

DOCTOR WHO

SERIES 13

EPISODE FIVE

CHAPTER FIVE: SURVIVORS OF THE FLUX

PROGRAMME NUMBER: DRAF009R/50

**10:00:00 BBC WORLDWIDE STING**

*10:00:05 Music in 'M00 Recap'*

CUT TO:

**10:00:05 PREVIOUSLY**

YAZ KHAN  
We're stuck in 1901

THE DOCTOR  
Jericho! Wait!

CLAIREE BROWN  
They are an Extraction Squad.  
(Beat)  
For the Division.

NAMACA  
Welcome to Puzano. What's  
left of it.

BEL  
Have you seen this guy?

NAMACA  
He could be at the next  
coalescence.

BEL  
The next what?

AZURE  
I'm Azure. This is Swarm.

DIANE  
Where am I now?

DAN  
Di.

GRAND SERPENT  
What I need, is for you to be  
silent and do as you are  
ordered.

THE DOCTOR

This is my only chance to  
find out who I am.

AWSOK  
The Flux wasn't an accident.  
It was made. It was placed.  
Because of you.

CLAIRE BROWN  
The only thing Division wants  
more than my Angel... is you.  
You are recalled.

YAZ KHAN  
(moving forward)  
No! --

*10:00:40 Music in 'M01 Opening Titles'*

**10:00:40 TITLES**

*10:00:42 Music out 'M00 Recap'*

10:00:47 Caption 'Jodie Whittaker'

10:00:50 Caption 'Mandip Gill'

10:00:52 Caption 'John Bishop'

10:00:55 Caption 'BBC Doctor Who Flux'

10:01:02 Caption 'Producer Pete Levy'

10:01:05 Caption 'Director Azhur Saleem'

10:01:09 Caption 'Chapter Five: Survivors of the Flux Written by Chris  
Chibnall '

*10:01:13 Music in 'M02 Conversion'*

CUT TO:

**10:01:15 INT. WORLD OF ANGELS - DAY DOCTOR 1 - 1001**

10:01:17 *Music out 'M01 Opening Titles'*

THE DOCTOR, as Weeping Angel. We're incredibly close and tight on her face, stone hands in front of her stony unseeing eyes.

Now: The Doctor, normal costume, stood amidst a never-ending field of Angels. Angels surround her. She turns, looks at them. The ones further away are glowing, emitting a powerful hum.

THE DOCTOR  
Is this what it's like to be  
you? Is that what you've  
done?  
Made me one of you.

The Angels look back impassive. The Doctor looks at her non-stony hands.

THE DOCTOR  
Except you haven't. What is  
it then? A demonstration of  
strength?  
(goes up to an Angel, knocks  
on its head)  
Say something then.

She puts her face in front of it. Blinks, really fast.

THE DOCTOR  
Blinking. Blinking!  
(no response)  
Tough crowd. What are you  
then, prison guards?

WEEPING ANGEL VOICE  
We are conversion.

THE DOCTOR  
Conversion to what?

WEEPING ANGEL VOICE  
We are transport.

THE DOCTOR

(spins; outraged)

You've encased me in a  
Weeping Angel form, to  
transport me somewhere?! Why?

WEEPING ANGEL VOICE  
It amused us. You fear us  
Doctor. You always have. And  
now your form is ours. We  
have dominion over you.

THE DOCTOR  
You're very smug for a  
statue. What did you do with  
my friends?

WEEPING ANGEL VOICE  
Your friends are marooned  
where we left them. They are  
lost.

Close in on the Doctor. Defiant.

THE DOCTOR  
My friends are never lost.

CUT TO:

**10:02:54 EXT. MEXICAN JUNGLE (1904) - DAY YAZ & DAN 1**

The camera moves slowly above the impenetrable depths of the thick Mexican jungle, mysteries as yet unearthed.

CAPTION: 1904 MEXICO.

CUT TO:

**10:02:57 INT. TINY MAYAN BURIAL CHAMBER (1904) - DAY YAZ & DAN 1 1615**

Small, cramped, dark, low-ceilinged. We close in on a tiny object -- a tiny crafted pot, with Mayan symbols on it -- a single candle, burned down low -- amidst a collection of other small pots and jugs. And we hear a distant scream getting lower.

SMASH! DAN falls down through the ceiling, yelling, lands on the floor! A fraction later, YAZ lands too. WHACK! Beat.

YAZ KHAN  
That pulley system needs  
work.

DAN  
Yep.

YAZ KHAN  
(shines a torch)  
Hopefully we're in the right  
place. Let's see if we can  
match anything with the  
sketch.  
(turns her back on Dan; he  
stands up and stretches)  
Be on the lookout for --

SLAM SLAM SLAM! Three spears whistle past Dan and into the wall behind him! He freezes, wide-eyed. The shafts of the spears are brushing his face. VERY narrow escape.

YAZ KHAN  
-- death traps.

DAN  
(ashen)  
I was nearly a kebab.

YAZ KHAN  
Looking for an offering pot,  
remember? Both of us!

DAN  
(peers up; tugs on his rope)  
Hope he hasn't fallen asleep  
up tharghhhh! --

Dan is YANKED back up out the ceiling -- Yaz watches, shakes her head in disbelief -- Dan's yell is replaced in the distance by another -- and a new figure comes cannoning down --

JERICHO lands smack onto the floor. Oof.

JERICHO  
(face smushed into floor)  
Good afternoon.

YAZ KHAN  
He pulled the rope, didn't  
he?

JERICHO  
That was the signal!

YAZ KHAN  
And you still haven't figured  
out how to ballast the  
counterweight pulley  
properly.

JERICHO  
Almost. It's not entirely my  
wheelhouse.  
(looks around)  
Well this is spectacular.

YAZ KHAN  
(spies a pot; compares it)  
Oh! Jericho look - I think  
I've got it! This is the one.  
(looks to Jericho)  
Still not sure about taking  
it.

JERICHO  
It's a discovery. Our  
discovery.

YAZ KHAN  
Strictly speaking, it's  
theft. If we take it, we have  
to bring it back, once we  
have it decoded. And reseal  
that ceiling.

JERICHO  
(pulls on the rope)  
Now was it one tug or  
twooooooooo-!

He's gone! Flying through the ceiling! Dan comes cannoning  
back down! Lands flat on his face. Yaz looks at him, matter of  
fact.

YAZ KHAN

Hiya.

DAN  
(face squashed into floor)  
Have you got it?

YAZ KHAN  
Think so.

CUT TO:

**10:04:26 INT. WORLD OF ANGELS - DAY DOCTOR 1 - 1015**

WEEPING ANGEL VOICE  
We are here. Return to form.

THE DOCTOR  
Where here? Return to what?

And now she's a Weeping Angel again -- an energy field  
overcoming her --

CUT TO:

**10:04:40 INT. CORRIDOR - DAY DOCTOR 1 1016**

And the mist and the energy field begins to fade to reveal --

An OOD. Holding a huge hi-tech energy hose -- as if it has  
been hosing her down. The Doctor on a transport pad. The Ood  
sticks a disc on her coat. It is in the middle of a strange  
corridor, with tree trunks and vines and natural cords running  
down and all along it. Mist hangs in the air. There's a sense  
of motion here -- and every so often the entire structure  
shakes with even greater movement. This is not a stable  
environment.

THE DOCTOR  
Ood.

OOD  
Please remain still while  
quantum realignment  
stabilizes. Do not remove  
your conversion plate.  
Follow me. She is waiting.

THE DOCTOR  
Who is?

The Ood moves ahead. The Doctor follows, looking around. End of the corridor, another pad. The Ood stands on it.

They vanish, as the room shakes again.

CUT TO:

**10:05:04 INT. VINCULUM BIODOME - DAY DOCTOR 1 1415**

... And materialise on a pad in a large strange space. Walls of metal, areas of water. Control banks and panels abound. The ceiling rises high to form a cathedral like atmosphere. In the centre, a large pink tree. Visible in windows into other chambers are other trees and plants. A mixture of organic and hi-tech. Not pristine, aged. But this space also has that movement lack of stability, and regularly shakes. It's not stable. THE DOCTOR, following the OOD, as they approach a woman tending to the tree -

THE DOCTOR  
Hello I'm the Doctor --

The woman turns -- iconic reveal: it's AWSOK.

AWSOK  
I know.

Close in on the Doctor -- taken aback, processing --

THE DOCTOR  
You. I've met you.

AWSOK  
You won't be told, will you?

THE DOCTOR  
It's a defining trait. Who are you -- and where are we?

AWSOK  
This is Division, Doctor.  
Welcome back.

Close in on the Doctor.

CUT TO:

**10:05:42 EXT. CONSTANTINOPLE (1904) - DAY**

10:05:42 Music in 'M03 An Incredible Stroke Of Luck'

CAPTION: 1904 CONSTANTINOPLE

CUT TO:

**10:05:48 EXT. CONSTANTINOPLE BAZAAR/STALL (1904) - DAY YAZ & DAN 2 1540**

10:05:54 Music out 'M02 Conversion'

Tight on JERICHO, YAZ and DAN drinking mint tea. The rundown stall has an assortment of historical artefacts and carved objects. An ANCIENT WISE WOMAN has fragments of a carved panel which match the symbols on the jug -- she's also looking inside the jug. She scratches words and numbers onto parchment.

YAZ KHAN

If you can decipher those markings, we should have a date for when the world is going to be in terrible danger.

