

DOCTOR WHO

SERIES 13

EPISODE THREE

CHAPTER THREE: ONCE, UPON TIME

PROGRAMME NUMBER: DRAF007X/50

10:00:00 BBC WORLDWIDE STING

10:00:04 *Music in 'M01 Recap'*

10:00:05 PREVIOUSLY

VINDER

What in the name of the saints?

THE DOCTOR

But what is it you are saving them from?

KARVANISTA

The Flux.

THE DOCTOR

What's the Flux?

VINDER

This is Serving Commander Inston-Vee Vinder - leaving his post.

AZURE (V.O)

Five

DIANE

So, we still on for Halloween drinks?

DAN

8 o'clock.

DIANE

Don't keep me waiting you.

AZURE

Diane. Come on in.

AZURE (V.O)

Four.

SWARM

Hello again Doctor.

THE DOCTOR

Who are you?

AZURE (V.O)

Three.

VINDER
Explain Mouri. Explain Atropos.

PRIEST TRANGLE
Before Atropos, Time ran wild. All
time passes through the Mouri.
If the Mouri are broken, Time
shall run unstoppable.

AZURE (V.O)
Two.

SWARM
The temple of Atropos is broken

VINDER
You know how to fix this?

SWARM
So I made a short term repair.

10:00:41 Music in 'M02 The Other Things'

THE DOCTOR
Yaz! Tell me what you want!

AZURE (V.O)
One.

SWARM
All in good time.

10:00:50 CAPTION: BEL'S STORY

10:00:56 EXT. ARNVARIUS - DAY BEL 1

10:00:58 Music out 'M01 Recap'

The sound of birdsong. Of air. Trees rustling in the wind.
Natural vast landscapes: beautiful, undisturbed. Dense
forests. Great fens. A vast alien lake. Over them: a young
woman's voice. Intimate, quiet.

BEL (V.O.)

What I learned, in the immediate aftermath of The Flux, seems obvious now. But it's only obvious once you've lived it.

CUT TO:

10:01:05 EXT. ARNVARIUS/RUINED SMALL STONE BUILDING - DAY BEL
1

Now a tight close up of Bel's face, in the outdoor daylight. She is looking straight down the lens. Late 20s/early 30s. She is determined, clear-eyed, adorable, tough.

CUT TO:

10:01:07 INT. ARNVARIUS/RUINED SMALL STONE BUILDING - DAY BEL
1

BEL puts out the remains of a small fire. She packs a couple of belongings, including a sleeping bag, into a backpack. All the belongings are worn and battered, like Bel's clothes.

BEL (V.O.)
The biggest changes to our lives start small. Catastrophes creep in quietly.
(Beat)
And by the time you realise, the life you once had is already behind you.

She steps towards the door -- and she hears the cracking of twigs nearby.

She's instantly alert. She grabs the pack, clasps it to her, and flattens herself against the wall that is next to the doorway.

A DALEK passes by the doorway (bronze varietal). Then another. Then another.

Close on BEL, holding her breath, pressed against the wall, as Daleks pass by. So still.

They move on.

BEL (V.O.)

The Dalek Sector is growing. I thought I made it out. But they just keep spreading.

(Beat)

Because -- since what some people keep calling -- the beginning of the end -- who is there left to stop them.

CUT TO:

10:01:41 EXT. THICK FOREST - DAY/NIGHT BEL 1

BEL is RUNNING. So fast. We're racing fast through the forest, at a distance from her, feeling her energy, fear and adrenalin.

Close in on Bel: her terrified face as she runs.

BEL (V.O.)

(calm)

Of course, I call it the Dalek Sector. I don't know for certain. It helps me understand. Because the maps definitely don't make any sense any more. Or the days.

As she's running it now instantly turns to night: she's running -- the shot is continuous without break -- now in a dark forest --

-- she looks up and round, fearful, bewildered but unsurprised --

JUMP CUT: Bel walking now, breathless, tired. Daytime. Up ahead she spies the edge of the forest.

BEL (V.O.)

Everything is disrupted. But this isn't about Daleks. For once, they're not what worries me. At least we understand them, you and me, my love. We've fought them.

(Beat)

It's the other things. Whatever they are.

She looks out from the edge of the forest. In the open space, there are particles hovering. Like buzzing grey shadows. Clumps, balls, indiscernible shapes, individual particles. Some hover, some move aggressively.

She looks around -- there are two other humanoid aliens (SAs) looking out from behind trees. Each behind a tree, also on the run, also hiding. Their expressions are desperate -- they see BEL -- their eyes meet. They look to the particles in the air -- a warning.

The aliens pin themselves back against the trees -- deep breaths -- a decision. And they run! Into the clearing --

The particles buzz and swarm -- and HEAD for the two running figures -- the desperate running aliens trying to get clear -- and the PARTICLES SLAM INTO THEM -- like a swarm of buzzing bees --

And the two figures turn to ash and dissolve, fast, terrifying, horrific --

Close in on BEL watching. Hold that.

BEL (V.O.)

Appearing from nowhere. Feasting on the wreckage. Coming for survivors of the Flux.

(Beat)

I must admit, some days I feel like they want to stop me getting to you.

And as Bel watches, the particles GATHER and dissolve silently into the air, with the minimum of fuss. Like they were never there.

Bel checks in every direction. Breaks cover. Runs again.

OVERHEAD WIDE: on Bel, tiny in the vast beautiful landscape.

TIGHT AND CLOSE: Bel's face as she runs, terrified, determined.

BEL (V.O.)

But nothing is going to stop me getting to you.

10:02:43 Music In 'M03 Opening Title'

CUT TO TITLES:

10:02:44: MAIN TITLES

10:02:51 Caption 'Jodie Whittaker'

10:02:54 Caption 'Mandip Gill'

10:02:55 Music out 'M02 The Other Things'

10:02:56 Caption 'John Bishop'

10:02:58 Caption 'BBC Doctor Who Flux'

10:03:06 Caption 'Producer Pete Levy'

10:03:09 Caption 'Director Azhur Saleem'

10:03:12 Music In 'M04 Leap'

10:03:13 Caption 'Chapter Three: Once, Upon Time
Written by Chris Chibnall'

CUT TO:

10:03:18 INT. TEMPLE OF ATROPOS/GRAND TEMPLE - DAY 4 17.19

TIGHT IN ON THE DOCTOR scanning -- as we replay the end of ep 2: but now all from her point of view. As the scene plays, we're in her POV as she assesses -- and we hear her inner monologue:-

10:03:25 Music Out 'M03 Opening Title'

THE DOCTOR (V.O.)

I spend my life walking into new places and weighing things up fast. Who's who, Who has the power. Who's in danger. How fast danger is coming, also how likely my friends are to die. I've got good at figuring all of that out at speed.

(Beat)

PREVIOUS ACTION (SILENT)

AZURE: Three

THE DOCTOR (V.O.)

Right now, big danger. No obvious solutions. Well, one solution; one massive risk.

PREVIOUS ACTION (SILENT)

SWARM: All in good time

THE DOCTOR (V.O.)

You don't mess with Time. You don't put yourself and your friends in the midst of a Timestorm.

(Beat)

Unless there's no alternative.

(Beat)

John Burroughs once said to me, "Leap and the net will appear".

(Beat)

He was talking metaphorically.

Whereas right now --

SLO-MO: the Doctor LEAPS -- into one of the vacant Mouri spaces -

-- grabbing DAN on the way -- her boots land in the light -- reaching into her pocket -- sonic pulled and raised -- Dan landing next to her -- (they're in the spaces of the burned out Mouri which vanish as they jump in)

SWARM clicks his fingers -- but in slow-motion.

And from under the Doctor, a white-golden energy envelops everyone and the whole screen blows out --

CUT TO:

10:04:01 EXT. TESTIMESTORM - DAY

TIMESTORM ENERGY whooshing past -- THE DOCTOR is falling, struggling -- she regains her balance -- looks ahead --

Scattered across the distant timestamp are DAN, YAZ and VINDER! -- hovering -- energy whooshing past -- flickering --

THE DOCTOR

I'm sorry! Had to buy us time -- literally. We're in the heart of the timestamp --

(Beat)

We're sheltering, in broken Time, while I --

WHOOSH! YAZ is pulled backwards into the distant timestamp! Particles engulfing her --

THE DOCTOR

No! Yaz --

WHOOSH! Dan is pulled backwards and engulfed by particles --

THE DOCTOR

Dan!

(realising)

Time is pulling you back -- I'm coming to get you! No!

WHOOSH! Vinder is pulled back and engulfed by time particles!

10:04:30 Music In 'M05 When Is This'

And now as she looks: a WEEPING ANGEL comes into existence hovering in the Time Storm - close in on horrified Doctor. Close in on the Weeping Angel.

THE DOCTOR

How did you get in here?
(to herself)

Broken disrupted time.
Everything corrupted.
(Beat)
Have to rescue them --
(being pulled back --
particles around her)
No! Not me as well! I've too
much to do -

10:04:42 Music Out 'M04 Leap'

WHOOSH! The Doctor is pulled back -- surrounded by time
particles which white out the screen.

CUT TO:

10:04:51 EXT. PLANET TIME/TEMPLE OF ATROPOS - DAY DOC FB 1

TIGHT IN ON: close up of a trinocular lens -- like binoculars,
but with an extra eye On top, to make them look triangularish
(obviously designed for a three-eyed species).

The trinoculars are lowered to reveal: THE DOCTOR! On a ridge
of SAND. She is wearing a dark blue coat, the reverse of her
normal one. She looks through the bottom two eyes --

TRINOCULAR POV: a huge walled sprawling Temple City -- a dozen
temples merged into one. View smoke-misted. Some sections
burn.

