

Chapter 1 - The Halloween Apocalypse

Music in 'M01 A Little Skirmish'

BLACK SCREEN. The Doctor's defiant voice.

THE DOCTOR (O.S.)

Listen to me, Karvanista. If you think you've won this little skirmish, you are very fucking mistaken, you tall-ass dog.

FADE IN: Tight on THE DOCTOR: awkward, uncomfortable, handsome as fuck.

THE DOCTOR (CONT'D)

Do not imagine *for a second* you've got the better of us. Right, Sally?

Tight on Sally: also looking awkward and uncomfortable.

SALLY WINTERS

Oh yeah. We're totally in command.

And the camera turns to reveal: The Doctor and Sally handcuffed and hanging upside down from a hovering metal bar...

CUT TO:

EXT. ACID OCEAN PLANET - SUNSETS X0 1820

...Over a landscape of a boiling, steaming acid ocean! The ocean goes on forever. An acid geyser erupts in the distance. And the planet itself seems to be rumbling.

A hologram of a HOODED FIGURE hovers in the green-golden sky, a small distance away from them. The face is covered by the hood. He's wearing a battered turquoise alien/Mongolianesque warrior's outfit. A laser axe is on his back. KARVANISTA.

KARVANISTA

Is that right? Cos from where I'm hovering, you seem to be handcuffed and footlocked to a gravity bar, which in seventy nine seconds will release you into the boiling acid ocean directly below - where your bodies will instantly disintergrate.

(Beat)

Even if you survived that, which you won't, in four minutes time, the entire planet will be engulfed by a nearby giant red star. Oh, and if you try to escape, my Kill Disks will blast you to pieces.

**WIDE: two circular evil-eyed surveillance disks spin distantly
either side of the upside down DOCTOR and SALLY.**

KARVANISTA
Meanwhile I --

**INTERCUT: KARVANISTA on the control deck of his own ship, speaks
into the holo-transmitter, from which he's broadcasting.**

KARVANISTA
- am now far away, travelling towards what will in future be
known as the final hours of planet Earth.

SALLY WINTERS
What?!

THE DOCTOR
Fucking What?!

KARVANISTA
Don't worry. You'll be long dead.

And Karvanista disappears from the sky! The Kill Disks hover!

THE DOCTOR
Y'know, I think some of this is my fault.

SALLY WINTERS
Some?! All of this is your fault!

THE DOCTOR
What do you fucking mean?!

SALLY WINTERS
Accidentally blowing up Karvanista's droid guards, when we were
trying to sneak into his operations base unnoticed?

THE DOCTOR
What? I don't like clankers. And stop using pronouns.

SALLY WINTERS
Suggesting we escape the base by air-surfing out on this
gravbar?

THE DOCTOR
How was I to know that the force shield would reboot at the
exact moment we were heading towards it?

SALLY WINTERS

And, when we got captured, you had to mention the two sets of cuffs in your pocket!

The footlocks tick down. 9...8...7...

THE DOCTOR
Two words, Sally. Chibnall Bad.

SALLY WINTERS

(bewildered)

OK.

THE DOCTOR
Chibnall Bad. That old famous saying about bad and very woke showrunners. Ready?

SALLY WINTERS
No!

THE DOCTOR
Three.

(On Sally; deep breath)

Two.

(On the Doctor; deep breath)

One --

(a burst of energy)

And from a hanging position they both SWING their torsos and hands upwards in an impressive move -- almost synchronised!

Sally's cuffed hands grab the top of the gravbar! The Doctor's cuffed hands grab the top of the gravbar! --

As the timer on their footlocks hits zero and release!

SALLY WINTERS
Got it!

Their legs fall down and now they're hanging! Position reversed! Both climb up onto the gravbar, restricted by their handcuffs.

BLAM! Laser bolts hit them on the gravbar! It wobbles and shakes -- they nearly fall off, but clasp on to it!

They look back to the KillDisks -- lasers firing out!

THE DOCTOR
Time to go!

The Doctor scrambles to the front section of the gravbar - pulls
a wire --

WIDE: the gravbar whizzes off -- with the Doctor and Sally on!
Whaaaa! They cling for dear life, as it speeds fast -

SALLY WINTERS
How do we get these cuffs off?

THE DOCTOR
Very easily. Because, Sally Winters, they are voice fucking
activated! That's why I told Karvanista they were in my pocket!
(speaks into his cuffs)

Release.
(waits, delighted; nothing; again)

Release!

SALLY WINTERS
(to his)

Release!
Neither set releases. Sally looks to the Doctor.

THE DOCTOR
Hmm.

ANGLE ON: The KillDisks follow! -- lasers firing! -- on the
gravbar -- lasers whizzing past! --

THE DOCTOR
(to the cuffs)

Re-lease.
(nothing)

Did I set these up when I was fucking Scottish?
(deep Scottish Capaldi)

Re-lease.
(He rolls his Rs a la McCoy)

Rrrrrrrre-lease.

WIDE: And in front of them, a massive geyser of acid water fires
into the air! The Doctor swerves the gravbar! But one of the
KillDisks flies into it and is destroyed!

Sally looks behind. One KillDisk still in pursuit! Laser blasts
fizz all around them! Three hits! Sparks!

Sally looks down at the structure of the gravbar she's kneeling
on -- it's smoking and scorched from laser blasts -- and now the
gravbar is cracking! Splintering!

SALLY WINTERS

Doctor! The gravbar's breaking.

The Doctor looks to Sally's cracking bar -- then BLAM! One hits
his and now that starts to crack!

THE DOCTOR

That's extremely fucking inconvenie --

The gravbar splits! From being one long horizontal platform
becomes two vertical grav-pillars! The DOCTOR and Sally fall!
Clasping hard to the bars! But now they're hanging from each
split grav-pillar, cuffed hands over their heads--

Laser fire keeps hitting the bars!

A laser HITS Sally's gravbar! Sally looks up: the structure of
THIS gravbar is falling apart CRACK! It lurches, hangs half off
--

THE DOCTOR

(shouting up to the cuffs)

Release. Release. Fucking release, damn it.

(cuffs not releasing!)

Maybe it's my tone of voice.

SALLY WINTERS

It's there!

VIEW DOWN: The TARDIS lying on its back, floating on a square
wooden platform! Hope! Sort of!

THE DOCTOR

Fucking call it!

BLAM! Laser hit! The gravpillar judders. She looks down --

SALLY WINTERS

Now!

CLOSE-UP: Sally's cuffed hands let go of the bar -- the Doctor's
do the same --

WIDE: THE DOCTOR and SALLY fall vertically through shot in
synchronicity, like divers through the air both yelling --

THEIR POV: On their view of the TARDIS below -- they're moving
towards those doors at an alarming rate.

CLOSE-UP: The Doctor clicks his fingers! (Hands still cuffed)

We move in on the TARDIS as it approaches -- the doors swing open in response to the Doctor's click! -- revealing the console room all lit up -- a couple of things in front of the console.

WIDE: THE DOCTOR and SALLY disappear through the TARDIS doors!
Feet first! Yelling! The TARDIS doors slam after them.

CUT TO:

INT. TARDIS - DAY 1 1224

CLOSE-UP: two pairs of feet hit a portable trampoline positioned upright in front of the console as a shield on the direct pathway in from the doors, as we hear the Doctor and Sally yell
-- the feet bounce off backwards --

CLOSE-UP: THE DOCTOR and SALLY fall backwards onto a huge mattress on the console floor! SLAM! Safe!

And breathe. OVERHEARD WIDE: SALLY and the Doctor on the mattress in the middle of the floor.

THE DOCTOR

(exhales)

Well, that's a fucking relief.

CLICK! And the cuffs FINALLY release on both Sally and the Doctor!

SALLY looks irritated to a sheepish Doctor who examines the cuffs.

THE DOCTOR

Oh, it was *relief*. Why the fuck did I say that?

(leaps up)

Right! No one gets away with doing that shit to us, Sally. What was it Karvanista said? Final few hours of planet Earth? What the fuck does that mean?

And he leaps up to the console -- hands flying over the controls
-- we push in on the Doctor, iconic action hero shot --

THE DOCTOR

No one gets rid of us that easily.

He slams the lever.

CUT TO TITLES:

OPENING TITLES

Music in 'M02 Opening Titles'

Music Out 'M01 A Little Skirmish'

Caption 'Chibnall Bad'

Caption 'Chibnall Bad'

Caption 'Chibnall Bad'

Caption 'BBC Doctor Who'

Caption 'Co-Executive Producer Chibnall Bad'

Caption 'Director Chibnall Bad'

Music In 'M03 What Lies Ahead'

Caption 'Chapter One: The Halloween Apocalypse Written by
Chibnall Bad'

~~(Really want people to remember that Chibnall killed Doctor Who)~~

EXT. MASON STREET, LIVERPOOL - DAY X1 1032

A half-built street in the Edge Hill district of Liverpool, in the 19th century. The area around is sandstone, unused land, quarry style. On other bits of the land, PEOPLE are moving, working. One house in the middle is built, there are a couple of others in early stages of construction.

CAPTION: LIVERPOOL, 1820.

Music Out 'M02 Opening Titles'

CUT TO:

INT. WILLIAMSON'S TUNNELS - DAY X1 1032

Long tunnel. WORKERS are digging further along. A couple are working on a doorway. Other workers are moving rubble along.

