

DOCTOR WHO
SERIES 12
EPISODE NINE
ASCENSION OF THE CYBERMEN
PROGRAMME NUMBER: DRAA752W/01

10:00:00 BBC WORLDWIDE STING

10:00:05 EXT. SPACE

10:00:05 Music in 'M1 That Which is Dead Can Live Again'

Deep space. Hold on it. Stars, distant planets. But mostly, nothingness. A lone male voice on the soundtrack.

ASHAD (V.O.)
The Cybermen were defeated.
(Beat)
The victors of a billion battles,
broken. An empire of might and
terror, fallen.

And as we move through space, we see a small distant object. It is gradually moving closer. As it gets closer we realise it is:

A Cyberhead floating through space. Disembodied. Smashed up, burned out. It floats slowly closer to us. Slowly.

ASHAD
Their weaknesses exploited. Their armies outfought. Their conquests surrendered.

And now we're closer on the head. Now it's almost looking at us.

ASHAD (CONT'D)
Every Empire has its time. And every Empire falls.

And now we're closing further in on the detail of the Cyber head -- we can see the detail and precision of its work. The thing of beauty, that has been burned out.

And we close in even further on the face -- and now slowly closing in on the eyes. Those haunting eyes. Grilles -- and behind them, we see fire --

ASHAD (CONT'D)

But that which is dead, can live again.

(Beat)

In the hands of a believer.

And we go through the eyes of the Cyberhead -- and the shape of the eye becomes -

10:00:44 Music out 'M1 That Which is Dead Can Live Again'

CUT TO:

10:00:44 OPENING TITLES

10:00:44 Music in 'M2 Opening Titles'

10:00:51 Caption 'Jodie Whittaker'

10:00:53 Caption 'Bradley Walsh'

10:00:55 Caption 'Tosin Cole'

10:00:56 Caption 'Mandip Gill'

10:00:58 Caption 'BBC Doctor Who'

10:01:06 Caption 'Series Producer Nikki Wilson'

10:01:09 Caption 'Director Jamie Magnus Stone'

10:01:14 Caption 'Ascension of the Cybermen, Written by Chris Chibnall'

10:01:17 Music out 'M2 Opening Titles'

CUT TO:

10:01:17 EXT. IRISH COUNTRY LANE 1947 - DAY A 1715

10:01:17 Music in 'M3 Brendan'

Old battered bicycle wheels spinning.

WIDE: Late 1940s West Coast Ireland. Bucolic, sunny, high-hedgerows. Deserted, idyllic country lane.

PATRICK, late 20s, riding his bicycle home. Close in on him. Ordinary, decent farmer. The definition of normal.

He sees something up ahead.

His hand goes to the brake. The wheels skid to a halt. The bike clatters to the floor.

Patrick stands in the middle of the deserted lane. Rooted to the spot. Staring. Looking at what's ahead, what's caused him to stop. Puzzled. Bewildered.

CUT TO REVERSE to reveal: a six month old BABY is in the middle of the road. In a large wicker basket.

The baby looks up at Patrick. Patrick looks at the baby.

Patrick looks behind him: the long narrow country lane is deserted. He looks ahead: the lane up ahead is also deserted,

Close in on the baby. Close in on Patrick.

CUT TO:

10:01:48 EXT. IRELAND - FARM 1947 - DAY A 1735

Idyllic farm in vast landscape. MEG, late 20s, walks out of a barn, wiping her hands on a dirty towel, as PATRICK walks into the farm.

He is carrying the wicker basket.

Close in on Patrick -- looking at her.

She looks from him to the BABY. Her eyes slightly brim with tears.

MICHAEL
(pre-lap)
And you say you just found it in
the lane.

CUT TO:

10:02:08 INT. IRELAND - FARMHOUSE/KITCHEN 1947 - DAY A 1815

Sparse farmhouse. MICHAEL, the local policeman, is with PATRICK and MEG. The BABY is in the basket on the kitchen table. The three all looking at it, bewildered.

PATRICK

I did.

MICHAEL

Like that.

PATRICK

Like that.

Michael checks in the basket.

MICHAEL

No note.

Patrick shakes his head. Michael considers.

Beat.

MEG

We'll look after him.

Michael and Patrick look at her.

MEG (CONT'D)

Until you find the parents.

Michael looks to Patrick: really?

Patrick turns to look at Meg. Meg part-beseeches him, part-instructs him, with her eyes.

Patrick looks to Michael.

Patrick nods.

PATRICK

That's right.

On the baby.

CUT TO:

10:02:39 INT. IRELAND - FARMHOUSE 1947 - DAY B 1615

A first birthday candle on a tiny cake. PATRICK, MEG and the BABY BOY. Meg blows it out in delight.

CUT TO:

10:02:42 INT. IRELAND - FARMHOUSE 1947 - DAY C 0920

PATRICK opens a letter, reads the contents. MEG stands watching him, as the BOY, now eighteen months, eats in a high chair.

MEG
Well?

PATRICK
(looks up; smiles)
It's official. He's ours.

And Meg, thrilled, runs up to Patrick and hugs him -- they're both thrilled. They look back at the baby.

MEG
(through tears)
Our beautiful baby boy. Aren't you, Brendan?

On the boy, smiling.

CUT TO:

10:03:07 EXT. IRELAND - FARMHOUSE 1950 - DAY D 0815

The boy is now 5. First day of school -- shorts and uniform. Little satchel. He looks a picture.

MEG kneeling, wipes his face, with a dampened hanky.

MEG
Ready for your first day?

On BRENDAN, smiling. So cute.

ICONIC: PATRICK and MEG take a hand each, and the trio walk out of the farm towards school.

CUT TO:

10:03:15 EXT. IRELAND - COUNTRY LANE 1951- DAY E 1100

The family walking together down the lane. PATRICK, MEG and BRENDAN, now 8ish.

CUT TO:

10:03:20 EXT. IRELAND - FARMHOUSE 1951 - DAY F 1630

PATRICK shows BRENDAN how to shove a farming fork into a bale of hay. Meg watches proudly on, besotted.

CUT TO:

10:03:26 EXT. IRELAND - FARMHOUSE 1951

BRENDAN runs towards MEG as though he is flying a plane - in to her arms as they jug each other.

CUT TO:

10:03:30 INT. IRELAND - FARMHOUSE/KITCHEN 1951 - DAY G 1010

A NURSE gets BRENDAN to stick his tongue out, presses it down with a wooden tongue stick thing. She then measures BRENDAN's height against a wall. Writes it all down, in her record.

Brendan looks to MEG. She winks and grins at him.

CUT TO:

10:03:38 INT. IRELAND - FARMHOUSE/BRENDAN'S BEDROOM 1951 - DAY H 0830

Curtains drawn against the light. BRENDAN 8 or 9, in bed. Thermometer in his mouth, MEG sits on the edge of his bed. Takes the thermometer out of his mouth.

She tucks him in, the loving mother. And her next words carry over the first image of the next scene.

MEG (CONT'D)
If it gets worse, I'll call the
Doctor.

10:03:43 Music out 'M3 Brendan'

CUT TO:

10:03:43 EXT. OUTPOST IN SPACE - ROCKY RIDGE - DAY 1

10:03:43 Music in 'M4 Ordinary Humans'

Tight CU on THE DOCTOR -- as she stands looking out over a valley, with a small burned out settlement in it. Urgency and

steel in her face. Contrasting scenery to Ireland. Rocky, stony, grey.

RYAN, GRAHAM, YAZ arrive next to her -- carrying containers, cases, bags of tech equipment.

THE DOCTOR

Half a mile out. The exact coordinates we got from Shelley are located just there.

GRAHAM O'BRIEN

We're gonna lug all this stuff all the way down there?

YAZ KHAN

(grins)

What's the matter Graham? Can't take the commando lifestyle?

RYAN SINCLAIR

(as Graham goes to speak)

No commando jokes!

(Graham's silenced; Ryan looks to Yaz)

Don't need that image in my head.

YAZ KHAN

Any idea what we're gonna be walking into?

THE DOCTOR

This planet, this time period, we're in the very far future. The immediate aftermath of the Great CyberWars.

(Beat)

Cybermen have hunted down and wiped out the majority of the human race.

(off their reactions)

Sorry. Never a good moment to break that news. If it's any consolation, it almost wiped out the Cybermen too.

GRAHAM O'BRIEN

Yeah, but almost isn't good enough.

THE DOCTOR

No.

(checks sonic)

I'm getting a handful of human lifesigns down there.

RYAN SINCLAIR

When you say a handful, how many are we talking?

THE DOCTOR

Seven.

On the gang, looking at her.

RYAN SINCLAIR

Seven humans, left.

THE DOCTOR

If I had to guess, I'd say that's the last remaining human settlement this side of the universe right now.

CUT TO:

10:04:41 EXT. HUMAN SETTLEMENT - DAY 1 (30 SECONDS EARLIER)

The settlement is like a micro-cosm'd version of a human settlement. A couple of houses. A small church. Assorted other buildings. But they're all wrecked burned out.

And in the middle, a wide open space, almost like a village green. Except more dystopian. Wrecks and burned out stuff. It's like a memory of an idyllic human existence that never existed.

FEEKAT -- male, 40s/50s, weary, worn down by running but still nominally leading -- turns to RAVIO -- female 40s, 50s, Northern, opinionated, pragmatic bordering on cynical.

FEEKAT

How are the repairs?

RAVIO

Piece of cake. Gravraft's
completely fixed, completely fine,
we're good to go.

FEEKAT

Really?

RAVIO

No. But you always look at me with
those puppy eyes and say, please
tell me it's good news.

FEEKAT

How long will it take?

RAVIO

A day, maybe more. I promise I'm
doing everything I can.

FEEKAT

I know you are. But those last
signal bursts indicated --

WHUMPPH. The sound reverberates through the sky. Close in on
Ravio and Feekat -- they both know what that means.

RAVIO

It's too soon.

