

DOCTOR WHO

Episode 4

By

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YELLOW REVISIONS

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1 EXT. WELSH COAST - DAY 1

WAVES.

Crashing on the ROCKS. Vast and endless.

Over that, the wheeze and groan of the Tardis...

CUT TO:

2 EXT. CLIFFTOPS - DAY 2

TARDIS DOOR opens, THE DOCTOR and RUBY step out. Excited!

THE DOCTOR

Yes! Spectacular! We're in Wales!

RUBY

How can you tell?

And the view is stunning. Ahead of them, the sea. Behind them, miles and miles of WINTER COUNTRYSIDE, stark and bleak.

They stride across the clifftop as they talk.

THE DOCTOR

That smell. That green. That coastline, Ruby! The rocks and the water, it never ends, the war between the land and the sea.

RUBY

I've been to Wales twice. I went to see Shygirl in Cardiff. Then I went to the Mumbles, when I was 16, because of a boy, I think I broke his heart, but there you go.

THE DOCTOR

Mind you. Roger ap Gwilliam. That's a bad example of the Welsh. Terrifying! The most dangerous Prime Minister in history, he led the world to the brink of nuclear... what year are you from?

RUBY

2024.

THE DOCTOR

Ooh ha ha. Yikes. He's 2046. Spoilers! Forget I said anything!

RUBY

Why, what did he do?

THE DOCTOR

- oh no no no, what's this..?

He's looking at his feet. He's broken a STRAND of COTTON.

WIDER: it's part of a CIRCLE in the grass, 7ft diameter. Strands of COTTON, STRING, TWIGS, DAISY-CHAINS, intertwined with little SCROLLS OF PAPER. TRINKETS, a toy silver shoe, a doll's head, pegs, love hearts. A chain of bird's skulls.

THE DOCTOR (CONT'D)

Oh, it's a circle. Someone made this, sorry man, sorry, I'm sorry.

ON RUBY, as she kneels down.

RUBY

It's like something made by children. Lucky charms. And bird skulls. These are messages, look.

She opens a SCROLL - yellowing paper, 4" by 6", handwritten:

RUBY (CONT'D)

"I miss you." That's all it says.
(opens another scroll)
"Rest in peace, Mad Jack." Oh.
Poor old Mad Jack, bless him. It must be some sort of memorial.

And she looks round.

The Doctor is GONE.

He's simply not there. Must be in the Tardis. Calls out:

RUBY (CONT'D)

I said it's like a memorial!

Stands, annoyed, strides back to the Tardis.

RUBY (CONT'D)

All right, don't do that to me!

She reaches the Tardis. Locked. Tries her key. Nope.

RUBY (CONT'D)

It's locked. You've locked it from the inside. Can you hear me?!

(puzzled)

(MORE)

RUBY (CONT'D)

Doctor? I hope you're not having a
pee round the back...

And she WALKS ROUND the Tardis, but... no. She's disturbed
now. Something's wrong. She looks around.

And there. A distance away...

A WOMAN.

An old woman. Probably. STANDING STILL. STARING. She's
too far away to see properly. Dressed in black, a bit like
Giles's Grandma. But she's looking at Ruby. And she's...

Shrugging?

Like a conversational gesture. Both hands. And she's
talking, like she's having a conversation with Ruby - not
shouting, just talking, though she can't be heard. The
hands, now and then, shrug. Like she's saying... sorry? But
not as an apology. More like, sorry but it can't be helped.

Ruby yells:

RUBY (CONT'D)

Hello! Um. Have you seen my
friend? He was here! He's, um...

The WOMAN continues regardless. Talk, shrug, gestures.

Oh well, thinks Ruby, looks away, YELLS to the landscape:

RUBY (CONT'D)

Doctor? Where are you? Doctor!!

No reply. Just the wind and the sea.

She goes back to the Tardis. SHOVES the door. It won't
give. Then she bangs on it, bang bang bang!

RUBY (CONT'D)

Doctor!!
(quietly, at the keyhole)
Doctor? Are you there?
(realises)
It's not...

The Tardis usually has a soft hum. Not now. Nothing. Ruby
presses her face against it. Tries to hear the hum, mutters:

RUBY (CONT'D)

You're dead. Are you dead?

She looks back. The WOMAN is still there.

She is, Ruby will discover, 73 YARDS away. 219 feet. 66.7m. Exactly. (73 yards is roughly three quarters of a football pitch.) Ruby stares; her POV, no CU, no zoom-in, seeing...

A woman. Short. Is she old? Bombazine black. And her face... It's too far away to see. That perfect distance away. And yet. Is the face... a bit too round? Too white? A chalk white. And... is there... a curve? A line, a crease from the corner of her eye to the corner of her mouth..?

Ruby calls out and starts to WALK TOWARDS HER.

RUBY (CONT'D)

Sorry! I want to ask - ! Hold on!

And she walks.

...and then STOPS.

The woman is STILL a DISTANCE AWAY. The SAME distance. IE, Ruby's walked 10ft forwards, the Woman's moved 10ft back.

RUBY (CONT'D)

Could you just wait there?

Ruby walks faster, and..

RUBY'S POV OF THE WOMAN - not too hand-held, just a rough, walking POV, the woman standing still, and yet -

Ruby stops. The WOMAN has moved back. She is CLEARLY further back than she was, yet the SAME DISTANCE away, relative to Ruby. She is always 73 YARDS AWAY. If, say, she was in front of a rock before, she's now further back than the rock. She has moved. She has moved exactly as far as Ruby has advanced. But she was NEVER SEEN TO MOVE.

Ruby a bit creeped out now, but...

RUBY (CONT'D)

Okay.

And she RUNS!

RUBY'S running POV: the WOMAN in the distance, and yet...

Ruby STOPS.

The woman's moved back, standing still, but still an exact 73 YARDS away. She's still talking, the shrugs, the sorry.

RUBY (CONT'D)

Okay! Very clever!

Looks back, the Tardis a distance away. Back to the woman:

RUBY (CONT'D)
Are you part of this? What have
you done? Did you do this?!

The woman just keeps talking, gesturing.

Ruby lifts her PHONE. Points at the woman. Snap!

Ruby's SCREEN: a PHOTO of the WOMAN, that distance away. Her
face unclear. Ruby enlarges the photo...

But it's just PIXELS. The face even more of a blur.

Ruby looks at her. A bit scared. Quiet:

RUBY (CONT'D)
Can you help me? Please?

But the woman is unchanging. Saying something. On and on.

CUT TO:

3 EXT. CLIFFTOPS - DAY

3

1 HOUR LATER. RUBY sits on the grass by the TARDIS. Cold.
She looks.

The WOMAN, still 73 yards away.

CUT TO:

4 EXT. CLIFFTOPS - DAY

4

1 HOUR LATER. RUBY stands. Goes to the TARDIS. Whispers:

RUBY
I'm starving. And freezing, I
can't stay out here all night. But
I'll come back, I promise. My
phone says it's November the 9th,
2024, so... stay on November the
9th, okay? Don't go without me.
(leaves, comes back)
And this is really rude, okay?!

She gives the Tardis a kick, and goes.

CUT TO:

5 EXT. COUNTRYSIDE - DAY

5

Getting later in the afternoon. RUBY walking along. Cold!
But she can't help it. Looks back.

There's the WOMAN. The exact same 73 yards away. She never
appears to be walking. Always stationary. She's just THERE.

CUT TO:

6 EXT. HILL RISE - DAY

6

RUBY heading up the RISE OF A HILL. Looks back.

The WOMAN. 73 yards away.

Ruby hurries up, reaches the rise of the hill, then DESCENDS.
RUNS DOWN a bit, until she can turn back to look, and...

Her POV: the top of the hill, quite close. She has, at last,
blocked off her view of the woman. Hah! Relief! And then...

She turns to go, but there is the WOMAN. That exact distance
away, but now to Ruby's LEFT OR RIGHT. To the SIDE. She has
jumped position, impossibly, but still 73 yards off. Still
talking, still gesturing, still saying some sort of sorry.

Ruby scared, now.