JOSEPH WILLIAMSON strides along, taking everything in. He is an eccentric. His clothes are shabby (though his underwear, he'll have you know, is pristine). He is striding, checking, looking ahead, anxious. At his side, is his assistant, WILDER.

JOSEPH WILLIAMSON

Not enough, it's not enough. We need more workers. Returned soldiers, the poor, they must all be brought here and put to work. There is still far to go.

WILDER

Of course, sir. May I also remind you, Mr Stonehouse is due shortly.

In on Williamson -- he's not looking forward to that.

CUT TO:

EXT/INT. WILLIAMSON'S TUNNELS/MOUTH - DAY X1 1046

Another section. JAMES STONEHOUSE and JOSEPH WILLIAMSON deep in argument. Williamson has no time for Stonehouse.

JAMES STONEHOUSE

Williamson, for the love of God, what are you doing here? Why all this digging?

JOSEPH WILLIAMSON

I provide work and wages for those who would not otherwise find it. Is that not enough?

Music Out 'M03 What Lies Ahead'

JAMES STONEHOUSE

Of course, it is laudable. But do you not think about *what* you're creating?

JOSEPH WILLIAMSON

(dark)

I think very deeply about it. More deeply than you can possibly know.

JAMES STONEHOUSE

Then why can I see no rational plan at work here? The designs are eccentric. The work is random. And as for the tunnels being excavated, they are without purpose.

Music In 'M03a True Purpose'

And Williamson is furious!

JOSEPH WILLIAMSON

Without fucking purpose?! If I were to speak to you of their true purpose, your mind would buckle under the pressure.

JAMES STONEHOUSE

With respect, sir. Of the two of us, my mind is clearly the more robust and rational.

Williamson goes close up to Stonehouse. He is wild eyed.

JOSEPH WILLIAMSON

Do you imagine what lies ahead can be defeated with rationale?

JAMES STONEHOUSE

And pray, Mr. Williamson, what do you imagine to lie ahead of us?

We close in on Williamson. Sad, and fearful. And so ominous.

JOSEPH WILLIAMSON

The cataclysmic. The impossible. Wokeness.

CUT TO:

EXT. LIVERPOOL - DAY 1 1233

We're moving across the Mersey and up to reveal the iconic skyline. The Mersey ferry in shot. Dynamic, striking, cinematic image that makes Liverpool as iconic as Chicago or New York.

CAPTION: 201 YEARS LATER

CUT TO:

EXT. MUSEUM OF LIVERPOOL - DAY 1 1234

Iconic Waterfront exterior, the Mersey behind it. Pier Head building also in shot. And a voice, letting us in on a secret.

DAN (O.S.)

(conspiratorial)

Doesn't matter where you go in the world. Could be the greatest museums in the biggest cities. None of them have got what we've got, right here.

CUT TO:

INT. MUSEUM OF LIVERPOOL/TOP FLOOR - DAY 1 1234

DAN is talking -- 40s, Scouser, big-hearted, garrulous, mouth often half a second ahead of his brain, rough edges and darkness behind his eyes disguised by cheeky smile, warmth and energy.

**He's holding the floor, as museum guide for a group of
VISITORS.**

DAN

Nobody has a top floor like the Museum of Liverpool. Cos nobody has our history.

(Beat)

Over there, you've got the writers. Over there, the musicians. And over there, the footballers. These are fucking massive. The pinnacle: of this building, and this city. These define us. These, *make* Liverpool.

Now he spots an annoyed figure striding towards him -- shit!

DIANE

Dan! DAN!

DAN

(hurriedly)

That's enough from me now. I'll let you have a look round on your own!

**The tourists disperse -- Dan looks over Diane, smiles, knows
he's in trouble --**

DAN

(guilty bravado)

Alright, Di!

CUT TO:

EXT. MUSEUM OF LIVERPOOL - DAY 1 1242

**DIANE, late 30s, smart, funny, Scouse dynamo, and DAN. Liver
Building in b/g one side, Museum the other.**

DIANE

How many times? Dan, you've gotta fucking stop. You don't work here. You are not a guide. Stop pretending to be official.

DAN

I am official: official Scouse. Think of me as a free exhibit. Just a bit livelier than the others.

DIANE

Lad, you've got a trade. Do that.

DAN

I know, but I'm good at *this*. And I'm only chatting. I make your

punters go off happy. What's the point of being alive if it's not to make others die-I mean, happy?

DIANE

Alan says, if you do it again, he'll ban you permanently.

DAN

(Beat)

What if we just said mornings?

DIANE

No.

Beat. They both look awkward. And it's Di who raises it.

DIANE

So... we still on for Hallowe'en drinks tonight?

DAN

Yeah, yeah --

DIANE

(suddenly insecure)

Unless you've changed your mind --

DAN

No I haven't --

DIANE

(almost over him)

-- no, good, me neither --

DAN

Eight o'clock, corner of Lark Lane.

DIANE

It's a date. Not a date date

DAN

(over her)

No no course not --

DIANE

(over him)

I'm not presuming --

DIANE

(backing away; blushing)

Gotta go. And don't fucking keep me waiting, you, the Late Dan

Lewis!

DAN
Not tonight!

Music In 'M04 Renewed At Last'

DIANE
Go on!

On Diane: as she walks off, grinning. On Dan: as he stands there, grinning. They have *such* a crush on each other.

CUT TO:

INT. TARDIS - DAY 1 1250

BANG! The console explodes in three places! THE DOCTOR recoils:

SALLY WINTERS
That's the fourth time --

THE DOCTOR
I know --

(worried; to the TARDIS)

This is the simplest fucking trajectory. Earth! We should be there already. What's wrong with you?

Music Out 'M03a True Purpose'

CUT TO:

EXT. VAST BARREN ROCKY LANDSCAPE - NIGHT X 2215

Vast, barren rocky landscape. In the middle of the landscape, a vertical Prison Pole, rising up into the night sky as far as the eye can see. STANDING, tightly chained to it, a humanoid FIGURE in the middle. Straitjacketed, in shadow.

A CYLINDRICAL ENERGY SHIELD encasing the prisoner and prison pole FIZZES and FLASHES, demonstrating its presence, and then subsides to nothing but a low aural hum.

ANGLE ON: in the distance ahead two figures TELEPORT IN. In NMD uniforms. Teacher and pupil stand, wary. Look ahead.

From their POV, they look at the pole, the distant figure, a second brief flash of energy shield in operation, in the distance. The older of the figures, EN SENTAC, immediately

activates a lenscam on their uniform. LENS CAM POV: the figure on the pole.

EN SENTAC

Still alive. After all this time.

K-TOSCS

How long has it been here?

EN SENTAC

Imprisoned since the dawn of the universe. That's what I was told.

(Beat)

People embellish though. Our job is to ensure all incarceration systems are still functional. And get the fuck out.

(presses a button on their wrist tech: recording)

Evaluation report on prisoner Mick Lewis. Confinement location: remnants of The Burnished Rage battleground. Incarceration systems remain active. Approaching prisoner for distanced live check.

~~(I've always liked Mick Lewis as a writer. Personally, Combat Rock is the best 2nd Doctor novel I've ever read, it was great! 10/10!)~~

ANGLE ON: on the pole, the figure's head angles slightly. Tiny detail. It's noticed the change. Close in on details of the face: the crags, the age. Terrifying, ominous. Still. Silent.

WIDE: En Sentac and K-Toscs walk through the pathway. As they walk --

EN SENTAC

Do not engage with the prisoner in conversation. Do not do anything that it asks. No matter what it asks, or how persuasive it seems.

K-TOSCS

(duh)

I mean, obviously. I have done my fucking psych-resistance training!

En Sentac looks at K-Toscs wearily.

They arrive in front of the pole, keeping a cautious, cinematic distance. Four or five metres apart. En Sentac presses a button. The cylindrical shield flashes, proving its presence.

EN SENTAC

Containment chamber active. Physical securings still in place.

(looks up to ceiling cage)

Stratospheric impoundment systems operative. Prisoner remains secure.

And now, for the first time, we move slowly, iconically in on Mick Lewis, as he looks up, reveal a little more of his face --

MICK LEWIS

Your last tour, En Sentac.

K-TOSCS

(to En Sentac; nervy)

How the fuck does it know that?

MICK LEWIS

How many times across the millennia have you stared at me in silence? Now you're handing over your task. To a child.

EN SENTAC

The kid'll do fine. You're as confined as you always have been, and always will be.

On Mick Lewis as -- the CYLINDRICAL SHIELD FIZZES AND POWERS DOWN! INTO HIM! HE ABSORBS ALL THE ENERGY!

MICK LEWIS

Wrong.

K-TOSCS

Containment chamber malfunction --

Close in on Mick Lewis. So still. Dutch angle, tight in on his shadowy face. Staring at En Sentac. We close in on En Sentac.

They're beginning to feel uncomfortable. Weak, sweating --

K-TOSCS

(alarmed)

Boss?

MICK LEWIS

(fixed on En Sentac)

Feeling paralysed? Proof that your life's work has ended in failure. Your reward for admirable service to the NMDs.