FEEKAT

(ashen; looking up)

Don't do this to us.

They look up -- in the distant sky, two robust evil looking
shuttle/fighter craft warp into existence.

ETHAN, 15, comes running over --

ETHAN

You said there weren't any more.
You said they wouldn't find us.

RAVIO

(grim)

They always find us.

FEEKAT

(to Ethan)

I said I hoped there weren't any left.

ETHAN

(to Ravio)

You said it was too good to be true.

RAVIO

(flash of vulnerability)

Sometimes, I just want to be wrong.

THE DOCTOR

Question: would you like some help?

Pan round the settlement to reveal: OUR QUARTET: THE DOCTOR, RYAN, YAZ and GRAHAM iconic, standing, tech equipment in hand. Like the professional first responders they've become. But Ravio's quick to raise her gun --

THE DOCTOR (CONT'D)

You don't need to use that against us,

FEEKAT

Who are you?! Where did you come from?

THE DOCTOR

(points to them)

Doctor, Graham, Ryan and Yaz. Don't worry about where we're from, concentrate on how we can help.

(to the gang)

Set all this up, like I showed you.

WHUMMPHH. The sound longer and closer -- as the gang set to work. A pre-agreed system -- each moving to the perimeter edge of the open space, working on their own thing, as the Doctor checks her sonic.

THE DOCTOR (CONT'D)

Two cyber shuttles, just landing. Who's in charge?

FEEKAT

(as Ravio looks to him)

I guess I am. As much as anyone
is.

THE DOCTOR

Fought Cybermen before?

FEEKAT

No. Run from them.

THE DOCTOR

Escape craft?

RAVIO

Damaged in planetfall. I've just
been trying to fix it but we don't
have the parts. I've botch-built a
couple --

THE DOCTOR

Don't need your life story. Get
everyone into the buildings and
tell them: do not run. Please, do
as I say.

(off Ravio and Feekat's
stunned reactions)

(they both nod; the
Doctor clear and simple
now)

You can trust us.

CUT TO:

10:06:16 EXT. HUMAN SETTLEMENT - DAY 1

GRAHAM is rigging up a device -- as he talks to ETHAN.

GRAHAM O'BRIEN

Bish. Bash. Bosh.

ETHAN

What's that?

GRAHAM O'BRIEN

This, cockle, is a neural
inhibitor system.

ETHAN

A what?

GRAHAM O'BRIEN

Yeah, I didn't have a clue either. Far as I understand it, your basic Cyberman is part human part machine. They've suppressed all emotions and sensations of pain. If you can un-suppress those -- and they realise what's happened to their bodies, it sends them mad. Which is one way to stop 'em. So that's what this is supposed to do.

ETHAN

Will it definitely work?

GRAHAM O'BRIEN

I hope so, son. We've come a long way. Now get yourself safe. There's a good lad.

Ethan runs, as Graham looks at the device, unsure.

CUT TO:

10:06:46 EXT. HUMAN SETTLEMENT - DAY 1

YAZ working at a weapon -- RAVIO comes up to her --

RAVIO

What is that thing?

YAZ KHAN

(as she works; super efficient)

Particle projector. The Doctor's customised it to project particles of gold into the air. Cybermen are allergic to gold, right?

RAVIO

I did hear that once.

(looks to Yaz)

I'm gonna go get the Gravraft going.

She's off -- as Yaz continues to work.

CUT TO:

10:07:02 EXT. HUMAN SETTLEMENT - DAY 1

RYAN sprinting, placing metallic triangular objects on the perimeter of the area -- YEDLARMI (male, twinkly-cheeky, fast mind and an even faster eye for the main chance, 30s) runs over to see --

YEDLARMI
Force field.

RYAN SINCLAIR
(surprised)
Yeah.

YEDLARMI
(poking at the equipment)
Pretty rudimentary.

RYAN SINCLAIR
You got a better one?

YEDLARMI
(big grin)
We aint got nothing.
(calls out to another n/s
lad slightly younger,
worried looking)

Oy! Fuskle! Here!
(as the lad runs over; to
Ryan)

My little brother. He doesn't say
much.

(the darkness of the past
haunts him)

Not any more.

(to FUSKLE)

Force field mate! And people!
Gotta be good news.

(to Ryan)

Tell him what it does.

RYAN SINCLAIR

This should fry any Cyberman who comes anywhere near.

YEDLARMI
(false happy; to his bro)
See! We're gonna be alright!
(holds out a hand to
Ryan; keen)
Yedlarmi. Fuskle.
(to Fuskle)
Give him your hand then! Not gonna speak, at least give him your hand!

RYAN SINCLAIR
(shakes both their hands)

On Yedlarmi and Fuskle.

CUT TO:

10:07:31 EXT. HUMAN SETTLEMENT - DAY 1

THE DOCTOR with FEEKAT. Surveys the set-up, checking the sonic.

FEEKAT
What are you doing?

THE DOCTOR
Trying to see which way they're coming from. But they're sending a jamming signal, trying to confuse us as to what they are. And how many.

THE DOCTOR
What weapons have you got, Feekat?

FEEKAT
Two guns. One's broken.

THE DOCTOR
So basically, nothing.

FEEKAT
We're not soldiers. I was a teacher. Ravio was a nurse. We've

got a childminder, a driver, a builder.

(Beat)

We're just ordinary humans.
Refugees.. We've all lost
everything. And everyone. All to
the Cybermen.

(Beat)

And nobody cares.

Close in on the Doctor. So steely.

THE DOCTOR

I care. Me and my friends. We
care.

(Beat)

Now please, get inside the
building. We'll fight whatever's
coming.

Activation time, fam!

CUT TO:

10:08:22 EXT. HUMAN SETTLEMENT - DAY 1

In the three corners of the area -- RYAN sets the force field up and humming. YAZ powers up the particle weapon. GRAHAM activates the neural inhibitor system. All three systems emitting noise as they power up.

Ryan, Graham and Yaz at three points of the area. THE DOCTOR and FEEKAT at another. The Doctor sonics all around, nods.

The Doctor looks around, concerned. She notices seven people in doorways, including Feekat, RAVIO, ETHAN, YEDLARMI, BESCOT (20s, female, wide-eyed and timid, fearful born out of experience), FUSKLE and a n/s OLDER WOMAN.

Looks further. Graham. Yaz. Ryan. The tension building. Waiting for the battle. Unsure where the enemy will come from. The silence. The sound of the systems. Close in on the Doctor.

And there's a very very quiet sense of whooshing, something coming, like whispers on the air --

RYAN SINCLAIR

(whispers to Yaz)

Hey! You hear that sound?

They both look around -- and as they and the Doctor look up, something is starting to come down from the sky (or through/out of the surrounding trees) --

A formation of something --

-- the Doctor squints: what is it? -- something -- a set of things? -- getting closer -

YEDLARMI

Stay. Seriously, mate. I know
you're scared, we're all scared --

Out of the sky glides A SET OF TEN DISEMBODIED CYBER-HEADS in military formation -- spooky, terrifying, war-battered, scarred and burned, eyes lit up -- terrifying, dangerous Cyber-drones -

THE DOCTOR
Cyberdrones --

CYBERHEADDRONE POV: swooping in and down on the clearing -- scanning, spotting everything -- the people, the weapons systems -- it isolates different things into different areas of its scan, dividing into multiple quadrants as it assesses threats -

And as they swoop down -- blue Cyber laser bolts FIRE out of their eyes, across the settlement!

BOOM! BOOM! BOOM! Explosions as laserbolts hit the floor -- hit the sides of buildings -- the refugees duck back inside the main building -- wondering whether they should make a run for it -- Yedlarmi holds Fuskle back --

Move in on the Doctor, horrified --

CYBERHEADDRONE POV: As it rounds and swoops again, the analysis screen foregrounds three sections -- the three threats --

And now the group of head drones -- they split into three groups -- one for each weapon that Ryan, Graham and Yaz are behind --

-- a set of three or four heads onto each corner --

Close in on the Doctor, realising -

10:09:11 Music out 'M4 Ordinary Humans'

THE DOCTOR
(to Graham, Ryan and Yaz)
Fam! Down! They're targeting the
defences!

Ryan jumps out the way as the Cyberheads attack the force
field devices -- Boom!

Graham dives as the Cyberheads swoop down and FIRE LASER BOLTS
at the neural inhibitor system -- BOOM! Fire and smoke --

Yaz dives out the way as the Cyberheads zoom in firing laser
bolts and BLOWING UP THE PARTICLE WEAPON -

Cyberheads now swoop in through the building windows and fire
at Fuskle and Yedlarmi.

ANGLE ON: Fuskle makes a run for it -- followed by the n/s
woman

YEDLARMI
Fuskle!

We're with Fuskle running, terrified - Yedlarmi running after
him.

THE DOCTOR

No! Get down! I said don't run!

And the reformed group of ten Cyberdrones bear down from the
sky -- fire laser bolts at Fuskle -- and the other running
woman --

-- hit them both dead --

ANGLE ON: Yedlarmi seeing Fuskle's dead body -- he's wrecked
by the sight, emotionally.

On the Doctor, Ryan, Yaz and Graham cowering, in shock.
On the humans in the doorway of the building.

And then, as fast as they came -- the Cyberdrones whizz out and go. Shock and awe achieved.

WIDE: smoke and fire and carnage. Burning remains. Beat. Hold.

Feekat and Yedlarmi step out -- Yedlarmi goes to Fuskle, Feekat goes to the n/s woman -- The Doctor intercepts Yedlarmi --

THE DOCTOR

No. Please, run. Get to your ship.

FEEKAT

I am sick of running.

YEDLARMI

I want to fight them.

THE DOCTOR

It won't be a fight. It's a massacre. The drones are just the advance guard.

(off Feekat's reaction)

I'll buy you some time.

(Beat)

Go. Now!

FEEKAT

Come on, lets go. You and Ravio get the gravcraft started. Ethan and I will grab the supplies.