As the Doctor watches, the top rear corner distant section of
the city is crumbling, falling down. The quake is felt back
here, the ground shaking slightly. Through this, the sound of
rumbling and distant explosions.

The Doctor calm, a steely commander. Less like 13 than we've
ever seen her.

VINDER
What's the update boss?

THE DOCTOR

Trubial Monument is down. Only the central Temple left. Where are the hostages?

She looks to her side: there's VINDER. In soldier's uniform different from the one we've seen him in. Strategic Specialist.

VINDER

We don't know. No traces. The only information we have is: five Passenger forms in main Temple.

Close in on the Doctor -- horrified at this information.

THE DOCTOR

Where are we on aerial?

SLAM! Next to them lands DAN. Also in soldier's uniform.

DAN

Aerial shelling now complete. Should've weakened primary defences to give us a way in. Just give the word.

THE DOCTOR

Enough equipment remaining to breach the entrance?

She looks to her other side: there's Yaz. In same uniform as the others. Except this doesn't feel like Yaz. Steely, calm, like the Doctor. All more like soldiers than the people we know.

YAZ KHAN

You said come prepared.
(she unpacks a hard case:
a range of weapons)
We also have temporal erasure options. Should we require them.

Vinder, Yaz and Dan all look to the Doctor. And for a moment, her certainty is wobbling. She starts to look confused.

THE DOCTOR

Where is this?

(the others exchange
glances)
Why are you -- what are you all
wearing?

DAN
(to Vinder)
Temporal hazing?

VINDER
Happens to the best of us.

THE DOCTOR
When is this--

WHAM! YAZ jabs her with a hi-tech syringe stamp!

THE DOCTOR
Ow! What d'you do that for?!

DAN
(grins)
She loves doing that.

VINDER
She so loves doing that --

YAZ KHAN
(grins at the other two)
I do love doing that. Should block
the temporal hazing.
(to the Doctor)
You back with us? We need to get
this job done. End the Siege of
Atropos.

THE DOCTOR
Atropos. That's where I found you
-

She shakes her head; the injection having effect now - snaps
back into the mode we just met her with -- commander mode.

THE DOCTOR
Tell psy-ops to alert the Mouri
skeins, they should be on standby,
tell the fleet to ramp up second
wave of aerial shelling.

(to the others)
We all know why we're here. We
rescue those hostages, end this
siege, reset Time, and the
universe can function again.

(Beat)
The only way in is through the
front -- risking our lives, to
save others. The usual.

Close in on the Doctor, looking ahead. Grim.

THE DOCTOR
On my command. The universe is
relying on us.

CUT TO:

10:06:30 EXT. MUSEUM OF LIVERPOOL - DAY DAN FB 1

Two coffees -- reveal DAN standing. Holds out a coffee to DIANE who is exiting the Museum. Diane grins.

DIANE
What you doing here?

DAN
Seem to have two coffees: one's a
skinny latte with an extra shot.

DIANE
Weird. That's the way I have it.

DAN
Is it? That's lucky --

She takes it off him and --

HARD CUT TO:

10:06:56 EXT. LIVERPOOL/BOMBED OUT CHURCH - DAY DAN FB 1

-- they're now walking through the gardens in the middle of the bombed out church -- everything carrying on before, as if there's been no cut or change of location -- DAN, hesitates, looks round, confused --

DIANE
Y'alright?

DAN

Yeah. Just... Lost my bearings.

(Beat)

So how was your date?

DIANE

It wasn't a date.

DAN

Alright, how was your thing that
wasn't a date?

DIANE

I fell asleep in front of him.

DAN

I thought you were going for
pizza.

DIANE

I fell asleep -- in my pizza -- in
front of him.

DAN

No!

DIANE

He was so boring. I woke up with
him picking bits of mozzarella off
me cheek and asking the waiter to
call an ambulance.

As she's talking, Dan looks up -- high above them, a pattern
of the same Time Particles that Bel saw are beginning to
appear, and swarming, moving, as if searching --

DIANE

I had to lie and tell him I was
narcoleptic. I mean I obviously
am, in reaction to him.

(seeing Dan's distracted)

Am I boring you?

HARD CUT TO:

10:07:30 EXT. LIVERPOOL/CATHEDRAL - NIGHT DAN FB 1

Still with the coffees, as if it's one continuous scene -- sat
on the steps. DAN looks round, freaked out.

DAN

No. Just thought I saw -- doesn't matter.

DIANE

Why aren't you married?

DAN

Not taking no prisoners tonight,
are yer?!

DIANE

You're not a kid. And you're not the ugliest feller in this city. So, what's wrong with you? Why aren't you married with triplets?

Beat. Dan takes a sec, gives it up.

DAN

It nearly happened, once. Fifteen years ago? Lost count, now. I was engaged, planning the wedding.

(Beat)

Two days before, she changes her mind.

DIANE

Ouch.

DAN

Said she'd been thinking it through properly, and couldn't bear spending the rest of her life with me. Thought she could do better.

DIANE

(bursts out laughing)

Oh my God! Brutal!

DAN

(vulnerable; still raw)
Life, innit. Nobody gets by without bruises.

(so quiet)

God, I loved her.

Beat. Di looks at him, sympathetic. But something is nagging at Dan. Quietly:

DAN
When is this?

DIANE
What?

DAN
Did we move? Have we done this
before? Why am I here --

And now Diane looks at him, haunted expression --

DIANE
I was waiting. You didn't come.
Where were you, Dan? Where were
you, Dan?

Dan looks beyond. Standing in the middle of the deserted road below... is PASSENGER.

Close in on Dan. Close in on Passenger. So creepy. He looks back: Diane is gone. But her voice is still close.

And the DOCTOR appears -- in the air! In the distance -- black and white and flickery! Even her audio is crackly -- interfered with -- staccato, bitty --

THE DOCTOR
Found you --

DAN
Doctor, what are you doing?

THE DOCTOR
Can't hold on to everything --

But she disappears! And now everyone has gone, save Dan. No Diane. Dan looks across the empty road: Passenger has gone.

Dan alone on the deserted steps. A cold wind whistles through.

CUT TO:

10:09:10 EXT. SHEFFIELD STREET - NIGHT YAZ FB 1

YAZ in her police uniform in a parked up police car. Driver's seat, eating from a salad pot. The radio is burbling. The passenger of the car is chatting -- and as she does, we slowly see it's THE DOCTOR, in a police uniform like Yaz's! -- but she's clearly not the Doctor --

THE DOCTOR

But if you go three doors down,
they've got them half the price.
So I was like, have you not seen
what they're charging there, and
they said no we don't care, so I
said, well why would I buy them
here for this price when they're
half the price three doors down
and she said, and she was so
snotty, well it's up to you isn't
it, and I said, yes it is and I've
never stepped inside that shop
since, so who's the loser now?

(Yaz staring at her)

I mean it's not even like I'm that
bothered about satsumas.

YAZ KHAN

(confused: where is she)

Doctor?

Yaz looks at the Doctor -- the Doctor flickers, changes to a
POLICE OFFICER --

POLICE OFFICER

You alright?

YAZ KHAN

(very much not alright)

Yeah.

(Beat)

As she says this, Yaz looks out her window -- something
catches her eye, in the external passenger wing mirror.

A WEEPING ANGEL fills the entire wing mirror.

Close in on Yaz, freaked out. Close in on the Angel in the
wing mirror. Milk that, eke it out --

YAZ KHAN

(whispers to herself)
What is that?

Yaz turns to look where the wing mirror is reflecting from --
Nothing. In on Yaz. She's freaked out. And then she hears

POLICE OFFICER
You've got a bit of salad dressing
--

She gestures towards her own cheek, indicating where it is on
Yaz -- Yaz adjusts the rear view mirror to look--

THE WEEPING ANGEL IS IN THE REAR VIEW MIRROR!!

Yaz jumps -- she's staring at it --

Now we see the Weeping Angel in the back seat, behind Yaz,
reaching out with one hand, another hand covering its eyes -

THE DOCTOR
(now back in the
passenger seat in police
uniform; tense, panicky,
mid-sentence)

Yaz -- trying to push through into
your timestream, there's a
barrier, like something's trying
to keep me out --

She looks towards her colleague, as the colleague wipes the
non-existent -- Yaz looks back -- no Angel.

POLICE OFFICER
There we are. All gone now.

Close in on Yaz: freaked out.

HARD CUT TO:

10:10:16 EXT. HISTORIC ATRIUM - DAY VINDER FB 1

VINDER is sat at a small table, in an incongruous impressively
architectured imposing atrium. The room has an historic air.

But there is hi-tech weaponry stacked around. Vinder is wearing the same clothes as eps 1 and 2.

Sitting opposite him at the table... is YAZ! Uniformed (different uniform from the previous scene on Atropos). Reading from the multiple devices in front of her. She is higher rank and status than Vinder. She's in charge here.

YAZ KHAN

Qualified highest in all streams.
Exceptional honours award. And a commendation for saving the life of three colleagues on your most recent mission.

And through this, Vinder is looking round, subtly, his eyes moving, like: where am I? Like this is familiar, but wrong. He looks to Yaz.

VINDER

(snaps back to looking at her)

Any pilot would have done the same.

YAZ KHAN

No. Because they didn't. You were the only one to fly into the blaze.

(Beat)

Your training craft received fatal damage. You were lucky to escape with your life.

VINDER

Yes and no.

(Yaz looks up at him)

Yes, the damage to the craft was bad. No, I don't believe I was lucky. I made a judgement call. It came off. That's what we train for.

Yaz studies him.