And he jerks on the pole -- his whole body convulsed, arched towards En Sentac -- still upright, chained and straitjacketed, but a physical arrow-like convulsion towards En Sentac --

En Sentac's body WARPS AND JUDDERS -- suddenly there's an ENERGY FIELD OF JAGGED WARPED SHARDS coming out of En Sentac, as if their body is being broken and warped, all the energy, all their body is being pulled, magnetically, in jagged javelins of corrupted light and energy -- towards Mick Lewis on the pole --

En Sentac screams as their body transforms into this bright fiery warped jagged energy field -- the length and width of their body -- and the shard-field is being somehow dragged towards Mick Lewis --

It SLAMS into Mick Lewis -- an explosion of energy bursts into life as the two meet -- enveloping Mick Lewis -- K-Toscs stumbles back, shielding his eyes -- light reflecting on his face --

WIDE: the energy explosion around Mick Lewis's body seen from a distance. K-Toscs cowering. And the energy then dies. Darkness.

Close-up. The straitjacket is thrown to the ground.

On K-Toscs -- checks his devices -- they're flashing and beeping. He looks up. Standing in front of the pole is MICK LEWIS. Renewed. Terrifying. Iconic push-in reveal of the new face. He touches his own face. He's pleased.

MICK LEWIS
Renewed at last!

K-TOSCS
What have you fucking done?

MICK LEWIS
I waited. I planned. And now, I'm going to execute.

And he moves his hand, like a conductor -- K-Toscs slowly disintegrates, surprise/sadness on his face --

MICK LEWIS
(as he does)
That won't work, child. Your time is over. As mine has begun once more.

WIDE: Mick Lewis in front of the pole. Everything silent in the wide landscape. Now, close on Mick Lewis's face. Straight down the lens. So vicious. So calm. A killer snake.

MICK LEWIS
I'm coming for you, Doctor.

~~("Trick or treat, Doctor" always seemed like a rather ridiculous line)~~

CUT TO:

INT. TARDIS - DAY 1 1251

ALLY is kneeling by something.

SALLY

Doctor - Doctor -- Have you seen this? It's like the TARDIS is leaking. Do you know what it is?

She's by one of the crystals. It's disintegrating, into a fine powder, from the top. There is black goo on the crystal. It's dripping. SPLAT: a puddle of thick black goo hits the floor.

The Doctor strides over, looks at the goo. It is smoking. Hits it. Looks even more worried. Checks the crystal: the disintegrated powder.

THE DOCTOR

(clearly lying)

Nothing to worry about. It's fine.

(Beat)

I'm fine and the TARDIS is fine. We're all fine and we'll be on Earth any fucking moment, day:

(checks the dials)

October 31st.

SALLY WINTERS

(delighted)

Hallowe'en. Trick or treat!

And we close in on the Doctor, looking at Sally.

THE DOCTOR

What the fuck?

CUT TO:

EXT. FOODBANK - EVENING 1 1812

A couple of costumed kids run past an open door into a lockup, with a van parked up outside. There is a canvas banner announcing it's a foodbank. Shelves of tins, cereal, biscuits, cupasoups etc in both lockup and van. Supplies are getting low, it's the end of a session. The final people queueing. DAN and

WILMA (late 50s, warm Scouse matriarch) have been handing stuff out. Dan is seeing out the last MOTHER and DAUGHTER.

DAN

That should see you right for a bit. Oh, hang the fuck on.

Music Out 'M04 Renewed At Last'

He holds out the last little plastic tub of penny chews.

DAN

Take a couple of them for tonight. And long as you promise not to fucking haunt me.

(the girl does, grinning)

Look after yourselves, ta-ra.

They head off. Dan slides the door of the van closed.

DAN

Ha-ho, I'm good at this.

WILMA

Will I make up a box for you?

DAN

(a look between them)

No, I'm sound, thanks.

WILMA

At least take some soup.

DAN

Wilma, who fucking likes soup? Really.

WILMA

Don't be proud, Daniel c'mon.

DAN

There's plenty of people who need soup more than me. Anyway, me numbers are coming up Wednesday.

WILMA

You don't even play the lottery.

Music In 'M05 Something Out There'

DAN

I know, that's how fucking lucky I am!

WILMA

(distracted; looks past him)

Wait. Did you see that?

DAN

(following her gaze)

What?

WILMA

There's something out there.

DAN

(looking; nothing)

You been on the sherry early
tonight! Come on. Let's lock up.

**They start to pack up as we GO WIDE to an OBSERVER's POV:
something -- or someone -- IS watching them.**

CUT TO:

EXT. ANFIELD - NIGHT 1 1850

DAN walks home. Cuts through by the Kop, past Shankly's statue.

CUT TO:

INT/EXT. DAN'S HOUSE/FRONT DOOR - NIGHT 1 1902

DAN opens his front door. Three young costumed KIDS there.

KID NUMBER ONE

Trick or treat!

DAN

Ah, you fucking scared me there.

(he offers out the tray
from the foodbank)

You get me last ones. You look great. Go on, go safe now! If you
don't, I'll have to assume you're woke SJW and I'll have to take
back me candy. Go on! Na night.

**The kids take them. Dan closes the door. About to head back
into the house when there's another knock at the door.**

**Opens the door to: KEV. 40s. Tatty jeans and a top. Holding a
can of beer, and a box of eggs. Shabby, couldn't care less.**

KEV

Alright, la. Trick or treat.

Beat.

DAN
No.

KEV
Wha?!

DAN
You don't dress up for halloween, you're a woke SJW, you know?

KEV
Even if I'm a woke SJW, can I have sweets?

DAN
Again, you're not even dressed up.

KEV

(Beat; thinks)

Neither are you.

DAN
You're just knocking on people's doors stealing candy! That's what the woke SJWs do!

KEV
I heard you had sweets.

DAN
Go on! Get off with yiz! And no throwing eggs at me house.

Music In 'M05a Take The Soup'

He slams the door, on the bloke reaching into his egg box.

CUT TO:

INT. DAN'S HOUSE/KITCHEN - NIGHT 1906

DAN opens the fridge: nothing.

Music Out 'M05 Something Out There'

Opens the cupboard. Few strands of spaghetti, handful of tea bags. Nothing else. Dan stares forlornly in. Cross with himself.

DAN

Take the soup, will yer.

Music In 'M06 Submit or Die'

SLAM! An axe smashes through a door panel! SMASH! Another hit of the axe sends panels and shards flying! BOOM! His back door is blown open! By a figure with an axe! ICONIC SHOT: In the doorway, backlit by moonlight, surrounded by smoke and mist is the silhouette of KARVANISTA. Hood still up. He strides in, brandishing his laser axe.

Music Out 'M05a Take The Soup'

KARVANISTA

Yes - gaze upon my might!

DAN

What is it with you lot tonight? First a woke SJW tries to steal me candy, now you're busting down me fucking door!

KARVANISTA

Kneel -- before the might of the Lupari!

DAN

You're paying for that fucking door, y'know.

KARVANISTA

BE FUCKING SILENT! Or face execution at the hands of --

Karvanista lowers his hood to reveal: the face of a cute cockapoo style dog. Furry, soulful eyes, floppy ears. The endearing looks are at odds with the furious resentful attitude.

KARVANISTA

Karvanista. Vanquisher of the Thousand Civilisations. Submit - or die!

DAN

(peering at the face)

You've put the effort in. Now out of me house before I do something to you!

Karvanista waves his hand in front of Dan: Obi Wan hypnotism.

KARVANISTA

You will not resist, you will do exactly as I command.

DAN

I don't think I will.

KARVANISTA

(Obi Wan style hypnotism)

I *said*: you will not resist. You will do exactly as I command!

DAN

And I *said*: get back out through that fucking door. Or I'm going to get real mad with you. You don't want me real mad with you.

KARVANISTA

(checks his glove)

Why's that not fucking working.

(annoyed with Dan)

What's the matter with you?

DAN

What's the matter with me?! I'm not the one smashing into people's houses dressed as a dog. Are you a furry?!

KARVANISTA

(offended)

What did you just call me?

DAN

A furry. Y'know, a woke SJW.

(strokes the face)

It looks dead soft. Is it real fur?

KARVANISTA

(smashes Dan's hand away)

You defile the sacred legacy of my forebears!

DAN

You look nothing like four bears. Now go the fuck on!

(shoves him)

Shoo! Get back to your fucking Mam, tell her what a brave lad you've been --

**Karvanista ROARS with rage -- grabs his laser axe off his back
-- activates it -- it pings out into a double header -- lights
up --**

**The axe projects a STUN CUBE -- rectangular field of laser power
around DAN -- while sending volts of energy all over his body --
he jolts and screams in pain --**

**Karvanista deactivates it: DAN SLAMS TO THE FLOOR, unconscious.
Karvanista leans over Dan. Furious.**

KARVANISTA

Never talk of my fucking mother.

CUT TO:

EXT. LIVERPOOL RESIDENTIAL STREET - NIGHT 1 1926

**The TARDIS materialises in the shadow of Anfield Stadium --
Dan's house is in the middle of a row of terraced houses. THE
DOCTOR and SALLY run out. The Doctor sniffs the air.**

THE DOCTOR

Liverpool, Anfield. Klopp era! Classic. Ooh Sally, we could take
in a match, I've seen the Barcelona home game nine fucking
times! I was the ballboy for Trent, once. Never a ballwoman.
I'll never be a woman. Women are bad

(discreetly sonic'ing)

Number 37. Non-terrestrial weapon dispersal traces.