Feekat walks away -- as through the smoke, we close in on the Doctor as Yaz, Ryan and Graham run over --

GRAHAM O'BRIEN

Systems didn't stop 'em, Doc --

THE DOCTOR

I know --

YAZ KHAN

They destroyed everything we brought with us --

THE DOCTOR

I know --

RYAN SINCLAIR

We don't have anything else to
defend ourselves -- or them --

THE DOCTOR
I KNOW!

10:11:03 Music in 'M5 Limited Options'

She snaps at them. They're shocked. But before the conversation can continue --

The sound of a deep terrifying blast -- the Cyber equivalent of a battle horn. It makes everything rattle and rumble.

THE DOCTOR (CONT'D)
Listen to me, do not argue. Go with the humans. Help them, get out of here. You won't make it to the TARDIS alive. Make sure you're with them.

RYAN SINCLAIR
What about you?

THE DOCTOR
I'll hold them off.

GRAHAM O'BRIEN
How you gonna do that?

THE DOCTOR
(snaps)
This isn't a discussion --

YAZ KHAN
We're not just gonna leave you --

THE DOCTOR
(over her)
Yes you are, you have to. All of you, no questions, get out. I've been so reckless with you --

YAZ KHAN
What're you talking about?

THE DOCTOR
You're human. If they capture you
--

(Beat)
-- they'll convert you.

And on the trio -- they realise. She really means it.

And now there's the distant sound of Cyberstomping. And it's getting closer. And the Doctor is desperate, urgent.

THE DOCTOR (CONT'D)
I'll find you.

On the trio, looking at the Doctor. All of them thrown: this threat level is new.

THE DOCTOR (CONT'D)
Get safe. Now.

Ryan, Yaz and Graham run -- heading for the area where Feekat led the other humans.

CUT TO:

10:11:48 EXT. HUMAN SETTLEMENT - DAY 1

The sound of an approaching Cyberman is getting louder.

THE DOCTOR steps out into the middle of the open space. Looks ahead, in the direction of the sound. Looks, to see --

ICONIC: Through the smoke and flames -- strides ASHAD. Imposing, terrifying, battle-hardened since we last saw him. Armour a little bit tougher. An even greater arrogance to the way he strides and holds himself.

He stops.

WIDE: On ASHAD and the Doctor, the two small figures across a smoke-filled battlefield.

He sees the Doctor.

Intercut: close up on the Doctor looking at ASHAD. Close up on ASHAD looking at the Doctor. The distance between them just fades away.

ASHAD angles his head quizzically at the Doctor.

THE DOCTOR

Yeah. Me again. Here to stop you for good this time. It's just you and me.

But then TWO CYBERGUARDS (battered versions of Age Of Steel style Cybermen) emerge from the smoke to flank the ASHAD.

Close in on the Doctor.

CYBERGUARD
Strategic defences destroyed. Life signs identified.

THE DOCTOR
Or not.
(to herself)

CYBERGUARD
All humans will be deleted.

THE DOCTOR
Rethink, keep the others safe. Act as bait.
(to ASHAD)
See ya!

She ducks into one of the empty buildings. ASHAD watches her go -- swivels fast to see, in the distance, RYAN, GRAHAM and YAZ moving off -- gestures to the guards with a dismissive flick of his hand --

The Cyberguards fire -

CYBERGUARD
Three humans acquired. Delete.

On Graham, Ryan and Yaz running -- kinetic, handheld -- PULL FOCUS to two Cybermen tramping after them, guns blasting -- the blasts force Ryan to one side, pulling off from the other two -

RYAN SINCLAIR
Yaz! Graham!

CYBERGUARD
Surrender humans.

CUT TO:

10:12:46 EXT. OPEN SPACE BEHIND THE SETTLEMENT - DAY 1 -
CONTINUOUS

WIDE: the GRAVRAFT -- a rickety, temporary, enclosed sort of space-dinghy sits out here. Eight feet high, twelve feet wide and long. More like an escape pod, than an impressive ship.

RAVIO waiting, anxiously, at the entrance to the craft -- as YAZ and GRAHAM come running --

YAZ KHAN
Get out of here, there are
Cybermen behind us --

RAVIO
We're not ready. I havn't got
Feekat and Ethan --

GRAHAM O'BRIEN
Listen to Yaz, get inside --

YAZ KHAN
(looks round)
Graham, where's Ryan?

Before Graham can answer, blasts from behind them -- as the two CYBERGUARDS appear, firing --

RAVIO
Get inside the Gravraft --

GRAHAM O'BRIEN
No, you go, we've gotta find our
friends --

But now overhead -- the CYBERDRONES come buzzing in -- blasts from above now -- all exits cut off, they're stranded --

RAVIO
Get inside if you want to stay
alive!

GRAHAM O'BRIEN
Ryan!

RAVIO
Get inside!

She grabs them as blasts zoom all around them -- Yaz and Graham have no choice if they're going to survive.

The door schunks closed -- as we WHIP-PAN to the Cyberguards approaching, blasting at the ship -- one or two bolts hitting, causing damage -- as the craft powers up --

CUT TO:

10:13:10 INT. GRAVRAFT - DAY 1

Pokey and small, and low-tech. Two others cowering inside as RAVIO powers up the craft -- levers and handles. And in one section, an improvised energy chamber held together with string and hope, and a blazing light in it.

Dark, cramped -- it does not look spaceworthy. Inside are YEDLARMI and BESCOT -

RAVIO
Expedite take off - now!

BESCOT
What're you doing? We can't take this lot!

Blasts shake the outside of the Gravraft -- Ravio heaves physically at the controls - two panels blow --

YEDLARMI
(to Bescot)
Fuskle's dead. Because their stuff didn't work.

BESCOT
Yedlarmi, I'm sorry.

Yedlarmi nods -- there's a friendship between them, and he's grateful for her condolences. Then he looks bitterly at GRAHAM and YAZ -- as another panel explodes -- sound of laser fire outside -

RAVIO
(as things spark and fizz)
Their weapons are gonna destroy our outer shell -- we need to go now!

BESCOT
Not without the others --

YEDLARMI
The others are dead!
(off Ravio and Bescot's
looks)
We all know it is true -- if
they're not here by now, that
thing must have got them!

GRAHAM O'BRIEN
(heading for the door)
We've only come in here for
shelter -- our friends are still
out there --

RAVIO
Siddown!

GRAHAM O'BRIEN
Our friends are still
outside!

YAZ KHAN
No! You need to let us out!

Another panel blows from gunfire outside --

RAVIO
Too late.

And she slams the controls -- the craft quakes -- they all
fall about, slammed back and down --

CUT TO:

**10:13:50 EXT. OPEN SPACE BEHIND THE SETTLEMENT - DAY 1 -
CONTINUOUS**

The Gravraft rises shakily up and powers into the sky --
Cyberguards and drones firing -- hits to the side of the craft
--

And it's away --

CUT TO:

10:13:54 EXT. SETTLEMENT DOORWAY - DAY 1 - CONTINUOUS

THE DOCTOR looks up to the sky, sees the Gravraft leaving --
Close in on the Doctor.

CUT TO:

10:14:04 EXT. DOORWAY TO BURNED OUT COMPLEX - DAY 1 -
CONTINUOUS

RYAN peering out of the door at the sound, looking up at the sky at the departing Gravraft.

Then he refocuses, emerges from hiding, creeps along to head into the large building/complex.

Always checking, always worried -- he opens the door slowly, quietly -- checking for Cybermen --

CUT TO:

10:14:14 INT. BURNED OUT BUILDING/CORRIDOR - DAY 1 -
CONTINUOUS

RYAN creeps through. So careful --

-- as a HAND GRABS HIM -- pulls him --

THE DOCTOR. Finger to lips -- sssh. They skulk in the shadows. The Doctor is holding an explosive device, sonic'ing it.

THE DOCTOR
Shh! What're you still doing here?
I told you to get out.

RYAN SINCLAIR
We got separated. What's that?

THE DOCTOR
Final fallback option. To get us out of here alive.

In the distance, the sound of Cyberfootsteps. The Doctor gestures to Ryan to stay quiet.

CUT TO:

10:14:29 INT. BURNED OUT BUILDING/LARGE SPACE - DAY 1 -
CONTINUOUS

Dark and ruined in here. A couple of fires burn. Remnants of human presence and activity -- now abandoned.

ASHAD appears -- the terrifying sound of him. He looks round the empty space. Scanning. So still.

ANGLE ON: on another level/round a corner, FEEKAT and ETHAN are hiding, pressed against a wall.

ETHAN
(whispers)
What's it doing?

Feekat gestures to him to stay quiet.

Beat. ASHAD so still. Then.

ASHAD
I know you're here.

On Feekat and Ethan -- the fear.

ASHAD (CONT'D)
Surrender.

ANGLE ON: Feekat and Ethan --

FEEKAT
(to Ethan)
Stay here - Ethan no!

But as he goes to step out -- Ethan darts out, shoving Feekat back! Feekat shocked -- Ethan stands out there --

ETHAN
I'm here.

ASHAD turns as Ethan steps out. Two figures, big space.

ETHAN (CONT'D)
It's just me. No one else.
(shaky)
I surrender. You can take me.

ASHAD
You show courage. But you are a
liar --

He angles, turns and shoots -- and hits the hiding Feekat. Kills him. Feekat falls, looking at Ethan, to the ground, dead. On Ethan, shocked.

ASHAD stands next to Ethan's face -- examining him -- as they stand next to one of the fires burning -- Ethan is shaking with fear, with ASHAD so close --

ASHAD (CONT'D)
So few of you now.
(close to Ethan's face)
Should I let you live?
(Beat)
You could tell the tale. Speak of
their deaths. Of my power. To
every other species.
(Beat)
Spread my message. Tell them: be
afraid. All humanity has been
erased. All life will fall. And
the Cybermen will rise again.