CUT TO:

7 EXT. COUNTRYSIDE NEAR VILLAGE - EVENING

7

LIGHT fading. Path leading down to a distant COASTLINE
VILLAGE. RUBY, really cold, heading downhill. Looks round:

BEHIND HER, on the same path, 73 yards away, the WOMAN.

But heading towards Ruby, another WOMAN, a HIKER. Thank God!
Middle-aged, walking with Nordic POLES, kagoule, boots, etc.
English, not Welsh, hearty and jolly. (This is the character
who will appear throughout time and space; Mrs Merridew in
Special 2, Gina Scalzi in Ep.1, the Ambulance in Ep.3, etc.
But now she's genuinely a passer-by.) As they approach:

HIKER

Hello there! You must be mad, is
that all you're wearing?

RUBY

Yeah, I got kind of... caught. Um.
The car broke down.

HIKER

Oh no! You poor thing.

And now they reach each other, stop.

RUBY

I know. Bit of a day. What's that, down there, where is it?

HIKER

That's Glyngatwg, if you'll forgive my pronunciation. Which they don't! But I think they've got a garage, where's the car?

RUBY

Um, just, that way, but... I haven't met you before, have I?

The Hiker pulls down her hood, happy.

HIKER

I don't think so, have you?

RUBY

No. Just. That was a different...
(never mind)
Could you help me? That woman, over there? Can you see her?

HIKER

Course I can, who is she?

RUBY

She's, um. This is going to sound a bit mad, but she's following me. I think I trespassed or something, could you tell her I'm sorry?

HIKER

Sorry for what?

RUBY

Well. I don't know.

HIKER

(suspicious)

Have I walked into something..?

RUBY

No, but, look, you're going that way. So. Could you just tell her? I'm fine. And she can go home.

HIKER

I'm intrigued now! And it's no skin off my nose. But once that's done, get in the warm, both of you, whatever little game this is.

And the Hiker heads off, happy, towards the Woman. NB, Ruby stays where she is, so the Woman remains FIXED IN POSITION; the Hiker CAN get closer, the Woman DOES NOT change position.

When the Hiker's only walked a few feet:

RUBY

And could you ask her...? If she knows the Doctor.

HIKER

D'you need a doctor?

RUBY

No, it's just. Could you ask?

HIKER

I'll try!

And the Hiker resumes her walk, towards the Woman.

Ruby waits.

Tiny time-jump, as the Hiker reaches the Woman. And they TALK. Too far away to hear. The Woman talks to the Hiker, though the Woman still looks & gestures towards Ruby. The Hiker listens to the Woman. The Hiker looks at Ruby.

But then... Is that... horror? Is the Hiker *horrified*?

And suddenly...

The Hiker backs away. Then turns and RUNS AWAY. AWAY from the Woman, FURTHER AWAY from Ruby. The Hiker GLANCES BACK at Ruby - too far to see, but on her face, is that TERROR?

Ruby desperate. What the hell?!

And Ruby turns. RUNS towards the village.

CUT TO:

NIGHT. WIND, specks of RAIN in the air, RUBY shivering as she walks through the VILLAGE, and yes, when she looks back:

THE WOMAN. Obscured by rain and dark, 73 yards away.

Ruby heading for the PUB. An old building. SIGN swinging in the WIND, a painting of a blasted TREE. *Y Pren Marw.*

CUT TO:

9

INT. Y PREN MARW PUB - DUSK

9

RUBY walks in.

And it's not An American Werewolf in London... Not *quite*. It's an old, beamed building. Lots of wood, horse brasses, an open FIREPLACE. But it's run-down, rather than charming. A TV on the WALL showing a FOOTBALL MATCH.

Behind the BAR, the LANDLADY, LOWRI PALIN. 50, hard as nails, worn out by a lifetime of work, bit sly, bit bitter.

Sitting at the BAR, ENID MEADOWS, 70s. Tweed, bright-eyed, intellectual, wears a beret. Scribbling in her little book.

At a TABLE: cheery JOSHUA STEELE, 40.

Another TABLE: IFOR JONES, 18, would-be-punk but gormless and queer, playing games on his MOBILE, ping-ping-ping. Sitting by his side, THIN LUCY, 16, sullen, burning with resentment.

They all know each other well. And as soon as Ruby walks in, it feels odd, to her, uneasy. Hostile from the start:

LOWRI

State on you, darling. Who goes out in this without a coat?

RUBY

No, I've... Lost my things. Sorry, it's kind of a long story.

LOWRI

Is it?

RUBY

I don't suppose. I'm a bit stuck, have you got a room for the night?

LOWRI

I have. For 65 quid. I haven't got anything in for breakfast but I can do toast and yoghurt.

JOSH

Don't let her cook, for God's sake!

LOWRI

Shut it.

JOSH

Don't let her cook!

RUBY

No, that's fine, but I haven't got any cash, can I pay with my phone?

LOWRI

Can you what?

RUBY

Can I pay? With my phone?

LOWRI

Pay with your phone?

RUBY

Yeah.

LOWRI

How do you pay? With your phone?

RUBY

Oh, well, it's like... it's sort of online banking, but the phone can transfer money from my account to..

Lowri just slides a CARD-PHONE-READER at her.

LOWRI

Yes, you can pay with your phone.

RUBY

Oh. Sorry. Thank you.

Enid's been watching, coolly, sizing Ruby up.

ENID

We're not quite the Dark Ages, young lady. Despite what they say.

JOSH

Apparently, next week, we're getting Christianity!

Laughs. Ifor looks up from his phone, big wet smile.

IFOR

Throw them to the lions! Throw them to the lions and watch them getting eaten alive! With great big teeth an blood an things, yeah!

LOWRI

Drink?

RUBY

Yes, um, I'll have... No, I'll just have a coke.

LOWRI

Last of the big spenders.

LOWRI gets the drink. Ruby can't help it, goes to the PUB WINDOW. And there, she sees...

EXT PUB, from RUBY'S POV INSIDE: the WOMAN. 73 yards away.

RUBY

D'you mind if I ask? There's this woman. Outside. Can you see her?

JOSH takes a look out of the window.

JOSH

She'll be bloody freezing, mun.

RUBY

D'you know who she is?

JOSH

Never seen her. Why, who is she?

RUBY

I don't know.

ENID

I rather think, in this sort of weather, you should ask her in.

RUBY

No, she's not with me. She's just following me.

ENID

What for?

RUBY

I don't know.

ENID

But she's definitely following you?

RUBY

I think so.

LOWRI

(gives her the coke)

Five quid.

RUBY

How much?!

LOWRI

Five quid.

As Ruby pays with her phone:

ENID

Pardon me for stating the obvious.
But if there's a woman following
you, have you tried asking her why?

RUBY

No.

THIN LUCY

(contempt)

Oh my God.

Josh is putting his BIG COAT on.

JOSH

I'll ask her now, I'm off home for
my tea! I'll send her in for a pie
and a pint, you can pay on your
Magic Phone. Night, girls.

LOWRI

Night then, Josh!

ENID

Safely home.

RUBY

Could you ask her..? There was a
friend of mine, in a yellow duffle
coat, could you ask her if she's
seen him? Black guy, five ten?

JOSH

I'll give it a go! Cheerio then!

He SWINGS OPEN the PUB DOOR, a SQUALL of WIND & LIGHT RAIN blasting through, and off he goes, HEAVES it shut behind him.

Ruby goes to the WINDOW to WATCH.

Seen from RUBY'S POV:

CUT TO:

10 EXT. VILLAGE - NIGHT 10

THE WOMAN stands 73 YARDS away.

JOSH, huddled, cold, TRUDGES over to her. CONT. in Sc.11.

CUT TO:

11 INT. Y PREN MARW PUB - NIGHT 11

RUBY at the WINDOW, watching Josh head for the Woman.

RUBY

Following's the wrong word. Cos she doesn't... approach. She comes so far, then it's like she stays away. Never comes any closer.

ENID

I can't think of a synonym, for keeping your distance.

LOWRI

I wish my ex would stay away.

ENID

I suppose. To coin a new word. In Latin, it would be semperdistans. Always distant, she is semperdistans to you.