Vinder says nothing. Yaz looks up. And now we close in on Vinder. He's staring at her -- this is weird. His face flickers a little -- confused. Staring at her. Troubled.

VINDER

I remember this.

(Beat)

But it wasn't you. You weren't
here.

YAZ KHAN

Commander!

VINDER

Yes. Sorry.

YAZ KHAN

(checks notes)

No record of post traumatic psycho
disturbance.

VINDER

I've taken all offers of
counselling and termcoming. No
problems.

And up above, distant -- he sees THE DOCTOR! Flickering in,
like interference. She's in black and white, ghostly --
looking around -- she's floating, two floors up!

THE DOCTOR

Don't mind me. I'm trying not to
be distracting -- let me just --

And she's gone! Vinder looks round -- what was that? A
hallucination?! Looks back to Yaz.

VINDER

Did you --

Beat.

YAZ KHAN

Did I, what?

VINDER

Nothing.

YAZ KHAN

You realise this is a prestigious posting. With the *highest* level of security clearance.

VINDER
I understand.

YAZ KHAN
You'll be permanently at the side of the Grand Serpent. It will be arduous. The Grand Serpent is... demanding.

VINDER
Yes.

YAZ KHAN
Absolute discretion and absolute fidelity are the minimum expected.

VINDER
I understand.

Beat. Yaz looks at him. Considers.

YAZ KHAN
Don't make me regret this.

VINDER
Meaning?

YAZ KHAN
(Beat)
The posting is yours.

She extends a hand. And Yaz FLICKERS -- replaced by a tall grizzled army officer in uniform, holding their hand out -- and then back to Yaz.

Vinder takes the hand, shakes it, pleased with an undertow of confusion. What is going on?

VINDER
Thank you sir. It's an honour.

10:12:06 Music In 'M06 I Can Do This'

YAZ KHAN

It is. Make sure you remember that. Do not let the grand serpent down.

Close in on Vinder. Smiling. An edge of bewilderment.

CUT TO:

10:12:11 EXT. PLANET TIME/TEMPLE OF ATROPOS - DAY DOC FB 1

10:12:18 Music Out 'M05 When Is This'

THE DOCTOR's boots step through the sand. She stands iconic, magnificently alone, in front of:

THE TEMPLES OF ATROPOS. Magisterial, epic, mythic. Some are burning.

She stands thirty feet away from the huge entrance doors. VINDER, DAN and YAZ come to stand by her side.

Close in on the Doctor. Tough commander.

THE DOCTOR
Blow the doors in.

They all take arms -- the Doctor is the only one not to -- and she looks along the line -- all of them armed and focused --

YAZ places a large drill device on the ground. Activates it. It starts to vibrate. An unholy noise starts to build --

DAN
I've got about eleven Nitros of Reducer left -- I'll use it soon as the doors go, keeps us at normal speed but slows down the rest of the environment -- but we're gonna have to make the most of it -

THE DOCTOR
Our entire focus is: locate The Ravagers.

And the doors of the temple vibrate!

TAKE IN THE DOCTOR, DAN, VINDER, YAZ -- the vibrating doors --
BOOM! The HUGE DOORS BLOW OFF -- SMOKE washes over the screen
--

CUT TO:

10:13:01 INT. Timestorm - Day 4 17.23

THE DOCTOR surrounded by a whoosh of golden light, streaming upwards -- otherwise white and black all round --

Her head is looking upwards -- her body is tense -- like she's being pulled upwards, upstream -- and she's trying to resist -- like she's trying to control this --

She looks over -- a triangle of MOURI looking over at her -- whispering -- staring --

THE DOCTOR

Oh wow, supersized Mouri.
Wait, where was I? That
wasn't my time stream!
And why were Dan and Yaz
and that lad there?

MOURI LEADER

You have put yourself at risk in
here Doctor. Time is playing games
with you all.

THE DOCTOR

(whispers; in pain)
You understand what I'm trying to
do by throwing myself in here.

As the Mouri behind her keep whispering, the lead Mouri nods, a very small, but very clear gesture --

MOURI LEADER

The pressure of the time storm
will be too much even for you --

THE DOCTOR

I will not let them die -- I can
do this -- I can absorb it --
(Beat)

Help me with it -- and I can help
you --

MOURI LEADER
Time resists, it is pulling you
back

She closes her eyes. Images of DAN, YAZ and VINDER's faces
intercut fast, overlaid with the flowing of the timestream --

The Doctor's face, eyes closed; the Mouri's face, eyes closed
--

The pressure of the timestream building --

CUT TO:

10:13:41 INT. TEMPLE OF ATROPOS/HALLWAY/GRAND TEMPLE - DAY DOC
FB 1

Positioned along the corridor: GUARDS (from episode one Swarm
prison sequence). Firing their lasers -- but the figures
themselves frozen, time has been slowed down --

ICONIC: VINDER, YAZ, DAN come in first -- all guns blazing!
They fire -- GUARDS are hit!

Behind them: THE DOCTOR walks in, steely, iconic, through the
smoke. Carnage going on all round her. But she's calm and
magnificent in her dark blue coat.

Intercut: more shots! More gunfire! Vinder, Yaz and Dan
positioned strategically, firing away -- dodging laser blasts
themselves --

And THE DOCTOR strides through -- calling ahead.

THE DOCTOR
Listen up Ravagers. You are
intruders in the temple of
Atropos. The Temple is surrounded!
There's no way out of here, and
there's no way off the planet.
We've come to reclaim what you
took. You do not belong here. So
you might as well surrender to
save matters getting too
unpleasant.

(Beat; louder)

I know you can hear me!

INTERCUT: within the Temple Of Atropos, the camera moves slowly and low through, heading towards something, someone... listening to the Doctor -- OLD SWARM. On a throne. Next to him: AZURE. Either side of them, a PASSENGER.

BACK IN THE CORRIDOR --

THE DOCTOR

Tell your remaining troops to surrender now. Or they'll have me to --

And she stops. There is a large full length reflective surface/mirror on the wall --

The Doctor stands looking into it. We move around her, the Thirteenth Doctor in her dark coat, to see the reflection of --

THE FUGITIVE DOCTOR. Staring back at her.

THE DOCTOR

(shaken; words failing)

-- answer to.

She walks to the mirror. Her Fugitive Reflection does also.

FUGITIVE DOCTOR

Who the hell are you? And what are you doing in my reflection?

THE DOCTOR

What are you doing here?

FUGITIVE DOCTOR

Is this the Atropos defence systems?

THE DOCTOR

I'm you.

(the realisation)

Which means -- this is my past.

I'm in a memory.

FUGITIVE DOCTOR

What d'you mean you're me? Nah I
don't think so.

THE DOCTOR

I'm your future. Threw myself into
a timestorm, here in the future,
to protect myself and my friends.
But it's thrown me down into my
own timestream -- in the middle of
a memory I've lost. I'm losing
control of it all --

And now YAZ, VINDER and DAN are behind her --

VINDER

No time to admire yourself, boss -
-

DAN

Bit of praise for the effective
reducer wouldn't go amiss --

YAZ KHAN

Yeah. You're pretty smart for a
dog.

DAN

Oy! Language!

THE DOCTOR

(looks at Yaz)

What did you call him?

(grabs Yaz)

Tell me who you are. All of you!

VINDER

If this temporal hazing gets any
worse, we'll have to relieve her
of command. We can't risk the
mission.

YAZ KHAN

(shakes her off)

We're your team.

THE DOCTOR

(looks at them)

My team.

YAZ KHAN
(to Vinder)
You talk to her. We'll cover.

VINDER
(to the Doctor)
It's alright boss, we understand
the pressure. Final push - we do
this - you're clear.

THE DOCTOR
Clear --?

VINDER
They promised -- they'll stick to
it. Final attack. Retake the
chamber, retake the planet. And
you'll be free of all this. That's
the point isn't it?

The Doctor looks at him, unsure -- then nods --

THE DOCTOR
If you say so --

They look to the Doctor. The Doctor nods. Heads towards the Chamber. We're on the Doctor as she does -- she heads past another reflective surface and sees the Fugitive Doctor in there --

On them all. She walks past the mirror. Looks at it. Sees the Fugitive Doctor. She keeps walking.

THE DOCTOR
Why don't I know? Why can't I
remember how this ends?

And the Fugitive Doctor now walking --

FUGITIVE DOCTOR
If you've thrown yourself into a
timestorm, and that storm has
thrown you in here, you might
never get back-

THE DOCTOR
And then my friends would die
submerged in their own timestream.

FUGITIVE DOCTOR
(staring at her)
Then you've got a lot to figure
out.

The Doctor walks on in --

CUT TO:

10:15:57 INT. TUNNEL - DAY DAN FB 1

BANG! Lasers! Smoke! We're handheld, with DAN, running down a smoke-filled tunnel! And now he's looking around confused, like he's woken up in the middle of running!

DAN
Why am I running from?!

And now a FIGURE, carrying a lamp, running out of the smoke up ahead, dodging laser fire! The ground is rumbling, distant booms!

He's looking backwards -- and he runs into Dan! Collides! Bang! Yells! Raises a Sontaran weapon at Dan -- Dan raises his hands!

DAN
Don't shoot!

And Williamson looks at Dan, surprised! Annoyed!

WILLIAMSON
Why are you dallying here?!

DAN
I'm not dallying, I'm trying to
get out. Last I knew, I was
somewhere else. And now I'm not.
Again.

BANG! BANG! The tunnel shakes! A terrible howling from beyond.

The sound of footsteps approaching -- Williamson on edge --

WILLIAMSON
Why do you disobey the task?!

DAN
What task?