THE DOCTOR
Not if I've got anything to do
with it --
(to Ethan)
Run!

ASHAD spins --

ANGLE ON: THE DOCTOR with RYAN by her side throws a grenade at ASHAD -- Ethan scarpers --

BANG! ASHAD is thrown back across the space.

Ethan running to the Doctor and Ryan --

THE DOCTOR (CONT'D)
Go --

And they're out --

CUT TO:

10:16:24 EXT. HUMAN SETTLEMENT - DAY 1

THE DOCTOR, RYAN and ETHAN running out of the building -- the Doctor calculating, thinking --

RYAN SINCLAIR
Doctor, we need to find Yaz and
Graham --

ETHAN
I saw them get in the Gravraft --
they're gone.

RYAN SINCLAIR
What?!

THE DOCTOR
Concentrate Ryan. We have to get
out of here. Can't make it to the
TARDIS. No escape ship. Relentless
Cyberman. Very limited options.
Well, one option.
(to the other two)
How fast are you feeling? Come on!

CUT TO:

10:16:41 EXT. LANDSCAPE - DAY 1

RYAN, THE DOCTOR and ETHAN run across the landscape towards --
The two parked Cyber-warp-shuttles.

RYAN SINCLAIR
We're gonna steal their ship?!

THE DOCTOR
Yes we are --

CUT TO:

10:16:47 INT. ASHAD'S SHIP - DAY 1

Steely, functional, very non-human. Sharp edges, a warcraft.
Controls studded with Cyber-technology, it has seen better
days. It has ship-level weapons on the outside, and some Cyber
blasters set into a weapons area inside.

Door closing, RYAN and ETHAN in, THE DOCTOR's already at work
--

THE DOCTOR
Hotwiring a Cyberfighter, oh it's
warp, of course, that makes it

trickier, unless you're me, which I am, which is good, cos I used to hotwire warp drives for fun on weekends as a teenager, when I was a teenager -- not that we had weekends or teenagers -- basically used to do this a lot and people got annoyed and now it's gonna save all our lives so who was right all along and is now the real winner?

ETHAN

There's a faster way -- let me --

He barges surprised Doctor out of the way! Working fast, knowledgeably, and the ship starts up!

RYAN SINCLAIR

Hey, do you need help with that kid?

ETHAN

Who you calling kid?!

THE DOCTOR

Oh this'll make him cross. Here we go! Hold on!

CUT TO:

10:17:33 EXT. LANDSCAPE - DAY 1

ASHAD watches -- as the Cybership takes off and warps across the sky -- juddering, unsteady -

CYBERGUARD

Cyber shuttle theft in progress
leader. Human life signs aboard.

Close in, so tight, on the ASHAD's face. The fury.

10:17:43 Music out 'M5 Limited Options'

CUT TO:

10:17:43 INT. IRELAND - FARMHOUSE/KITCHEN 1953 - DAY I 0805

10:17:43 Music in 'M6 Willing Recruit'

Reflected in a mirror: BRENDAN, now late teens, dressed up smart, nervously checking his appearance. MEG (now older) licks her hand to smooth a bit of sticky-up hair down.

BRENDAN
(recoils)
Ma!

MEG
(besotted)
Sorry. Very smart.

PATRICK
Ready then, son?

On Brendan.

CUT TO:

10:18:01 EXT. IRELAND - RURAL POLICE STATION 1953 - DAY I 0850

Small stone building. BRENDAN, dressed up smart, walks in. PATRICK is with him.

CUT TO:

10:18:14 INT. IRELAND - POLICE STATION OFFICE 1953 - DAY I 1005

An older greyer MICHAEL sits behind the desk, in his uniform. Small sparse office. Quiet, rural. He's reading an application form. PATRICK sits in the corner.

MICHAEL
It's a good form. You've done a
good job on this. Very neat
handwriting.
(Beat)
And why would you want to be a
guard, Brendan?

PATRICK
(as Brendan goes to open
his mouth)
He wants to serve --

MICHAEL
(over Patrick)

Best let the lad speak for himself, eh Pat.

PATRICK
Right.

Michael looks to BRENDAN, for the answer. Beat. Brendan looks at Michael.

BRENDAN
I want to make a difference.

Patrick swells with pride. Michael looks to Patrick. They exchange a smile. Bursting with emotion, though neither would ever admit it.

MICHAEL
I was with him. The day he found you.
(Beat; whispers)
Look at you now.

Close in on Brendan.

The sound of an old-fashioned flash camera. Flashlight envelopes Brendan's face.

CUT TO:

10:19:05 EXT. SPACE

The planet distant in frame - as we move across space to find the Gravraft sputtering and shaking across space. It's moving fast, but it looks unreliable --

CUT TO:

10:19:09 INT. GRAVRAFT - DAY 1

The craft rattling, unsteady. A panel blows, falls out. YEDLARMI and RAVIO working to keep it all together. ANGLE ON: GRAHAM and YAZ in the corner, huddled. Graham preoccupied, Yaz noticing.

GRAHAM O'BRIEN
Yaz, where are we? What we doing here? We're stuck with this lot. How are we ever gonna get back to the Doc and Ryan?

YAZ KHAN
Don't worry, we'll find them.

GRAHAM O'BRIEN
And how're we gonna do that?

YAZ KHAN
Me and you? Together? Nobody else
stands a chance.

Graham smiles. Yaz pleased to have cheered him up.

Ravio is working the controls -- she increases the power --
the central energy source glows and sputters --

YEDLARMI
You're pushing it too hard --

RAVIO
Don't tell me how to work this
thing --

YEDLARMI
Who salvaged it in the first
place?

RAVIO
And who patched it up?

YEDLARMI
You'll wreck it if you push it
past half power, seriously --

RAVIO
Look at how low the life supports
have got, we won't get there at
anything less than 90%.

YEDLARMI
We won't make it at all if you
push it to 90 --

YAZ KHAN
Make it where?

BESCOT
To Ko Sharmus. And the Boundary.
(Beat)

It's where we've been trying to
get to. The only point of safety.

YEDLARMI
Least that's what we've been told.

BESCOT
Gotta believe, Yedlarmi.

YEDLARMI
Do we? How is that working for us?

BESCOT
It's the best we've got.

Yedlarmi smiles at Bescot -- they're mates. He's more cynical than she is -- he relies on her.

GRAHAM O'BRIEN
What sort of boundary are you
talking about?

RAVIO
Supposedly, the way out of this
galaxy. A gateway -- a direct
route out of here, into another
random part of the universe. We
get through there, the Cybermen
can't follow. The Boundary
patterns are never the same twice.
It's our best hope of safe
harbour.

CRACK. A sudden small break in the energy source container --
And there's an alert on an instrumentation panel --

YEDLARMI
Energy parcelling's cratering - I
said you were pushing it too hard

RAVIO
It's fine! --

YEDLARMI
What did I tell you?!

RAVIO
It's *fine*!!!

Ravio scrambles over -- five more alerts on five other panels
--

BESCOT
Fourteen breaches in shell lining
--

YEDLARMI
Oxygen pressure dropping --

BESCOT
Energy cells compromised --
containment going critical --

RAVIO
Alright, it's not fine --

YEDLARMI
The whole system's melting down --

RAVIO
It can't -- not here --

BESCOT
It's gonna blow! Get down!

WHAM! Panels blow out -- and the craft starts to tumble --

All of them thrown -- tumbling around in this space-dinghy --

CUT TO:

10:20:44 EXT. SPACE

The Gravraft out of control, tumbling --

CUT TO:

10:20:47 INT. ASHAD'S SHIP - DAY 1

The ship LURCHING -- the three figures blur, the effect of the warp technology. (Every so often the ship makes those lurches).

RYAN SINCLAIR
Aww, this is rough. Making me feel sick.

THE DOCTOR

Cyber warptech, not designed for
humans.

(bringing sweets out)
Have a humbug it'll help. Added
ginger.

ETHAN

I've programmed in the destination
of Ko Sharmus. It's where the
others'll be heading. But with
warpdrive, we should get there
before them.

(Beat; quiet concern)
I've been scanning, but I can't
see them. Maybe we're already
ahead.

(off Ryan and the Doctor
staring at him)
What?

THE DOCTOR
You're good at this.

ETHAN

First thing my Dad taught me. How
to hijack Cyberships. How to take
them apart, how to burn them to
the ground. I was four.

THE DOCTOR
Born in wartime.

RYAN SINCLAIR
So this is all you've ever known.

ETHAN
But the War made us pariahs. Cos
of what was always coming for us.
(Beat)
The last Cybermen. Intent on
destroying the last humans.

A warp lurch -- and then alerts and crackle on the comms
system -- a hologram flashes up in the middle of the room --
ASHAD. THE DOCTOR looks straight at it.

THE DOCTOR

Ah, here he is, the bad penny. We were just talking about you.

ASHAD

We know where you are. We will find you.

THE DOCTOR

Yeah, yeah. Have you not asked that great slab of Cyber AI you absorbed, about me? I'm the Doctor. Consult the Cyberium, mate. I have stopped you lot so many times before. And I'll do it again. Time after time after time.

ASHAD

No. The Cyberium does know you. Both you, and humanity, will be destroyed. And I shall bring the Cyber race to its greatest ever glory.

Beat. The Doctor leans in. And this conversation becomes intimate -- cutting between close-ups of the two of them, as if all barriers have broken down.

THE DOCTOR

Quite a grudge you have against humanity. Especially considering you used to be one.

ASHAD

When the glorious Cyber Empire arrived, I was a willing recruit.

(Beat)

But as I took my rightful place, as I began my blessed ascension --

(a whisper)

-- I was denied.

He leans into the light. That half human half Cyber face.

ASHAD (CONT'D)

At first I cursed myself. Hid in the shadows, ashamed. But now, I understand. I was not discarded.

(Beat)

I was *chosen*. To revive the glory
of the Cyber race.