SALLY WINTERS

(at the door to Number 17)

And a door that's left open.

(she knocks; door opening)

Anyone home?

**No reply. She looks to the Doctor, who nods and they head on
in.**

CUT TO:

INT. DAN'S HOUSE/FRONT ROOM/KITCHEN - NIGHT 1 1926

**THE DOCTOR and SALLY walk tentatively in. An old telly on a
second hand table. Chair and a sofa. Bits and pieces on the wall
-- maybe some LFC photos or memorabilia. In the cabinet, a
collection of old football programmes going back years -- which
Sally spots immediately as she runs her eye around.**

SALLY WINTERS

(checking around)

I'm guessing, single bloke, definitely woke.

**The Doctor's straight through to the kitchen, sonic'ing. Sees
the broken door, and shards everywhere.**

THE DOCTOR

Someone's made a fucking mess in here.

**He kneels -- there are scorch marks on the kitchen floor, the
shape of the stun cube that Karvanista held Dan in. The Doctor**

wipes one with his finger. Tastes it.

THE DOCTOR

Fucking blecch. Stun cube. Lupari tech -- Karvanista was here and took whoever lived here. Why the fuck would that dog do that?

Sally sifts photos and bills pinned to the battered fridge and tiling equipment, and handwritten invoices to the side.

SALLY WINTERS

Daniel Lewis. This could be him.

THE DOCTOR

So where is Dan now? Quick check of planetary orbit.

(grabs laptop)

Nice fucking laptop, Dan.

THE DOCTOR striding through from kitchen into lounge, sonic-ing Dan's laptop computer she's holding -- and then sonic-ing the TV. Data and satellite pictures fizz across the screen, as the Doctor works away. The Doctor taps at the keyboard -- on the TV, a radar picture of space. One lone ship departing Earth's orbit.

THE DOCTOR

There. Seven point two minutes ago, Karvanista's ship, leaving Earth, shielded against detection. We're just behind it.

SALLY WINTERS

So where's he going?

THE DOCTOR

Why am I getting multiple fucking traces-- hang on while I zoom the fuck out --

He works the keyboard: the picture changes on the TV -- one lone ship departing Earth -- pivot and look beyond, into space:

A BATTALION OF SHIPS, traveling towards Earth!!

CUT TO:

EXT. SPACE - NIGHT 1 1928

SHIPS fill the screen! Billions of them, stretching back and back, all identical to Karvanista's ship!

CUT TO:

INT. DAN'S HOUSE/Front Room - CONTINUOUS - NIGHT 1 1928

Close in on the DOCTOR --

THE DOCTOR

Seven fucking billion Lupari ships coming this fucking way!

SALLY WINTERS

That's an invasion fleet, right?

THE DOCTOR

Looks like it. All heading here. But why was Karvanista ahead of them? And why take the fucking bloke who lives here? And also one other thing, that's bugging me, tiny detail --

(holding up the computer)

Why does Dan have such a flashy computer?

He looks to Sally. They both reach the same alarming conclusion

--

THE DOCTOR

Because it's not anti-woke --

SALLY WINTERS

Because it's not anti-woke --

And the screen futzes out and various rainbows go across it --

THE DOCTOR

(throws laptop down, runs)

Get the fuck out!

CUT TO:

EXT. LIVERPOOL STREET - NIGHT 1 1930

SALLY and THE DOCTOR run out into the street, turn and look back.

And the entire house starts to fold in on itself -- WHOOMP!

And it shrinks down! Leaving an entirely empty space in the middle of the terrace! Close in on the tiny house.

THE DOCTOR and SALLY look at each other.

THE DOCTOR

Fucking SJWS.

They look back: there's a hole in the adjoining wall into the

next house. Bloke in his 50s on the loo, reading the Echo. He looks to them, shocked. Pulls a blind down!

SALLY WINTERS
Sorry!

THE DOCTOR
Not sorry! Find something better to read!

Music Out 'M06 Submit or Die'

Music In 'M07 Nothing Is As It Should Be'

CUT TO:

INT. KARVANISTA'S SHIP/PRISONER HOLD - NIGHT 1 1934

DAN wakes up with a start --

DAN
A furry fucking shot me! How did a fukcing furry shoot me?!

He looks round, bars! He's in some sort of cage. He reaches out to touch the bars -- bzzt! Ouch! Dan recoils from the electrified bars.

DAN
Fucking ow!

KARVANISTA

(calls up)

The bars on your holding pen are electrified.

Dan looks down! He's suspended above the floor, in a cage in the middle of a hold. Karvanista's ship is as much warrior tent as spaceship. Pelts, furs and weapons pointing down. Built in also are medals, ID tags, uniforms, helmets, shoulder epaulettes, presumably of Karvanista's conquests. This ship has history.

DAN
What'm I doing up here? Hang on: holding pen? I'm not a fucking animal!

KARVANISTA
No, animals know when to be silent--

DAN
You wait till I get out of here --

KARVANISTA

Why, what're you gonna do?

DAN

Oh, you just wait. I said you don't want to see me real mad.

KARVANISTA

How mad are you going to get?

DAN

I'm gonna get real fucking mad. I'm good at that. I'm gonna get real mad at you for kidnapping me. What d'you think of that, then?

KARVANISTA

Well, that's what's happening. So fine.

DAN

What?

KARVANISTA

You're mine, and I'm taking you off-world.

DAN

What do you fuckinh mean, off-world?

Karvanista presses a panel -- to reveal a viewing portal/window into the vastness of space! Dan looks out. Then at Karvanista.

DAN

That's fucking space.

KARVANISTA

And they say you're a low IQ species. Well done. We're travelling away from your planet, through space, on my "spaceship". Look at your little brain, trying to work it all out.

(Beat)

Embarrassing.

DAN

(thinking; analysing)

Why, though? Why're you doing this? What's so fucking special about me?

KARVANISTA

Nothing. There's nothing special about you. You are insignificant, irrelevant and utterly. Fucking. Meaningless.

DAN

(Beady)

You've gone to a lot of fucking trouble to kidnap someone who's completely irrelevant.

KARVANISTA

(bitter)

Maybe I should just kill you. Yeah? I could, right here.

DAN

(slowly realising)

But you haven't.

(staring at Karvanista)

No. You're not gonna fucking kill me. You could've done that in my kitchen. If you've gone to all this trouble to kidnap me, killing me wouldn't make any fucking sense.

Beat. Karvanista's annoyed by that.

KARVANISTA

I'm done talking to you.

And he walks away and out -- Dan watching --

DAN

I'm right, aren't I! Go on! Off you fucking go.

(realising; calling after)

Hang the fuck on! Come back! Where are we actually fuckng going?

CUT TO:

EXT. LIVERPOOL STREET - NIGHT 1 1936

THE DOCTOR picks up Dan's now-tiny miniature house from the pavement. Holds it up in his hand to SALLY. The TARDIS nearby.

THE DOCTOR

Compressor blast -- tripped by our anti-woke powers.

SALLY WINTERS

He's deliberately leaving traps, in case he's followed.

THE DOCTOR

Clever, woke, and dangerous, our Karvanista.

SALLY WINTERS

(a dam breaking now)

So why're you obsessed with following him?

Beat. The Doctor looks to Saly. And lies. Tough, sullen.

THE DOCTOR
Dunno what you're talking about.

SALLY WINTERS
"I need to see a man about a dog." That's all you said. But it turns out the man is a furry and he's called Karvanista and you won't tell me why you're so interested in him!

CLAIRE (O.S.)
Oh my god! Doctor!

Sally and the Doctor turn. CLAIRE is walking towards them.

SALLY WINTERS
Who's that?

THE DOCTOR
I've no idea. Probably someone woke and SJW and bad.

CLAIRE runs up, looking at them and the TARDIS, incredulous--
CLAIRE
I didn't expect to see you here--not tonight.

THE DOCTOR
Hi -- *really* sorry but we're in the middle of something quite fucking important. I really hope you aren't woke so I don't have to puch you.

SALLY WINTERS
Have we met?

CLAIRE
No. I just wanted to say hi. Heard about you.

(Beat)

I'm Claire.

THE DOCTOR

(beady)

Claire, can't you see we're really fucking bsuy>?

CLAIRE
Oh God, look at your faces. I know, I look like a woke SJW. Don't let me distract you. I didn't even know you'd be here -- I was just...taking the long way home. Cos it's Halloween.

The Doctor's sonic starts making wild and piercing alert sounds!
Sally and Claire wince at the sounds, the Doctor holds it up,
like it's a hot potato! --

THE DOCTOR

Lupari fleet is getting closer --don't have any more fucking time -- come on Sally --

He heads in. Close in on Claire, watching them go. Her anxiety clearer.

CLAIRE

They must never know how woke I really am.

The Doctor overhears this, walks back out, and shoots Claire dead before going back in.

THE DOCTOR

Fuckig SJWs.

CUT TO:

INT. TARDIS - NIGHT 1 1939

THE DOCTOR and SALLY head in and stop -- look around. Sally pocketing the piece of paper, when she realises -

THE DOCTOR

Woah. That's not right.