WILLIAMSON
(shoots the weapon into
the smoke several times,
roaring!)
Back vile demons! I'll spite you
all.
(to Dan; urgent)
Now what is this. Has your mind
deserted you? Are you now a *fool*!?

DAN
It's definitely starting to feel
that way. So where've you just
come from?

WILLIAMSON
Mason Street, clearly.

DAN
Mason Street? Edge Hill?

WILLIAMSON
Of course Edge Hill! Where else?

DAN
That's right by where I live - are
we there now?

And Williamson laughs! Roars! Like an absolute lunatic. Dan
looks at him like the madman he's presenting as.

WILLIAMSON
No sir! Very far. Very very far.

Williamson SLAMS Dan's back against the wall -- and pushes
himself back up against the wall --

WILLIAMSON
Sssh!

And as he says that -- PARTICLES and CLUMPS begin to appear,
travelling down the tunnel. They hover, moving down the
tunnel, as if they're looking for something, little clusters
and swarms like bees, moving through. They make a sinister
sound as they go.

Williamson holds Dan back against the wall. Neither of them move. The particles buzz and move on.

DAN
Is that what you were
firing at?

WILLIAMSON
No. Those mites -- I have seen
them remove people and objects
from this mortal plane. Wait --
they return --

He slams Dan back against the wall -

HARD CUT TO:

10:17:27 EXT. LIVERPOOL/DOCKSIDE BASIN - NIGHT DAN FB 1

DAN is stood looking out across the Albert Dock exterior basin --looks round -- the Dock is deserted. He turns -

THE DOCTOR
Right, stay put, don't
move, I'm coming in, ooh
quantum disruption, not
exactly helping, but you
should be safe from those
particles here. I'm
trying to hide you but
you keep fidgeting out of
your timestream! I'm over
here, hang on, pushing
through, wait.

HARD CUT TO:

10:17:42 EXT. LIVERPOOL/ALBERT DOCK BASIN - NIGHT DAN FB 1

And as he turns, DAN is inside the Albert Dock inner basin, on the walkways.

On Dan -- freaked out -- as THE DOCTOR flickers into life in black and white --

DAN

It's not me! The world keeps moving.

THE DOCTOR

I'm hiding you here, in your own timestream, while I try and get the Mouri into place. But it's hard. I mean, borderline impossible. Time is breaking, hunting down anomalies -- which means there's a problem -- another problem -- a lot of problems -- not that I want to worry you, cos I don't, but I have, so sorry, I'll fix this, just don't disappear.

10:18:00 Music In 'M07 Super Freaking Out'

But now she's gone --

CUT TO:

10:18:08 EXT. SPACE - DAY BEL 2

CAPTION: SECTOR COORDINATES: 17GT5 XN 9YRP

Dark, empty, broken, space.

BEL (V.O.)

Good news. I found a ship. One lone ship. The last relic of the Lupari, who seem to have just vanished from their home Galexxy.
Did the Flux get them too?

10:18:21 Music Out 'M06 I Can Do This'

Anyway, we got out the spaceport, before it blew up. Made it through the outer barriers of the Dalek sector without being exterminated. Just.

(Beat)

There are bodies, and wreckage everywhere. It feels like the last days of the universe.

A ship the shape of Karvanista's whooshes past the screen.

BEL (V.O.)

And here I am still doing what I
do best, piloting a ship. Only now
I'm watching planets crumble, and
spacelanes fill with debris.

As the ship moves on, becomes smaller, we see the state of the Universe. It is awe-inspiring in its destruction.

Multiple, half-decimated planets. Stars burning. A jagged sun. Debris of ships floating. It has been carnage.

BEL

Who'd have thought one thing could
do so much damage.

CUT TO:

10:18:43 EXT. RED PLANET - DAY BEL 2

Red sky. Four suns. BEL stands amidst eight foot rushes. Looking down onto a lush, verdant plain. Steam is rising.

BEL (V.O.)

And anytime I think we've found a
brief sanctuary... life proves me
wrong.

We see what she's looking at. A vast natural landscape -- and marching across it, *thousands of Cybermen*.

BEL (V.O.)

Because apparently this is the
Cyber sector now. Cyber Armies
ransacking what's left. Converting
the few who remain. In the dark
moments, I think -- the bad guys
have won.

(Beat)

But I know what you'd say:

(Beat)

Challenges are temporary. Life is
constant.

Behind her, in the distance, the ship sits. And now we switch from v/o to Bel talking into her cuffs, or a chip on her

clothes at collarbone/lapel height -- as if there is a recorder there. As if she's sending a message.

BEL
Don't overthink it. Just move forward.

She pulls from her pocket a little rubberised/metal colourful transparent circle and looks at it. Smiles.

BEL(V.O.)
I can still hear you telling me that. So I am. We both are, me and TIGMI? Moving forward.

BEL
Hoping you're right.
(looks to the device)
Hoping we'll see you soon.

BEL(V.O.)
And I'm ignoring the creature in a bar, who told me - Atropos is falling, the Mouri are compromised, and Time is beginning to run wild. Because if the Flux is eroding space, and time is breaking down, what hope do we ever have of finding each other again?

CUT TO:

10:19:51 INT. MEETING AREA - NIGHT VINDER FB 2

Futuristic meeting place, a bit sci-fi Mafia, a lavish strange private club. VINDER guards the entrance as the GRAND SERPENT -- intense, self-obsessed, charismatic, volatile -- looks around. YAZ is in identical uniform to VINDER, his guard pairing.

GRAND SERPENT

Take in that view. You know who would never get in here? Frey Sampor. Cos they don't let losers in.

You have two tasks as guardian of the Grand Serpent: Protect me, and record the meeting. So there's no... misunderstandings later.

(Beat)

Our guests today come seeking a deal. The Alforia want an alliance where we shelter them under our security protocols.

(Beat)

In return, they provide our population with food safety for generations to come.

VINDER

Everybody wins.

The Grand Serpent looks at Vinder. So still. Coiled. Beat. The silence is uncomfortable. YAZ looks down. Oh no.

GRAND SERPENT

(so quiet)

What did you say?

VINDER

I mean, I can see, that there are benefits for both sides.

GRAND SERPENT

(nods slowly)

Oh. You can see that? You understand this.

VINDER

Supremacy, I didn't mean --

GRAND SERPENT

You want my seat? Do you want to be me?

VINDER

I was only expressing solidarity, Supremacy. My apologies.

And the Grand Serpent comes really close, examining Vinder.

GRAND SERPENT

I don't need solidarity, from a
grunt. What I need, is for you to
be silent, and do as you're
ordered.

VINDER

Understood.

GRAND SERPENT

(CLANG! The room shakes)

They've docked. Be ready.

As the Serpent prepares himself, Vinder's confusion rises --

VINDER

I don't want to relive this. I
don't want to relive this.

(looks to Yaz)

Yaz. Again. What are you doing
here?

10:21:56 INT. FRONT ROOM - DAY YAZ FB 2

The front room of a house. YAZ and SONYA playing a console
game.

SONYA KHAN

Come on, you are so bad at this!

YAZ KHAN

I don't even like video games. You
don't even like video games.

SONYA KHAN

Nobody calls them video games.

YAZ KHAN

Whatever you wanna call them, I'm
not good at them.

SONYA KHAN

But you're helping me, cos this
lad is not gonna look at me, if I

don't know my way around a controller. I have to learn how to ace this, so that the next time I'm in a room with him, he'll see me and think: who's the sexy girl with the nimble fingers.

YAZ KHAN

(looks to Sonya)

No human being is ever gonna look at you, and think those words.

And now instead of Sonya sitting there -- it's THE DOCTOR --

YAZ KHAN

Alright, super freaking out now --

THE DOCTOR

(eyes on the screen)

To save you and that lad on Atropos who I've not even met yet from being overwhelmed by time, I took it on myself to jump into one of the burned out Mouri's place -- to divert you from having to absorb the Timeforce --

YAZ KHAN

But if time would've overwhelmed me -- what's it gonna do to you?

THE DOCTOR

Yeah well I've got a bit more practice, not to mention an entirely different biology. Me and the Mouri, we're connected, we're hiding you, all of you, in your own timestreams. In your own memories, past or present or even future.

And she glitches back to SONYA --

SONYA KHAN

What you looking at me like that for?

And she glitches back to being the Doctor!

THE DOCTOR

Sorry. I'm split across multiple events, multiple timestreams, can't be constant, multiple crises, and I'm still trying to work out the plan --

(Beat)

You're camouflaged here. Because this is where you belong. Best place to hide you, all, in your own lives.

YAZ KHAN

Except it's not. These things haven't happened to me. This isn't my house -- the details are wrong

--

THE DOCTOR

Yes -- I think something's wrong with your timestream.

(she looks to Yaz)

Yaz?

Yaz is looking at the screen on the TV. In the game, is a WEEPING ANGEL. Looking out, hands over its eyes.

Close in on the Doctor, horrified. A spectre from her past.

THE DOCTOR

Don't blink ! There are angels disrupting your timestream.

YAZ moves the controller to the left. The Weeping Angel moves to the left. Yaz moves the controller to the right. The Weeping Angel moves to the right.

YAZ KHAN

It's stalking me. What is it?

And now the WEEPING ANGEL is in front of the television --

THE DOCTOR

Quit the game --

It comes up with a graphic -- OUTSIDE THE TELEVISION! - of "QUIT" and "SAVE". Yaz clicks on "QUIT" -- the ANGEL disappears and comes back up --

THE DOCTOR

You have to keep your eyes on it --
- if the Angel gets you it will
propel you back in time -- I won't
know where you are -- you could be
lost forever - and I won't be able
to find you --

YAZ stabs at QUIT again -- the Angel disappears, reappears,
closer now!