JERICHO

(whispering, reverently)  
She's matching the symbols to the ancient panels. We should have a translation soon.

YAZ KHAN

Basically this pot can decipher the exact date the world is going to end.

We push past the fabric/rug divider with the stall next door, and into the next stall. The STALLHOLDER is dragged out the back, hand over his mouth. We see (no faces) stuff being shoved away. And a pair of hands are setting up -- a BOMB! THE FUSE IS LIT!

ANGLE ON: Back in this stall, Yaz, Dan and Jericho over tea.

DAN

We've been in this decade for three years now. D'you think we'll ever get back?

JERICHO

I find myself marooned a decade before I was born; in a century where I have a little too much knowledge of the atrocities to come.

YAZ KHAN

We've got a task, we have to stick to it.

JERICHO

Can anyone else smell burning?

DAN

Now you come to mention it --

Yaz rips apart the cloth separating the two stalls from each other -- a crude and large bomb -- and a fuse that is slowly burning down! Eek!

YAZ KHAN

Get her out of here now!

Fast cuts! Flurry of activity! Yaz grabs lots of rugs and shoves them over the bombs -- Jericho helps the woman out --

Dan runs to the entrance of the stall -- yells --

DAN

Everyone get back!

JERICHO

(aiding the woman away with some urgency)  
Out this way, away from the imminent explosion --

Close in on Yaz -- as the fuse burns down -- poised to run --

YAZ KHAN

Think that's gonna have to do  
--

DAN

Now get out of here!

She runs -- the sound of crowds fleeing as we close in on the bomb -- it explodes and FIRE AND SMOKE BLACK OUT THE SCREEN!

CUT TO:

10:06:54 EXT. PASSENGER STEAMER (1904) - DAY YAZ & DAN 2

JERICHO

If it wasn't for your quick thinking Miss Khan, we could have all perished in that blast. But who would want to kill us? How do they even know about us?

The smoke becomes the black smoke belching out of the funnel of a steamer in the middle of the ocean! We move down to a porthole on the side of steamer -- and through into --

CUT TO:

10:07:02 INT. SHIP'S CABIN (1904) - DAY YAZ & DAN 2 1540

DAN, YAZ, JERICHO in the cabin.

JERICHO

We're simply trying to derive a date from a pot.

YAZ KHAN

We have partial date:  
December 5th. But no year.

A knock at the door -- Jericho and Yaz look at Dan. Dan groans.

JERICHO

Just one moment!

DAN

Seriously?

JERICHO

Yes!

DAN

Every time?!

YAZ KHAN  
Yes!

DAN  
Why do I have to be the  
stowaway?! Can't we take it  
in turns?

YAZ KHAN  
Sshh!

Dan rolls under the bed as Yaz answers the door -- there is a  
WAITER there, in finery. He is remarkably burly -

JERICHO  
Come in!

Dan's POV: looking out from under the bed, at the sets of  
shoes. He spots the socks, there's something not right about  
the socks. Dan's eyes narrow.

YAZ KHAN  
(to the waiter)  
Are you new?

WAITER  
Came aboard for this leg  
ma'am.  
(with the tea; to Jericho)  
One lump or two, sir?

JERICHO  
One, please --

The Waiter takes the teapot and smashes it across Jericho's  
face! Stuns him!

He SLAMS Yaz to the wall -- they struggle -- Yaz notices a  
snake tattoo on the underside of his wrist -- then using  
police self-defence skills kicks him in the nuts! -- elbows  
him in the ribs!

He staggers back -- DAN ROLLS OUT FROM UNDER THE BED -- and  
sweep-kicks the feet out from under the waiter -- he lands on  
the floor next to Dan --

YAZ KHAN  
Sit on his legs --

Dan does! Yaz sits on the struggling waiter's chest!

WAITER  
You can't fight the future

YAZ KHAN  
Who sent you? Why are you  
following us?

DAN  
Answer her questions or I'll  
bite your toes --

YAZ KHAN  
You're not getting away --

But the waiter reaches into his mouth, flicks a tooth --  
convulses in pain, gasps and dies! Body goes limp.

YAZ KHAN  
(as she realises)  
No!

Beat. Yaz and Dan sitting on the dead body, Jericho  
recovering, looks at the body. Yaz checks him, gravely.

YAZ KHAN  
Poison capsule, lodged in his  
tooth.

JERICHO  
Self-sacrifice. Jolly good  
thing too -- I was just about  
to bop him with his own  
teapot.

Yaz looks at the inside of the wrist of the dead man. There is  
a small snake tattooed on the inside of his wrist. Close in on  
the tattoo, close in on Yaz, processing, what is that? As she  
does --

JERICHO  
Now we have an additional  
conundrum. We appear to have  
a dead waiter in our cabin.  
What if somebody walks in?

YAZ KHAN

Roll him under the bed for  
now --

DAN  
Hang on, under the bed's  
where I sleep --

YAZ KHAN  
Then come nightfall, when  
it's all quiet, shove the  
body overboard.  
(off Jericho's look)  
What?

JERICHO  
You seem remarkably  
proficient at this, Miss  
Khan.

YAZ KHAN  
There's no use being  
squeamish. We've got the  
future to save.

On Yaz and Dan.

CUT TO:

**10:08:48 EXT. COUNTRY HOUSE/GROUNDS (1958) - DAY GS 1 0730**

The sound of a gunshot. Birds flutter into the air.

CAPTION: 1958 ENGLAND.

TWO MEN with shotguns crooked over their arms. An impressive country house in the distance. FARQUHAR, a veteran Establishment soldier of the old school, looks impressed at his companion, who we only see the back of.

FARQUHAR  
Shot! Yes, not making a bad  
fist of it, for your first  
time. How long did you say  
you'd been in the area?

The other figure turns, and we push in on... PRENTIS -- the GRAND SERPENT from episode 3. What's he doing here?!

PRENTIS

Not long at all, sir. Back from a prolonged period of service elsewhere. You'll forgive me if I don't say where.

FARQUHAR  
Of course. No need to explain. What's your field of expertise, Prentis? Can you say? Entre nous.

PRENTIS  
I fear I may strain your credulity, sir. I specialise in threats which may originate from beyond this earth. Sightings and events classed as in-credible.

Farquhar stops. Stares at Prentis, impressed and delighted.

FARQUHAR  
Really!

PRENTIS  
I realise you, as an experienced and much decorated officer, may find that a dubious occupation.

FARQUHAR  
No, no, no! This is quite fortuitous!

PRENTIS  
In what way, sir?

FARQUHAR  
My new posting. I've been tasked with setting up the British end of a new taskforce, funded by the United Nations. Dealing with threats from, well, beyond our understanding.

PRENTIS

(straight bat)

Good Lord. What an  
extraordinary coincidence.

FARQUHAR

Isn't it!

PRENTIS

Although if I may say, such a  
taskforce is long overdue.

FARQUHAR

Do you think so? I must  
admit, I'm a little at sea.  
Not my area of expertise. I'm  
a military man, and this is  
beyond our normal ken. I mean  
where does one start?

(Beat)

You wouldn't be interested in  
running an eye over what  
we're planning, would you? It  
has to be the good. World  
leading.

PRENTIS

I'd be honoured to give any  
assistance you need, sir.  
Only if you're sure.

FARQUHAR

Sure?! It's a relief! This is  
my good fortune! Incredible  
stroke of luck, you being  
here.

Close in on Prentis.

PRENTIS

Isn't it.

He shoots -- another bird drops.

CUT TO:

**10:10:48 EXT. OCEAN (1904) - NIGHT YAZ & DAN 2**

10:10:49 Music in 'M04 Where Are We'

The steamer moves across the ocean. Overlaid, we see a map of the steamer, moving from Turkey, towards Nepal.

*10:10:52 Music out 'M03 An Incredible Stroke Of Luck'*

CUT TO:

**10:10:53 INT. SHIP'S CABIN (1904) - NIGHT YAZ & DAN 2 0020**

The cabin is empty, save for YAZ, on the side of the bed. Holding a small object. Presses it. A hologram of THE DOCTOR.

THE DOCTOR

So, this an adaptive hologram. Right now, we're in the TARDIS, having just left the Planet Time, which should not exist, still bugging me. I just pulled you out of your own timestream, cos I'm good at stuff like that.

YAZ KHAN

Alright, bighead.

THE DOCTOR

Did you just call me bighead?

YAZ KHAN

"I bet you did."

THE DOCTOR

I bet you did.

THE DOCTOR

Still works even if you didn't.

(Beat)

I'm worried about what might happen next. These are primal forces of evil we're dealing with. And some forces I don't even understand yet.

(Beat)

I think I'm at risk. Which is why I need to record this and

smuggle it into your pocket,  
to say: if we lose each  
other, if we get separated,  
don't worry. This will  
activate two weeks after  
we've not had contact with  
each other.

(Beat)

I won't know where or when  
you'll be. Or whether you're  
on your own or with Dan or  
whoever.

(Beat)

But this is the task. Earth  
has been shielded from the  
Flux. But it'll be  
vulnerable. It'll become a  
target. If the Flux is  
destroying the universe, if  
planets and stars are being  
wiped out, there will be  
displaced creatures who need  
a home. Somewhere to take  
over.

(Beat)

That would mean a time of  
battle, for ownership of the  
Earth. You need to find out  
when and where that is.  
Events like the Flux create  
ripples through time: it'll  
have been foreseen,  
somewhere; by some smart  
people. You need to figure  
out that date, and help the  
Earth.

