Nope.

(Beat)

Bit more than just the world, you're seeing. Know when you'll be back?

Close in on Ryan. He's finding it had to admit.

RYAN SINCLAIR

Not sure.

Tibo nods. He's a bit gutted, masking it.

TIBO

Don't make it too long.

(Beat)

I need my best mate.

(Beat)

I get a bit lost without him.

Ryan nods.

RYAN SINCLAIR

I get that too. I've been looking at what might help. For my mate. There's something I need you to do for me.

(Beat)

And you can't argue.

CUT TO:

10:41:47 INT. DOMESTIC FRONT ROOM, SHEFFIELD - AFTERNOON

A warm welcoming, shambolic front room. A small group of MEN. TIBO is there, listening as ANDREW is regaling them with a story, laughing at himself --

They're all grinning at him and Tibo looks around and dares to speak (his first time)

TIBO

I get down. And I shut myself off. And it's like I'm paralysed with it. For days -- and weeks. It's in control of me.

(Beat)

And I thought I'd try to do something about it. I went to the supermarket just so I could talk to the cashier. Get back to human contact.

(Beat)

But I got there -- and it's those self-service checkouts.

They all laugh. Tibo smiles.

TIBO (CONT'D)

I haven't said that to anyone before. I felt like, it's just me.

ANDREW

It's not just you.

Tibo looks round the circle -- and is so grateful he could weep.

CUT TO:

10:42:31 INT. YAZ'S FLAT - DAY

YAZ sat on the sofa.

CUT TO:

10:42:37 EXT. PEAK DISTRICT - DAY - FLASHBACK

CAPTION: THREE YEARS EARLIER

YAZ, 16ish, with a big rucksack or bag, crammed and overflowing. She's sat by the side of the road (the same road where we've seen her in the middle, throughout the episode). She's emotional and upset.

ANITA PATEL

Hitch-hiking?

YAZ KHAN

(defensive)

No.

ANITA PATEL
Just, taking in the view?

YAZ KHAN
I'm not breaking the law, am I?

ANITA PATEL
Nope.
(Beat)
Where you off to?

YAZ KHAN
Away.

ANITA PATEL
It's good there.

YAZ KHAN
Leave me alone.

ANITA PATEL
Can't do that.

YAZ KHAN
Why?

ANITA PATEL
People are worried about you.

YAZ KHAN
No they're not.

ANITA PATEL
Your sister is. That's why she
called us.
(Beat)
She's worried you've left and are
gonna do something stupid.
(Yaz looks down)
I've heard things are tough.
(Beat)
Getting bullied at school. Grades
have gone a bit wonky. Parents don't
get what's up.
(Beat)
You must be feeling pretty trapped
and alone.

Yaz looks at Anita, defiant and bleak.

YAZ KHAN
I'm feeling way more than that.

ANITA PATEL
That's better than the other way.

YAZ KHAN
What?

ANITA PATEL
Well, feeling things isn't wrong.

YAZ KHAN
I don't want your speech.

ANITA PATEL
I know. Terrible thing about being older is, you have all this experience, and nobody ever wants to hear it.

(Beat)

Cos I know that there will be so much ahead of you. Joy. Laughter, Love. And, yes, pain and upset too. Cos that's what a life is. The mix.

(Yaz has gone quiet)
What if: this moment, where you want to run, away from everyone including yourself, is just that. A moment. What if we find a way to get you through it and out the other side.

(Beat)

I've been where you are. Moments change. Help's out there. As much or as little as you need.

YAZ KHAN
I'm not listening to you.

ANITA PATEL
Would hard cash make a difference?
(Yaz looks up; bemused)
I'll make you a deal. Look me up, in three years. If I'm wrong, I'll give you fifty quid. I'd say more, but the pay's rubbish.

YAZ KHAN
Get another job, then.

ANITA PATEL
Can't. Love it too much.
(Beat)
But if I'm right, you owe me 50p.
(Beat)
Come on those are good odds.