THE DOCTOR

There's no glory in being a
Cyberman. And there's definitely
no glory in you. I mean, talk
about an identity crisis. You
despise who you are. That anger
and hatred driving you -- those
are *human* emotions. But real
Cybermen don't do emotions. So you
loathe your own being, because of
what's driving you.

(Beat)

Now that's what I call inner
conflict.

ASHAD

(so neutral)

Yes. You are correct.

THE DOCTOR

Oh. Am I? Didn't expect you to
take that so well. Gonna bill you
for therapy at this rate.

ASHAD

The Cyberium has given me
understanding. It has distilled my
purpose. I am the perfect vessel.
Everything is in me. For the
ascension of the Cybermen. And
beyond.

THE DOCTOR

What d'you mean, beyond? What's
beyond that?

Close in ASHAD: calm, still and quiet. So confident.

ASHAD

All your deaths. The death of
everything is within me.

And the hologram clicks out -- the Doctor recoils.

Close in on the Doctor -- she's staring into the distance, preoccupied. Only half there.

10:24:20 Music out 'M6 Willing Recruit'

CUT TO:

10:24:20 INT. IRELAND - POLICE STATION OFFICE 1953 - DAY J
1030

10:24:20 Music in 'M7 The Last Battle Strikes'

Huge clifftop. Crashing waves below.

BRENDAN is chasing a young man, with a dirty bag full of stolen goods.

BRENDAN and he are circling each other. The drop is vertiginous.

BRENDAN
Stop there thief! Come on now.
Gimme the bag. Everyone gets their stuff back.

The thief is wild-eyed. He continues to move, to dart -- Brendan cuts off his route every time. But it's high and dangerous up here. Brendan so calm.

And the thief brings out a gun.

The look of fear in Brendan's eyes. Takes a step back, they're still circling -- and Brendan now with his back to the cliff-edge and the vertiginous drop below.

BRENDAN (CONT'D)
You don't need to do that -

THIEF
Move round now.

BRENDAN
Alright. I know you don't want to use that.

And the thief shoots.

Brendan's body is pushed back --

Off the edge of the cliff.

HUGE WIDE: Brendan's body falls off the cliff. A small figure in an epic landscape. The sound of the air and the waves crashing. A huge huge drop.

On top of the cliff the figure gets away.

CUT TO:

10:25:07 EXT. IRELAND - BEACH 1955 - DAY K 1120

BRENDAN's body on the cold beach.

WIDE: Brendan's body on the shore. At the edge of frame, another policeman, MICHAEL, running wheezily in.

And then -- back to Brendan. As Michael runs in, out of breath
--

MICHAEL
Brendan!

He kneels by Brendan --

Beat.

And Brendan's eyes open.

BRENDAN
I'm fine.
(realising)
I'm fine.

And he scrambles, woozily to his feet -- unsteady, like a new deer -- but more and more full of beans --

BRENDAN (CONT'D)
Which way did he go? Come on.
(looks to Michael)

Close in on Michael's shock. How did Brendan survive?

CUT TO:

10:25:34 INT. IRELAND - POLICE STATION 1955 - DAY K 1430

A DOCTOR performing a battery of tests. Blood pressure. Listening to heart rate. Checking pulse.

The doctor matches the bullet hole on the uniform to where it is on Brendan's left collarbone. There's no injury on Brendan.

The doctor, MICHAEL and PATRICK stand looking at Brendan.

BRENDAN
I was lucky.

CUT TO:

10:25:54 INT. IRELAND - FARMHOUSE/KITCHEN 1955 - DAY L 0805

An older PATRICK and MEG, with uniformed BRENDAN, at the kitchen table, eating dinner.

A crinkled newspaper on the kitchen table. HEADLINE: "Miracle fall officer receives commendation." And a picture of Brendan, receiving a medal. Non-smiling, super-professional.

MEG
It's a lovely picture. You look
very dashing.

BRENDAN
Ma, put it away.

On Patrick, staring at his son. Unnerved. On Brendan.

CUT TO:

10:25:17 INT. GRAVRAFT - DAY 1

Inside the Gravraft, power is low. GRAHAM, YAZ, RAVIO, YEDLARMI and BESCOT returning to consciousness -- Graham looks around.

GRAHAM O'BRIEN
We're still alive.

YEDLARMI
Give it time.

GRAHAM O'BRIEN
I wish you were a bit more glass
half full sunshine.

RAVIO
(checking everything)

He's right though. If anyone's got any heartfelt end-of-life speeches, now's probably the moment.

Graham and Yaz look at each other --

GRAHAM O'BRIEN

Er --

YAZ KHAN

Well --

RAVIO

Oh God, you're not actually gonna do that are you?

YAZ KHAN

(looks at the panels)

There must be something we can do.
Why's all this shut down?

RAVIO

To conserve the little power we've got left.

A small metallic clang sounds against the outside shell. The ship judders slightly. Beat. All look at each other. Spooky.

BESCOT

What was that?

RAVIO

Don't know.

GRAHAM O'BRIEN

Any idea where we are?

YEDLARMI

Middle of space, dying slowly.

GRAHAM O'BRIEN

Yes, thank you Eeyore. I got that much.

BESCOT

(to Yedlarmi)

Oy you. How many times have we had to get out of trouble together?

YEDLARMI
(so quiet)
There's only three of us now.
We're just the scraps.

BESCOT
Still not going down without a
fight.

He smiles at her. So admiring. Clang. Tap. Scratch. More
metallic sounds on the top, sides and under the craft. Beat.
They all look at each other.

YAZ KHAN
What are those noises?

RAVIO
We were passing through the old
battlegrounds when everything
failed. Who knows what's out
there.

YAZ KHAN
(scanning the interior)
I'm gonna take a look.

Yaz nods at the thin viewing panel strip that goes round the
perimeter of the upper wall.

And she stands, clammers up, trying to get a good view --
trampling on Graham and Yedlarmi, as Bescot moves out the way
--

YEDLARMI
Oy, careful will you!

The little bangs and taps and clangs continue as Yaz peers out
--

GRAHAM O'BRIEN
What's out there? Can you see
what's making those noises?

Looking from the outside in -- at the viewing panel strip.
Close in on YAZ'S face, peering out.

YAZ KHAN
Yeah.
(almost to herself)

I can.

And she realises what's making those noises. Her face drops, as she stares out, transfixed.

CUT TO:

10:27:53 EXT. GRAVRAFT - DAY 1

And we're slowly pulling out from Yaz's face and seeing more of the wall of the gravraft --

And in front of the camera floats -- a disembodied, burned, Cyber-arm. (*These are most likely all "Age Of Steel" type Cybermen -- like the Cyberguards pursuing the gang earlier.*)

And then, in front of camera, as we keep pulling away, a Cyberhead floats past, slowly spinning --

And another Cyber head bumps against the side of the gravraft-

CUT TO:

10:28:10 INT. GRAVRAFT - DAY 1

YAZ looks down at the others, a bit shellshocked -

GRAHAM O'BRIEN

And?

YAZ KHAN

Bits of dead Cybermen. Floating in space.

RAVIO and GRAHAM jump up and join her. Look out.

RAVIO

Must be one of the last battle-sites.

GRAHAM O'BRIEN

Definitely dead, right?

RAVIO

Look. We're turning.

And the three of them peer out --

CUT TO:

10:28:26 EXT. SPACE

And as the Gravraft turns, we see through the Cyberbodies, an extraordinary iconic sight --

A ghostly graveyard of spaceships. Hundreds of them. Huge ships, small ships -- ominous, scary. Wrecked, impassive.

Thousands of Cyberbodies floating around them.

And this tiny craft in front of them. Floating.

CUT TO:

10:28:33 INT. GRAVRAFT - DAY 1

BESCOT

What else can you see?

YAZ KHAN

Dormant ships. Loads of them.

(turning back in)

That's hope right there! Right,
GHraham?

GRAHAM O'BRIEN

Yaz, jump down, lets have a look.
There you go, look. That one at
the front, there's an opening in
it -- like a docking bay. If we
could just get in there and get
across there --

RAVIO

(heading back down)

We can't reach it -- we don't have
the power --

GRAHAM O'BRIEN

What about the life support?

YAZ KHAN

Yeah -- channel the remaining
energy off those systems --

GRAHAM O'BRIEN

That's what you need -- burst of acceleration --

BESCOT
(looks to RAVIO)
Might work --

RAVIO
We could vent the air pressure, it could spin us enough --

YEDLARMI
We'll lose all oxygen -- we'll be dead!

GRAHAM O'BRIEN
(furious with him now)
We're dead anyway! At least lets have a go!

BESCOT
Ok.

Close in on Ravio -- looks to BESCOT and YEDLARMI.

FAST CUTS: switches being switched, controls being worked, faces looking intense -- them all looking at each other --

YEDLARMI
So, we channel every last bit of life support towards propulsion. Everything off, shut everything down. Any system that's still got even the tiniest hint of power. Gotta go. We must be mad.

YAZ KHAN
Not mad. Hopeful.

RAVIO
Ok.

GRAHAM O'BRIEN
(to all of them)
Don't panic and don't take any deep breaths cos they ain't gonna come.

YAZ KHAN
(explaining)
We've been stranded in space
before.

RAVIO
Here we go.
(looks to Graham)

Graham smiles: a bravery he doesn't quite feel. RAVIO nods to Yedlarmi and Bescot -- who together shut the ship down -- and VENT --

They're all shoved to the walls of the craft -- pushed back by the G force --

The craft tumbling, spinning around -- doing 360 degrees -- rattling and creaking --

CUT TO:

10:30:13 EXT. SPACE

And the Gravraft is tumbling haphazardly, slowly towards the gaping open-mouth of an ENORMOUS SPACE CARRIER.

The Gravraft floats through the opening -- where in the day, shuttles would have come in and out -- going into a loading bay.

CLOSE-UP: As it does -- the lights light up on the ship. A sensor triggered. Auto-activation. Air pressure.