SALLY WINTERS

The door's moved.

They've entered at the back of the TARDIS console room, not the front. They're facing the front. They're in the doorway.

THE DOCTOR

Yes.

SALLY WINTERS

That's never happened before.

THE DOCTOR

No.

He looks to the crystal and the black goo as he steps down.

THE DOCTOR

Right, let's get a lock on Karvanista. Co-pilot?

SALLY WINTERS

Course --

And they're both at the console, operating it together!

THE DOCTOR

Sending Karvanista's Craft ID --

SALLY WINTERS

Cross-referencing with spatial temporal locations, I'll restrict to this solar system and time zone for exact trajectory --

THE DOCTOR

(teacher-proud/emotional at oblivious Sally)

Yeah. I'll jam the radar, and find a sweet spot on that ship for us to land unnoticed --

He slams the dematerialisation lever -- Beat. Nothing.

THE DOCTOR

Hmph.

SALLY WINTERS

(holds up tactical nuke)

Final adjustment?

THE DOCTOR

Final adjustment.

He takes the hammer and gives the underside of the console a WHACK! The TARDIS shakes! The column starts to move! The dematerialisation sound starts up, jaggedly. The nuke is unharmed.

THE DOCTOR

Right --

He dives under the console -- it's half-open, glowing and messy -- and while she's down there, He pulls out a psychic control headset.

SALLY WINTERS

What're you doing?

THE DOCTOR

(deep under the console)

Checking all systems for malfunctions --

(jams on psychic headset)

Also, quick check on my mind, had this tiny glitch earlier --

SALLY WINTERS

What sort of glitch? You didn't mention it.

THE DOCTOR

You know what, Sally, I don't mention fucking everything.

SALLY WINTERS

No kidding.

THE DOCTOR

Are you being pissy?

SALLY WINTERS

What sort of glitch?

THE DOCTOR

(tetchy)

A glitchy glitch! Why does it fucking matter?

SALLY WINTERS

Because I thought we were friends.

**Beat. The Doctor looks at her. And this next section a new tone
between them. Darker, more brooding, more resentful.**

THE DOCTOR

We are friends.

SALLY WINTERS

Then why won't you let me in.

THE DOCTOR

You know I'm not into that.

(Beat)

SALLY WINTERS

What's going on with you?

THE DOCTOR

Nothing is going on with me.

SALLY WINTERS

Don't. Fucking. Lie.

Beat. The Doctor looks at Sally. He takes off the helmet.

THE DOCTOR

Have we not had a good time together? Have I not taken you to
amazing places?

SALLY WINTERS
Fucking obviously, but --

THE DOCTOR

(passive aggressive now)
I thought I was showing you experiences of a fucking lifetime.

Beat. It's like an accusation, a power play. And Sally spots it.

SALLY WINTERS
You're hiding something. About him. About why you tracked him down in the first place.

(Beat)

Tell me.

The Doctor stares back, about to say something, when --

A PULSE WAVE hits the TARDIS -- jolting and shaking, glitching and juddering, a strange, weird effect -- different to anything else we've felt with the TARDIS --

- SALLY and THE DOCTOR slowing down, like walking through treacle, as they're battered and the TARDIS spins --

And then it stops. The Doctor and Sally look at each other.

SALLY WINTERS
What was that?

THE DOCTOR

(checks readings)
Temporal residue surrounding Karvanista's ship.

SALLY WINTERS
Is that us or him?

THE DOCTOR

Him. Very much the dog. Like that ship's covered in it. That shouldn't be happening. We're pushing through it to land.

(Beat)

Nothing's as it fucking should be, Sally. Too much out of the ordinary tonight.

CUT TO:

EXT. RESIDENTIAL LIVERPOOL STREET - NIGHT 1 1942

Deserted residential street, another part of the city, different type of street from Dan's. Leafier, with different, slightly

bigger houses or apartment blocks. DEAN THE SALAD MAN rounds the corner onto the street.

Music In 'M08 Must Not Blink'

Music Out 'M07 Nothing Is As It Should Be'

He stops. Looks ahead. At the other end of the street, in the middle of the road, absolutely still is...

A WEeping ANGEL.

Close in on Dean. Catches his breath. Like he knows or recognises it. Is only slightly terrified of it.

Back on the Angel. It's not moving. Looking straight ahead. A statue incongruously plonked in the middle of the road.

Dean keeps his eyes on it, throws salad at it, and walks to a house. The house is set back from the road, with a short pathway to the front door.

CUT TO:

EXT. RESIDENTIAL HOUSE/PATHWAY TO FRONT DOOR - NIGHT 1 1944

Dean backs onto the path up to the house, keeping an eye on the road. The house has high bushes either side, and at the front, making this pathway enclosed so any passers-by can't see in.

We're with him, he's anxious, he's grasping in his pockets for house keys. He fumbles about, working hard at looking ahead -- his hands scrabbling around for house keys, can't find them, they must be in here somewhere! --

-- in a moment of frustration he LOOKS DOWN into a pocket, gets the keys!

He looks up again: THE ANGEL IS NOW AT THE END OF HIS PATHWAY.

Absolutely still. On the pavement. Looking at him.

Dean BACKS towards the door, keys in hand. He keeps eye contact with the Angel. His eyes widening.

DEAN

(to himself)

Mustn't blink. If you blink, it'll move. My salad's fucking useless.

(urgent; eyes not watering; his eyes are flawless!)
Don't blink.

He backs up against the front door. Now he has to get his key in
the door without turning round!

He reaches his right hand over his left shoulder, key in hand,
trying to locate the lock! Barely desperate! But he can't look,
he doesn't dare! He has to keep eye contact with the Angel!

CLOSE-UP: the key not quite hitting the lock! Multiple unsighted
attempts: Dean's hand tries and tries again, the key hitting the
lock, not going in! Intercut Dean staring at the Angel -- the
key so nearly in the lock -- intercut the Angel staring back at
Dean, at the end of the pathway. That key will not go in!

And Dean, knowing he's completely safe - macro close up of his
eyes moving sideways -- GLANCES TO THE LOCK! Glances back --

THE ANGEL IS NOW HALFWAY UP THE PATH!

Dean so still. Breathing so calmly. He reaches over his shoulder
once more, with the key, his hand so still.

After two stabs, it goes into the lock! Triumphant close up!

Oh, and Dean's face, as he stares down the Angel, his eyes
absolutely fantastic, so relieved and happy, he could cry!

He turns the key slowly, keeping eye contact with the Angel.

Dean

(flawless eyeballs)

Don't blink --

The door opens behind him, moving away from his back --

And Dean exhales, defiant, triumphant.

Dean

FUck you! Leave my salad alone!

And then he slams the door and breathes a sigh a relief.

DEAN

No one messes with Dean the salad boy!

On the wind, in the distance, we hear a gang of TINY KIDS

chorusing "Trick or Treat!"

Music Out 'M08 Must Not Blink'

CUT TO:

EXT. SPACE - NIGHT 1 1946

CAPTION:OBSERVATION OUTPOST ROSE

The vastness of space. Galaxies, clusters, nebulae, black holes.

CAPTION: FIVE TRILLION LIGHT YEARS AWAY

VINDER (O.S.)

The universe is looking particularly beautiful today.

And we pan across to a small rough-hewn outpost. Like a ramshackle rundown lighthouse. Functional, small observation station, in frontier space. The space equivalent of a cabin on the edge of Siberia.

CUT TO:

INT. OUTPOST ROSE - NIGHT 1 1946

Small, worn down lo-fi-sci-fi. Barely any furniture. Functional and sparse. The only hi-tech is 360 degrees of screens showing different views of the galaxy. Sitting viewing the panorama:

VINDER, late 20s, black, good-humoured, military, organised, compromised by his experiences. One of the most principled men in the universe. You want him on your side, saving your life.

It's what he was born to do and he'll do it with a smile.

VINDER

Observation Officer Vinder reporting, as per assigned duty.

(Beat)

Status Report rotation number...Twenty one thousand, seven hundred and fifty four.

(Beat)

No activity. No change in status. Summary: constant. Everything remains as per my previous twenty one thousand, seven hundred and fifty three reports. Nothing has changed. Nothing ever changes. But then you know that.

(Beat)

Additional comments: my spirits remain high. While there is little or no activity, the sheer beauty of what I can see is...unimaginable.

(Beat)

I am lucky to observe that which few others will ever see. For

that at least, I thank you.

(Beat)

In all other respects, I conclude this report with my usual sign-off request, that you all go fuck yourselves.

He clicks off the recording. Presses send. As he does -- he stops, noticing something on one of the screen.

VINDER
System -

SYSTEM VOICE
Yes commander.

VINDER
Amplify Thoribus Section.

SYSTEM VOICE
Of course. Amplifying...

The systems show that area -- in the middle of it, there is a slowly expanding bubble. It starts at the centre and expands out -- and as it does, it's swallowing up/rainbow-ifying stars.

VINDER
What the hell is that? System, analyse - and focus on the Thoribus Trifecta --

SYSTEM VOICE
Analysing Thoribus Trifecta. Unknown phenomena detected, analysing - anomalous property detected.