(Beat)

That's all I have. Sorry it's  
not more.

(Beat)

I'm probably worried for you,  
if you're hearing this.

(Beat)

And I'm sure I miss you.

YAZ KHAN  
I miss you too.

THE DOCTOR

I know you do.

(looks Yaz in the eyes)

Hope you said I miss you too,  
or that's gonna be weird.

(sound of Yaz's voice off)

Oh wait, hang on you're  
calling me from the control  
room--

She rises to head off -- and it flicks off. On Yaz. So emotional -- as DAN and JERICHO come bowling back in --

DAN

Job done.

JERICHO

Heavy beggar. Made quite a splash. Can't say I enjoyed that.

DAN

(noticing)

You OK?

YAZ KHAN

Mmm-hmm.

Beat. Dan and Jericho exchange glances, they know she's not going to give them any more than that.

JERICHO

(taking his spongebag)

I should abolute.

He exits. Dan looks to Yaz.

DAN

We'll see her again. She'll be alright. Wherever she is.

Yaz nods, grateful for his support.

**10:13:34 INT. VINCULUM BIODOME - DAY DOCTOR 1 1420**

THE DOCTOR with AWSOK. The OOD is in background, working sequentially at the controls in the control banks. Occasionally, the room shakes, the lights flicker, there are deep distressing sounds and rumbles coming from outside whatever construct they are in. It feels epic and momentous, and unstable.

THE DOCTOR  
Just tell me, where are we?

AWSOK  
You're being very reductive.

THE DOCTOR  
And you're being evasive.  
Completely transparent power move, and not very effective.

A huge thunderous noise -- the lights dim --

OOD  
Systems are under increasing strain.

AWSOK  
Go further, Ood! You can push it much further. This is no time for caution!

OOD  
Increasing propulsion levels.

It activates more controls -- the control banks are fiery, aggressive in their visuals, sounds and language. The whole room shudders, darkens. Leaves fall of the tree to the ground. Awsok seems delighted, taken with the thrill of what is being done. Smiling, a visceral thrill.

AWSOK  
Better! Much more like it!

The Doctor watching it, taking it all in -- looking around. She's coiled, assessing it all.

THE DOCTOR  
(not letting it go)  
What's that Ood doing?

AWSOK

Of course you have a lot of questions. It must be hard to know where to start.

THE DOCTOR

No! Not hard at all! The hard bit is getting you to deign to answer!

Beat. Awsok studies her. Still the power game.

AWSOK

So you'd like to know about Division.

THE DOCTOR

(beat; more than anything but she won't say that)

Yes.

(Beat)

Are you in charge of it? Or just behaving like you are?

AWSOK

(smiles; ungoaded)

It's complex. But I suppose yes, right now, leadership falls to me.

THE DOCTOR

Leadership of what, though? What is Division, now?

AWSOK

Division is simple. And indescribable. It began on Gallifrey as a group to ensure the safety of our galaxy. As our ability to travel grew, and our horizons broadened, Division kept pace. The number of operatives grew.

THE DOCTOR

And what did these operatives do?

AWSOK  
Anything we needed. Guided  
and shaped events.

THE DOCTOR  
Interfered. In contravention  
of all Time Lord directives.

AWSOK  
Not every civilisation works  
or is enlightened. Some  
require help. Some need to be  
told. Division assessed, and  
acted accordingly.

THE DOCTOR  
How much did it interfere?  
How big has it become?

AWSOK  
(defiant)  
Colossal.  
(Beat)  
Across space and time, its  
influence is unparalleled.  
Its reach is unlimited. All  
from the shadows. It achieved  
its aims, beyond our wildest  
dreams. Division is  
magnificent.

THE DOCTOR  
I don't think having Weeping  
Angels do your dirty work can  
be classed as magnificent.

AWSOK  
Division recruits across all  
dimensions, from all species.  
It had to.

THE DOCTOR  
Then why couldn't I find it?  
Where are we, now? Because I  
looked, far and wide, across  
the universe. And there was  
nothing.

AWSOK  
Of course not. We're not in  
the Universe, Doctor.  
(as close in on the Doctor's  
shock)

A vast hologram appears in the air in front of Awsok and the Doctor. It takes up a huge area, and is reflected in the water pools ahead of them. The hologram shows a large disc shaped universe.

CUT TO:

**10:15:36 IEXT. KARVANISTA'S SHIP**

CAPTION: 2021 EARTH

**10:15:42 INT. KARVANISTA'S SHIP - DAY KARVANISTA 1 1415**

KARVANISTA  
Karvanista to Juverost. Your  
ship is drifting, you have  
broken shield unity, you are  
compromising Earth's  
protection. Juverost do you  
copy?

(Beat; no response; Karvanista  
is worried)

Karvanista to Lupari fleet.  
Juverost is down, no comms,  
and their ship is falling out  
of formation. Earth shield is  
now breachable.

(Beat; consults his databanks)  
I'm taking remedial action.  
One of our craft never  
responded to Species Recall.  
If we could use that to seal  
the breach. Locating it now.

(systems track it down)

Got it! That would bridge the  
gap in the shield.

(bewildered)

LUPARI COMMAND  
Lupari command, action  
approved.

KARVANISTA  
Why is it there?! --

CUT TO:

**10:16:19 EXT. SPACE/ABANDONED SPACE FORTRESS - BEL 1 1410**

A sprawling, strange feat of space engineering, now half-destroyed by the Flux. It might have been a city or vast complex, or spaceport. Oddly shaped and jagged. Now, in the shadow of a dying sun, with a black hole on the horizon, it is a place of pure evil. BEL's borrowed Lupari ship shuttles in to the vicinity of Swarm and Azure's space fortress.

BEL (O.S)  
Yeahhh, see Tigmi?

CUT TO:

**10:16:23 INT. BEL'S SHIP - DAY BEL 1 1410**

BEL at the controls: both she and the ship feel more battered, but her spirit and enthusiasm is undimmed.

BEL  
Who managed to track the only  
life signals in this sector?  
I did!  
(Tigmi chirrups)  
OK, we did. Now, that huge  
monolith doesn't look  
foreboding at all.  
(Tigmi worried icon)

Yeah but I swore an oath to  
help those in distress. And  
this is where the traces from  
Puzano lead. So -- where do  
we dock without being  
noticed?

And she begins to manoeuvre the ship towards the fortress ahead.

KARVANISTA  
Rogue Lupari craft! This is  
Lupari Commander. You are  
disobeying Species Recall --

you are in breach -- Lupari  
Command now taking remote  
charge of your ship -

And the craft shakes and shudders -- Bel is thrown about --  
the craft is banging about --

BEL  
No, no, no, don't do that --

KARVANISTA  
Remote hyper will be  
activated --

BEL  
You can't go to hyper -- I'm  
on a mission here! --

KARVANISTA  
(growls over comms)  
You are not a Lupar --

BEL  
Don't you DARE hyperjack  
me!! --

But she's thrown about as the inside of the ship bolts and  
bucks and fizzes to hyper! --

CUT TO:

**10:17:22 EXT. SPACE/ABANDONED SPACE FORTRESS DAY VINDER 1**

The stolen Lupari ship blasts dramatically into hyper! Leaving  
the fortress behind.

10:17:25 Music in 'M05 Who Even Are You'

CUT TO:

**10:17:27 INT. ABANDONED SPACE FORTRESS/CORRIDOR - DAY VINDER 1**  
**1425**

In a deserted dark corridor here -- VINDER teleports in.

10:17:32 Music out 'M04 Where Are We'

VINDER  
Ohhhh, that's rough.  
(checks his teleport band: old  
and knackered)  
Still, no choice.

He hears the noise of a ship heading away outside -- looks up.

VINDER  
Hyper drive. Someone's in a  
hurry to get away.

He heads on down the corridor, carefully looking around.

CUT TO:

**10:17:54 INT. ABANDONED SPACE FORTRESS - DAY VINDER 1 1427**

VINDER creeps in. Enormous cavernous space. It is filled with the forms of people, held in cylinders. They are frozen, half-lit. A warehouse of lifeforms. Vinder moves among them, checking around.

VINDER  
Yeah. This is what I was  
worried about. All the  
missing.

He looks around and up -- to see SWARM and AZURE stand on a raised platform, looking down. PASSENGER stands nearby.

Close in on Vinder.

He makes his way forward, disappearing into the shadows, unseen -

ANGLE ON: Swarm and Azure, looking out.

SWARM  
Objects. Your role here is  
simple. You are space. And  
we are time. You are both our  
playthings and our power  
source.

He moves his hand slowly across the lifeforms below -- and the time particles descend on them --

The first cylinders begin to dissolve to ash -- the wave moves through the crowd -- washing over them, disintegrating them --

Close in on Swarm and Azure -- fascinated, gazing -- as Swarm continues to move his arm --

The whole crowd disintegrating to ash -- stunning, silent, hypnotic -- Azure and Swarm breathing deeply, as if this was oxygen, as if it's strengthening them --

*And then all the ash, all the particles, move in a flurry towards Swarm! They move and head into him, almost enveloping him. As Azure watches.*

And then: Swarm stops moving his arm, like a conductor holding a pause -- and he begins to move it back -- and the effect reverses -- and particles move back out of him -- the lifeforms coalesce back --

SWARM

Can you feel the timeforce growing? It's working. Just as we planned. We're ready. We can connect with her again.