And a panel comes down after them, closing them in. And we see lights coming on and illuminating a docking bay.

CUT TO:

10:30:28 INT. GRAVRAFT - DAY 1

Darkness in here. BOOM WHOOMPH. A massive shake envelopes it. Beat.

GRAHAM O'BRIEN
We landed.

RAVIO
(disbelieving)
I think we did.

Through the dark, they all stare at each other in disbelief.

CUT TO:

10:30:43 INT. CYBERCARRIER/DOCKING-LANDING AREA - DAY 1

Gravraft in b/g landing area. Dazed YAZ, GRAHAM, RAVIO, YEDLARMI and BESCOT walk forward. Yedlarmi examines a wall panel.

YEDLARMI

Look the sizer of this place.

RAVIO

Must've come in through the docking bay entrance.

BESCOT

Good job they left the doors open.

YEDLARMI

Triggered automation sensors as we came in. Set everything going again.

(Beat)

You two are lucky.

GRAHAM O'BRIEN

Not lucky, sunshone. Persistent. We never give up. Luckily for you.

YAZ KHAN

Let's have a look round.

They head off. The camera moves through the wall of the craft

--

CUT TO:

10:31:17 EXT. SPACE

-- and out into space to reveal -- WHUMPH! In the distance, the other Cybershuttle warps into existence.

CUT TO:

10:31:24 INT. CYBERSHUTTLE - DAY 1

Identical to the one the Doctor and Ryan are in. ASHAD and CYBERGUARDS on board.

CYBERGUARD

Exiting warp, leader. The trail of the human craft ends here.

(checks systems)

Organic life signs registering on carrier ship.

ASHAD

Yes. The Cyberium sees all. Their destiny and ours -- intertwined.

(Beat)

The site of our greatest defeat. And soon, a shrine for our rebirth.

10:31:56 Music out 'M7 The Last Battle Strikes'

CUT TO:

10:31:56:06 EXT. SHANTY PLANET - DAY 1

10:31:56 Music in 'M8 Ko Sharmus'

We're moving across an ocean -- visible on the shoreline is a settlement. A large shanty settlement built of canvas and wood. Dirty, rundown, temporary but longstanding.

As we come in onto the shoreline, we can hear the Doctor's voice coming out of a home-made looking device on the edge of the encampment.

THE DOCTOR (O.S.)

Shuttle calling Ko Sharmus. Anyone hear me? Anyone there on Ko Sharmus? Talk to me please. What I'd give for a friendly voice right now. Go on. Please. Shuttle calling Ko Sharmus.

And out of the canvas settlement steps KO SHARMUS -- the figure from the message. Kindly, acute, a little frail but in good health. He's carrying a wooden staff, which suits his air of a shepherd. He's like the settlement: weathered, purposeful, worn. You'd put your life in his hands.

He stops, looks at the device, in disbelief. It feels like the shock of a lifetime. He lifts the communicator, gingerly.

KO SHARMUS
Ko Sharmus responding. Hello?

CUT TO:

10:32:14 INT. ASHAD'S SHIP - DAY 1

THE DOCTOR, RYAN and ETHAN astonished --

ETHAN
We've made it.

(And intercut with Ko Sharmus above)

THE DOCTOR
This is the Doctor. Who's that?

CUT TO:

10:32:19 EXT. SHANTY PLANET - DAY 1

KO SHARMUS
I've told you. This is Ko Sharmus.

THE DOCTOR
Ko Sharmus. You're a person! Not a planet.

KO SHARMUS
Who are you? What do you want?

ETHAN
(grabbing the comms)
We're human. We've come to cross the Boundary.

Close in on Ko Sharmus -- so suspicious.

KO SHARMUS
I don't think so.

THE DOCTOR
What do you mean?

KO SHARMUS
There are no more humans.

(Beat)

THE DOCTOR

Well, we've got news.

(Beat)

First things first, we're on a stolen Cybership, but we're not Cybermen. We're friendly. And there are more on the way. Very much looking forward to meeting you. Now forgive me if I jump off, need to land this thing properly - I'll just park this thing over the ridge.

She hangs up. WHUMPPH. He looks up. The Cybershuttle has broken through the sky. He watches it shoot over -- warp over the horizon and land out of sight, beyond the cliffs.

The ground shakes as it lands. Close in on Ko Sharmus. The disbelief. The emotion.

CUT TO:

10:33:59 EXT. CYBERCARRIER/SPACE - DAY 1

CUT TO:

10:33:04 INT. CYBERCARRIER/EPIC LONG CORRIDOR - DAY 1

The ship has the feel of a metal cathedral (hi Daf!). Incredible height, and a long passageway. Awe inspiring, daunting. The Gravraft team walk down the corridor.

RAVIO

It's so cold in here.

GRAHAM O'BRIEN

Yeah, see, that's cos you're alive. And breathing. Cos of us.

RAVIO

Are you gonna keep going on about that?

GRAHAM O'BRIEN

Yes. Every hour, on the hour.

He spies YAZ'S grin, watching this conversation --

GRAHAM O'BRIEN (CONT'D)
What you laughing at?

YAZ KHAN
You.

GRAHAM O'BRIEN
What about me?

YAZ KHAN
Come a long way, Graham O'Brien.

GRAHAM O'BRIEN
Thanks, Yaz.

YEDLARMI
I raided one of these carriers
once. Nearly got fried alive. Good
times. CyberControl should be just
down here.

YAZ KHAN
Wait. Is this a Cybership?

BESCOT
War Carrier. We get this thing
working, it can get us to Ko
Sharmus. Might even find your
friends.

GRAHAM and Yaz turn to each other -- as the others go on
ahead.

GRAHAM O'BRIEN
War carrier? You thinking what I'm
thinking?

YAZ KHAN
(worried)
What was it carrying?

CUT TO:

10:33:54 INT. CYBERCARRIER/CONTROL DECK - DAY 1

Dormant, dark. BESCOT and YEDLARMI are setting to work as
RAVIO, GRAHAM and YAZ look round the control deck.

YEDLARMI

This is the control deck alright.
Systems still intact. Full
powerbanks. This'll get us to Ko
Sharmus. We could even use it to
cross the Boundary.

BESCOT

(building on his idea)

And use it as a settlement ship,
till we find the best habitable
planet.

YEDLARMI

That could work.

GRAHAM O'BRIEN

Careful son, you went slightly
positive there for a sec.

RAVIO

I'm gonna take a look round the
rest of the carrier. See what else
is on here.

GRAHAM O'BRIEN

I'll come with you. Safer with
two.

BESCOT

Go careful.

GRAHAM O'BRIEN

I was born careful.

YAZ KHAN

That is actually true.

A few panels come on. Illuminate with information and
readings.

YEDLARMI

Gonna take a while to reboot. Have
to do One section at a time.

CUT TO:

10:34:40 INT. CYBERCARRIER/EPIC LONG CORRIDOR 2 - DAY 1

Hundreds of levels down. At one end of the corridor -- a big sci-fi elevator. Big and spacious inside, as much of a goods lift as anything. It opens: GRAHAM and RAVIO exit, cautiously.

GRAHAM O'BRIEN

Level 139. Always been my favourite level.

RAVIO

It's as good as any.

GRAHAM O'BRIEN

At least he's got the power back on.

They walk along the corridor. As they go, the ship lurches --

RAVIO (CONT'D)

Must've got us moving.

(Beat; soft)

You know, I'm starting to think we're in with a chance of surviving today.

GRAHAM O'BRIEN

Not just today. You've still got a lot of life ahead of you.

RAVIO

I hope you're right.

It powers up as they go. Several hefty dock-door style doors along here. Graham approaches one.

GRAHAM O'BRIEN

How d'you reckon we get in?

He steps forward as if to place his hand on the door -- the door schunks heavily open and starts to creak and heave open up/to the side.

GRAHAM O'BRIEN (CONT'D)

Right. Let's have a butcher's.

(off Ravio's look)

Butcher's hook, look. It's cockney rhyming slang. Don't worry about it.

RAVIO

You are really strange.

GRAHAM O'BRIEN

Scuse me. I am the most normal man
you will ever meet.

RAVIO

(grins at him)

Strange is a compliment.

(Beat)

I like strange.

GRAHAM O'BRIEN

Oh.

They walk on together. Her smiling at him. Graham not sure how to deal with a sort of compliment. But liking it.

CUT TO:

10:35:55 INT. CYBERCARRIER/HUGE CHAMBER - DAY 1

The vastest of vast spaces now. GRAHAM and RAVIO walk in, carefully, slowly. The space is disrupted by a number of long horizontal shapes. Packed in at regular intervals. Organised. They stretch way back in this cavernous space.

GRAHAM O'BRIEN

What d'you reckon these are, then?

Oh, hello.

He kicks it. And it powers up with a hum. And now it's lit all around the edges, in strips. Spelling out the shape. 7ft long by 4ft wide. There's a lid, which lifts along the long side. That shape starts to give it a very familiar look.

And they both move to peer into the object. Their faces lit by the systems that are powering up inside.

Inside the coffin is: A CYBERMAN. Dormant. An iteration we haven't seen before, and very clearly a Cyberman designed for battle. Sleek, shiny, terrifying.

RAVIO

This was a troop carrier. Bringing soldiers to the front. Fresh Cybermen, ready to fight. Warrior class.

And as she talks, the rest of the space starts to light up. And we really see the true scale of it. There's thousands of these coffins in here. Graham lowers the lid, looks out --

GRAHAM O'BRIEN

There must be over a thousand
Cybermen in here.

RAVIO

I counted ten doors on each level.

GRAHAM O'BRIEN

And how many levels on the ship?

RAVIO

Several hundred.

GRAHAM O'BRIEN

And we're in the middle of
stealing it.

WIDE: on the vast cathedral of dormant fallen Cybermen.

On their horror as we rise up to take in Graham and Ravio, amidst the huge vast space they've just discovered.