Close in on Yaz, looking at Anita. And we match cut it back to Yaz in her flat, in the present day, on the sofa, thinking --

CUT TO:

10:45:26 EXT. RESIDENTIAL STREET - DAY

YAZ walks down a street, checking her phone. Goes up and knocks at a door. Waits. The door opens: ANITA PATEL. Bit older.

ANITA PATEL
Hi. Can I help you?

YAZ KHAN
Hi. You won't remember me. My name's
Yasmin --

ANITA PATEL
(in unison)
Yasmin Khan.

Yaz standing there, hearing her say her name, brings tears to her eyes. She nods. And both their hearts are bursting.

ANITA PATEL (CONT'D)
I flippin' do remember you.

YAZ KHAN
I've got something for you.

She holds up a shiny gleaming 50p piece, between her fingers. The light trips off it.

And Anita beams, the biggest, deepest most heartfelt smile you've ever seen in your life.

ANITA PATEL
You wanna come in?

WIDE: Yaz enters the house. The world carries on.

Pre-lap: GRAHAM's voice.

GRAHAM O'BRIEN (O.S.)
Thing is Doc --

CUT TO:

10:46:12 INT. TARDIS - DAY

GRAHAM O'BRIEN
-- I worry.
(Beat)
About getting sick again. About the
cancer recurring.
(Beat)
I don't know who to say that to. So
I thought I'd said it to you.
(Beat)
Seeing as you're a Doctor.
(Beat)
Once you have it, it's with you all
the time. Not quite a shadow.
I mean, my check-ups are all fine. But
it made me think.
(Beat)
I thought I should talk about it. Cos,
those nightmares, made me realise,
that fear's still there..

The Doctor nods. Beat.

THE DOCTOR
I should say a reassuring thing now,
shouldn't I?

GRAHAM O'BRIEN
Yeah. Probably.

THE DOCTOR
Still quite socially awkward.
(Beat)
So I'm just going to subtly walk
towards the console and look at
something. And then in a minute, I'll
probably think of the thing I

should've said that would've been helpful.

GRAHAM O'BRIEN

OK.

(she moves away)

I'm so glad we had this chat.

And he's grinning to himself.

ANGLE ON: RYAN and YAZ, sitting at the top of the steps.

RYAN SINCLAIR

How long is this gonna last, Yaz?
Hanging out with the Doctor?

YAZ KHAN

I don't know.

RYAN SINCLAIR

Is this our lives? Going from one place to the next. Ignoring home. I'm getting older. But without them. I'm missing bits of their lives.

YAZ KHAN

When we're done, the Doctor can drop you back whatever point you want though.

RYAN SINCLAIR

But we'll have changed. And they wouldn't have. It's like we're like living at different rates.

YAZ KHAN

The Doctor said: we wouldn't come back the same.

The Doctor springs up, between them.

THE DOCTOR

I was thinking -- Frankenstein!

RYAN SINCLAIR

What?

YAZ KHAN

What?

THE DOCTOR
Did I interrupt? Am I interrupting?

RYAN SINCLAIR
No.

THE DOCTOR
Cool. You might need to change
clothes.

And she's off -- Yaz looks to Ryan.

YAZ KHAN
On we go.

RYAN SINCLAIR
On we go.

They look at each other. We close in on Ryan, as in the background, the Doctor slams the lever.

10:48:32 Music out 'M9 On We Go'

END OF EPISODE.

10:48:32 Music in 'M10 End Credits'