Sc.10, Josh reaches the Woman.

They talk. The Woman talks to him but stays focused on Ruby. And Josh listens. Even from this distance, through the rain on the window, Ruby can see he's tense. Not smiling.

Ruby watches, horrified, as...

JOSH RUNS AWAY. AWAY from the Woman, AWAY from the pub.

IFOR

Oh my God, Josh is running!

Ruby surprised - Ifor's been watching too, gleeful.

LOWRI

That's his wife, shouting, that is.

IFOR

Really though, he's running! He spoke to that woman, and then he ran away. He ran away like the devil was on his bum.

(to Ruby, delighted)

What did she say to him?

RUBY

I don't know.

IFOR

Who is she?

RUBY

I don't know!

ENID

It seems that Josh is semperdistans.

Ruby turning back to the pub.

RUBY

I wonder. I thought. I was with my friend, and... We walked into this thing. Up on the clifftops. Like a circle of cotton and little toy things, like charms, and the skulls of little birds. Almost like a witchcraft sort of thing.

Glances around the pub. Lowri, to Enid, to Ifor. Cold looks. Scared. And a silent, sly smile from Thin Lucy.

LOWRI switches the TV off, b/g noise GONE. More stark:

LOWRI

What d'you mean, cotton?

RUBY

Like... strands, with these things.

ENID

Witchcraft is a very strong word.

RUBY

No, I don't mean it was witchcraft, I mean it was like...

LOWRI

Where was it?

RUBY

Up on the cliff. Couple of miles
that way.

LOWRI

Bryn Cythraul?

RUBY

I don't know, was it?

Looks round the room. Fear in the air. The RAIN outside.

ENID

It's what they call a Fairy Circle.

THIN LUCY

(sniggers, of Ifor)
Ask him about that.

IFOR

Shut your face.

ENID

When you say you walked into it...
did you break it?

RUBY

Well. Yes.

Looks round the room. Tension.

RUBY (CONT'D)

By mistake. But I mean! It's not
really magic, is it?

ENID

Is it not?

RUBY

I don't think so, no.

ENID

The clifftops. Are a boundary.
Between the land and the sea. A
liminal space, neither here nor
there, where rules are suspended.

LOWRI

And then there's the blood.

RUBY

What blood?

ENID

D'you know why Wales has so many
picturesque little castles?

RUBY

No.

ENID

They were torture centres. Set up
by the English. To rule with fear.

LOWRI

Steeped in blood, we are.

IFOR

Tons of blood.

ENID

This land is a powerful place.
It's said that he walks through the
gaps. The Spiteful One.

RUBY

We didn't mean any disrespect. To
the circle. My friend, he'd never
do that on purpose. And I walked
away, when it said rest in peace.

LOWRI

What did?

RUBY

The little messages. The scrolls.

LOWRI

You read them?

RUBY

Just a couple.

LOWRI

You opened them? And read them?

ENID

What did you do that for?

RUBY

They were there.

ENID

I think. Whatever spell was cast
in the circle. Is now broken.

LOWRI

What else did they say?

RUBY

Just. Um.

LOWRI

What else did they say?

RUBY

One of them said... Rest in peace,
Mad Jack.

All horrified. The WIND, the RAIN, stronger.

IFOR

Oh my God.

ENID

I think perhaps that wasn't wise.

RUBY

I thought it was like, someone's
dog, or something.

LOWRI

Oh, say that to Mad Jack's face!

RUBY

Who was he?

LOWRI

He was insane.

IFOR

And he's dead.

LOWRI

But now she's broken the circle.

RUBY

What does that mean?

ENID

The charm. Was very clear.
Binding his soul to rest in peace.
Semperdistans, to keep him away.
But now you've broken it. And if
that woman outside is his herald,
it means... Mad Jack is unbound.

And BANG! BANG! BANG!

A thunderous, booming KNOCK AT THE DOOR.

The horror.

LOWRI

Oh don't.

IFOR

He'd kill me. He would kill me.
I'm the one he'd kill first, and
you know why, don't you?!

THIN LUCY

(sing-song)

Mad Jack, Jack's back.

LOWRI

What the hell have you done?

RUBY

But it's just someone at the door.

BANG! BANG! BANG! All terrified, intense, FASTER:

IFOR

But he'd go home! He wouldn't come
here! He'd go home!

LOWRI

There's no home to go to, you
idiot, not any more!

ENID

And he would drink. In this pub.

LOWRI

He called this place home.

THIN LUCY

He's back, he is, he's back!

RUBY

That is not. Mad Jack. Out there.

LOWRI

Then *answer the door!!*

BANG! BANG! BANG!

And in **TERROR**, and **BRAVERY**, like the Doctor would do - Ruby
strides across the room, **OPENS THE DOOR** -

- and -

- there's EDDIE the PASTY MAN with a TRAY of FROZEN PASTIES.

PASTY MAN

Hurry up, I've got my hands full!

And Lowri, Ifor, Thin Lucy, even Enid, are in FITS OF LAUGHTER! Howling! Vicious laughter. Pasty Man heading in:

PASTY MAN (CONT'D)

You've got enough pasties here for two weeks, get 'em in the freezer, fast as you can, what's so funny?

LOWRI

Her face! Oh my God, her face!

IFOR

Best one yet, that was! His herald, I loved that bit!

LOWRI

Oh my God, that was funny.

ENID

It's racist. My darling. To be blunt. People come from outside, you think we're all witches and druids. For God's sake, child, you walked into a bit of string! Let me stand you a pint, Eddie.

PASTY MAN

Don't mind if I do.

And they're still laughing. Ruby humiliated, still near the open DOORWAY. Looks out, across the village.

The Woman is still there. She shrugs. Sorry, sorry.

The WIND BLOWS, and SLAMS THE DOOR shut, BANG!

CUT TO:

12

INT/EXT. Y PREN MARW PUB - DAY

12

RUBY sits at a PUB TABLE with her TOAST, YOGHURT & COFFEE.

LOWRI walks past, throws down two old T-SHIRTS.

LOWRI
Got those spare. I'll have them
back, mind.

Ruby nods. Looking out of the window.

OUTSIDE: the WOMAN. Still there.

CUT TO:

13 EXT. CLIFFTOPS - DAY 13

RUBY's now in her borrowed T-SHIRT. Opening a borrowed,
yellow camping FOLDING CHAIR. Near the TARDIS.

She sits there. She'll sit there all day.

And 73 yards away... The WOMAN.

CUT TO:

14 OMITTED 14

15 OMITTED 15

16 INT. Y PREN MARW PUB - DAY 16

RUBY having TOAST & COFFEE, they've run out of yoghurt.

LOWRI walks past. Angry.

LOWRI
I said to Josh, I said, we haven't
seen you, he said, I'm never coming
back, I said why, and he said, ask
her. So I'm asking you. Why?

RUBY
I think he meant, ask *her*.

And she indicates. The WOMAN, OUTSIDE, 73 YARDS away.

And Lowri *knows* this. But... can't face it, won't face it.

LOWRI
Well I made it very clear to Josh.
You will be packing. And going.
(MORE)

LOWRI (CONT'D)

And we won't see you again, as of today. Is that understood?

CUT TO:

17 EXT. CLIFFTOPS - DAY

17

RUBY in her original CLOTHES, at the TARDIS. Saying goodbye.

RUBY

I might as well go back home. I haven't known you for that long, maybe this is what you do.

(pause)

But if you come back. I would love to see you again, I'd absolutely love it. Bye bye.

Then she faces the WOMAN; watching, talking, at 73 YARDS.

RUBY (CONT'D)

I'm going now. You win. Okay?
You win! If you'd just stop talking and listen. You! Win!

CUT TO:

18 INT. TRAIN - DAY

18

RUBY on the TRAIN to London. Thinking. The world sliding by. Is it over? Her time with the Doctor? Is that it?

And then. Out of the window...

The train's going through SUBURBS, say, Swindon, those areas where houses back on to the railway line. And there's...

THE WOMAN.