CUT TO:

**10:19:03 INT. VINCULUM BIODOME - DAY DOCTOR 1 1430**

THE DOCTOR and AWSOK looking at the schematic of the universe, the Division -- and then, further along, past the line that represents the Division -- another shape, layers like several discs stacked on top of each other.

Awsok points to the stack of discs.

AWSOK

Let me show you where we are Doctor. Here is the universe as you know it. Universe One, if you like. And we are here - outside, The Division. The control centre from which all our operatives are directed. And there. Beyond Division. The next universe. And the next beyond that.

Multiverses. Our terminology  
became quaint a long time  
ago.

(she points to the horizontal  
line)

So here we are. Outside one  
universe, on the cusp of many  
more. A bridge.

THE DOCTOR  
But the dimensional  
engineering required to build  
this place -- it's  
incredible. Oh -- conversion!  
That's why. The conversion  
plates allow us to exist, in  
form, outside the known  
universe.

AWSOK  
Very good. You always were  
fast at processing  
everything.

THE DOCTOR  
But it's not stable. Why is  
it shaking. Unless -- we  
can't be -- can it? -- it's  
moving.

AWSOK  
(delighted)  
Exactly! As we near the end  
of the old universe, Division  
is moving into the next. The  
crossing is in progress.

THE DOCTOR  
And this place --

AWSOK  
My seed vault. Genetic traces  
of the previous universe to  
import into the next. To  
preserve what will have gone.

THE DOCTOR

That universe is not going anywhere.

AWSOK

It's over, Doctor. It has been ever since we allowed let a virus get into the experiment.

THE DOCTOR

What sort of virus?

AWSOK

You. You got out, from Division. And you couldn't leave the universe alone.

(Beat)

I blame myself. A little. But mostly I blame you. I thought you were manageable.

(Beat)

But I had to admit what I always knew deep down - you'd never stop if you rediscovered what Division had done. Morality has always been your flaw.

THE DOCTOR

Morality is a strength.

AWSOK

And once you knew the truth, you'd never stop hounding us.

THE DOCTOR

So the universe has to end -- to protect the existence of Division?

AWSOK

Precisely. Which is why we engineered the Flux. Shut the universe down. And you within it.

(Beat)

Except even then, you interfere. Disrupting the

Flux, just as it came into existence. Throwing yourself and a TARDIS in front of it.

THE DOCTOR

(incredulous)

Division created the Flux.  
Because you're scared of me?

AWSOK

(prickly)

Not scared. Wary, perhaps.

THE DOCTOR

How much power do you imagine I have?

AWSOK

You inspire. Make people question, and rise up. You give them hope. That can be problematic.

THE DOCTOR

Who even are you?

And for a moment now, Awsok is vulnerable.

AWSOK

You don't remember. Why would you.

(Beat)

I think my eyes are the same, even across the regenerations. But you wouldn't know.

The Doctor stares into Awsok's eyes, examines them, defiant. And she starts to realise. The shock.

THE DOCTOR

You can't be...

AWSOK

I'm the one who found you. I brought you to Gallifrey, and raised you. I'm Tecteun. The

woman you used to call  
mother.

CUT TO:

**10:22:09 EXT. UNIT HEADQUARTERS(1967) - DAY GS 2 1005**

UNIT HQ exterior (as seen in The Three Doctors).

CAPTION: 1967 ENGLAND

CUT TO:

**10:22:13 INT. UNIT HEADQUARTERS/CORRIDOR (1967) - DAY GS 1005**

PRENTIS and FARQUHAR (now in General's uniform) walk the corridor, passing a couple of UNIT soldiers as they go.

FARQUHAR  
If I'd known at the beginning  
it would occupy nearly a  
decade of my life, I might  
have had second thoughts!  
Whereas you Prentis, barely  
look a day older. What's your  
secret?

PRENTIS  
Clear conscience, sir.

FARQUHAR  
Ha! I like that!

From off, we hear the distinctive audio yell of Alastair Lethbridge-Stewart

ALASTAIR LETHBRIDGE STEWART  
Lethbridge Stewart here, I  
want a call to the RAF  
please.

FARQUHAR  
That's our new Corporal.  
Brought him in after we  
missed the whole thing at the  
Post Office Tower. He's a  
shouter. Very good. Keeps  
everyone on their toes.

PRENTIS  
The facility is marvellous.

FARQUHAR  
And a thirty year plan for investment. This is the time of great projects, Prentis. National Health Service be damned, UNIT is the project for which the public will be grateful. In here.

CUT TO:

**10:22:57 INT. UNIT LAB (1967) - DAY GS 2 1007**

A bare bones lab. Huge monolithic machine against one wall. Not fancy, quite stark, a barer version of the Enigma machine. JENNINGS, a soldier in 60s UNIT uniform, working on it. On the other side of the lab is the TARDIS. PRENTIS looks at it.

PRENTIS  
What's that?

FARQUHAR  
Oh this, is an object we found in a deserted village in Devon. The few residents disappeared overnight and that box was the only anomaly. Constabulary insist it's not theirs. But we can't get in to it. We're converting the entire village into military training territory. For safety. Don't want panic anyone.

Prentis glances at the TARDIS -- he doesn't recognise it or know what it is -- and moves round with Farquhar.

FARQUHAR  
This, however, is our pride and joy.

Prentis can barely disguise his lack of impressed-ness.

PRENTIS

Yes. It does look... special.

FARQUHAR

Its purpose is to detect non-  
terrestrial lifeforms.

(to the soldier)

Turn it on Jennings. And get  
that sample spore everyone  
keeps telling me is not of  
this Earth. Here we go --

Jennings does as he's told. Close in on Prentis --  
uncomfortable as Farquhar takes an unwieldy scanner gun and  
points it at himself -- a light and a beep indicate normal --

FARQUHAR

See. Human as they come. Now  
you --

PRENTIS

I'd rather you didn't.  
Radiation, if it's not fully  
proven --

FARQUHAR

Nonsense, the boffins have  
been working on this for ages  
--

He scans Prentis. A different light and a different buzzing  
noise. Very negative. The machine starts to make strange  
noises. A print out churns out. Farquhar examines it.

FARQUHAR

Odd.

(looks to Prentis; slowly  
dawning, surely not)  
Very odd.

PRENTIS

My God, General. You really  
are a fool, aren't you?

FARQUHAR

I beg your pardon?!

PRENTIS

How you expect to protect  
this pitiful race, I do not  
know.

FARQUHAR  
What do you m--arrrghhh--

He's starting to choke. Prentis stares coldly at Farquhar, whose body starts to convulse, and BULGE! Face reddens, cheeks bulge (nothing gory, but definitely weird) -- inside his clothes, his body is rippling -- now he's clutching his bulging throat --

FARQUHAR  
Prentis --

He grabs Prentis' lapels and falls down Prentis' body without Prentis aiding him -- dead. Open mouthed.

As he's on the ground, Prentis kneels by him. Out of Farquhar's open mouth slithers a long fat alien snake. It moves up Prentis' back and dissolves into his body.

PRENTIS  
(to the dead Farquhar)  
I prefer to be called Grand  
Serpent.

Jennings comes back in -- looks horrified --

PRENTIS  
Don't just stand there man,  
call a doctor!

Jennings runs out -- we close in on Prentis.

10:25:19 Music in 'M06 Fetch Your Dog'

CUT TO:

**10:25:20 INT. VINCULUM BIODOME - DAY DOCTOR 1 1435**

10:25:22 Music out 'M05 Who Even Are You'

WHAM! The place shakes again, as the OOD works at the control banks, THE DOCTOR and AWSOK steady themselves--

OOD  
(to Awsok)

Pattern optimisation in progress; matter compression increasing; spatial distribution and destruction analysis now available.

As it talks, we note the Doctor's near the Ood. Close up from the Doctor's POV, the actions the Ood is making, she's studying, committing them to memory, watching its hands.

THE DOCTOR

I know what that Ood's doing -- you're generating the final waves of the Flux from here. Forcing spatial compression on that universe. You're trying to move this structure into the next universe, while you wreck the one you've left behind. No wonder this place feels under such pressure.

AWSOK

We all have to clear up after ourselves. That's why I had you brought here. To ensure you won't be in the universe to save it.

Beat.

THE DOCTOR

So. Was what the Master told me true?

AWSOK

Yes.

INTERCUT FLASHBACK: TECTEUN at the foot of the monument. The Doctor-child beneath the wormhole.

AWSOK

I found -- you. A lost child, alone, beneath a monument on a deserted planet, seemingly deposited there by a

wormhole. No way back, no-one  
to care for you.

THE DOCTOR  
You took something that  
didn't belong to you.

AWSOK  
I rescued you. Would you  
prefer to have been left?

THE DOCTOR  
You assumed I came through  
that wormhole. You don't  
know. What if I was waiting  
there to be collected? What if I  
was supposed to be taken  
through it? What if whoever  
left me there was taken by  
that wormhole?

AWSOK  
What if, what if, what if!

THE DOCTOR  
(furious)  
You denied me my life!

AWSOK  
(fierce, unyielding)  
I gave you a life. Everything  
you are is because of me.

Close in on the Doctor. And we have never ever seen the Doctor  
like this. A vulnerable child. Tears in her eyes. Awsok sees  
this, and pushes the emotional knife in further.