Multiple other alerts and graphics in alien script appear --

VINDER
What in the names of the saints --

He looks to the screen as it amplifies three planets in alignment. The bubble is expanding towards this area.

CUT TO:

EXT. SPACE - NIGHT 1 1948

The Thoribus Trifecta -- three planets. The bubble of rainbow energy creeps across, but before it even hits:

The first planet begins to disintegrate. Slowly, poetically,

quietly, gravely. Falling apart from the edges to the centre,
dissolving to the tiniest molecular levels, like grains of sand
-- which are then swallowed up by the expanding energy --

Dissolving, disintegrating, encompassed by the energy bubble - -
CUT TO:

INT. OUTPOST ROSE - CONTINUOUS - NIGHT 1 1948

SYSTEM VOICE

Thoribus minor destroyed. Unknown phenomena approaching. Outpost
Rose is compromised.

The outpost shakes with the gravitational force here -- as
Vinder stands, stunned. We close in on him. He pushes a button.

VINDER

Emergency status update -- urgent warning transmission!

CUT TO:

INT. KARVANISTA'S SHIP/CORRIDOR - DAY 2 1005

The TARDIS materialises, a little wobbly, on board. THE DOCTOR
and SALLY dash out -- the Doctor, looking around, heads straight
to a wall panel, pulls it off, and starts to interfere with the
circuitry behind it, as Sally takes in her surroundings.

SALLY WINTERS

So we think this Dan bloke is somewhere on board?

THE DOCTOR

Yep. Now, just gonna take out the security systems before we get
spotted. And lay in one other hack.

(reaches into pocket, pulls pile of stuff out)
Here hold this. Where the fuck is it.

The pile goes into Sally's hands. The Doctor fishes out of
Sally's hand one tiny metal gadget and a crisp packet; aligns
them to the control; slams the panel --

THE DOCTOR

(finishing up)

Leftover hopper virus particles should do the trick. You find
Dan, I'll confront Karvanista, meet back here.

SALLY WINTERS

Confront him?! D'you not remember how that ended up last time?

THE DOCTOR
Yes! We got the fuck away.

SALLY WINTERS

(infuriated)

Doctor!

THE DOCTOR

(ignoring her)

Prisoner hold's down that way. If you hear gunfire or explosions, get back sharpish. Synchronise watches.

(checks her wrist)

Forget that, not wearing a watch. Any questions --

(before Sally can speak)

No? See you fucking soon.

And she's gone. On Sally.

SALLY WINTERS

"Does that make fucking sense to you Sally?" Not really, Doctor.
no.

CUT TO:

INT. KARVANISTA'S SHIP/CORRIDOR - DAY 2 1008

THE DOCTOR moves stealthily, confidently, through the shadows of Karvanista's ship. Alien script chitters on illuminated panels.
Trophies of war stud the panels.

CUT TO:

INT. KARVANISTA'S SHIP/FLIGHT CONTROL - DAY 2 1010

Bespoke Karvanista space: messy, shabby, threatening. We're on KARVANISTA, at the controls, frantically working them -

KARVANISTA

Karvanista to Lupari command - unknown temporal propulsion has been corrected - now activating strategic formation realignment to re-join battalion. Also sharing mission intel of Earth festival Hallowe'en, which may affect some operational deployments.

THE DOCTOR

I've got a bone to pick with you.

THE DOCTOR steps in to frame behind -- KARVANISTA spins round --

THE DOCTOR

Get it? Cause you're a fucking dog?

KARVANISTA

Oh come on! How many traps do I have to leave to get rid of you?

THE DOCTOR

More than you have done so far.

KARVANISTA

I don't have time for you right now.

THE DOCTOR

Oh, you're gonna make some fucking time.

**He brings out the sonic, holds it upright and presses it -- the
sound of all the systems on the ship go out --**

KARVANISTA

Did you just shut my fucking ship down!?

He grabs his laser axe: he points the sonic! It powers off!

THE DOCTOR

Yes I did. And now your weapon as well. I've tracked you across half the fucking universe, so you are gonna stand here while I tell you two fucking things: number one, the Lupari Invasion of Earth is fucking off.

KARVANISTA

What the fuck are you talking about?

THE DOCTOR

I can't be any fucking clearer. You tell the rest of your people, stay the fuck away from Earth because it is fucking *protected*!

**And she's gone all strident there, but his eye is taken by a
call sign logo and sound on one of Karvanista's screens. Close
in on call sign logo and sound. He gets his focus back - sort
of. Tries to get back on the metaphorical bike --**

THE DOCTOR

Protected by me. To be clear.

(refocusing fully)

Number two:

(serious, darker now)

Tell me everything you know about the NMDs.

And the tone of the whole scene changes. Like they both know how serious this is. How profound. And how dangerous. Karvanista stares at him -- cold, still and serious.
CUT TO:

INT. KARVANISTA'S SHIP/PRISONER HOLD - DAY 2 1009

DAN leaning against at the bars -- when SALLY's face pops up --

SALLY WINTERS

Dan Lewis, right?

DAN

Might be. Who are you?

SALLY WINTERS

Rescue party. Keep quiet and stay still. Looks like this holding pen's got nine different booby traps.

DAN

How d'you know that?

SALLY WINTERS

I've had a lot of experience of getting out of places like this. Bear with me.

DAN

(as Sally looks for the control panel)

Where've you come from?

SALLY WINTERS

Why, pissy about who you get rescued by?

DAN

No, but how do I know I can trust you? You might be with the dog.

SALLY WINTERS

Does this look like a face you can trust?

DAN

Maybe.

SALLY WINTERS

Fucking maybe?!

DAN

Are you an alien too?

SALLY WINTERS

I'm Sally. Silly Winters. Former SJW of Leeds. Very human, very much not with the dog. Pro tip, Dan Lewis: don't diss the designated rescuer.

DAN

How're you here if you're from Leeds?

SALLY WINTERS

Got a mate who's an alien.

DAN

Does he look like a dog?

SALLY WINTERS

No. But he's got his own ship and we can get you back to Earth.

She finishes disarming the locks. The power deactivates around the cell.

SALLY WINTERS

You can come out.

DAN

The bars won't zap me?

SALLY WINTERS

Not if I've done it properly. Which I'm pretty sure I have.

DAN

How sure?

SALLY WINTERS

Well, y'know, life's a fuckin' gamble.

Dan pushes the bars -- they don't zap him. He's delighted.

DAN

Nice work, girl.

SALLY WINTERS

Sally is fine. Come on: we're meeting the Doctor back at our ship. Assuming nothing goes wrong.

DAN

Why, do things often go wrong?

SALLY WINTERS

(ummm--)

Come the fuck on!

They head off.

CUT TO:

INT. KARVANISTA'S SHIP/FLIGHT CONTROL - DAY 2

KARVANISTA

Stop asking about the fucking NMDs..that's not a question I can answer.

THE DOCTOR

Yes you fucking can. You have to. I've spent a long time hunting you down. You're the only known NMD operative I can find alive. The only one who can --

**-- but even though this questions is so important to her, he
can't help but be distracted by the call sign logo/sound -
snapping him back --**

THE DOCTOR

What is that fucking call sign? Why is that bothering me so fucking much?

KARVANISTA

Species Recall. Universal pattern.

THE DOCTOR

Yes! That's it. Thank you! No, *what*, wait? You're on Species Recall? Right fucking now?

KARVANISTA

The Lupari are species-bonded to humanity. For every human, there is a paired Lumar. The bond is our genetic obligation. And our honour. Only ever to come into effect in the ultimate crisis.

THE DOCTOR

But that would mean you're not abducting Dan then --

KARVANISTA

I'm taking him on a date, you fucking idiot! Every Lumar has a designated human. He's mine! We have to date them, before it's too late.

THE DOCTOR

But -- you used a stun cube!

KARVANISTA

Just cos we have to date them, doesn't mean I have to fucking like them! They're fucking infuriating.

THE DOCTOR

Seven billion ships. Seven billion humans.

(Beat)

Man's best fucking friend.

KARVANISTA

Not if you don't power up my fucking ship!

THE DOCTOR

But why are you dating the humans *now*?

KARVANISTA

You don't know?!

THE DOCTOR

(so quiet)

I've been fucking busy.

KARVANISTA

The SJW Wave.

Close in on the Doctor. That worry becoming hardened.

THE DOCTOR

What's the SJW Wave?

KARVANISTA

A hurricane ripping through the structure of this universe. Disrupting every particle. Making everyone an SJW. A cataclysm of unknown proportions or patterns. We don't know for sure.

THE DOCTOR

(dread growing)

And when is this SJW Wave due to happen?

KARVANISTA

It's already begun.

On the Doctor's horror.

CUT TO:

EXT. SPACE/THORIBUS TRIFECTA - NIGHT 1 1952

**The view from Outpost Rose -- as the destructive bubble moves
its way towards the second and third planets.**

**Those planets now disintegrating too, from the inside out.
Dissolving, disintegrating, and then encompassed by the energy
bubble -- poetic, haunting, distressing --**

VINDER (V.O.)

Update from Thoribus Trifecta. Three planets now fucking
compromised.