73 YARDS away, standing in the STREET parallel with the train track, or in a GAP between houses, or on an urban WASTELAND. Standing, STARING, gesturing, talking, never stopping. The landscape rushing past, WHOOSH, but every time she's gone, WHOOSH, there she is again, visible for just those few seconds, and then WHOOSH, and again, WHOOSH, and WHOOSH -

Ruby TERRIFIED. On some level, she believed what they said in the pub. That this was tied to the landscape, or to the circle, or to Wales. Or the Tardis. But no. It's not over.

The Woman is STILL THERE.

CUT TO:

19 INT. RUBY & CARLA'S FLAT - DAY

19

RUBY walks in. The flat has been MENDED AND PAINTED after the Goblin attack at Christmas, all back to normal.

CARLA hurrying down the hall, into a BIG HUG and KISS.

CARLA

Here she is, here she is, here she
is, all safe and sound -
(calls off)
She's back!

CHERRY'S ROOM, she's in BED, calls out:

CHERRY

I told her that man was no good!
With his box of magic tricks! Some
kind of guzum.

CARLA

Maybe the Doctor went inside his
box and... that's what men do.
They go into their sheds. And they
potter. They have train sets and
hobbies and things women should
never know about, I mean, I don't
know, I've never had a garden, I've
never had a shed, I've never had a
man, but that's what they say. And
your intergalactic nutcase. He's
doing it on a cosmic scale. But
he's still, essentially, inside his
shed. Pottering. He must be!

During all of this: hug, separate, and Ruby goes into, say,
the KITCHEN or a room with a VIEW OF THE STREET below...

RUBY'S POV: EXT STREET below. The WOMAN. 73 YARDS away.
Looking up at Ruby. Still shrugging, still talking.

Ruby turns to Carla.

RUBY

I didn't tell you everything.
(pause)
There's this woman.

CUT TO:

20

EXT. RUBY'S STREET - DAY

20

RUBY and CARLA stand in the STREET.

And there, 73 YARDS away, is the WOMAN.

Ruby walks towards her, Carla follows, staring at the Woman.

RUBY

You see? If I walk closer. I'm looking at her, d'you see, keep watching her, can you see? Cos she's not moving, is she?

CARLA

No...

RUBY

And then I stop. And she's moved.

Ruby and Carla stop; however far they walked, the Woman is now that much further back. Though Carla's a bit boggled.

CARLA

Has she?

RUBY

How can you not tell?! It's like she... affects people's eyes or something. I know we've only gone forward 20 feet, but trust me. If we walked 10 miles. She would still be further back.

CARLA

She'd be 10 miles away?

RUBY

No, she'd be... *that* much. Away.

CARLA

I don't understand.

RUBY

Neither do I.

JUMP CUT TO:

21

EXT. RUBY'S STREET - DAY

21

5 MINUTES LATER, CARLA comes running back out of the flats, holding up her MOBILE PHONE. To RUBY, excited!

CARLA

This is what we'll do! If I can
approach her, then I'll phone you,
I'll walk up to her, like this -

She rings Ruby, Ruby answers her phone. They both stand
there on the street talking to each other, on their phones.

CARLA (CONT'D)

- hello! -

RUBY

- hi -

CARLA

- then I can talk to her. And you
can hear what she's got to say.

RUBY

I know, but I told you, everyone
she speaks to runs away.

CARLA

Yes, but, Welsh people. Trust me,
darling, it's a plan!

Carla walks towards the Woman. Both still on phones. STAY
ON RUBY'S POV OF CARLA, getting further away, only VO now.

RUBY

Just be careful, okay?

MRS FLOOD

Having a nice time?

There's Ruby's NEIGHBOUR, MRS FLOOD, putting out her BIN.

RUBY

Yeah, I'm just. Speaking to...

MRS FLOOD

You're standing in the street, on
the phone, to your own mother?

RUBY

Yeah.

Mrs Flood looks at Ruby. At Carla. Decides:

MRS FLOOD

Nothing to do with me.

And she goes back inside.

Ruby looks back to Carla. And (slight internal time-jump, it's a long walk), Carla is APPROACHING the Woman. But maybe Carla's voice is a little flatter now. More... unhappy.

RUBY

Mum? What does she look like?

CARLA VO

She looks like what she looks like.

RUBY

What does that mean?

CARLA VO

She looks like what she is.

And now, Ruby sees Carla REACH THE WOMAN. And they TALK. The Woman gesturing. At Ruby. Carla listening. But over the PHONE: NOTHING. Just the odd crackle.

RUBY

Mum, what's she saying? I can't hear. Mum. What's she saying?

A terrible dread creeping over Ruby, as...

Carla looks at Ruby. Oh no. No. Even from this distance, is that... a look of HORROR? Does she look... APPALLED?

RUBY (CONT'D)

No, mum, don't listen to her, mum, whatever she's saying, don't listen. Mum! Don't listen to her!

Too late.

Carla RUNS AWAY.

HER OWN MOTHER runs AWAY from Ruby, AWAY from the Woman.

RUBY (CONT'D)

Mum, don't do this, mum, don't do this to me, mum, mum? Mum?!?

And Ruby is RUNNING. After her mother.

Crying. Terrified.

CUT TO:

22 EXT. MAIN ROAD, FROM RUBY'S STREET - DAY 22

RUBY runs onto the MAIN ROAD. At the JUNCTION. On this NEXT STREET: there's the Woman, 73 YARDS away. But where's Carla?

A BLACK CAB roars past Ruby -

CARLA inside.

A glimpse of her. Staring at Ruby. With HATE.

RUBY
Mum! Mum! *Mum!!*

Ruby runs after her, down the road, but the taxi accelerates.

Ruby runs to a stop. Oh my God, oh my God, oh my God.

CUT TO:

23 INT. RUBY & CARLA'S FLAT - DAY 23

CHERRY'S ROOM: CHERRY in BED, genuinely upset.

CHERRY
She run away? What did you say to her?

HALL: during this, RUBY on her PHONE, for the 100th time.

RUBY
It wasn't me, it was the woman -
(gets through)
- mum, phone me back, and talk to me, that's all, just tell me what she said. Please. Phone me back.

CUT TO:

24 EXT. RUBY'S STREET - DAY 24

NEXT DAY. RUBY with SHOPPING, walking along, on her PHONE:

RUBY
I don't care if you're on answerphone, I will keep calling, one hundred times a day. And you've got to come home! Gran is calling you everything!

CUT TO:

24A INT. STAIRCASE - DAY

24A

The stairs leading to the FLAT, Ruby reaching the top, still on the PHONE, puts the SHOPPING down, gets out her KEYS.

RUBY

And if you come home. I'll make
that shepherd's pie. The one they
did on This Morning, with the
cheese, then we can sit down and -
(key won't work)
Hang on.

She hangs up, tries the key. Won't go in. And she realises:

RUBY (CONT'D)

Oh you did not.
(bangs on the door)
Mum! Let me in! Mum! Are you in
there? Gran? Can you hear me?
You can't change the locks on me!
You can't do this! You CAN'T!!

And she LOSES IT!

HITS the door, wild, desperate, BANGS, KICKS, RAGES.

CUT TO:

24B INT. STAIRCASE - NIGHT

24B

TWO HOURS LATER, RUBY sits on the FLOOR, her back against the FRONT DOOR. CARLA sits on the OTHER SIDE of the front door, back-to-back with Ruby. Both on their PHONES, quiet, bleak:

CARLA

I won't ask you again, Ruby.
Please stop calling. And go away.

RUBY

But I'm your daughter.

CARLA

Well. Except you're not. Are you?
Even your real mother didn't want
you.

Ruby leans her head back against the door. Beyond despair.
Looks up. And around her...

Gentle FLAKES OF SNOW. Light, fleeting, then gone.

CUT TO:

25

EXT. CAFE - DAY (2025)

25

Nice part of town, smart CAFE, RUBY sits outside. Looks up:

There's the WOMAN. 73 YARDS away.

And then someone BLOCKS THE VIEW, sits opposite Ruby.

It's KATE LETHBRIDGE-STEWART.

KATE

I take it, that's the woman?
Behind me, is that right?

RUBY

Yes.