AWSOK  
But I understand. You think  
you could have been something  
else. Someone else.

A long beat. Push slowly, silently in on the Doctor. The most  
terrible, deep, personal admission.

THE DOCTOR  
Maybe.  
(long beat; so quiet)

I'll never know.

AWSOK

You judge me -- for giving  
you the journey of your  
lifetime.

(Beat)

What do you do, "Doctor"?  
Pick people up, take them  
with you. You adopt them. And  
use them, for reassurance,  
for company. They're your  
experiments, just as you were  
mine.

On Awsok's raised eyebrow. The Doctor realises the argumentative trap Awsok has laid for her. The fire and intensity between them. The Ood is watching, from its banks. Then:

THE DOCTOR  
We are not the same.

AWSOK

(hurt but hiding it; cold)  
(turns to walk away; holds;  
turns back)  
This just shows I was right,  
to order your memories  
erased.  
(and now she leaves; as she  
does)  
Ood, guard her.

OOD  
Yes, Tecteun.

Close in on the Doctor -- in shock, as Awsok exits.

CUT TO:

**10:27:48 INT. ABANDONED SPACE FORTRESS/CORRIDOR - DAY VINDER 1**  
**1445**

VINDER sneaks along here, carefully, blaster out. He hears a noise to the side of him. Stops and turns.

There's PASSENGER! He turns the other way -- PASSENGER is there too! It's moved so fast. And out of the shadows steps SWARM.

SWARM

A friend of the Doctor. Do you not think we would detect you?

VINDER

No I was pretty sure you could. But what are you gonna do about it?

Swarm looks to Passenger -- and light floods out of Passenger and envelops Vinder!

The light fades. Vinder is gone. Passenger and Swarm stand there.

SWARM

They are so tiny.

CUT TO:

**10:28:28 EXT. DARKNESS - NIGHT VINDER 1 1450**

VINDER, inside Passenger, walks around, through the darkness and mist, much as Diane did at the end of episode 1.

VINDER

Hello? Can anyone hear me?

And out steps DIANE --

DIANE

Who are you?

And Vinder smiles. A big heroic smile.

VINDER

I saw you, on Atropos. I was with your friend, Dan. I'm looking for someone myself. But I've got a plan to get you out of here.

DIANE

Finally, someone with a gun!  
I'm Di, by the way. From  
Liverpool. And I've got some  
scores to settle with this  
lot.

CUT TO:

**10:29:19 EXT. NEPAL MOUNTAIN (1904) - DAY YAZ & DAN 3**

Extraordinary mountain range in Nepal.

CAPTION: 1904 NEPAL

CUT TO:

**10:29:22 EXT. NEPAL/MOUNTAINTOP (1905) - DAY YAZ & DAN 3 1130**

YAZ, JERICHO and DAN stagger to the top, and the mouth of a cave. Breathless. Standing at the edge of the cave mouth is KUMAR, dressed in a ragged shawl. JERICHO steps forward.

JERICHO

This man is a legendary seer.  
He's our last best hope in  
finding out when in history  
the battle may come. And how  
we might get there. Sir. My  
name is Eustacius Jericho. I  
am an expert in percipients,  
and visionaries, and in my  
historic reading, I have read  
much about you and your  
abilities. We come to you, in  
all humility, as we are in  
the midst of an extraordinary  
task and seek guidance as to  
what the future holds.

Beat. The trio wait expectantly. KUMAR looks at them.

KUMAR

Took you long enough.

JERICHO

I'm sorry?

KUMAR

To get up here. I've been  
watching you for days. You  
need to take more exercise.

(Beat)

So. What's the gossip? From  
down there? Who's kissed who?

JERICHO

(floundering)  
Gossip?

KUMAR

I don't get any, up here!  
I'll take anything.

He looks at them expectantly. The trio struggle.

JERICHO

I mean, I think the  
telephone's been invented.

KUMAR

Telephone?

JERICHO

(miming)  
You use it to talk with  
people. To communicate.

KUMAR

I'm a hermit.

YAZ KHAN

We would've brought a  
newspaper if we'd known.

KUMAR

You mean you haven't? What  
about some food? Rope? A pot?  
The latest Conan Doyle?

DAN

Does seem a bit rude now you  
mention it.

KUMAR

I'm teasing you. I knew you  
wouldn't have anything  
really.

JERICHO  
Do you have anything for us?

KUMAR  
No.

Beat.

YAZ KHAN  
Really.

KUMAR  
Ahh, teasing again! I don't  
get to tease people much.  
(Beat)  
I have three words.

JERICHO  
We've climbed all this way  
for three words?!

YAZ KHAN  
Go on.

Kumar closes his eyes. They all lean in -- he opens his eyes.

KUMAR  
Fetch. Your. Dog.

Beat. He opens his eyes: there you go. The trio look  
nonplussed.

JERICHO  
I beg your pardon?

KUMAR  
Fetch -- your -- dog.

Dan and Yaz slowly turn to each other, Jericho's none the  
wiser -

JERICHO  
I don't have a dog. Is that  
it?! Does this make any sense  
to you?

DAN  
(to Kumar)  
If it did -- how do we fetch  
him?

KUMAR  
That's your problem! I don't  
know!

And we close in on Yaz --

YAZ KHAN  
I have an idea.

CUT TO:

**10:31:46 INT. MAP - DAY YAZ & DAN 4**

A classic old ancient explorer's map -- and a dotted line moving out from Nepal -- first the picture of a tandem, then a rowing boat, then a steamer ship -- all heading in the direction of a remote section of the Great Wall of China --

CUT TO:

**10:31:49 INT. SHIP'S CABIN (1905)- DAY YAZ & DAN 4**

YAZ and DAN and JERICHO poring over maps, sketches of patterns -- lots of arguing, discussing, screwing up balls of paper -- more drawing, arguing -- DAN holds up a complicated sketch and diagram -- we don't see it. Jericho and Yaz: that's the one!

CUT TO:

**10:31:58 EXT. GREAT WALL OF CHINA (1905)- DAY YAZ & DAN 5**

CAPTION: 1904 GREAT WALL OF CHINA

CLOSE DETAIL: YAZ, DAN (with explorer's beard) and JERICHO, holding the map, arrive on a broken down section of the wall, with big bags of unknown supplies. They throw a rope ladder over the wall!

FAST CUTS AND DETAILS: Yaz, Dan and Jericho trim back trees and bushes. Huge pair of tree clippers. Plant seeds. Hack back bushes. Paint brushes and tins of paint. They paint huge long lines on rocks. They stand back, exhausted, many months later. Dan and Jericho have beards!

JERICHO

I hope it looks alright. I  
don't suppose we'll ever know  
really.

And now we're overhead of them -- and we begin to pull up and up and up and up now so fast -- up through the atmosphere --

Next to the Great Wall of China, carved into the land, the earth, the trees and the bushes, over a huge area: KARVANISTA :DAN LEWIS IS HERE 1904: *FETCH YOUR HUMAN!*

And we pan out to space! And the Lupari shield!

CUT TO:

**10:32:36 INT. KARVANISTA'S SHIP - DAY KARVANISTA 1 1745**

KARVANISTA at his controls -- gets an alert.

KARVANISTA

(an alert)

What the rayfax is that? I  
don't have time traveller you  
idiot. Human's are so  
annoying. Especially him.

His screen zooms in on something else: the overhead shot of the Great Wall of China -- and Yaz, Dan and Jericho's sign! On Karvanista, cocking his head!

*10:32:49 Music in 'M07 We Have To Stop This'*

CUT TO:

**10:32:53 INT. VINCULUM BIODOME - DAY DOCTOR 1 1445**

*10:32:53 Music out 'M06 Fetch Your Dog'*

THE DOCTOR runs up to the OOD at the control banks -- urgent --

THE DOCTOR

Ood Ood Ood quick quick quick  
don't have long -- I need  
your help --

OOD

I am unable to provide assistance. My service is to Division, and Tecteun.

THE DOCTOR

I'm right aren't I? You're generating spatial compression, the final Flux events, from here -- mate, we have to stop this --

OOD

Prevention is in contravention of instructions. It is also impossible. Flux culmination is already in progress.

THE DOCTOR

Show me -- while she's not here --

OOD

I am prevented from --

THE DOCTOR

(so gentle; so urgent)

I know, I know you are. But aren't you worried? Aren't you scared? For your own kind. Because that universe is full of Ood. The universe, the matter that is being compressed, by you, that's where your people live.

(Beat)

And I don't know how or when you became part of this. But I can stop this. I can save them. I'm the one.

Beat. And the Ood is so sad.

OOD

You cannot. It is too late.

THE DOCTOR

It's never too late. I'm  
really good at pulling  
rabbits out of hats.

OOD  
I have no rabbits.

THE DOCTOR  
It's a metaphor.

OOD  
Or hats.

THE DOCTOR  
Honestly, it doesn't matter,  
just show me -- quicksmart,  
before she comes back --

The Ood looks at her -- blinks a couple of times again -- and then activates a map which appears as a hologram in the air. A black mass is moving slowly across the map of tiny stars and planets. The Doctor looks, peering, moving round, round the back of it, trying to get her bearings --

THE DOCTOR  
Ohh thank you, thank you Ood,  
we can sort this, and sorry,  
which part of the universe is  
this?

OOD  
All of it.

THE DOCTOR  
(dark; quiet)  
No, there's nowhere near  
enough of it.