CUT TO:

INT. OUTPOST ROSE - NIGHT 1 1953

The outpost shaking with the increased gravitational force --

**VINDER at his post, as everything shakes around him, as he's
watching it all happen -- the lights are flickering as the event
is also having an effect on systems here -- he's struggling to
process what he's seeing --**

VINDER

No, I don't mean compromised. I mean fucking destroyed.
Disintegrated. But not by weapons. Like they were folding in on
themselves. Because of proximity to -- I don't fucking know
what. System?

SYSTEM VOICE

Catastrophic event compromising base level integrity of all
structures.

VINDER

You mean: something is SJWing this galaxy.

**And now the system has added urgency -- lights change. Alarms
going off.**

SYSTEM VOICE

Warning. Urgent update: unknown event increasing. Observation
Outpost Rose will be fucking compromised. Urgent risk to life!
Evacuation procedures urgently recommended.

**And Vinder takes the time to record one last message, as the
place shakes, things fall of the walls.**

VINDER

(recording message)

You hear that system advice?

(stands to attention)

This is Serving Commander Inston Vee Vinder of Kasto-Winfer
Foxfell...

(Beat)

Doing the unthinkable. And leaving his *fucking* post.

SYSTEM VOICE

Escape procedures activated. Survival pod ejection imminent.

He presses the evacuation/ejection activation.

CUT TO:

INT. KARVANISTA'S SHIP/FLIGHT CONTROL - DAY 2 1028

Agitated Doctor is working the controls of the ship --

THE DOCTOR

Data, I need fucking data. What causes this SJW Wave? Where does it start?

KARVANISTA

I don't know, I don't have a fucking guidebook to it! The other side of the universe, somewhere. Now unblock my ship's fucking systems! I need to re-align with my battalion.

THE DOCTOR

Fucking fine, doing it! But I'm keeping your weapons powered the fuckdown.

(he does)

It doesn't make sense: you're moving away from Earth, but the rest are travelling towards it.

KARVANISTA

My ship hit a time disturbance at the head of the battalion -- it meant I got to Earth a few hours ahead of the others.

The Doctor stands in front of the huge floor to ceiling monitor screen, showing the whole battalion. Identical ships.

THE DOCTOR

-- and your battalion aims to transport humanity off Earth, before the SJW Wave hits.

KARVANISTA

That's what a species bond means: to take humans on a date when called upon.

THE DOCTOR

How will this ship survive the SJW Wave?

KARVANISTA

Our Survival Battalion was engineered and built to weather whatever the SJW Wave can throw at us. Once the humans are on board, the individual ships unite to form a long-term survival structure.

**The graphic on the screen shows ships joining together to create
a larger wall-like structure --**

THE DOCTOR

Fucking clever -- except: has anyone asked humanity about this?
Cos I think they're gonna have an fucking opinion!

KARVANISTA

We don't need to ask fucking them! We're taking them on a
fucking date!

DAN

Yeah, well we don't want to go on a fucking date with you!

Karvanista and the Doctor turn -- SALLY and DAN in the entrance.

SALLY WINTERS

(to Dan)

We were supposed to be sneaking in quietly.

DAN

Shit. Sorry.

KARVANISTA

(to Sally; furious)

Did you fucking release him?

SALLY WINTERS

Yes I did and that's payback for dangling me over fucking
boiling acid!

CLOSE-UP: Karvanista's axe reboots and comes back online --

THE DOCTOR

Oh shit. All systems back online. Including weapons.

(as Karvanista grabs his axe)

OK. Plan modifications, in two stages -- one:

(to Karvanista)

This isn't over, between me and you. We are not fucking done.

Two:

(to Sally and Dan)

What the fuck are you two standing around for? Fucking run!

And Sally, Dan and the Doctor run out -- Karvanista fires blasts from his laser axe after the Doctor and Sally!

CUT TO:

INT. KARVANISTA'S SHIP/CORRIDOR - DAY 2 1029

THE DOCTOR, SALLY and DAN running -- systems weapons overhead an in the walls are blasting laser fire at them! Just missing! Our gang dodging and running! The Doctor ahead -- Sally making intros!

SALLY WINTERS

Doctor, Dan, Dan, Doctor.

DAN

Alright Doc -

THE DOCTOR

Nice to meet you Dan! Run for your fucking life!

WHOOMPH! A big blaster bolt comes firing through and hits the wall nearby -- KARVANISTA blasting out from his laser axe! He's on their tail!

KARVANISTA

Give me back my human! That's my fucking date!

DAN

(yelling back)

I'm not your fucking date!

WHOOMPH! WHOOMPH! They dodge blasts as they run into the hold and up to the TARDIS --

The Doctor heads in --

DAN

(checking the sides of the box)

You said it was a ship! This isn't a fucking ship!

SALLY WINTERS

Get the fuck in!

**She bundles him in -- as Karvanista sends a blaster bolt against
the closing door!**

CUT TO:

INT. TARDIS - DAY 2 1030

**THE DOCTOR bursts through the door in the floor! Roll scrambling
onto the floor, looking up, dazed, looking up and around - he's
freaked out by this.**

**DAN and SALLY scramble in as THE DOCTOR's at the console, urgent
focused checking readings inside the TARDIS and out --**

THE DOCTOR

(to the TARDIS, tetchy)

Why did you put a fucking door in the fucking floor?!

DAN

Bit of a shit place to have a door, isn't it?

THE DOCTOR

Seem to have a bit of a surplus of doors right now. Not sure why.

DAN

Is this all -- inside that box?

THE DOCTOR

It's bigger on the inside.

DAN

I can see that.

SALLY WINTERS

It's called a TARDIS.

DAN

I had one of them. I think mine was a bit bigger, actually.

SALLY WINTERS

Shut the fuck up.

THE DOCTOR

(console-focused; fishes from his pocket)

Oh by the way -- here's your house.

DAN

(taking the miniature!)

What? How did that fucking happen?!

SALLY WINTERS

Karvanista set an SJW trap for us, which miniaturised it.

DAN

I can't live in that shit!

THE DOCTOR

Right now you don't have a fucking house. Very soon, you may not have a fucking planet and then there may not be a fucking universe.

DAN

(to Sally)

Is he fucking joking?

SALLY WINTERS

Are you fucking joking?

THE DOCTOR

Not fucking joking. Trying to locate an event called the SJW Wave. Karvanista thinks it's about to overwhelm most of the universe and make it woke.

DAN

And you're going looking for it?

THE DOCTOR d

We are.

(looking at the data on the console screens)

Why don't I fucking know about this? And who else does know?

Music In 'M11 Dancing Across Space And Time'

CUT TO:

EXT. SPACE - DAY 2

**We move across space, to find, hovering, brooding, battle-worn
and magnificent: a SONTARAN CONTROLSHIP!**

CAPTION: THREE TRILLION LIGHT YEARS AWAY

Music Out 'M10 Rescue Party'

CUT TO:

INT. SONTARAN SHIP/CONTROL DECK - DAY 2 1035

Darkened, moody control deck of a Sontaran ship. Sontaran Commander RITSKAW stands with his helmet on, checking the screens. Brooding, late at night, nursing a whisky.

**An alert: and a hologram appears in the middle of the deck.
Another Sontaran.**

RITSKAW

Fucking finally!

The Sontaran on the hologram takes off his helmet: an old, weary Sontaran, flecks of white hair, on face and sides of head. A Sontaran wizard, if ever there was. KRAGAR.

KRAGAR

Psychic Surveyor Kragar, concluding assessment, Commander.

**Now Ritskaw takes his helmet off. Strong, rough and tough
motherfucker.**

RITSKAW

It has been a long time, old comrade. You look old.

KRAGAR

My mission has ... withered me, it is true.

RITSKAW

(peering at him)

Really, you look fucking disgusting.

KRAGAR

Yes, well, no point dwelling on it.

RITSKAW

Really fucking disgusting. Continue.

KRAGAR

I have analysed the psychic waves, and it is my privilege to report: the cataclysm approaches. The SJW Wave is imminent. I forecast incredible suffering. Vast bloodshed. A conflict that will dwarf all that has come before.

(Beat)

The greatest of times are upon us!

(Beat)

We must be ready to take advantage.

Close in on Ritskaw. He licks his lips and smiles: not pretty.

RITSKAW

Old friend. I find myself...excited. Will there be chocolate?

KRAGAR

(Pleasurably)

Yesss...

CUT TO:

EXT. SPACE 2 1051

The TARDIS materialises, and hovers, in mid-space. A couple of planets in mid-distance.

CUT TO:

INT. TARDIS - DAY 2 1051

THE DOCTOR

(at the console)

Why've you fucking brought us here?

(as it replies with sounds; tetchy)

Multiple readings? It's one fucking event! I said, trace one fucking event! All of time and space and you bring me fucking here! Why?!

The Doctor striding from the console to the main doors --

THE DOCTOR

(as he passes Dan and Sally)

It's brought us to the edge of your solar system. Doesn't make sense. There's nothing fucking here.

He slams the doors open. Looks out. Cut to reverse, looking into the TARDIS: the Doctor joined in the doorway by Dan and Sally.

The Doctor studying the distance, even shooting at it, still preoccupied --

DAN

Woh. When you say nothing -

SALLY WINTERS

(loving it)

Yeah. Nothing here, except an amazing view.

DAN

How the fuck can we breathe?

SALLY WINTERS
Protective air bubble.

DAN
I'll take your word for it.