KATE

Good. Well, just look at me
instead. I'm Kate Lethbridge-
Stewart. And I think I can help.

JUMP CUT TO:

26

EXT. CAFE - DAY (2025)

26

10 MINUTES LATER. WAITER bringing COFFEES. These two
getting on really well. The sheer relief for Ruby.

RUBY

...that was over a year ago. She's
taken out an injunction against me.
My own mother. I thought about
going back to Manchester, but I
don't want to leave. Just in case.
I've got this rubbish job at
Kleineremann's, to make ends meet.

KATE

I think we can help with that. We
have a tradition of helping the
Doctor's former companions, once
they return to a normal life.

RUBY

I was hardly with him, really.

KATE

But it felt like a lifetime.

RUBY

Yeah.

Nice smile between them.

KATE

We had you on file after that event at Christmas. With the Goblins.

RUBY

(delighted)

Oh my God, someone I can talk to about Goblins!

KATE

That's what we do. In the UNIT Tower. We're the Unified Intelligence Taskforce, created to investigate the extraterrestrial. And more and more, the supernatural, things seem to be turning that way, these days.

RUBY

And you worked with the Doctor?

KATE

With him. Despite him. Against him, sometimes. And I adore him. I can only say that, now he's not here.

RUBY

(smiling)

I won't say a word.

KATE

But I wish you'd got in touch with us sooner, we thought the Doctor was... silent.

RUBY

I keep wondering. How the world survives without him.

KATE

Well, that's classified. I think I can say, skin of our teeth. Although, I think this timeline might be... suspended along your event. I'm glad we found you.

RUBY

So am I!

KATE

And you can take us to the Tardis?

RUBY

Yeah, it's just sitting there, I'm surprised no one's reported it.

KATE

It has a perception filter. People notice it, but... sort of don't. I wonder if it's connected, if landing a perception filter on top of that circle has affected things.

Kate turns, looks. The Woman, 73 yards away.

RUBY

Well, maybe. Cos she's got a perception thing. Like, no one at work has complained about the old woman standing outside every day. It's like they see her, but they don't notice her. I once positioned her in front of a police car, they just drove around her.

KATE

And... if you sit in a room with no windows?

RUBY

I can't see her. But I know she's there. 73 yards away. I've measured it, a hundred times. I have measured it thousands of times, it's 73 yards. I went and stood at the top of the Shard, and I knew she was 21 floors below. 21 floors is 73 yards. The funny thing is, I prefer to sit outdoors. I like to know I can see her.

KATE

But if you went on a plane..?

RUBY

Or a boat, I know. But. I don't. Because I keep thinking. If I cut her off. I might die. Or she might die. Does that sound mad?

KATE

It sounds wise. That's what we do, all of us, we see something inexplicable and invent the rules to make it work. Mankind saw the sunrise and created God.

(MORE)

KATE (CONT'D)

Or we saw the arrival of a
Sontaran, one or the other.

Bleep! Kate's got a DEVICE; bit bigger than a phone, smaller
than a tablet, more hi-tech, with a SCREEN. She looks:

KATE (CONT'D)

And I can confirm. Our scan says
73 yards exactly. I hope you don't
mind, I didn't come alone.

She indicates:

Across the ROAD: A BLACK VAN parked. Hi-tech SCANNING
TECHNOLOGY on its roof. Nearby, discreet: TWO UNIT SOLDIERS.

Ruby looks around, realising...

NEARBY, two BLACK-SUITED UNIT STAFF. All staff: young, fit,
formal, clearly bodyguards who are ARMED. Comms EARPIECES.

Further down the ROAD: two more STAFF.

ACROSS the ROAD, further down towards the Woman: two STAFF.

Ruby looks behind her:

Further down the street, four STAFF. Ready for action.

KATE (CONT'D)

Don't worry, you're quite safe.

RUBY

No, it's fine, it's great!

KATE

We've photographed her. But this
is the only image we can get.

She shows her device:

The ENLARGED PHOTO of the WOMAN, just PIXELS.

RUBY

I know, I tried, I bought the most
expensive camera, and... you can't
zoom in on her.

KATE

Our equipment is a bit more
sophisticated, and yet. She only
registers from the point of view of
an average person's 20/20 eyesight
from 73 yards away, 219 feet...

KATE & RUBY
...66.7 metres.

KATE
But it proves you're not going mad.

RUBY
(laughs)
Thank you!

KATE
There's only one more option.
Let's bring her in.

RUBY
But she won't - ! If you talk to
her - she does something -

KATE
My staff have full psychic
training. We have telepathic
dampeners. Mesmeric shielding.
And necklaces of silver and salt in
case of witchcraft. Don't worry.
You're with experts, now.

And she talks into a MIC on her LAPEL. And as she turns, see
properly that she is wearing a COMMS EARPIECE. Calmly:

KATE (CONT'D)
Go, go, go.

Ruby looks up.

SNIPERS appear on the ROOFTOPS. Aiming at the Woman.

All STAFF & SOLDIERS turn to face the Woman, alert.

And, 73 YARDS away, a UNIT TRUCK screeches up to the Woman,
brakes, four SOLDIERS leap out. Kate on her MIC:

KATE (CONT'D)
Do not talk to her, do not look her
in the eyes, do not engage with her
in any way, just bring her in.

But then...

And Ruby already *knows*...

From a DISTANCE: the SOLDIERS appear to be talking to the
Woman. And she shrugs, gestures, LOOKS AT RUBY, indicates
towards her. And the soldiers TURN to LOOK at Ruby too.

KATE (CONT'D)

I said, do not engage.

But then Kate... LISTENS.

She is listening on her earpiece. Hearing... something.

RUBY

No. Don't. Don't listen to her.

Kate. Don't.

And Kate turns. To Ruby.

STARES at her.

Such a terrible, cold look.

Then, on her MIC, brusque:

KATE

Disengage.

It's so FAST. KATE WALKS AWAY, the SNIPERS vanish from the rooftops, STAFF turn, and there's a BLACK CAR, they get in, drive away, gone, more STAFF, another CAR, in, gone, more STAFF, car, in, gone, the SOLDIERS leave the Woman, get back in the UNIT TRUCK, drive away, fast, Kate & SOLDIERS get in the VAN, SLAM!, VAN scorches away. All in seconds, GONE.

Like they were never there.

Leaving only the Woman.

Ruby furious, stands, throws her COFFEE CUP, SMASHES it -

RUBY

All right, all right, all right!

WAITER comes running, 'Oy! D'you mind?'

RUBY (CONT'D)

Yes, I said, *all RIGHT?!?*

CUT TO:

27

INT./EXT. RUBY'S NEW FLAT - NIGHT (2029)

27

MUSIC linking Sc.27-35; it's ALL ONE SEQUENCE, Ruby's life passing, and heading towards her realisation.

FOUR YEARS later. RUBY is 25. She lives in a council flat on the Powell Estate. Ordinary place. Not much money. And now it's CHRISTMAS EVE. Her birthday.

Ruby stands in the window. Little Christmas tree behind her. She lifts up a GLASS OF WINE, a TOAST.

OUTSIDE, BELOW, the WOMAN. 73 yards.

CUT TO:

28 EXT. PARK BENCH - DAY (2032)

28

THREE YEARS LATER. RUBY is 27. Summer. She likes to sit in the open air, so she can always glance at, 73 yards away...

The WOMAN.

But dividing her attention: in front of Ruby, her BOYFRIEND, FRANK, 28, nice fella. Well, a nice fella with bad news. And during this sequence, Sc.28, 30, 32, 34, Ruby hardly pays any attention; she knows what they're saying; they always do.

FRANK

...and y'know, I'm not complaining. But I say, let's go away, let's go to New York. And you say no. So I keep thinking. I don't want you to take this the wrong way, but I've got to ask. Is there someone else?

CUT TO:

29 INT./EXT. RUBY'S NEW FLAT - NIGHT (2034)

29

TWO YEARS LATER. RUBY is 30. It's CHRISTMAS EVE. Her birthday. She stands in the window, raises a GLASS OF WINE.