The mass is spreading further and further --

OOD  
This is all that remains. The  
first Flux event destroyed  
many galaxies.

THE DOCTOR  
(peering at the map like she's  
getting a headache)

But it doesn't make sense,  
it's not centred correctly,  
the erasure, the compression  
all looks like it is moving  
in from the outside all to  
one place --

OOD

That is Earth. Earth will be  
the ultimate apex of  
destruction It is designed  
that way.

Close on the Doctor -- her shock at that -- but on top of all  
this. And the whispering is getting louder again, and this is  
all too much for her --

THE DOCTOR

But what has been compressed,  
can be decompressed,  
uncompressed and I'm  
thinking, with those  
transport pods, this power  
source, reversing the  
polarity of the conversion  
plates I can stop this and  
get out of here before she  
kills me because we both know  
that's where this is heading-  
- and what is that noise?!  
That whispering!

OOD

I cannot hear it.

THE DOCTOR

(wandering)

It's coming from over here --

And she walks round the corner, to a different section, other  
plants, more trees -- and she's drawn, she keeps walking --  
the volume, it's getting louder -- and we might now realise  
that it's the same sound that Ruth heard in the lighthouse in  
Fugitive Of The Judoon, or Professor Yana heard in Utopia --

THE DOCTOR

How can you not hear that?

FLASH IMAGE: THE DOCTOR outside the creepy house. It's there again, she's seeing it, in her head!

The Doctor recoils, back in the biodome. She looks ahead. Stops.

Ahead of her, hanging in a clear case, swinging ever so slightly, is a rusty, old, fob watch. With Gallifreyan markings.

The Doctor looks at it. Leans in. Drawn to it. And behind her, we see AWSOK come into the shot.

AWSOK  
I see you found it.

CUT TO:

**10:35:27 INT. GRAND OFFICE OR GRAND CANTEEN (1987) - DAY GS 3**  
**1630**

CAPTION: 1987 ENGLAND.

A grand room. PRENTIS does not look older. Opposite him: MILLINGTON, a civil servant of experience, and character. He knows where the bodies are buried.

PRENTIS  
To your many decades of  
public service. And a happy  
retirement.

MILLINGTON  
I'd be there till I dropped,  
if it were down to me. Still,  
the appointment of my  
successor is within my gift.

PRENTIS  
About that. I've been  
considering throwing my own  
hat in the ring.

MILLINGTON  
(a frostiness begins)  
Have you.

PRENTIS

Chair of the UNIT Supervisory Committee would be perfect for me. I've been around it for a long time.

MILLINGTON  
People don't like you,  
Prentis.

PRENTIS  
(beat; not a flicker; ice)  
Is that right.

MILLINGTON  
Not sure why. I've always found you relatively personable.  
(Prentis silent; coiled)  
Although, you're rarely around. You just seem to pop up when it suits.

PRENTIS  
My charitable foundation and research work take me all over the world.

MILLINGTON  
Then you've got enough to occupy you. You don't need to be looking over all of UNIT operations.

PRENTIS  
No, but I'd consider it an honour--

MILLINGTON  
Don't be a bore, Prentis. You will be chair of the UNIT oversight committee over my dead body.

Close in on Prentis.

CUT TO:

10:36:33 EXT. GRAND HOUSE (1987) - DAY GS 4 0730

Early morning, MILLINGTON, newspaper under arm, leaves his house for his chauffeur-driven Daimler, engine idling on the driveway.

CUT TO:

**10:36:43 INT. DAIMLER (1987) - DAY GS 4 0735**

MILLINGTON in the back, with his paper. Looks up.

MILLINGTON  
Turn the heating down,  
Symonds. It's like the  
reptile house in here.

The driver turns round -- it's PRENTIS!

PRENTIS  
That's rather the point.

Close in on Millington -- his face reddening, cheeks and throat bulging, rippling -- he clasps his throat -- Prentis watches:

PRENTIS  
There was a time, far far away, when I used to have people and Empires to do this for me. They are all long gone. But I've learned that nothing really beats the personal touch.

Millington slumps to the side -- and an alien snake slithers out of his open mouth. Prentis looks down, unmoved.

CUT TO:

**10:37:22 INT. SHIP'S CABIN (1905) - DAY YAZ & DAN 6 1535**

DAN  
Still no response from the dog.

YAZ KHAN  
And still no Doctor.

The door bursts open -- and WILLIAMSON bursts in! Frantic! Runs up to the porthole, looks out! Oh, he's furious!

DAN  
Oy, what're you doing?!

WILLIAMSON  
(turns accusingly)  
A ship! A ship at sea!

JERICHO  
I'll call a steward --

DAN  
Wait. I know you. We've met.  
In a tunnel.

YAZ KHAN  
I've met you too. On Atropos.

WILLIAMSON  
(to Dan; prickly)  
What do you know of my  
tunnels?

DAN  
Not much: time was going a  
bit mad -

WILLIAMSON  
(aggressive)  
Do you call me mad, sir?!

(unstoppable)  
Joseph Williamson, the mad  
mole! You take *their* side!

DAN  
You're Joseph Williamson?

WILLIAMSON  
Who else would I be sir? And  
it seems I must find my own  
way out of this infernal  
puzzle. Those cursed shifting  
doorways.

And he storms out.

DAN

He's gone. How did he do  
that? Joseph Williamson.  
Don't you see?

YAZ KHAN  
No.

JERICHO  
No.

DAN  
The Williamson tunnels.  
They're tourist thing,  
they're being excavated -- I  
mean, in our time. If he's in  
all these different places,  
and times, we've gotta find  
him? That's where we have to  
go.

CUT TO:

**10:38:25 EXT. LIVERPOOL 1905 - DAY YAZ & DAN 7**

CAPTION: 1904 LIVERPOOL

CUT TO:

**10:38:31 EXT. LIVERPOOL/ST GEORGE'S HALL (1905) - DAY YAZ & DAN 7 1105**

JERICHO, DAN and YAZ walk among the pillars of the huge historic building. Big wide of them among the iconic impressive architecture. They're talking to ALFIE, 20s, caretaker at the Hall, worker's clothes, cap.

ALFIE  
Yeah, me Grandad used to work  
for him. He told me all sorts  
of things. What he built down  
there -- they reckon there's  
dining halls, bedrooms, the  
lot. Someone even said there  
was an armoury down there.

DAN  
And what happened to the  
tunnels since his death?

ALFIE

All shut down. All the work stopped. Ancient history, now.

YAZ KHAN

Alfie, would you know how we'd get access to any part of them?

ALFIE

I wouldn't go down there, miss. It's dangerous. Also, some folk say he still walks the tunnels.

(Beat)

Wouldn't want a pretty girl like you seeing any ghosts.

YAZ KHAN

This pretty girl can look after herself. It's these two you've gotta worry about.

CUT TO:

**10:39:04 INT. WILLIAMSON TUNNELS (1905) - NIGHT YAZ & DAN 7  
2015**

Scary run-down tunnel. Cobwebs. Creaking beams. Dust. Proper nightmare stuff. Dirty cobwebbed YAZ, JERICHO and DAN creep along, with a lamp or two between them. They clear their way through the cobwebs. Dust rains down on them, it feels very dangerous. Dan is unrolling twine and chalking on the walls, as they go, to mark their trail. Jericho is holding the sketch map.

YAZ KHAN

How many hours is that now?

DAN

Six and a quarter. We're running out of twine, and lamp fuel.

JERICHO

We're searching for a ghost, to explain the improbability

of space and time. We should not be surprised if we don't find it.

They round a corner into a different section. The lamp is lower.

DAN  
Oh ye of little faith.

He's looking ahead, down into the tunnel. There is a faint light, coming glowing towards them --

And out of the darkness, it's becoming clearer now, a ghostly figure with a ghostly aura, holding a light -- WILLIAMSON.

DAN  
It's him! I'll go over. One Scouser to another.

YAZ KHAN  
Hey Dan. Are you from Liverpool? Why have you never mentioned it?

DAN  
Alright Sheffield. Keep your cutlery on.

He walks forward into the tunnel towards the ghostly Williamson -

ANGLE ON: Dan approaches Williamson. Williamson keeps approaching, very ghostly, very spectre-y --

DAN  
Alright mate. Can I just check -- you're not a ghost, are you?

He's nose to nose with ghostly glowing Williamson. PROFILE SHOT of the two of them. Williamson SLAPS Dan around the face! Hard!

DAN  
Ow!

WILLIAMSON

Was that ghostly, sir? Did  
you feel it?

DAN  
You're lucky I'm not giving  
you one back!

WILLIAMSON  
What do you want?

YAZ KHAN  
In a nutshell: we believe the  
fabric of space and time is  
under threat, and that Earth  
is about to be under attack.  
But we're not sure when or  
where or who from, and we  
need to find others who can  
help us stop it happening.

Beat. Williamson looks at them all in turn. And his  
expression starts to crumble.

WILLIAMSON  
(verge of tears)  
Finally! Oh! Finally!  
(he hugs Yaz! )  
I have been at my wits end. I  
have so much to show you.  
There is so little time!  
(runs off as they look at each  
other; calls back)  
Come! Come! Come!

The trio follow him... into the dark!