CUT TO:

10:37:11 INT. CYBERCARRIER/DOCKING-LANDING AREA - DAY 1

ICONIC: ASHAD stands, with two GUARDS by him. Behind him, the shuttle. One of the guards has a portable tracking device.

Close in on ASHAD, flanked by the two CYBERGUARDS.

ASHAD

We are home.

(closing in on him; his
sense of achievement)

The Cyberium called me to this
task. And now, its vision shall be
fulfilled.

CYBERGUARDS

Hail the Cyberium!

CUT TO:

10:37:35 EXT. SHANTY TOWN - DAY 1

We're with THE DOCTOR, RYAN and ETHAN as they walk towards a waiting KO SHARMUS on the shore by the encampment.

THE DOCTOR

Afternoon! Or is it morning?
Loving the coast line.

KO SHARMUS

Three of you. Not just one, but
three of you. I don't believe it.
And there's me, having lost all
hope.

THE DOCTOR

Consider us your hope restored.
I'm the Doctor, this is Ryan and
Ethan. Can I have a shufti round?
How are you on defences here?

She heads inside. Ko Sharmus looks, stunned, at the others.

CUT TO:

10:38:01 INT. SHANTY PLANET/CANVAS MAZE - DAY 1

KO SHARMUS is guiding THE DOCTOR and RYAN through the tented village. A maze like warren of dirty canvas -- rooms, corridors, rundown. It's sparse and bare.

THE DOCTOR

Did this settlement start with
you?

KO SHARMUS

Yes. Myself and a handful of
others, fleeing the Cybercamps.

ETHAN

You fought in the war.

KO SHARMUS

Yes. For a long time. Then I was
captured, and held in a human
internment camp for processing.
Sent for upgrade.

(Beat)

I was one of the lucky ones who
got away.

(Beat)

We'd heard tell of this place. We
didn't really believe it. But we
managed to get here. The war
hadn't made it this far. We built
shelter. And over time, others
came. The word spread.

ETHAN

So where is everyone else?

KO SHARMUS

It's only me. I helped everyone
else through the Boundary. And,
cos I'm an idiot, I felt like it
was my duty to wait, in case
others came.

(Beat)

But it's been a long time.

THE DOCTOR

You sacrificed your own life, on
the chance others were still out
there?

KO SHARMUS

You make it sound more noble than
it is.

(twinkly smile)

The Doctor smiles back, impressed. She respects Ko Sharmus.

ETHAN

So it's true. The Boundary. It's
real.

KO SHARMUS

Of course it's real.

THE DOCTOR

Will you show us?

CUT TO:

10:39:25 INT. CYBERCARRIER/CONTROL DECK - DAY 1

Lots of systems up and running now -- one section makes an alert noise -- YAZ goes over -- screen lights up -- numerous sections.

YAZ KHAN
I think this is trying to tell us something --

YEDLARMI comes over --

YEDLARMI
Oh no.

BESCOT brings up another image on the screen --

BESCOT
We've been boarded.

On the three of them.

10:39:38 Music out 'M8 Ko Sharmus'

CUT TO:

10:39:38 INT. CYBERCARRIER/EPIC LONG CORRIDOR

10:39:38 Music in 'M9 The Ascension'

ASHAD and the CYBERGUARDS, marching the corridors.

CUT TO:

10:39:43 INT. CYBERCARRIER/CONTROL DECK - DAY 1

YAZ and YEDLARMI frantic --

YAZ KHAN
Open the comms channel --

YEDLARMI
Yes, yes, I'm doing it --

YAZ KHAN
(grabbing it)
Graham! Ravio! Head to the control deck! Cybermen just boarded!

CUT TO:

10:39:53 INT. CYBERCARRIER/EPIC LONG CORRIDOR 2 - DAY 1

The camera moving so fast to try and keep up with GRAHAM and RAVIO pelting along the corridor, back towards the lift -

YAZ KHAN

(over the intercom)

Graham, Ravio, this is Yaz -
Cybermen have boarded and are on
your level. Get back here quick as
you can.

GRAHAM and RAVIO piling into the lift -- close in on them as
Graham's jabbing at the controls --

YAZ KHAN

Yaz calling Graham and Ravio can
you hear me?

GRAHAM O'BRIEN

Yes, thank you!

The lift door slams --

WHIP-PAN: from the other end of the corridor, enter ASHAD and
his two SUBORDINATES.

CUT TO:

10:40:20 INT. CYBERCARRIER/HUGE CHAMBER - DAY 1

The huge epic dock doors open -- and the CYBERZEALOT enters on
his own. Strides in. Looks out across the lit-up coffins.

ASHAD

Abandoned no longer.

(Beat)

Ascension is near.

CUT TO:

10:40:52 INT. CYBERCARRIER/CONTROL DECK - DAY 1

The diagnostic of the ship, showing all the levels, and
numbers of Cyber troops on board. It's huge. YAZ, GRAHAM,
RAVIO, YEDLARMI, BESCOT looking at it --

YEDLARMI

(checking systems)

No wonder they almost wiped us out. The systems on this ship are the most advanced I've ever seen. Have you seen the speed we're going at? It'll barely take us any time to get to Ko Sharmus --

GRAHAM O'BRIEN

Bringing hundreds of thousands of dormant Cybermen with us.

RAVIO

We can't do that -- we can't take Cybermen to the Boundary --

YAZ KHAN

What're our other options?
Surrender this ship? Land on another planet, and set Cybermen loose there?

(Beat)

We're gonna keep all of you safe, we're gonna find the Doctor, and we're gonna take them Cybermen down.

(Beat)

Aren't we Graham?

GRAHAM O'BRIEN

Yes we are Yaz. Totally. Very much so.

YEDLARMI

That is some high-level self-delusion.

GRAHAM O'BRIEN

None of us are giving up. Not now.

(looks at all of them)

Glass half full.

BESCOT

What d'you think they're doing down there?

YEDLARMI

Let me activate the ob-systems.

GRAHAM O'BRIEN
They've opened up those
containers.

They gather round the screen -- peer at it. Three of the coffin lids are open. ASHAD stands in front of them. His CYBERGUARDS are walking in behind him.

CUT TO:

10:42:00 INT. CYBERCARRIER/HUGE CHAMBER - DAY 1

Three coffin lids are open. ASHAD, now joined by his two CYBERGUARDS are in front of one coffin each.

ASHAD
Awaken, my soldiers.

Ashad loads a scary weapon-tool, like a sci-fi drill.

ASHAD (CONT'D)
The ascension shall begin.

He leans into the first coffin. The weapon powers up --

The Cyberwarrior within wakes -- and grabs ASHAD's arm.
Struggles --

And we pull away -- as the tool-weapon powers up -- there are sparks flying out of the coffin as ASHAD goes to work -

And there's a terrifying metallic Cyber-scream --

CUT TO:

10:42:27 INT. CYBERCARRIER/CONTROL DECK - DAY 1

-- the metallic Cyberscreams and the noise of the machinery comes through here -- as the others stare at the screen --

RAVIO
We're carrying a Cyberman that makes other Cybermen scream.

CUT TO:

10:42:38 EXT. SHANTY PLANET/SHORELINE - DAY 1

KO SHARMUS leads THE DOCTOR, YAZ and RYAN to the shore --

RYAN

So where's this boundary? That's just the sea.

KO SHARMUS

This is where it starts. Every time. I've seen people go through.

(Beat)

And I hope they're alive and well elsewhere.

THE DOCTOR

That's quite a risk everyone's taken. A leap into the unknown.

KO SHARMUS

(so grave)

It was preferable to the alternative.

(Beat)

If you want to see it -- step closer. It responds to proximity. Bit further. And it'll respond.

The Doctor steps forward. And there's a rumble. They all look to the dormant sky ahead -

THE DOCTOR, KO SHARMUS, RYAN and ETHAN looking at the horizon --

KO SHARMUS

Here it comes.

As they look, the aura breaks over the ocean -- a small smooth beautiful break --

THE DOCTOR

How is that possible?

KO SHARMUS

(in love with it)

I don't know. Good, isn't it?

And beyond the break in reality are purple roiling skies -- dramatic, painterly --

And the aura grows -- it moves simultaneously across the sky, and forwards towards them, wiping out the ocean water -

KO SHARMUS (CONT'D)
The last way out of this galaxy.

On the Doctor looking. On the aura. Close in on The Doctor hypnotised by it.

CUT TO:

10:43:42 INT. IRELAND - POLICE STATION 1973 - DAY M 1705

The station a bit more cluttered and disorganised now.

SERGEANT DOHERTY, one PLAIN CLOTHES and one WPC, in 1970s style. Wing collars, flares, moustaches. Cups of tea.

At the centre of it all, BRENDAN. He's now in his late 60s. Same uniform and officer number.

The young sergeant is giving the speech. Next to him is a carriage clock.

SERGEANT DOHERTY
It's a sad day for all of us here,
but if any man can be said to have
earned a peaceful retirement, it's
our Brendan.
(picks up the carriage
clock)
On behalf of the local community,
everyone past and present who
you've helped, we'd like to
present you with this memento.
(Beat)
May we all live up to the
standards you've set us. Thank you
Brendan.

He hands it over to silver-haired Brendan. Who looks happy, choked up.

CUT TO:

10:44:06 EXT. IRELAND - POLICE STATION - DAY M 1730

BRENDAN exits the police station for the last time, no longer in his uniform. He is holding his carriage clock.

As he does, he looks ahead.

Ahead are MICHAEL and PATRICK. The ages we last saw them, back in the 1950s. Which makes them now younger than him. Standing side by side. Wearing the same clothes.

MICHAEL

Hello Brendan. Would you mind coming with us to the back office?

On Brendan. He doesn't see anything wrong with that request.

CUT TO:

10:44:38 INT. IRELAND - BACK OFFICE - DAY M 1755

Neutral, anonymous, in keeping with the aesthetic of the police station. The carriage clock is set down on the side. Sparse neutral stone room. Four walls. Bare. Nothing else.