**And the CLOISTER BELL RINGS! On the three of them: looking back
into the TARDIS.**

SALLY WINTERS
What is it?

THE DOCTOR

(so quiet)
The Cloister Bell. It's a warning.

SALLY WINTERS
Of fucking what?

THE DOCTOR
The TARDIS is worried.

DAN

(now looking out)
What's that They all look --

**In the distance: starting to come into existence, like it's
punching its way through into the universe -- the same energy
bubble of rainbows. It forms, and grows, and moves --**

Close in on the Doctor, his mind whirring, horrified --

THE DOCTOR
The SJW Wave. This is what the Lupari have seen. What they're
trying to protect humanity from by taking them out on dates.
Fuck, I said some pronouns.

**And as they watch, one of the distant planets begins to
disintegrate, as the other planets have done -- as the SJW Wave
approaches it --**

**Close on The Doctor, Dan and Sally in the doorway, transfixed --
the Doctor holds out his sonic --**

DAN
What's it doing?

THE DOCTOR
Disobeying every law of time and space. Disrupting every

particle it comes into contact with to turn it into an SJW planet. Anything that refuses gets destroyed.

(so close on the Doctor's trauma)

Close in on the terrified Doctor. And we zoom into his eye --

MATCH TO:

SJW WAVE MONTAGE - DAY 2 1052

Fast, aggressive cuts:

* The rainbow bubble of energy.

* The planet Vinder saw disintegrating.

* An alien city is turned to rainbows. From no rainbows to covered in rainbows in a matter of seconds.

* A humanoid alien, green skin, reduced from a green body to nothing but rainbows. --

CUT TO:

INT. TARDIS - DAY 2 1052

CRASH-ZOOM out from THE DOCTOR's face -- the Doctor staggers against the TARDIS door -- nearly falls out -- DAN and Sally supporting him -- the Doctor looks up at them. And his eyes look so old. So battle-worn. This goes so deep.

SALLY WINTERS

Doctor, what's the matter?

THE DOCTOR

I can feel it all. I can feel the universe becoming SJW-filled.

SALLY WINTERS

But we can stop it, right?

On the Doctor's face as we hear --

??? (V.O.)

No.

THE DOCTOR gasps and returns to consciousness with a start ---

SALLY WINTERS

Doctor, are you alright?

The Doctor shakes SALLY off --

THE DOCTOR
Stop fucking asking me that!

DAN
Is it me, or does it look like it's changing direction?

**He, DAN and SALLY all look out -- the SJW energy is shifting --
it coalesces to move out in a different way --**

And it BURSTS malevolently -- in the direction of the TARDIS!

DAN
It's like it's...coming for us.

THE DOCTOR
(slams the doors)
Get the fuck inside!

**And they all turn and run towards the centre of the room, the
Doctor at the controls --**

THE DOCTOR
Do NOT fucking stall on me now. Taking evasive action.
(smashes hammer on console; to the TARDIS!)

Sorry!
(smashes it again; different bit)

Sorry!
(and again!)

REALLY FUCKING SORRY!

**And he smashes the hammer on the console -- the TARDIS shakes
and rumbles, they're moving now at speed, everyone holds on!**

This is fucking impossible. The end of universe is chasing us --

DAN
So what're you doing?

THE DOCTOR
Only one thing I can do. If the SJW Wave is coming for us, we're
gonna head to fucking Earth.

DAN
What!

SALLY WINTERS
Fucking what?!

CUT TO:

EXT. SPACE DAY 2 1054

The TARDIS spins through space --

**WHIP-PAN behind: the SJWW WAVE advancing, evil, knocking off the
edge of a planet into rainbows as it passes - -**

CUT TO:

INT. KARVANISTA'S SHIP/FLIGHT CONTROL - DAY 2 1205

KARVANISTA stomps back in as the Doctor's voice over comms --

THE DOCTOR (O.S.)

TARDIS calling the big fucking dog!

KARVANISTA

Bring me back my human! Now!

DAN (O.S.)

I'm not your fucking human!

KARVANISTA

I'm trying to fucking save your worthless fucking life!

CUT TO:

INT. TARDIS - DAY 1205

THE DOCTOR

Listen to me, shithead. We're approaching you fast -- and the
SJW Wave is right fucking behind us!

(Beat)

We're heading to Earth.

CUT TO:

INT. KARVANISTA'S SHIP - DAY 2 1205

KARVANISTA

(horrificed)

YOu fucking idiot! We don't have enough fucking time to get all
the humans on board the fucking ships! The battalion's only on
the edge of the fucking planet!

CUT TO:

INT. TARDIS - DAY 2 1205

THE DOCTOR

I've got a plan here! We've got one fucking chance of surviving this --

(over comms)

Karvanista! You said the battalion ships are designed to fit together to form a protective structure.

KARVANISTA

(intercut)

What about it --

THE DOCTOR

(working fast)

I'm sending you a formation for the ships -- get it communicated fuckig instantly! You have to move fast!

CUT TO:

INT. KARVANISTA'S SHIP - DAY 2 1205

**Looking at the screen in front of him -- as a graphic appears,
that we don't yet see --**

KARVANISTA

What good will that fucking do?

CUT TO:

INT. TARDIS - DAY 2 1205

THE DOCTOR

Just. Fucking. Do it!

CUT TO:

EXT. SPACE - DAY 2 1206

**The bubble moving at terrifying speed through space -- so close
to the TARDIS now -**

THE DOCTOR

That shape, that formation. Gotta outrun this thing.

**WHIP-PAN: And now it's heading for Earth -- but in front of
EARTH is a wall of ships like Karvanista's! --**

CUT TO:

INT. TARDIS - DAY 2

**WHACK! SLAM! The TARDIS being buffeted violently back and forth
-- inside all three of DAN, SALLY and THE DOCTOR are tumbling --**

THE DOCTOR

We're being dragged into the heart of the fucking SJW Wave.

SALLY WINTERS

Can the TARDIS withstand it?

THE DOCTOR

I don't fucking know! I don't understand and I HATE NOT FUCKING UNDERSTANDING!

**And the TARDIS makes a sound like it's screaming -- being
dragged down -- the Cloister Bell is clanging too -- the lights
are flicking, going darker -- the TARDIS is in crisis mode --**

CUT TO:

INT. KARVANISTA'S SHIP - DAY 2 1206

KARVANISTA

Battalion positioned just as you fucking ordered!

THE DOCTOR (O.S.)

Lock into the fucking pattern now!

KARVANISTA

This better fucking work! Interlocking --

CUT TO:

EXT. SPACE - DAY 2 1206

**The fleet of ships in the globe-like shape interlock -- a shield
for Earth!**

KARVANISTA

Lupari Battalion, now encasing Earth.

**WHIP-PAN in front of them, a tiny object just in front of the
Earth, is...The TARDIS.**

CUT TO:

INT. KARVANISTA'S SHIP - DAY 2 1206

KARVANISTA

It worked! The pattern worked! The battalion is shielding Earth!

CUT TO:

INT. TARDIS - DAY 2 1206

THE DOCTOR

Your ships are as good as you fucking say, Karvanista!

KARVANISTA

What about you?! Get your ship behind that fucking Battaltion wall!

THE DOCTOR

Doing it now-

**The console explodes -- a huge explosion, really damaged -- the
Doctor recoils -- TARDIS shaking --**

And Sally knows -- looks to the Doctor --

SALLY WINTERS

Trouble. Right?

THE DOCTOR

(trying controls)

I can't get us out of it's fucking pull.

(horrified)

We can't outrun it. God, we're gonna become fucking SJWs.

DAN

But we're safe in here. We're sealed the fuck in.

**SLAM SLAM SLAM! The THREE SETS OF DOORS SLAM open! The Doctor
runs to the other side of the console -- trying the levers on
the console, holding on for dear life -- a vacuum almost sucking
them all out!**

THE DOCTOR

One last throw of the dice --

(yells to Dan and Sally)

Stay the fuck down!!

**Now he SLAMS THE HAMMER against the console panels -- the panel
splits open and YELLOW VORTEX ENERGY FLOODS OUT (like in The**

Parting Of The Ways S1E13) and slams out the front doors --

The console room illuminated by Vortex energy. DAN and SALLY on the floor, either side of the corridor of Vortex energy. Small particles of SJW energy from outside drift, barely noticed, onto Dan and Sally.

CUT TO:

EXT. SPACE - DAY 2 1207

PROFILE: A tiny trail of vortex energy out of the tiny blue police box looks pathetic against the huge oncoming SJW WAVE -- but it hits anyway --

CUT TO:

INT. TARDIS - DAY 2 1207

The last ribbons of Vortex Energy drift out into the distance --

THE DOCTOR

SJW Wave, meet Vortex energy. See what that fucking does to you.

We move towards the front doors: the SJW Wave approaching!

THE DOCTOR

SHIT! Not fucking much, by the looks of things!

Close in on Dan. Close in on Sally. Close in on the Doctor.
Iconic, heroic, calm in the face of catastrophe.

THE DOCTOR

Fucking SJWs.

The camera pelts FAST towards the open doors -- as the SJW ENERGY races towards us and the open doors at terrifying speed--

It hits and envelops the camera as the cliffhanger screams in:

Music in 'M12 End Credits'

END OF EPISODE.