*10:40:31 Music in 'M08 What Would You  
Give To Know'*

CUT TO:

**10:40:34 INT. VINCULUM BIODOME - DAY DOCTOR 1 1450**

THE DOCTOR moving closer and closer to the fob watch --

As the Doctor leans in, the world warps and wefts a little,  
and she hears the word "DOCTOR" in her head -- but it's a

familiar voice, and it is not coming from the fob watch -- it skews her world -- she shakes it off --

THE DOCTOR

A Galifreyan device. For the protecting and storage of memories and identities. Of course you kept them. The memories you took from me.

*10:40:37 Music out 'M07 We Have To Stop This'*

AWSOK

A good scientist never throws away their workings.

(Beat)

We had them quantum stored, for a long time. In the Weeping Angel who tracked you down, and betrayed you. Don't worry. It didn't escape.

A hologram appears -- the scarred Weeping Angel, illuminated, and in chains, metal, and quantum, fizzing, imprisoned.

AWSOK

Everything has been transferred now. Stored in that fob watch.

THE DOCTOR

How much was lost? How many lives?

How many people have I been? Dozens? Hundreds?

(incredulous)

*Thousands?*

AWSOK

What would you give to know?

Close in on Awsok, examining the Doctor. Looking closely.

AWSOK

What if I offered you a choice?

(Beat)

You can return to the dying  
universe you left. Defend it  
from its inevitable  
destruction. And fail.

(Beat)

Or re-join Division. Re-join  
me. Come with us, into the  
next universe. Into the  
beyond. Help me build.

(Beat)

With your memories restored.

(close in on the Doctor)

Be complete again.  
The next universe holds the  
other end of the wormhole  
where I found you.

(Beat)

That universe may be where  
you're from. Where you began.  
Your origin. Perhaps.

(Beat)

Think of the discoveries that  
would await us both there.

(Beat)

A new start.

Close in on the Doctor, the fob watch, Awsok. And the map of  
the universe, the mass slowly closing in.

#### THE DOCTOR

If you really knew me, you'd  
know I'd never agree to any  
of this.

(looks to the fob watch)

No matter how strong the  
incentive.

#### AWSOK

(still tough)

What if I left the Earth?  
What if we let your friends  
live.

Close in on the Doctor.

CUT TO:

**10:42:19 EXT. TOWER OF LONDON - DAY GS 5**

CAPTION: 2017.

CUT TO:

**10:42:22 INT. UNIT/OFFICE (2017)- DAY GS 5 1550**

PRENTIS' anonymous office. Prentis at the window. KATE STEWART sitting the other side of his desk.

Prentis turns to look at her.

PRENTIS

As you know, I've been  
fighting UNIT's corner, *your*  
corner, for a while. But  
these are turbulent times  
Kate. I'm afraid this is the  
moment we must concede  
defeat.

KATE STEWART

That's not a phrase that sits  
well in my family. Or UNIT  
itself.

PRENTIS

Nevertheless.

(Beat)

UNIT operations will be wound  
down forthwith.

Kate looks at him. He meets her gaze.

KATE STEWART

I see you.

(Beat)

I see you. Whatever you are.  
Hiding in plain sight, for so  
long. Barely ageing.

Close in on Prentis. Not moving. Keeping Kate's eyeline.

KATE STEWART

You're gambling that nobody  
cares. That nobody looks at  
UNIT any more. But I care.  
More than anyone. So I dug

deep, past the tampered archives, and doctored photographs. Past the deleted incidents, altered names, changes to reports from the past five decades -- altered because it's impossible that you were there. And impossible how so many people quietly, accidentally died.

(Beat)

And it all suggested to me, a non-terrestrial lifeform with hostile intent. Possibly one with the ability to move in time.

(Beat)

How long has all this taken you? A week? A day?

Close in on Prentis, so focused on Kate, willing something on  
--

PRENTIS

You must be feeling very tired, Kate.

KATE STEWART

By the way, you should know I'm wearing a psychic manifest shield. So whatever you conjured to suffocate the others from the inside, will not work on me. This taskforce has been many lifetimes work for me and my family. I will not let it be sabotaged from within.

PRENTIS

(curt)

You really need to calm down Kate.

KATE STEWART

I am the Head of UNIT. And if you don't stop this, I will expose you. And I shan't

hesitate to call in a favour  
from someone you really do  
not want to argue with. Do we  
understand each other?

Close in on Kate. Neither of them will blink first.

CUT TO:

**10:44:27 EXT. KATE STEWART'S HOUSE (2017) - NIGHT GS 5 2215**

KATE arrives home. At her front door, puts the key in the lock.

INTERCUT: inside the lights on a device on the other side of the door flash on and there's a very quiet beep --

KATE about to turn the key in the lock hears the beep -- she backs off slowly, looking at the door, assessing -- then turns and runs -- as she does --

Kate's house explodes behind her! A big boom of a fireball. The whole place up in flames. Kate is thrown to the ground.

Close in on Kate -- smoke-brushed face, cuts and grazes. She opens up a disposable phone.

KATE STEWART  
Osgood -- I have to go dark.

She smashes the phone. And Kate runs -- off into the night.

*10:45:03 Music in 'M09 Be My Guest'*

**10:45:06 EXT. SPACE BEL 1 2010**

CAPTION: 2021

The Lupari shield around Earth -- move off it to reveal -- Bel's stole Lupari ship coming out of hyper! Whoomph!

KARVANISTA (O.S.)  
Karvanista to rogue Lupari  
craft. I have brought you out  
of hyper and you will be  
aligned with the Lupari  
shield.

10:45:10 Music out 'M08 What Would You Give To Know'

CUT TO:

**10:45:13 INT. BEL'S SHIP - NIGHT BEL & KARVANISTA 1 2013**

BEL at the controls in the darkened ship (power down as Karvanista has hijacked it). Karvanista's voice is echoing all around.

KARVANISTA

(over comms)

So listen up, whoever you are. I know you stole that ship -- I know you're not a Lupar, and I'm giving you to the count of one to evacuate, because I'm coming on board. One.

BEL

Uh-oh.

She darts out of shot -- into hiding as KARVANISTA teleports in, armed with his axe, creeps cautiously down. He checks in all corners. It's spooky, creepy, and he looks very dangerous.

KARVANISTA

I know you're here. I have your scent. Surrender now or

--

BANG BANG! BEL leaps out, firing both blasters -- Karvanista ducks back behind a wall out the way, shots just missing him -

-

KARVANISTA

Show yourself, coward!

He fires now! Bang bang! Bel taking cover behind one section, Karvanista behind another. Both with weapons raised.

BEL

What did you call me?

KARVANISTA

Coward!

They both jump out -- weapons raised -- facing each other at distances. Two gunslingers ready for the shootout, when --

WHUMPF! The whole ship shakes! Karvanista and Bel look at each other, frozen.

BEL

What was that?

KARVANISTA

What was that?

BANG BANG! They look at each other.

BEL

Was that you?

KARVANISTA

Was that you?

LUPARI COMMAND

This is Lupari Command, all ships we are under attack.

WHUMPF! The whole ship shakes even more! Uh-oh! Close in on each of them. This feels like trouble!

CUT TO:

**10:46:06 INT. WILLIAMSON'S LAIR (1905) - NIGHT YAZ & DAN 7**  
**2020**

CAPTION: 1904

A vast chamber dotted by pillars and junk, separating the large area into smaller portions. All around the chamber are DOORS. A dozen doors. They encircle the entire chamber.

WILLIAMSON runs through leading YAZ, DAN and JERICHO into the middle of it.

WILLIAMSON

This is where I've endeavoured to make sense of it all. This chamber is the heart of my excavation project.

(Beat)

I have attempted to build  
defences here, for humanity.  
Against the destruction to  
come.

JERICHO

There are labels on each  
doorway.

Yaz, Dan, Jericho look - each doorway has a collage of notes, pictures, labels -- fast cuts as we take lots of them in --  
*"ENDLESS CITIES OF STEEL! FIREBOLTS!" / "ONLY OCEAN" / Viscous transparent wobbling armies! Do not enter!" / "A ship. At sea. Strange passengers" â€“ recognised me, had some knowledge of my tunnels." / "Surface is of a lucid substance" â€“ half silver. Tidal. Inhabited by a most precocious species." / "Matches with accounts of Athens. Mass of ash and dust and sand. Temple. Time appears to run paradoxically."*

WILLIAMSON

Precisely, sir. A dozen doorways, a dozen worlds. Except, the past few days have changed everything.

YAZ KHAN

Why?

WILLIAMSON

Since All Hallows Eve, all is flux. Some of the doorways have changed. They are gateways to places I have never seen. Fraught with danger. Especially doorway nine. Do not touch doorway nine.

JERICHO

Any particular reason?

WILLIAMSON

Death, sir. ENDLESS DEATH!

JERICHO

Well, that's persuasive.

WILLIAMSON  
I hoped I could save  
everyone. Now I fear I cannot  
save anyone.

BANG. BANG. BANG. They all turn and look. There's a banging  
at one of the doors.

YAZ KHAN  
Does that happen often?

Close in on Williamson. And he is freaked out.

WILLIAMSON  
That has never happened  
before.

BANG. BANG. BANG. Now it's another door! Close in on the door.  
BANG! BANG! BANG! Whip-pan. Another door! BANG BANG BANG!

CUT TO:

**10:47:08 INT. BEL'S SHIP - NIGHT BEL & KARVANISTA 1 2022**

BANG! Bang bang bang! Sparks and smoke coming from the door  
KARVANISTA at the controls -- BEL running back from the doors  
--

BEL  
Whoever it is, they're about  
to get in!