THE DOCTOR

Yaz, I'm being pulled away --

And she's gone -- replaced by SONYA -- as YAZ jumps over the
socket -- pulls it out! -- throws the console on the floor --
and stamps and jumps up and down on it, controller in hand!

10:23:59 Music In 'M08 There Is No Greater Battle'

Beat. Yaz out of breath. Sonya looks at her.

SONYA KHAN

Do you want me to be single
forever?!

CUT TO:

10:24:05 INT. Timestorm - Day 4 18.10

The energy and force in here is growing -- shaking, rumbling --

10:24:12 Music Out 'M07 Super Freaking Out'

THE DOCTOR

-- no!! Come on Doctor! You're in
here for a reason -- fix the
future, fix Atropos, protect Yaz
and that lad. I'm being pulled
away, dragged back to Atropos in
the past.

CUT TO:

10:24:18 INT. TEMPLE OF ATROPOS/GRAND TEMPLE - NIGHT DOC FB 1

The Temple feels more ornate and lavish than we've seen it in the future. The light is darker, there are more reds on it. And there is furniture. FIVE PASSENGERS are dotted round the room (replication). OLD SWARM is sitting there, on a throne. Next to him, AZURE on the throne. THE DOCTOR walks in, with the air of the Fugitive Doctor.

THE DOCTOR

Of course you made yourself a thrones. You have no shame.

OLD SWARM

Only pride. You should know that by now.

THE DOCTOR

Surrender now and your sentences will be merciful. Banishment? Or execution?

AZURE

Surrender - to the *four* of you?

THE DOCTOR

Don't underestimate me.

OLD SWARM

It's a difficult moral high ground you occupy. If you don't stop killing things, we'll kill you.

(Beat)

THE DOCTOR

If there's further death or bloodshed, your punishments will be worse.

FUGITIVE DOCTOR

Erasure of identity.

THE DOCTOR

Isolation prison terms for the infinite duration of the universe.

OLD SWARM

Working for the Division must be so compromising.

THE DOCTOR
You've already lost. I'm just
trying to reason with you.

OLD SWARM
How can we have lost, with so many
hostages?
(he stands by Passenger)
You understand what Passenger is?

THE DOCTOR
(barely disguised
contempt)
The Passenger is a long forbidden
form.

FUGITIVE DOCTOR
Barred from this dimension. For
good reason.

OLD SWARM
A thing of beauty. A holding
entity, able to store what it has
captured, within. A living prison,
with endless capacity.
(Beat)
Hundreds of thousands of life
forms locked within each
Passenger. Five Passengers.
Millions of lives.

THE DOCTOR/ FUGITIVE DOCTOR
Kept a list, have you? Kept the
numbers?

Old Swarm places a hand on the next PASSENGER. Passenger
disintegrates. There are screams on the ether as so many lives
are extinguished --

CUT TO:

10:26:11 INT. TEMPLE OF ATROPOS/HALLWAY - NIGHT DOC FB 1

DAN, VINDER and YAZ gathered round monitoring tech -- recoil --

VINDER
(grim)

One Passenger destroyed.
(to Dan)
We need the Mouri now --

DAN
I'm trying --

CUT TO:

10:26:16 INT. TEMPLE OF ATROPOS/GRAND TEMPLE - NIGHT DOC FB 1

On the Doctor's cold hard fury -- she moves towards him --
AZURE goes to the next Passenger along.

OLD SWARM
You think we would cower before
the Division? When we have taken
control of its dirty secret.

(Beat)
A planet called Time. Thinking
this could bring the Dark Times,
to an end.

(Beat)
Time is not controllable, Doctor.
It will not do as other beings
bid.

THE DOCTOR/ FUGITIVE DOCTOR
It will. It must.

OLD SWARM
Here we are, still engaged in the
Founding Conflict.

(Beat)
There is no greater battle, than
this: the battle between Time, and
Space.

(Beat)
And Time shall not lose. Time
shall never surrender to Space.

(Beat)
No planetary mass, however
sophisticated, can imprison the
force of Time. This planet, this
construction, is not just a
fallacy, not just futile hubris.

(Beat)
It is heresy.

Azure walks up to one PASSENGER.

AZURE
And see how many lives it has
cost.

THE DOCTOR
Get away from it --

Azure touches Passenger -- and Passenger disintegrates to ash.
And as if echoing from another dimension, the screams of
hundreds and thousands, plaintive, distant --

CUT TO:

10:27:33 INT. TEMPLE OF ATROPOS/HALLWAY - NIGHT DOC FB 1

DAN, YAZ and VINDER recoil --

YAZ KHAN
That's a second -- it's a massacre
in there --

VINDER
We can't let her lose any more --

DAN
It's a go --
(over a commdot)
-- Mouri are ready -- Mouri are
connected --

CUT TO:

10:27:40 INT. TEMPLE OF ATROPOS/GRAND TEMPLE - NIGHT DOC FB 1

And as she speaks, Azure sniffs the air, worried --

THE DOCTOR
Oh, is that Passenger meant to
glow like that?

Azure and OLD SWARM turn -- one Passenger is starting to glow
like golden white light --

AZURE
(sniffing the air)
Mouri --

Old Swarm turns on the Doctor -- ferocious, snarls --

OLD SWARM
Tell me you did not bring them
here--

THE DOCTOR
You were warned --

OLD SWARM
(raging)
They SHALL NOT HAVE THIS!

THE DOCTOR
You know the thing about a
Passenger form? You'd better be
sure you know where they've been,
or everything that's held inside
them - maybe even hidden.

She holds up a summoning device in her hand -- and activates
it -- the Passenger glows further -- and there's a whispering
-- the sound of the Mouri building --

THE DOCTOR
Ready to be summoned.
Because that one's ours.
Infiltrated your Temple.
Substituted for one of yours. And
inside, waiting for my command --
(triumphant)

THE DOCTOR/FUGITIVE DOCTOR
Out you come, Mouri! This is your
Time!

And a vast whooshing light FLOODS out of PASSENGER, flooding
the camera --

CUT TO:

10:28:28 INT. TEMPLE OF ATROPOS/GRAND TEMPLE - NIGHT DOC FB 1

A WHOOSH OF LIGHT -- STRANDS OF WHITE LIGHT FLOOD OUT OF
PASSENGER --

The MOURI form a centre on the dais -

AZURE

No! The Mouri must not be allowed back in. They are banished! Time is not their prisoner.

And on the walls: they form into the walls, high and low, at strange angles -- like the walls are absorbing them --

And slow down this moment -- close in on THE DOCTOR -- watching the light comes out Passenger -- studying, absorbing -- push in -

MATCH INTERCUT: THE DOCTOR IN THE Timestorm, her eyes flicking open, realising something, making a connection --

THE DOCTOR

(over comms)

Stasis fields now!

The team barge in through the top -- two of them covering the others with laser fire -- smoke everywhere --

DAN has a laser axe like Karvanista's -- activates a stun cube on OLD SWARM -- Old Swarm roars in fury --

Dan turns -- another stun cube on AZURE -- she roars --

OLD SWARM

We shall not be contained --

DAN

(over comms)

Get them transported out here -- now!

Old Swarm and Azure's stun cubes are beamed up and out -

10:28:50 INT. Timestorm - Day 4 18.10

The energy and force in here is growing -- shaking, rumbling --

THE DOCTOR

Yes. Need your help. You and me together. We save my friends in the future by replicating what

happened in the past. Same problem, same solution.

(looks to the Mouri)

Embed yourselves. In the Temple. As you did before. The Passenger is there. We need four to replace the burnt out Mouri - let four be waiting ! You have to do this or time will fracture across all of the space. Please.

10:29:13 Music In 'M09 Love Is The Only Mission'

The MOURI LEADER nods -- and starts whispering --

CUT TO:

10:29:16 INT. SHIP'S CONTROL DECK - DAY BEL 3

Ship shaking with pressure, screaming with the trajectory -- G-force applying -- as BEL pilots it fast -- up and out -

CAPTION: SECTOR COORDINATES 21CZ4 TN 179QP

BEL

Come on! Come on, make hyper for me--

She slams a lever, like changing gear -- and the G-FORCE SLAMS her back onto the far wall, jerking her back! Slam!

10:29:25 Music Out 'M08 There Is No Greater Battle'

BEL

(as she's pulled back)

Woooo!

Bang! She slams to the floor. Laughs her arse off! Delighted!

BEL

Oh, I miss that rush!

(looks up and around;
ship is calming)

Something chirrups in her pocket -- she takes it out. It's the little transparent circle.

BEL

Yeah --

And in the centre of the circle, a little beautiful eye sparkling. Almost like an emoji. The circle makes a little happy chirruping -- Bel looks at it with such affection --

BEL

How you doing, Tigmi?

A lovely warm smile in the centre of the circle --

Now in the centre of the circle, in alien script: diagnostics, graphs, pie charts, block readings, percentages, growth rates, oxygen --

BEL

Slightly elevated, but that's to be expected, right?

(looks at the screen)

Right, I'm hoping the navcharts are up to date.

They all appear -- a vast map of the universe. Bel frowns.

BEL

Oh. They are. But they're not good.

(Beat)

Dalek Empire expanding over here.

(one section of the map)

Sontaran Sector spread over here. And us, exiting the Cyber Zone as fast as we can.

(Beat)

CLANG! The ship judders, like it's being rammed --

BEL

Wait. What's that --

CLANG! WHOOMPH! BANG! The ship judders and slams again -- Bel recovers -- as alarms go off --

Now there's a bang at the door --

BEL

-- did we make it out or--

BANG! The door explodes -- standing there are SIX CYBERSOLDIERS!

BEL

Guess not.