OUTSIDE, BELOW, the WOMAN.

CUT TO:

30 INT. CAFE - DAY (2039)

30

FIVE YEARS LATER. RUBY is 34. And she can still see..

The WOMAN.

But dividing her attention: BOYFRIEND SANJAY, 30s, nice man.

SANJAY

It's just sometimes. I get the impression you're not really listening.

(MORE)

SANJAY (CONT'D)

Like you're drifting off and
thinking of something else. Well,
like now, to be honest!

CUT TO:

31 INT./EXT. RUBY'S NEW FLAT - NIGHT (2044) 31

FIVE YEARS LATER. RUBY is 40. CHRISTMAS EVE. Her birthday.
She stands in the window; she's given up the booze, lifts a
MUG OF TEA - a new RING on her finger - to toast:

OUTSIDE, BELOW, the WOMAN.

CUT TO:

32 INT. CITY CENTRE PUB - NIGHT (2046) 32

TWO YEARS LATER. RUBY is 41.

She's indoors, can't see the Woman. And trying to get her
attention: BOYFRIEND RUFUS, 30s, nice man.

RUFUS

Thing is. I know you've had a
tough time. That whole thing with
your mother is weird. Okay. But
it's hard for me, sometimes,
y'know. And sometimes, I think...

DURING THIS: Ruby glances to and fro; when she's indoors,
she's always wondering, can she see the Woman through that
window, through that glass door..?

But then she sees SOMETHING ELSE. Fixed on:

Behind Rufus. A TV. It's like a SPORTS PUB, showing
matches, but right now, the NEWS is on, and ON SCREEN...

CUT TO:

33 INT. TV DEBATE, STUDIO - NIGHT (2046) 33

INSERT INTO Sc.32 & 34. ROGER AP GWILLIAM, 35, shining,
sharp, dynamic, clever. a POLITICIAN who shows how old the
others are. He's in a TV debate, all smiles. Glittering.
Low volume on the TV from Ruby's POV, but bleeding through:

ROGER AP GWILLIAM

No public school for me! I've done
hard work, I started out as a pizza
delivery boy, I worked on a fruit
stall in Swansea Market. The Steel
Mills. Hospital porter. Security
guard. I was a jack of all trades!
(big smile)
Mad Jack, they'd call me.

CUT TO:

34

INT. CITY CENTRE PUB - NIGHT (2046)

34

And at last, at long last, for RUBY...

Everything makes SENSE. And on CU RUBY as she REMEMBERS -

FLASHBACK: Sc.1, The Doctor saying 'Roger ap Gwilliam./
Terrifying! The most Dangerous Prime Minister in history!'
He never wasted a word, and even now, when he doesn't exist,
he's passing Ruby VITAL INFORMATION across the years.

OUT OF FLASHBACK, RUFUS still chuntering on.

RUFUS

...but you're so remote. It's like
you're not quite there. Even in
bed. It's like you're always a
distance away.

Now, for the first time, she FOCUSES on her date. DELIGHTED.

RUBY

Semperdistans. Is the word.

Then she's busy, stands, smiling, happy, grabs her COAT and
BAG, kisses the top of his HEAD, about to go.

RUBY (CONT'D)

Look, you were sweet, and this was
nice, but you're right, it was
never going to work, and that's my
fault, except for the bed thing,
cos that was really, really you,
but it's taken me all this time.
To realise. What I'm here to do.

RUFUS

Which is what..?

RUBY

I'm going to save the world.

And she WALKS OUT.

CUT TO:

35 EXT. CITY CENTRE PUB - NIGHT (2046)

35

RUBY walks out, head high. For the first time in 20 years, she has PURPOSE, DRIVE, ENERGY. Looks down the street:

The WOMAN. 73 yards away.

RUBY

Come on! We've got work to do.

With the Woman behind her, Ruby walks on. HAPPY she's there. As she WALKS, MUSIC linking Sc.27-35 rises up, up, up, OUT!

CUT TO:

36 INT. CAMPAIGN HEADQUARTERS - DAY (2046)

36

A bare, blank city-centre SHOP UNIT on a PEDESTRIAN STREET, now converted into CAMPAIGN HEADQUARTERS, more like a US Election. POSTERS of Roger ap Gwilliam everywhere. Leader of the Albion Party. Slogan: BIGGER, BETTER, BOLDER BRITAIN.

STAFF busy, at desks, and criss-crossing the room, with BOXES of LEAFLETS, BANNERS, etc., Roger's face on BALLOONS. (NB, surprisingly, for the Albion Party, there's a reasonable ethnic mix of workers, just like in those UKIP meetings.)

RUBY makes her way to a DESK, where CRAIG's at work. He's 30s, energetic, sharp, a natural team leader. All smiles:

RUBY

Hi there, I just wanted to offer my services! I thought I'd volunteer.

CRAIG

Okay, good news, what for, exactly?

RUBY

Anything. Anything at all! I just think Roger ap Gwilliam is amazing. And I want to help the cause! I've got a thousand pounds in savings, I can donate that, right now, I'll do leaflets, or answering the phones, just tell me what to do, I'll do anything! I'll carry the coats!

CUT TO:

37	OMITTED	37
38	OMITTED	38
39	OMITTED	39
40	OMITTED	40
41	INT. TV STUDIO - NIGHT (2046)	41

RUBY is carrying the COATS.

It's a CURRENT AFFAIRS show, *Hotline*. Classy blue set. INTERVIEWER, AMOL RAJAN, now 63, grey, sharp, distinguished, facing ROGER AP GWILLIAM. Roger's bright, rampantly electioneering. That dangerous glint in his eye.

Ruby watching. Four, big, men's COATS slung over her arms. She's in an unimportant position; MEN from the Albion Party around her, mouthing 'yes!' when Roger says something clever. But she's deliberately taking a back seat. Listening. Watching. Waiting. And every so often, when she's in an enclosed space, she glances off, to the side, to the wall; knowing the Woman's still out there, 73 yards away.

Roger and Amol Rajan on STUDIO MONITORS, and FULL FRAME. Throughout, on Ruby, and Amol too, a growing unease.

AMOL RAJAN

There's a lot of controversy about your manifesto. In particular, your DNA Testing regime.

ROGER AP GWILLIAM

Why's that controversial?

AMOL RAJAN

People say, it's infringing human rights.

ROGER AP GWILLIAM

I'm making life better. I propose. Compulsory DNA Testing, for the entire population. We build up a register. Of every man, woman, child, or other, within the United Kingdom.

(MORE)

ROGER AP GWILLIAM (CONT'D)

If there's a crime, if there's a danger, if there's a virus, we will have our people mapped. We'll know where you're from, and who you are. And if you want that kept secret... then I'd like to know, what are you hiding?

AMOL RAJAN

But the government says -

ROGER AP GWILLIAM

What government? The government has collapsed. In shame. In absolute shame, Amol. So now's the time. To vote. So Britain can find its voice! And its pride. And its future.

AMOL RAJAN

But the point is. If the people are worried about anything, it's the cost of living. And inflation. And a price cap set at £15,000. But you want to spend billions, you have pledged to spend 65 billion pounds, on nuclear weapons.

ROGER AP GWILLIAM

Amol. I'm a Welshman. I'm from Wales. That's what the ap in my name means, it's not like those apps we had on phones in the old days, it's Welsh for 'son of'. I am a son of Wales. And the Welsh know what it's like to be oppressed. It has taught me to say: no more. That is what I'm saying: no more. I want Great Britain to say: no more. So yes! I have pledged to defend our borders and set us up on high, as the greatest nation in the world.

AMOL RAJAN

But we're members of NATO -

ROGER AP GWILLIAM

And when did NATO ever fire a nuclear missile? Ever? 2031, the Great Russian War, nothing! Not a single rocket. That's not a deterrent. That's a scrap heap.

AMOL RAJAN

I'm sorry. Excuse me. But. Are you saying, you want to fire a nuclear missile?

Roger freezes. That grin on his face.

Then, smile drops, he says to the side:

ROGER AP GWILLIAM

We'll cut that bit out, yeah?