10:48:32 End Credits Roll

The Doctor Jodie Whittaker

Graham O'Brien Bradley Walsh

Yasmin Khan Mandip Gill

Ryan Sinclair Tosin Cole

Zellin Ian Gelder

Tibo

Buom Tihngang

Rakaya

Clare-Hope Ashitey

Grace O'Brien

Sharon D Clarke

Sonya Khan

Bhavnisha Parmar

Tahira

Aruhan Galieva

Maryam

Sirine Saba

Anita Patel

Nasreen Hussain

Gabriel

Everal A Walsh

Fred

Michael Keane

Mum

Amanda Liberman

Old Tibo

Willie Jonah

Andrew

Anthony Taylor

1st Assistant Director

Guy Murray-Brown

2nd Assistant Directors

Christopher J Thomas

Mark Corden

3rd Assistant Director

Lauren Pate

Assistant Directors

Jennifer Day

Christian Jeffcoat

Assistant Director Trainee

Mathew-Lee Heath

Unit Drivers

Paul Watkins

Jolyon Davey

Steve Darwent

Location Manager

Gareth Roberts

Unit Manager

Jac Jones

Location Assistant

Kyle Yates

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Production Coordinator	Sandra Cosfeld
Assistant Production Coordinator	Jade Stephenson
Production Secretary	Ellie Simmons
Production Assistant	Ariana Scott
Executive Assistant	Caroline Cook
1 st Assistant Accountant	Debi Griffiths
Assistant Accountant	Rose Wasdell
Art Department Accountant	Hywel Thomas
Cast Payroll	Helen Searle

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Focus Pullers	Jonathan Vidgen
Camera Assistants	Steve Rees
	Dan Patounas
	Scott Waller
	Gwilym Jenner
	Evangeline Davies
Key Grip	John Robinson
Grip	Ash Whitfield
Grip Assistant	Steffan Allen
Apprentice Grip	Harry Spencer

Script Supervisor	Alana Marmion-Warr
Assistant Script Editor	Caroline Buckley
Sound Maintenance Engineers	Christopher Goding
	Joe Malone
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Best Boy	Andy Gardiner
Electricians	Gawain Nash
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Art Director	Nick Murray
Standby Art Director	Cerys Lewis

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Production Buyer	Rosy Pearce
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Petty Cash Buyer	Hannah Miller
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Art Department Assistant	Lauren Harper
Graphics Trainee	Celyn Davies
	Anya Kordecki

Animation Illustrator	Nina Chakrabarti
Animators	DNEG

Prop Master	Paul Aitken
Props Chargehand	Trystan Howell
Standby Props	Matthew Ireland
2 nd Standby Props	Lewis Reece
Set Dressers	Dewi Thomas
	John Thomas
	Anwen Haf
	Tom Major
Storeman	Lucy Hammond
Workshop Manager	Mark Hill
Workshop Assistant	Chris Slocombe
Concept Artist	Louis Knight
Graphic Designer	György Simán
Head Modelmaker	Lee Radford
Prop Fabrication	Penny Howarth
Practical Electricians	Matthew Dunford
	Robert Hearne
Standby Carpenter	Colm Garrett

Rigging	Shadow Scaffolding
Standby Riggers	Colin Toms
Construction Manager	Scott Williams
Construction Chargehands	Mark Painter
	Dean Tucker
	Joseph Painter

Carpenters

Terry Horle
Dave Quinlan
Charlie Wright
George Rees
Dave Hobbs
Matthew Painter
Marcus Scholl

Campbell Fraser
Kristian Tucker
Chris Daniels
Jonathan Tylke
Stephen Crump

Junior Carpenter

Construction Trainee

Construction Driver

Construction Labourer

HOD Painter

Chargehand Painters

Darren Bousie

Jason Tylke

Steve Fudge

Mark Reece

Lloyd Reece

Chelsea Moore

Rachel Willsher

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Assistant Costume Designer

Simon Marks

Costume Supervisor

Grace Brooks

Costume Assistants

Andie Mear

Costume Trainee

Ian Fowler

Make-up Supervisor

Chloe Gauci

Make-up Artists

Ashleigh Muza

Junior Make-up Artist

Emma Cowen

Amy Riley

James Spinks

Hanna Lewis-Jones

Unit Medic

Glyn Evans

Casting Associate

Ri McDaid-Wren

Casting Assistant

Ray Böhm

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	Bang Post Production

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Music Mixed by	Goetz Botzenhardt
Original Theme Music by	Ron Grainer
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10:49:01 NEXT TIME

THE DOCTOR
How about writing the most gruesome,
spine chilling ghost story of all time?

LORD BYRON
Tales of the dead.

BBC STUDIOS LOGO

10:49:15 Music out 'M10 End Credits'

10:49:25 CUT TO BLACK