CYBERMAN

Prepare to convert organic lifeforms.

BEL

Yeah? Convert *this*!

And she brings out two laser weapons from behind her back -- and blasts the Cybermen --

-- they fire back -- a volley of laser fire --

BEL dodging across the control deck, avoiding laser fire, returning fire, like an awesome Bruce Willis sliding across the floor in Die Hard, sparks going off all around her --

SLAM! BANG! Cybermen hit the floor, chests explode! Slump! Bang. Down like nine pins! Hail of different coloured lasers.

And silence.

Bel, pinned up against the far wall, surveys the desolation she has wrought. She kneels by one of the wrecked Cybermen. It's groaning, lights flickering. Wounded, smoking. She sits next to it, casual.

BEL

How many Cybermen in this part of the galaxy?

CYBERVOICE

Seven billion, three hundred and thirteen thousand, four hundred and nine.

BEL

I like our odds, Tigmi.

(Beat)

What is happening to Time? I mean, I get what happened with the Flux. But something has started affecting Time.

CYBERVOICE

Correct. Flux event affected the Planet Time. Temporal centre cannot hold.

BEL

I have no idea what that means. But it doesn't sound good. So -- what is the strategic aim of the Cyber race, post-Flux.

CYBERVOICE

Secure territorial advance. Convert all organic lifeforms remaining.

BEL

And then what?

CYBERVOICE

We shall command. We shall rule.

BEL

Over what? There's barely anything left. The universe is disappearing.

CYBERVOICE

(Beat)

All that is left shall be ours. The Cyber Victory shall be ultimate.

BEL

It shall be hollow. Pointless.

(Beat)

So you guys, Daleks and Sontarans, fighting for the spoils. As if nothing has changed.

(Beat)

In the end, you'll come down to fighting each other, and wiping each other out.

(Beat)

Actually, that's quite a good thing.

She grabs Tigmi off the chest plate --

CYBERVOICE
What is your mission?

Bel thrown by this --

BEL
What?

CYBERVOICE
What is your mission?

BEL
I'm just one person, out here in a
broken universe. My mission
doesn't impinge on you.

CYBERVOICE
I must record.

BEL
Fine.
(Beat)
Just put:
(Beat)
Love.

Beat. Her voice has cracked. And she's gone quiet. She doesn't say that out loud much.

CYBERVOICE
Incorrect.

BEL
What?

CYBERVOICE
Love is not a mission. Love is an
emotion. Emotions are not
missions.

Close in on Bel. So hard. She could not be more opposed to that.

BEL
And that's why you're dead on
floor -- and I put you there.

She blasts the chest piece with a final shot from her laser.

BEL
Love is the only mission.
(Beat)
Idiot.

She brings out Tigmi from her pocket.

BEL
Right?

Tigmi chirrups. A smile, and a beating heart alternate on Tigmi's surface.

BEL
(to Tigmi)
I'm gonna get us to where we need to be. And who we need to be with.
(Beat)
That's my promise to you.

Tigmi's surface blows a kiss back.

10:33:11 Music In 'M10 All Is Ending'

CUT TO:

10:33:18 INT. MEETING AREA - NIGHT VINDER FB 2 - LATER

The GRAND SERPENT holds his hand out to two n/s ALIEN DIPLOMATS. YAZ and VINDER stand guard either side of the meeting.

10:33:24 Music Out 'M09 Love Is The Only Mission'

GRAND SERPENT
Thank you, my valued Alforian friends. It looks like we have come to an agreement, on one condition.
(Beat)
You can stop recording now,
Vinder.

Beat. Vinder looks to Yaz. Yaz looks ahead, avoiding his glance, not wanting to be involved.

VINDER

Supremacy, I'm duty-bound --

GRAND SERPENT
Shut it off. Was my order unclear?

VINDER
Stopping recording, sir.

Vinder takes his hands off the device. The recording stops. Vinder is conflicted. The Grand Serpent looks to his guests.

GRAND SERPENT
You're sheltering a number of dissidents on Alforus Extant.
(Beat)
I'm going to give you a list of nine people. Five are to be returned to us, to face justice. They must face the consequences of their treasonous actions.

On Vinder, he's uncomfortable with this. Looks to Yaz again, gets nothing.

GRAND SERPENT
The other four, the other four are family members of my dear opponent, and vocal critic, Frey Sampor.
(Beat)
They need to have an accident.
(Beat)
It's important they're involved in an unexpected tragedy. Natural disaster, landslide, hunting accident. You decide, you don't need to tell me.
(Beat)
But they have to die.

Close in on Vinder, shocked.

GRAND SERPENT
Those are my final conditions.
(he turns to Vinder)

We stay on Vinder.

CUT TO:

10:35:04 EXT. HISTORIC ATRIUM - DAY VINDER FB 3

VINDER is back facing YAZ-as-superior-officer. Same as before. Incongruous. YAZ officious, cool, tough.

YAZ KHAN

And you want to make this
official?

VINDER

They're dead. You saw the reports.
An accident on the lunar range.

YAZ KHAN

(consulting notes)

You want to report that the Grand
Serpent is responsible.

VINDER

It was his condition for the
alliance.

YAZ KHAN

There's no evidence on the
recording.

VINDER

No, he asked me to stop the
recording.

Beat. Yaz writes. Stops. Looks up.

YAZ KHAN

What do you want to achieve here,
Commander Vinder?

VINDER

He has to be held to account.

Beat.

YAZ KHAN

You understand this report will
reach him, if filed.

Beat. A flicker of doubt from Vinder.

VINDER

There's a process, though, right?
Other people see it. There are
whistle-blower protocols.

YAZ KHAN

Established by the Grand Serpent.

(Beat)

Have you spoken to your family
about any of this?

VINDER

No. You're the first, as my
commanding officer.

(Beat)

I took an oath. I swore my loyalty
to our constitution. Not to any
one person. To something bigger.
More important.

Beat. Yaz puts everything down. Looks Vinder in the eye.

YAZ KHAN

So. Here is the choice. I can
submit this. Or I can not submit
this.

(Beat)

Close in on him, slowly, relentlessly. Vinder so emotional for
a second --

VINDER

Don't make me relive this bit.

And Vinder reverts -- back to how his life went -- he stands --

VINDER

People need to know the truth.

(Beat)

Submit it.

YAZ KHAN
(Beat)
Sit down Commander.

HARD CUT TO:

10:36:45 INT. OUTPOST ROSE - DAY VINDER FB 4

VINDER sits at Outpost Rose. He is in shock. Looking at the environment. He activates a video recording.

VINDER
Hi. It's me.
(Beat)
I won't be coming back off tour
when I expected.
(Beat)
It may be a lot longer before I
see you again.
(Beat)
I don't want you to worry. But
there was an incident. I was
immediately reposted.
(Beat)
I can't say any more because...
(Beat)
I'm sorry. I was doing the right
thing.
(Beat)
I'm permitted one message. I hope
it gets to you. I love you.

Pull back on Vinder, alone on Outpost Rose. Pull back out through the wall --

To show the exterior of the Outpost, the lone asteroid, the wilds of space -- so small, so isolated --

CUT TO:

10:38:00 INT. TEMPLE OF ATROPOS/GRAND TEMPLE - NIGHT DOC FB 1

The Mouri are in place -- and they are whispering -- on the dais -- glowing -- the whispering is loud -- glowing -- whispering --

VINDER
(checks his temporal
monitor)
Time's correcting. I'll file the
report for Division.

The Doctor is looking at Dan holding Karvanista's axe -- she snatches it -- examining it as if hypnotised -- looks to Dan --

DAN
Oy!

And as he speaks -- his whole appearance flickers, shifts -- and it's now KARVANISTA standing in front of her! He grabs back the axe from her --

KARVANISTA
You know the rules, don't touch
what you can't afford.

And he flickers back to Dan --

THE DOCTOR
(staring)
We know each other.

DAN
(to Vinder)
Temporal hazing's getting to the
boss again --

VINDER
Time to move --

YAZ KHAN
Bring the Passengers -- we can
extract the hostages back onboard
ship --

And while they're saying all this, we're closing in on the Doctor -- trying to process, take in this information --

CUT TO:

10:38:23 INT. Timestorm - Day 4 18.16

There is smoke and mist in here now -- the place is juddering --

MOURI LEADER

We have done as you asked, Doctor.
We have returned the Mouri to your
time. Now you must return. You
must not linger in your own
timestream.

And THE DOCTOR looks at them -- and whispers --

THE DOCTOR

Not yet. Not just yet --

MOURI LEADER

The force of Time will break you

THE DOCTOR

But this is my only chance -- to
find out more --

MOURI LEADER

More?

THE DOCTOR

Who I was. Who I am. It's all in
here. If I can just find it --

And the physical exertion is telling on her --

MOURI LEADER

Your body is breaking Doctor. We
can sense it. You must leave.

THE DOCTOR

(the emotional pain;
she's desperate)

One more memory!

(Beat)

One more piece of my past! Let me
have some - some explanation .

MOURI LEADER

You will die in here.

She's in physical agony now too --

THE DOCTOR

Just give me something! Give me
the end -- give me the end of what
I was in --

THE MOURI
No.

THE DOCTOR
You can't force me out --

The Mouri concentrates -- we zoom in on their face --

CUT TO:

10:39:09 EXT. BIODOME - DAY 4 18.18

The interior of a huge futuristic biodome. In the centre, an enormous pink tree, wired into the ground. THE DOCTOR looks around -- ahead of her is AWSOK. 70s, female, imperious, kind, hard. Pouring water into trays that feed the tree.

AWSOK
Stop fighting now, Doctor.

THE DOCTOR
Who are you? Where am I?