JUMP CUT TO:

42

INT. TV STUDIO - NIGHT (2046)

42

10 MINUTES LATER. The interview's over, CAMERAS re-setting.

AMOL RAJAN across the studio, with his PRODUCER & RESEARCHERS. He casts a scathing glance across at:

ROGER AP GWILLIAM, with CRAIG and 2 MALE AIDES, happy, busy making plans. TAKING THEIR COATS from RUBY. She's ignored.

ROGER AP GWILLIAM

Very good, Steve, have a word, I don't think we need Sir Amol, do we? Sort that out. Danny, talk to comms, about next week. Immediately. Craig, get the car.

CRAIG

Yes, sir.

All nod, 'On it,' head off with Craig.

By chance, Roger LEFT ALONE WITH RUBY. Shucking his coat on.

And he LOOKS AT HER.

For the first time

She holds his stare. Though she's unnerved. There is something so dangerous about him, bristling away.

ROGER AP GWILLIAM

Are you with us?

RUBY

Yes. My name's Ruby.

ROGER AP GWILLIAM

Tell me.

He steps forward. Eyes bright. Lips wet. Pause, and...

ROGER AP GWILLIAM (CONT'D)
What about her? That girl over
there. Is she one of ours?

Across the STUDIO: 19 year old MARTI BRIDGES. Shy, quiet.
(And of course, Ruby, at 40, barely exists in Roger's eyes.)

RUBY
Yes, she's with Danny's team, she's
a volunteer.

ROGER AP GWILLIAM
What's her name?

RUBY
Marti Bridges.

ROGER AP GWILLIAM
Marti. Boy's name.

And with a GRIN, he saunters over to Marti.

Ruby's POV: he says hello. Marti in AWE. Roger all SMILES.

Ruby watching. Disturbed.

CUT TO:

43 INT. CAMPAIGN HEADQUARTERS - NIGHT (2046)

43

EVERYONE CHEERING like crazy!

The ROOM FULL OF STAFF and VOLUNTEERS, plus RUBY & CRAIG.
Drinks & sandwiches. Election Night. On a HUGE TV...

CUT TO:

44 INT. SPORTS CENTRE STAGE - NIGHT (2046)

44

TV FOOTAGE. A Sports Centre in Wales, CAMERA aimed at the
STAGE, ROGER AP GWILLIAM centre, at the MIC, victorious!
RETURNING OFFICER and other CANDIDATES standing back, grim.

TV HEADLINES: Landslide for Albion Party. Majority of 92
predicted. Roger ap Gwilliam declared Prime Minister.

ROGER AP GWILLIAM
I will go! To his majesty! And
prepare! For government!

FURIOUS JOY from the CROWD!

CUT TO:

45

INT. CAMPAIGN HEADQUARTERS - NIGHT (2046)

45

CRAIG leads the ROOM in a chant. Ro-ger, Ro-ger, Ro-ger!

RUBY quiet, in the middle of this. She glances across.

OUTSIDE, in the STREET, under LAMPLIGHT. The WOMAN.

Then Ruby looks across at the only other person in the room who's being quiet. MARTI BRIDGES. She's sitting to the side, on her own, staring at the TV. Worn, drawn, worried.

And as the room breaks up - celebrations, hugs, laughter - Ruby uses the moment to move over to Marti, sit with her.

RUBY

Good news.

Marti just keeps staring at the TV. IMAGES of Roger.

RUBY (CONT'D)

Between you and me. I know he's
brilliant, but sometimes I think...
He gives me the shivers.

And Marti looks right at her. Level, calm, broken.

MARTI

Oh he is a monster.

Ruby chilled to the bone.

On SCREEN, Sc.44, Roger laughing, laughing, laughing.

CUT TO:

46

INT. TUNNEL - DAY (2046)

46

CRAIG with a CLIPBOARD, leading RUBY, MARTI BRIDGES, and 15 VOLUNTEERS down a long, dark tunnel.

CRAIG

We're here to help, okay? If you
see anything suspect, talk to
security, and back at the hotel,
eyes and ears open, we've got a
busy three days, so stay alert...

Walking out into...

CUT TO:

47

EXT. FOOTBALL STADIUM - DAY (2046)

47

...it was the TUNNEL leading to the PITCH. It's not a match day; they're here for a recce. The stands are EMPTY. As they walk out, sticking to the sidelines, a SECURITY MAN sweeps a BLEEPER over their LANYARDS. RUBY looking around.

STAFF & SECURITY GUARDS dotted all around the pitch. Keeping off the grass. At ONE GOAL-END, the goalposts have been REMOVED and they're building a STAGE, half-built, so far, with scaffolding visible. Flanked with images of Roger and the Albion Party. Plus, a heavy concentration of BODYGUARDS, SECURITY, POLICE. During the bleeper-sweep:

CRAIG

If you could all be checked for clearance. Again! But you know Roger. He arouses strong opinions. And let me tell you, Rule Number One. Do not step on the grass.

AKHIM PATIL, 22, one of the volunteers:

AKHIM

Well I don't see why. Come Saturday, there's going to be 10,000 people standing on there!

CRAIG

And until then. Keep off the grass. This place has a capacity for 60,000, plus 10,000 on the pitch, it's going to be amazing. Cardiff City, he's brought it home. (indicated, the busy end) This place will broadcast Roger ap Gwilliam. All over the world!

DURING THIS: RUBY glancing around. There, high up in the stand, 73 YARDS away, the WOMAN. Ruby is glad to see her.

MARTI

Here he is.

At the STAGE-END, ROGER AP GWILLIAM arrives. With such IMPORTANCE. Flanked by BODYGUARDS, POLICE, AIDES, football OFFICIALS. He's loving it, shaking hands, hello to everyone.

AKHIM

Look at him. He still says hello to every single person. I'd love to meet him face to face.

CRAIG

Well, he's Prime Minister, we don't get access any more, our job is on the sidelines. Except for you, Marti! Roger said, there's room for you at the party. On Saturday night. He asked for you by name! They're saying it's going to be wild.

(walking off)

Now, we need to help branding on the West Stand, Rows 11 to 61...

Leaving a glance between Ruby and Marti. Marti's fear.

CUT TO:

48

EXT. FOOTBALL STADIUM - DAY (2046)

48

RUBY & CRAIG sitting in the EMPTY STAND. MARTI a few seats back. The other VOLUNTEERS are spread out, putting VINYL COVERS on the BACKS of EVERY SEAT; the ALBION PARTY SYMBOL.

Ruby & Craig glance across at the STAGE-END. ROGER AP GWILLIAM is now on the stage, centre, with a MIC, surrounded by AIDES, POLICE. Talking ten to the dozen, excited.

Craig and Ruby with PAPERWORK - he's SIGNING stuff, passes it to her. He's more relaxed; she's still probing, wondering:

RUBY

They won't be watching, though. The whole world. Who cares about the British Prime Minister? Making a speech in Cardiff?

CRAIG

That's the point. They'll listen. If he's got something to say.

RUBY

What d'you mean?

CRAIG

There are rumours.

(pause, keeps working)

They say. Saturday. Is when control transfers.

RUBY

Of what..?

CRAIG

We're purchasing the nuclear
arsenal from Pakistan. And on
Saturday, Roger will declare us
independent from NATO. Saturday,
Roger ap Gwilliam gets the codes.

MARTI

Saturday. He'll launch.

She's just a quiet, still voice in the b/g. Craig annoyed.

CRAIG

Oh don't be stupid, Marti. You're
like those people on the vine.
It's symbolic! The moment is
completely symbolic!

But Ruby's not listening.

Because she knows.

This is it.

She stands. Turns to Marti. Quiet, kind:

RUBY

I'm sorry I took so long. Because
I think I'll only get one chance.
And I had to make sure I was right.
But I'm sorry I didn't help.

And then Ruby walks down the STEPS towards the PITCH.

CRAIG

Get us a coffee while you're there.

But she ignores him. Walks on, on, on.

And she has never been so determined in her life, so certain,
so sure. And so calm. And she keeps walking.

OVER the SIDE-LINES.

ON TO the PITCH.