BRENDAN is handcuffed with 1970s cuffs to a stark wooden chair. He's looking ahead. MICHAEL is attaching wires and suckers to Brendan's head and face and neck.

PATRICK

We have to get rid of everything,
I'm afraid.

Michael is at a huge 1970s style machine of dials and switches. It's a behemoth.

MICHAEL

(quite emotional)

Thank you for your service.

(Beat)

We're sorry you won't remember it.

PATRICK nods to Michael.

Michael switches on the machine. It throbs with power and sounds. And fizzes energy into Brendan's body.

Brendan's body and face contorts in pain and he starts to scream.

We close in on Michael and Patrick watching, as we hear Brendan's screams. The screams merge with Ryan's voice -

10:45:33 Music out 'M9 The Ascension'

CUT TO:

10:45:33 INT. CYBERCARRIER/CONTROL DECK - DAY 1

10:45:33 Music in 'M10 Everything is About to Change'

The ship is shaking --

YEDLARMI

Coming out of vortex -- we're not far away --

YAZ KHAN

Close enough to send a signal, warn them we're coming?

BESCOT

I can help you with that --

And GRAHAM is looking at what's happening on screen down in the other section --

GRAHAM O'BRIEN

Guys! They're all waking up down there.

CUT TO:

10:45:43 INT. CYBERCARRIER/MAUSOLEUM - DAY 1

CYBERWARRIORS standing in front of their coffins. FIFTY or so.

We're on ASHAD. Standing at the front of the chamber, iconic, surveying the chamber. Flanked by TWO CYBERGUARDS.

ASHAD reaches out his arm. Cyberwarriors all snap to attention, and make the same movement. Commander and warriors.

Move in on ASHAD.

CUT TO:

10:46:25 INT. CYBERCARRIER/CONTROL DECK - DAY 1

ASHAD

We know you are here. My warriors
are coming for you.

Close in on the humans -- their fear deepening --

CUT TO:

10:46:34 INT. CYBERCARRIER/EPIC LONG CORRIDOR - DAY 1

The door opens -- and ASHAD leads his army out down the
corridor -- CYBERWARRIORS on the march in unison.

CUT TO:

10:46:50 INT. CYBERCARRIER/CONTROL DECK - DAY 1

The gang in the control deck -- YAZ sending a signal --

YAZ KHAN

Yaz looking for the Doctor, all
frequencies -- Yaz looking for the
Doctor --

10:46:57 EXT. SHANTY PLANET/SHORELINE - DAY 1

The Doctor and RYAN turn to each other -- their faces lighting
up -- and they run! Back to Ko Sharmus' receiving device --

THE DOCTOR

Yaz! We can hear you! Can you hear
me?

YAZ KHAN (O.S.)

Doctor!

THE DOCTOR

Where are you?

YAZ KHAN (O.S.)

We're on a Cyber battle cruiser.
With that Cyber guy. And a lot of
Cyber troops that're waking up.

CUT TO:

10:47:11 INT. CYBERCARRIER/EPIC LONG CORRIDOR 3 - DAY 1

ASHAD leads his Cyber-army stomping out.

WHIP-PAN: the control deck is open before them -- GRAHAM is standing in them -- he activates the control deck doors -- they slam on the advancing army.

CUT TO:

10:47:14 INT. CYBERCARRIER/CONTROL DECK - DAY 1

GRAHAM O'BRIEN

They're coming! They're outside
the door --

THE DOCTOR (O.S.)

Yaz, get off that ship now --

YAZ KHAN

We can't! We are trapped and they
are about to break in.

CUT TO:

10:47:31 EXT. SHANTY PLANET/SHORELINE - DAY 1

THE DOCTOR

Yaz?

THE DOCTOR turns back to the shore --

The aura has become a break -- the world splits vertically down -- and then moves apart -- and through the Boundary --

There is another world beyond. A landscape of golden light. Of orange skies and purple grass. Everybody shields their eyes.

ETHAN

What is that?

THE DOCTOR

That's not possible.

KO SHARMUS

I've never seen it look that way
before --

Close in on the Doctor -- horrified, confused --

THE DOCTOR
That's my home planet.
(Beat)
That's Gallifrey.

CUT TO:

10:47:56 INT. CYBERCARRIER/CONTROL DECK - DAY 1

WHIP-PAN: the doors BLAST open --

CYBERWARRIORS -- weapons raised --

CUT TO:

10:48:05 EXT. SHANTY PLANET/SHORELINE - DAY 1

Everyone looking at THE DOCTOR --

THE DOCTOR
How is Gallifrey here?

And there's a voice --

And THE MASTER teleports in! In front of The Doctor -- framed with Gallifrey behind. Big smile.

THE MASTER (CONT'D)
Good entrance, right?
(Beat)
Be afraid, Doctor. Because
everything is about to change.
Forever.

10:48:27 Music out 'M10 Everything is About to Change'

END OF EPISODE.

10:48:27 Music in 'M11 End Credits'

10:48:27 End Credits Roll

The Master

Sacha Dhawan

Ashad

Patrick O'Kane

Ravio

Julie Graham

Ko Sharmus	Ian McElhinney
Yedlarmi	Alex Austin
Feekat	Steve Toussaint
Bescot	Rhiannon Clements
Ethan	Matt Carver
Fuskle	Jack Osborn
Brendan	Evan McCabe
Patrick	Branwell Donaghey
Meg	Orla O'Rourke
Michael	Andrew Macklin
Sergeant	Caolan Byrne
Voice of Cybermen	Nicholas Briggs
Cybermen	Matthew Rohman Simon Carew Jon Davey Richard Highgate Richard Price Mickey Lewis Matthew Doman Paul Bailey
Stunt Coordinators	Crispin Layfield Derek Lea Dani Biernat
Stunt Performers	Robert Pavey Andre Layne Karen Teoh
	Chris Morrison

1 st Assistant Director	Christopher J Thomas
2 nd Assistant Director	Mark Corden
3 rd Assistant Director	Lauren Pate
Assistant Directors	Jennifer Day
Assistant Director Trainee	Christian Jeffcoat
Unit Drivers	Mathew-Lee Heath
	Paul Watkins
	Jolyon Davey
	Steve Darwent
Location Manager	Gareth Roberts
Unit Manager	Jac Jones
Location Assistant	Kyle Yates
Production Manager	Delmi Thomas
Production Coordinator	Sandra Cosfeld
Assistant Production Coordinator	Jade Stephenson
Production Secretary	Ellie Simmons
Production Assistants	Ariana Scott
	Asha Bray
Executive Assistant	Caroline Cook
1 st Assistant Accountant	Debi Griffiths
Assistant Accountant	Rose Wasdell
Art Department Accountant	Hywel Thomas
Cast Payroll	Helen Searle
Camera Operator	Mark McQuoid ACO
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	Nicki Coles
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
	Anthony Prendergast
	Matthew Hutchings

Construction Art Director	Julia Jones
Art Director	Rebecca Brown
Standby Art Director	Ifan Lewis
Set Decorator	Chris House
Production Buyer	Rosy Pearce
Assistant Buyer	Billie Blue Williams
Petty Cash Buyer	Hannah Miller
Set Designers	Daniel Kennedy
	Lauren Harper
Art Department Assistant	Celyn Davies
Graphics Trainee	Anya Kordecki

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

Colin Newman
Lee Price
Matthew Dunford
Robert Hearne
Colm Garrett

Standby Carpenter

Rigging

Shadow Scaffolding

Standby Rigger

Alex Herbert

Construction Manager

Mark Painter

Construction Chargehands

Dean Tucker

Carpenters

Joseph Painter

Junior Carpenter

Terry Horle Campbell Fraser

Construction Trainee

Dave Quinlan Kristian Tucker

Charlie Wright George Rees

Jonathan Tylke Dave Hobbs

Stephen Crump

Matthew Painter

Marcus Scholl

Construction Driver

Darren Bousie

Construction Labourer

Jason Tylke

HOD Painter

Steve Fudge

Chargehand Painters

Mark Reece

Scenic Artists

Lloyd Reece

Rachel Willsher

Natalie Oakley

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
Business Affairs	Elaine Evans
	Kyle Parsons
	Steve Robson
Talent Team	Hannah Williams
	Leanne Bowcott
	Jeanette Sigsworth
	Deborah Evans
	Clare Baker
1 st Assistant Editor	David SJ Davies
2 nd Assistant Editor	Charlotte Baker
VFX Editor	Georgina Careless
Assistant VFX Editor	Alastair Gray
Additional VFX	BBC Wales Graphics
	Zodiak VFX
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
Assistant Online Editor	Luke Stanbury
Music Recorded by	Olga FitzRoy
Music Mixed by	Goetz Botzenhardt
Original Theme Music by	Ron Grainer
Title Sequence & Additional VFX	Ben Pickles
Series Script Editor	Sheena Bucktownsing
Script Editor	Fiona McAllister
Colourist	Gareth Spensley
Heads Of Production	Radford Neville
	Jacquie Glanville
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
Cybermen created by	Robert Allsopp & Associates
	Kit Pedler & Gerry Davis
Casting Director	Andy Pryor CDG
Music by	Segun Akinola
Editor	Rebecca Trotman
Director Of Photography	Sam Heasman
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 for the BBC	Ben Irving

10:48:57 NEXT TIME

THE MASTER
Look upon my word Doctor and despair.

YEDLARMI
We don't stand a chance hear, we are stuck on this ship stacked with Cybermen.

THE MASTER
I've told you before that everything you knew was a lie. Well now you get to face the truth.

KO SHARMUS

You can be a pacifist tomorrow.
Today, you have to survive.

ASHAD
Set course for Gallifrey.

THE MASTER
Brace yourself, this is going to
hurt.

Executive Producers

Matt Strevens
Chris Chibnall

BBC STUDIOS LOGO

10:49:29 Music out 'M11 End Credits'

10:49:30 CUT TO BLACK