AWSOK
You think you can navigate all
those timestreams? Without anyone
noticing?
(Beat)
You're fighting a lost cause. You
need to stop.

THE DOCTOR
Lost causes are my speciality.

AWSOK
(smiles -- bless)
Not this time. There's no glory
awaiting you on this one.

THE DOCTOR
You seem to think you're very well
informed.

AWSOK

I'm telling you that the damage to Time is already done. As intended.

THE DOCTOR

Intended?!

AWSOK

The Flux event was spatial. But it was possible that wouldn't be enough.

(Beat)

The Ravagers, Swarm and Azure are rare and useful creatures. They have been re-introduced. Think of them as a temporal poison, or contagion.

THE DOCTOR

I'm sorry, I'm normally very good at keeping up with things, but you lost me quite early on.

(Beat)

Where are we? How do you know me, but I don't know you?

AWSOK

Always the wrong questions.

(Beat)

This universe is over, Doctor.

THE DOCTOR

And you get to call it, do you?

AWSOK

Everything has its time. Nothing is forever. Nothing is certain. Not you, not this universe you seem to love so much.

THE DOCTOR

This universe is home to innumerable species and lifeforms.

AWSOK

(losing patience now)

Don't lecture me, Doctor.

(Beat)

Not when you should look to
yourself.

Close in on the Doctor.

AWSOK

The Flux wasn't an accident. It
wasn't a naturally occurring
event.

(Beat)

It was made. It was placed.

THE DOCTOR

What?

AWSOK

Because of you.

Close in on the Doctor.

THE DOCTOR

What are you talking about?

AWSOK

All is ending.

(waves her away)

And don't come looking for this.

(Beat)

You can go.

THE DOCTOR

(outraged at such a
dismissal)

I will not go! --

HARD CUT TO:

10:40:55 INT. TEMPLE OF ATROPOS/GRAND TEMPLE - DAY 4 18.22

The glow of the white goes down -- ALL THE MOURI ARE BACK IN
PLACE --

In the middle are THE DOCTOR, YAZ, DAN and VINDER -- the
Doctor gasping back into consciousness --

THE DOCTOR

(gasps)

No, no no! Put me back, put me
back!!

(so distraught)
I want to go back in -- I have to
get back in --

YAZ KHAN
Doctor -- it's OK --

THE DOCTOR
(vicious; to Yaz)
It's NOT fine! Not for me! You
don't understand anything!

YAZ KHAN
(recoils)
Alright...

THE DOCTOR
I had a chance while it was broken
--

VINDER
(looking around)
Well it's not now. The Mouri --
they're all back -

YAZ KHAN
You saved our lives.

SWARM
Well done Doctor. Did you have fun
in there? Discovering the past
you've lost? You may have
forgotten, but we did not.

AZURE
We brought you here knowing what
you would do. This is only the
beginning.

And as she speaks, the grey Time Particles begin to move
appear and move around in here --

DAN
Hey -- I've seen that stuff
before.

SWARM

Particles of the Timeforce. Tiny
fragments of temporal destruction,
which will erode whatever they
touch.

Close in on the Doctor's horror --

SWARM

You may have repaired. But Time
was unleashed for long enough. The
damage is done. If the Flux
wrecked Space, then now we have
disrupted the flow of Time.
However briefly.

DAN

No, you haven't. And we're gonna
stop you.

(to the Doctor)

Right?

(the Doctor looks down;
Dan alarmed)

Right Doctor?!

SWARM

Dan Lewis. We have something of
yours. You're not the only one who
can hide things in Passenger,
Doctor.

And she gestures -- out from the front of PASSENGER is
projected DIANE. She looks around -- but she's transparent --

DIANE

Where am I now?

DAN

Di!

DIANE

Dan --

She moves towards it -- but it's like she's constrained --
held back on reins --

DIANE

I can't get to you.

DAN
(heads towards her)
What happened to you? What're you
doing here? --

THE DOCTOR
(holds Dan Back)
Stay there, Dan --

DAN
I've gotta get her --

THE DOCTOR
You can't - you mustn't.

DAN
Course I can! Get off me!

THE DOCTOR
(so strong; so fierce)
Do as you're told! You have no
idea what you're dealing with -- I
do. Stay there.

VINDER
I'll help you get her back.
Promise.

SWARM
No, she's our toy now.

THE DOCTOR
(so angry)
What do you want?

SWARM
To reign in hell.

10:42:45 Music In 'M11 Not Giving Up'

He clicks his fingers. And they vanish -- SWARM, AZURE and
PASSENGER!

WIDE: the Temple. The Mouri back in place.

Close in on the Doctor -- shell-shocked.

CUT TO:

10:42:53 INT. TEMPLE OF ATROPOS/CORRIDOR - DAY 4 18.27

SLO-MO: DAN, YAZ and VINDER walk back to the TARDIS.

10:43:05 *Music Out 'M10 All Is Ending'*

THE DOCTOR trails behind. She stops for a second. She's at the reflective mirror surface. She looks at herself. Close in on the Doctor. Close in on her reflection.

ANGLE ON: VINDER at the door to the TARDIS.

VINDER

Sorry, what is this?

YAZ KHAN

Stick your head in.

(Vinder looks at Yaz)

Go on!

Vinder sticks his head in.

INTERCUT: Vinder's head poking in through the door. And the door is on the floor. And we spin up and round -- as Vinder grins --

VINDER

Whaat?!

He pokes his head back out -- grins --

VINDER

Is this a TARDIS? It is, isn't it!
I didn't even think they were
real! Wait -- this can get me
home. After all this time. Can I
pilot it? Will you show me?

YAZ KHAN

No. Get in.

Vinder goes on in -- Yaz looks behind. The Doctor moves away from the surface, towards the TARDIS. They exchange glances. Yaz smiles. And as Yaz watches, the Doctor puts on her

positive veneer, like she's suiting up again -- comes over to Dan and Yaz.

DAN

Doctor, seriously. We can't leave here without her.

THE DOCTOR

She's not here, Dan.
But we'll get her back. I promise.
We'll get Vinder home. We'll
rescue Diane. And we'll find out
who was behind the Flux. And what
it's got to do with me.

YAZ KHAN

Why would it have anything to do with you?

THE DOCTOR

Does everything have to be a discussion?! Go on -- in!

Yaz goes in -- the Doctor goes to follow. As the Doctor's about to go on in -- A PRIEST TRIANGLE WHIZZES UP --

PRIEST TRIANGLE

Did you repair? Can you repair?

Close in on the Doctor, against the TARDIS door. The question feels profound to her. Quiet, existentially shaken.

THE DOCTOR

(close in; iconic)

I really hope so.

CUT TO:

10:44:45 EXT. FIELD - NIGHT BEL 3

BEL is by a fire. She is watching a hologram flicker in front. It's of VINDER.

VINDER (V.O.)

I'm sorry. I was doing the right thing. I'm only permitted one message. I hope it gets to you.

(Beat)
I love you.

The hologram freezes - Bel has stopped it, leaving him there.

BEL
Love you too.
(she looks to her hand)
Don't we Tigmi?

Tigmi smiles and flutters hearts out of it.

BEL
You know, we'll break it if we
watch it too many more times.
(Beat)
I wonder if he looks different.
(stares at the frozen
hologram)
We're coming, Vinder. We waited.
And now we're looking. And we're
close. We'll be there soon.
(Beat)
Me and your beautiful as yet
unborn child.

She holds her stomach. Tigmi, the baby monitor, responds with multiple hearts.

CUT TO:

10:45:54 EXT. ASHEN WASTELAND - DAY 4 19.30

VINDER stands, centre frame, looking out. THE DOCTOR, YAZ and DAN next to him. They're by the TARDIS.

DAN
(grim)
This is your home?

VINDER
(in shock)
It was. Looks like the Flux ripped
through here too.

We see what they're looking at. A landscape brought to ash destroyed by the Flux. In the distance, a few ships, some of them wrecked.

THE DOCTOR
I can take you anywhere.

VINDER
No. I have to find someone --

DAN
Mate, it's a lost cause --

VINDER
(determined; upset)
No. I know she would've been here.
I need to find her.

The others exchange glances: it seems fruitless. The Doctor hands him a comms device.

THE DOCTOR
Stay in touch. Whenever you need us. Press 0. It's a direct line to us. Be safe.

CUT TO:

10:46:50 EXT. ASHEN WASTELAND - DAY 4 19.32

The TARDIS dematerialising. VINDER walks towards the desolate landscape.

VINDER (V.O.)
I'm back home. I came looking for you.
(Beat)
But there's no home left. The Flux took that, too.

SPLIT SCREEN: The image of Vinder shifts to the right of frame, as BEL on the ship takes up the left, so they have half each.

VINDER (V.O.)
But I'm not giving up.

BEL (V.O.)
I'll find you.

VINDER (V.O.)
Whatever it takes.

CUT TO:

10:47:32 INT. TARDIS - NIGHT 4 21.05

And now just Yaz on her own, sitting on the steps of a darkened TARDIS. She's touching the strands of the new stuff that's popped up since she was last in here.

Her phone buzzes. Yaz takes it out her pocket, confused.

She flicks it on. One new message. No sender or number. Weird. No content. Just a play icon on a black screen.

Close in on Yaz. Close in on that play icon. Her thumb hovers over it. She presses play.

The video goes full screen on her phone.

Nothing for a moment. Just black with the occasional bit of static. Almost like an old VHS, with the tracking needing adjusting.

Then it crackles into life.

A WEEPING ANGEL. Hands over eyes. Lit. In a blank dark space. It has a scar over its face. Unmoving.