KARVANISTA  
All comms down between all  
Lupari ships in the shield. I  
can't raise anyone.  
(as the controls beep)  
Shielding's been negated.  
It's all been turned off.

BEL  
You hyperjacked me for this?!  
Some race you are!

Close in on fearful Karvanista --

KARVANISTA  
Who's boarding us? Why?

CUT TO:

**10:47:26 INT. UNIT OFFICE - DAY GS 6 2023**

CAPTION: 2021

Prentis on the red phone --

PRENTIS

It's time. Lower all defences. Arm all weapons. Ensure all missile systems are aimed inwards, at the planet's surface. You have the list of target cities.

CUT TO:

**10:47:39 INT. UNIT CONTROL CENTRE - DAY GS 6 2023**

Dark, lots of lights, all out of focus, the sound of activity but we don't need to see it. A UNIT COMMANDER sits there.

UNIT COMMANDER

Yes sir, of course sir --

And we move onto the inside of his wrist -- a snake tattoo on the inside of his wrist!

CUT TO:

**10:47:41 INT. UNIT OFFICE - DAY GS 6 2024**

The GRAND SERPENT hangs up. The flicker of a holo-transmission now illuminates him, and though we shoot through it, we don't yet see the figure within it.

GRAND SERPENT

Everything is in place. Do we have an agreement?

Reveal who he's talking to -- SONTARAN COMMANDER STENCK! Clone of Skaak.

STENCK

The proposal is acceptable. Now let us make war! The forces of Sontar have revenge to exact.

Close in on the Grand Serpent.

GRAND SERPENT  
Be my guest.

And we bring up a caption: November 28, 2021.

CUT TO:

**10:48:07 EXT. SPACE/EARTH GS 6**

Earth in one part of the shot. The Lupari ships in place.

But popping up all around Earth, and then far far into the distance, multiple multiple times...

Sontaran warships! A whole army of them!

CUT TO:

**10:48:16 INT. KARVANISTA'S SHIP - NIGHT BEL & KARVANISTA 1 2025**

The doors blow in here! SONTARANS pour in, firing!

SONTARAN  
Destroy all Lupari! The  
Lupari must die!

CUT TO:

**10:48:20 INT. WILLIAMSON'S LAIR (1905) - DAY YAZ & DAN 7 2025**

The doors blow in! SONTARAN troops at one door, firing as the quartet scatter! They come stomping in!

SONTARAN  
Kill all resistance! Sontar  
Ha!

CUT TO:

**10:48:26 INT. VINCULUM BIODOME - DAY DOCTOR 1 1455**

And now we're closing on the defiant Doctor, iconic, heroic --

THE DOCTOR

Listen to me. I'm gonna save my friends. I'm gonna save that universe. And I'm gonna destroy Division. So hold on to that hat. Because you, me, and the end of the universe -- it's personal now. And I'm gonna win.

SWARM

No.

Awsok and the Doctor turn -- SWARM and AZURE are standing there! Shimmering into existence. On the Doctor and Awsok's horror.

AWSOK

How did you get here?

SWARM

The psycho-temporal bridge I've been building. Powered by the energy we harvested from the lifeforms of that universe to you, Doctor. Right from the start. All it took was a little Time.

(Beat)

All for this. To get beyond any one Universe. To find division. To get revenge on those who imprisoned us so long ago. To take them all.

AWSOK

You don't belong here.

AZURE

Say thank you Doctor --

THE DOCTOR

What for?

AZURE

We can heal this pain of yours. So easily.

SWARM  
(to Awsok)  
You released me. Now I  
release you.

Swarm reaches out to touch Awsok -- the Doctor realises too late what's about to happen --

THE DOCTOR  
No no no -- don't you touch  
her --

And Awsok knows too and she looks to the Doctor -- and says what she would never say -- never admit -- until a final moment like this --

As Swarm touches Awsok and slowly, she disintegrates to ash --

And as she does -- 50 fps -- she takes one last look at the Doctor -- what is that in her eyes, regret? Apology? Sadness?

Whatever it is, she doesn't get to speak it. The Doctor's adopted mother disintegrates before her eyes.

And Azure is at the fob watch cabinet. Close in on the horrified Doctor -- as Swarm turns to the Doctor.

SWARM  
Now, Doctor -- you.

*10:49:34 Music in 'M10 End Credits'*

Close in on the horrified Doctor.

END OF EPISODE.

#### **10:49:37 END CREDITS**

*10:49:41 Music out 'M09 Be My Guest'*

The Doctor

Jodie Whittaker

Yasmin Khan

Mandip Gill

Dan Lewis

John Bishop

Professor Jericho	Kevin McNally
Tecteun	Barbara Flynn
Prentis/Grand Serpent	Craig Parkinson
Farquhar	Robert Bathurst
Karvanista	Craige Els
Bel	Thaddea Graham
Vinder	Jacob Anderson
Swarm	Sam Spruell
Azure	Rochenda Sandall
Diane	Nadia Albina
Millington	Nicholas Blane
Williamson	Steve Oram
Kate Stewart	Jemma Redgrave
Sontaran Commander Stenck	Jonathan Watson
Weeping Angels	Barbara Fadden Isla Moody Lowri Brown
Ood	Simon Carew
Voice of the Ood	Silas Carson
Waiter	Guy List
Passenger	Jonny Mathers
Alastair Lethbridge-Stewart	Nicholas Courtney

Kumar

Alfie

Stunt Coordinators

Stunt Performers

1<sup>st</sup> Assistant Director

2<sup>nd</sup> Assistant Director

3<sup>rd</sup> Assistant Director

Assistant Directors

Production Manager

Production Coordinator

Assistant Production Coordinators

Production Secretary

Production Office Runners

Executive Assistant

Location Manager

Unit Manager

Covid Testing Schedulers

Covid Assistants

Cast Payroll Accountant

Crew Payroll Accountant

Assistant Accountants

Contracts Booker

Kammy Darweish

George Caple

Crispin Layfield

Belinda McGinley

Guy List

Matt Hermiston

Paul Ginnis

Rob Jarman

Charles Curran

Lauren Pate

Jennifer Day

Jac Lewis

Laura Thompson

Tom May

Delmi Thomas

Sandra Cosfeld

Jade Stephenson

Ellie Simmons

Sam Milletti

Ellie Hilton

Chris Reynolds

Caroline Cook

Gareth Roberts

Kyle Yates

Etty Stanley

Leila Arada

Joseph Fletcher

Jonny Tarr

Helen Searle

Bethan Wray

Kate Barber-

Williams

Kim Dyer

Leanne Bowcott

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	John Robinson
	Matt Clark
	Marc Marshall
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Rigging Gaffer	Mark Hutchings
Best Boy	Andy Gardiner
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	Gawain Nash
	Stuart Gale
	Matthew Hutchings
	Rhodri Moses
	Owen Hashimi
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Supervising Art Director	Ifan Lewis
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Prop Hands	Lewis Reece
	Dewi Thomas
	John Thomas
	Liv Cheung
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	Matthew Dunford
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	Campbell Fraser
	Matt Gronow
	Charlie Wright
	Marcus Scholl
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	Dafydd Llewelyn
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Painter	Mark Reece
Scenic Painters	Alison Drane
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	Alex Morgan
	Ana Marlene
	Ribeiro
	Jason Tylke
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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
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	Emily Lawrence

Assistant VFX Editor Alastair Gray  
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Rory Williams  
Zodiak VFX  
The 2D Workshop  
Liv Duffin  
Harry Barnes  
Matthew Cox  
Darran Clement  
Bang Post  
Production

Post Production Supervisor  
Sound Designer  
ADR Editor  
Dialogue Editor

Foley

Online Editor Christine Kelly  
Assistant Online Editor Luke Stanbury  
Music Orchestrated & Conducted by Alec Roberts  
Music Recorded by Jeremy Murphy  
Music Mixed by Goetz Botzenhardt  
Original Theme Music by Ron Grainer  
Title Sequence & Additional VFX Ben Pickles  
Ood created by Russell T Davies  
Sontarans created by Robert Holmes  
Weeping Angel created by Steven Moffat

Associate Producer Sheena  
Script Editors Bucktownsing  
Colourist Caroline Buckley  
Head Of Production Rebecca Roughan  
Production Executive Gareth Spensley  
Post Production Producer Jacquie Glanville  
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Supervising Location Manager Ceres Doyle  
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Dubbing Mixers Iwan Roberts  
Deian Llŷr Humphreys  
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Howard Bargroff  
DNEG  
Visual Effects Real SFX  
Special Effects Robert Allsopp &  
Creature Costume Maker 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

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**10:50:08 NEXT TIME**

CAPTION: FINAL CHAPTER: THE VANQUISHERS

STENCK  
Peoples of the universe, the  
warriors of Sontar offer you  
hope.

KATE STEWART  
I am the head of human  
resistance against Sontaran  
Occupation.

AZURE  
And now we will ensure that  
the Flux takes apart your  
entire universe.

SWARM  
We have everything you need.

THE DOCTOR  
Are you trying to kill me  
right now?

AZURE  
You have no escape.

**10:50:36 END CAPTION**

Executive Producers

Matt Strevens

Chris Chibnall

BBC STUDIOS LOGO

ALBERT LOGO

**10:50:44 CUT TO BLACK**

*10:50:44 Music out 'M10 End Credits'*

**END OF EPISODE**