Yaz recoils -- she remembers this now. But *she can't stop looking at it* -- Yaz blinks --

The Angel is now looking at her -- hands no longer in front of its eyes -- looking at Yaz --

Yaz drops the phone accidentally -- backing off, while sitting --

Close in on horrified Yaz -- she looks to the stairs --

YAZ
Doctor!

She turns back to see --

A WEEPING ANGEL full size -- being PROJECTED OUT OF THE MOBILE PHONE -- eyes in front of its face -- the TARDIS lights are flickering, dangerously --

YAZ KHAN

Oh no --

DAN

(entering from another
part of the TARDIS)

That you yelling?

THE DOCTOR

(running down the stairs)

What's the matter?

They both stop -- and see

DAN

What's that?

THE DOCTOR

A Weeping Angel. Don't blink.

DAN

Why not?

THE DOCTOR

Keep your eyes on the Angel, stay
behind by me -

DAN

I think I just blinked.

She's backing away from the console -- guiding them back,
towards the door -- but as she does --

And the TARDIS lurches -- and is plunged into darkness -- the
Doctor, Yaz, Dan, all fall --

FLASH! A flash of illumination -- three times -- one, two,
three -- the Angel moving round the TARDIS console -- its
hands over the controls -- still each time -- in different
positions --

The gang huddled, lit by flashes of illumination --

YAZ

It's at the controls. Doctor,
what's it doing?!

Close in on the Doctor -- horrified --

THE DOCTOR
The Angel has the TARDIS.

10:48:03 Music In 'M12 End Credits'

CRASH-ZOOM in on the Weeping Angel at the TARDIS console!
FLASH FLASH FLASH! It moves round the console!

10:48:07 END CREDITS

10:48:27 Music Out 'M11 Not Giving Up'

The Doctor	Jodie Whittaker
Yasmin Khan	Mandip Gill
Dan Lewis	John Bishop
Bel	Thaddea Graham
Azure	Rochenda Sandall
Swarm	Sam Spruell
Vinder	Jacob Anderson
Diane	Nadia Albina
Fugitive Doctor	Jo Martin
Joseph Williamson	Steve Oram
Grand Serpent	Craig Parkinson
Sonya Khan	Bhavnisha Farmer
Old Swarm	Matthew Needham
Karvanista	Craig Els

Awsok	Barbara Flynn
Passenger	Jonny Mathers
Police Officer	Chantelle Pierre
Voice of the Cybermen	Nicholas Briggs
Voice of the Mouri	Amanda Drew
Priest Triangle	Nigel Richard Lambert
Stunt Coordinators	Crispin Layfield Belinda McGinley
Stunt Performers	Christina Low George Harris Stephanie Carey
1 st Assistant Director	Charles Curran
2 nd Assistant Director	Lauren Pate
3 rd Assistant Director	Jennifer Day
Assistant Directors	Jac Lewis Laura Thompson Tom May
Production Manager	Delmi Thomas
Production Coordinator	Sandra Cosfeld
Assistant Production Coordinator	Jade Stephenson
Production Secretary	Brenna Ryan
Production Office Runner	Ellie Hilton
Executive Assistant	Caroline Cook
Location Manager	Gareth Roberts
Unit Manager	Kyle Yates
Covid Coordinator	Ellie Simmons
Covid Office Assistant	Etty Stanley
Covid Assistants	Joseph Fletcher Jonny Tarr
Crew Payroll Accountant	Bethan Wray
Assistant Accountants	Kate Barber-Williams Kim Dyer

Contracts Booker	Leanne Bowcott
Camera Operator	Mark McQuoid ACO
Focus Puller	Jonathan Vidgen
Camera Assistant	Dan Patounas
Camera Trainee	Evangeline Davies
Key Grip	John Robinson
Assistant Grip	Matt Clark
Script Supervisor	Nicki Coles
Sound Maintenance Engineers	Christopher Goding
Gaffer	Joe Malone
Rigging Gaffer	Mark Hutchings
Best Boy	Andy Gardiner
Electricians	Gareth Sheldon
	Gawain Nash
	Stuart Gale
	Matthew Hutchings
	Rhodri Moses
Construction Art Director	Julia Jones
Supervising Art Directors	Rebecca Brown
Set Decorator	Ifan Lewis
Production Buyer	Chris House
Action Props Buyer	Billie Blue Williams
Petty Cash Buyer	Milannah Faith Summers
Draughtspersons	Sally Sharp
Trainee Draughtsperson	Lauren Harper
Art Department Coordinator	James Dyer
Art Department Assistants	Rachel Ellis
	Hannah Miller
	Laura Honeybun
	Megan Depledge
Prop Master	Paul Aitken
Props Chargehand	Trystan Howell
Standby Props	Matthew Ireland
Prop Hands	Lewis Reece
	Dewi Thomas

Storeman	John Thomas
Workshop Manager	Liv Cheung
Workshop Assistant	Tom Major
Concept Artist	Lucy Hookings
Graphic Designer	Mark Hill
Trainee Graphic Designer	Chris Slocombe
Head Modelmaker	Louis Knight
Modelmakers	Stephen Fielding
Props Driver	Lois Drage
Practical Electricians	Lee Radford
	Penny Howarth
	Lee Price
	Paul Carmichael
	Rob Hearne
	Matthew Dunford

Rigging	Shadow Scaffolding
Standby Rigger	Alex Herbert
Construction Manager	David Hobbs
Construction Chargehands	Dean Tucker
Carpenters	Jonathan Tylke
	Chris Daniels
	Campbell Fraser
	Matt Gronow
	Charlie Wright
	Marcus Scholl
	Ben McDonald
	Dafydd Llewelyn Jones
	Mike Venables
	Julian Tucker
Construction Assistant	Matthew Pike
CNC Programmer	Kristian Tucker
Standby Carpenter	Colm Garrett

Construction Driver	Darren Bousie
HOD Painter	Scenic Steve
Painters	Lloyd Reece
Scenic Painters	Mark Reece
	Alison Drane
	Rachel Willsher
	Alex Morgan

Plasterer	Jason Tylke
Assistant Costume Designer	Simon Marks
Costume Supervisor	Grace Brooks
Costume Assistants	Ian Fowler
Costume Cutter/Maker	Jenny Tindle
Costume Trainee	Brighde Penn
Make-up Supervisor	Yiwen Lin
Make-up Artists	Emma Cowen
Junior Make-up Artist	Amy Riley
Prosthetics Artist	Angharad Walsh
Junior Prosthetics Artists	India Jones
Prosthetics Trainee	Amy Paul
	Elly Suggit
	Ashley Lovett
	Nyle Pritchard-Trew
Unit Drivers	Paul Watkins
Unit Medics	Jolyon Davey
	Steve Darwent
Casting Associate	Glyn Evans
Casting Assistant	Andy Jones
Business Affairs	Ri McDaid-Wren
	Ray Böhm
	Elaine Evans
	Kyle Parsons
	Steve Robson
Assistant Editors	Brooke Taylor Michael
VFX Editor	Joe Keirle
Assistant VFX Editor	Emily Lawrence
Additional VFX	Alastair Gray
Post Production Supervisor	BBC Wales Graphics
Sound Designer	Zodiak VFX
ADR Editor	Liv Duffin
Dialogue Editor	Harry Barnes
Foley	Matthew Cox
	Darran Clement
	Bang Post Production

Online Editors	Christine Kelly
Music Orchestrated & Conducted by	Luke Stanbury
Music Recorded by	Alec Roberts
Music Mixed by	Jeremy Murphy
Original Theme Music by	Goetz Botzenhardt
Title Sequence & Additional VFX	Ron Grainer
Cybermen created by	Ben Pickles
Daleks created by	Kit Pedler & Gerry Davis
Weeping Angel created by	Terry Nation
Steven Moffat	
Associate Producer	Sheena Bucktowonsing
Script Editors	Caroline Buckley
Colourist	Rebecca Roughan
Head Of Production	Gareth Spensley
Production Executive	Jacquie Glanville
Post Production Producer	Tracie Simpson
Production Accountants	Ceres Doyle
Supervising Location Manager	Rhys Evans
Sound Recordist	Helen Searle
Dubbing Mixers	Iwan Roberts
Visual Effects	Deian Llŷr Humphreys AMPS
Special Effects	Natahsa Haycocks
Creature Costume Maker	Howard Bargroff
DNEG	
Real SFX	
Robert Allsopp & Associates	
Casting Director	Andy Pryor CDG
Music by	Segun Akinola
Editor	Cat Gregory
Director Of Photography	Phil Wood
Production Designer	Dafydd Shurmer
Costume Design & Creature Design	Ray Holman
Prosthetics Designer	Danny Marie Elias
Make-Up Designer	Claire Pritchard-Jones
Line Producer	Steffan Morris
Co Executive Producer	Nikki Wilson

Executive Producer for the BBC Ben Irving

10:48:36 NEXT TIME

CAPTION: NEXT CHAPTER: VILLAGE OF THE ANGELS

PROFESSOR JERICHO
Can you state your name
please?

CLAIRE BROWN
Claire Brown.

JEAN
We're missing a little
girl. 10 years old.

MRS HAYWARD
It's happening again.

DAN
Was that scarecrow there a minute
ago?

CLAIRE BROWN
Everyone in the village disappears.
On the 28th of November,
1967. Tonight.

JEAN
Gerald, what's going on?

THE DOCTOR
Jericho, wait!

PROFESSOR JERICHO
I'm not blinking!

10:49:04 END CAPTION

Executive Producers Matt Strevens
Chris Chibnall

BBC STUDIOS LOGO

ALBERT LOGO

10:49:11 CUT TO BLACK

10:49:18 Music Out 'M12 End Credits'

END OF EPISODE