And the place is busy, all along the edges - VOLUNTEERS,
POLICE, STAFF, all discussing the rally - so the pitch itself
is empty. And no one pays much attention at first. She's
just one woman, strolling across the grass. Although:

CRAIG (CONT'D)

Ruby! I said, keep off the grass!

But she keeps walking.

She's walking towards the CENTRE of the PITCH.

One GROUNDSMAN turns, at Craig's voice. Sees Ruby. Calls:

GROUNDSMAN

Hey, get off the pitch, love.

She keeps walking.

A SECURITY OFFICER, halfway down the sidelines, sees her. Turns. To watch. With the bearing of a MAN who is ARMED.

Ruby keeps walking.

Yelling louder now:

CRAIG

Ruby, what are you doing?

RUBY reaches the centre of the pitch.

She holds up her PHONE.

She's taking a PHOTO OF ROGER. He's now ALONE on STAGE, NOTES in hand, thinking through his speech. Snap!

Now an AIDE, at the other side of the pitch, has noticed.

AIDE

Hey, there's no unofficial photos, thank you! Put that down.

But it's not just a PHOTO. Ruby, with her 2044 PHONE, keeps the IMAGE OF ROGER LIVE...

And takes a MEASUREMENT. Saying on SCREEN:

55 YARDS.

He is 55 yards away.

And Ruby, so calm, begins to WALK BACKWARDS.

And the MEASUREMENT updates the DISTANCE.

56 yards, 57 yards...

But now more people are noticing her.

CRAIG

Ruby, just stop it and come back
here! Ruby!

GROUNDSMAN

I said. Get off the pitch! Are
you listening? Get off the pitch!

61 yards, 62...

She walks back, back, back, LOOKING DOWN at her SCREEN.

But now the SECURITY OFFICER is alert.

SECURITY OFFICER

'Scuse me! Hey! Could you get off
the grass?

Now an ARMED POLICEMAN with the 2044-equivalent of Heckler &
Koch MP4 turns, sees Ruby, on the alert. DANGER increasing.

But Ruby keeps walking backwards. Counting. 67 yards, 68...

The Security Officer strides across the grass.

SECURITY OFFICER (CONT'D)

I will have to ask you to put down
that device immediately.

The Armed Policeman alert, but unsure, readies his gun.

CRAIG

Ruby! Stop it! Ruby!

More and more danger - except for Marti, who's puzzled, and
yet beginning to GRIN, knowing that SOMETHING IS HAPPENING.

Ruby keeps going. 70 yards, 71...

The Armed Policeman hoists his GUN.

ARMED POLICEMAN

Stay where you are! That is an
order, I said stay where you are!

And now Roger, alone, on stage, hears. Sees her. Stares.

And MORE ARMED POLICE turn, see Ruby, raise arms. The
Security Officer STOPS, raises his Glock PISTOL.

And Ruby takes...

One.

More.

Step.

73 YARDS.

ARMED POLICEMAN (CONT'D)

I said, stay where you are!

RUBY

That's exactly what I'm going to do.

And with the biggest SMILE, she LOOKS UP.

Her POV of Roger ap Gwilliam. And he looks round as though - oops!, sorry - he's almost bumped into a WOMAN who's just suddenly, SIMPLY THERE. Talking, Gesticulating. Endlessly.

And he leans in, to hear what she's saying.

Ruby holding her breath.

The Security Guard & Armed Officer are walking across the grass to her, but still a distance away, so she can see...

Roger talking to the Woman.

The Woman keeps shrugging, gesticulating, saying sorry, at Ruby, and then Roger, too, TURNS TO LOOK at Ruby.

With, yes...

That look of HORROR.

Ruby holds his stare.

Roger looks as though he is STARING INTO HELL.

And then he RUNS.

The Prime Minister RUNS AWAY.

He runs OFF THE STAGE, down to GROUND LEVEL, keeps going, pushes past AIDES, POLICE, like a wild thing, desperate to ESCAPE. Sudden action, AIDES run after him. Panic! Yells!

The Security Officer turns to look, aware of trouble. He changes direction and RUNS towards Roger's team.

The Armed Policeman too, TURNS & RUNS towards Roger's team, like hysteria has broken out over there.

ROGER RUNS down a TUNNEL, AIDES & POLICE chasing, yelling. And it's more than that, this exit; it's like something passes in this moment, a tension, a terror, like all the darkness and trouble and threat is running away, going, gone.

Marti is watching and she is WILD with laughter and tears. Because somehow, just somehow, she *knows*.

Ruby standing there.

Her POV: all the panic at the far end, and yet the Woman stands there - unnoticed in the chaos - still looking at her.

Ruby amazed. Has she done it?

Has she?

CUT TO:

48A INT. TUNNEL 2 - DAY (2046)

48A

TV FOOTAGE in Sc.51. Same as the Sc.46 Tunnel but at ROGER AP GWILLIAM'S end, the tunnel he ran down. TV CREW grabbing this, hand-held, wild. ROGER RUNNING, terrified, AIDES running after him. Madness in his eyes; all his swagger and confidence gone. He's a man who has stared into hell.

CUT TO:

49 INT. NEWS STUDIO - NIGHT (2046)

49

NEWS FOOTAGE, in Sc.51. NEWSREADER to CAMERA.

NEWSREADER

- and fifty minutes later, Roger ap Gwilliam resigned from the office of Prime Minister, refusing to give any reason for his actions.

CUT TO:

50 EXT. LONDON TOWNHOUSE - DAY (2046)

50

TV FOOTAGE in Sc.51. The sort of London Townhouse where Cherie Blair would put out the milk, STEPS leading up to a posh FRONT DOOR. Now a CRUSH of REPORTERS and CAMERA TEAMS.

ROGER AP GWILLIAM in the half-open DOOR. Wild-eyed.

REPORTERS: 'But why did you resign? Why? Why? Why?'

Right into CAMERA:

ROGER AP GWILLIAM
Ask her. Ask her! Ask her!!

'Ask who?!' But Roger SLAMS THE DOOR SHUT!

CUT TO:

51 INT. RUBY'S NEW FLAT - NIGHT (2046)

51

RUBY watching Sc.49 & 50 on her TV. In the background...

Sc.49 CONT., NEWSREADER to CAMERA.

NEWSREADER

The Deputy Prime Minister, Iris Cabriola, has stepped forward to take control, and has already promised, what she calls, "a more lenient and listening government." The opposition has demanded an immediate halt to Gwilliam's controversial DNA Testing Regime, but the Home Office says it has no plans to stop. A spokesman said that the compulsory mapping of DNA across the United Kingdom and Scotland is the only path to a crime-free future. In Washington, President Matarazzo has expressed "joy and delight" at the disappearance of Roger ap Gwilliam from the international stage, while the United Nations has called upon the United Kingdom and Scotland to find a peaceful path through difficult times ahead.

She's VICTORIOUS. With CHAMPAGNE. Raises a toast to ROGER.

CUT TO:

52 INT./EXT. RUBY'S NEW FLAT - NIGHT (2046)

52

RUBY appears at the WINDOW, to look down.

OUTSIDE, BELOW: the WOMAN. Quiet:

RUBY

Is that it? Is that what you were
for? Can you leave me alone now?

CUT TO:

53 INT. RUBY'S NEW FLAT, BEDROOM - DAY (2046) 53

NEXT DAY. Beep, beep, 7:10, RUBY'S ALARM wakes her. And she
wonders - hopes! - and gets out of bed, FAST, races across -

CUT TO:

54 INT./EXT. RUBY'S NEW FLAT - DAY (2046) 54

RUBY runs to the WINDOW, and -

THE WOMAN is still there. 73 yards away.

And Ruby is exhausted. She cries, just for a second. And
then shrugs. Oh well. She maybe even finds a little laugh.

On the Woman.

FADE TO BLACK.

Then, CAPTION:

FORTY YEARS LATER

CUT TO:

55 EXT. CLIFFTOPS - DAY (2086) 55

Two FEET in ZIP-UP BOOTS gently step out of the CAR.

A KINDLY HAND takes her by the ELBOW, to help her STAND.

Her old, arthritic HAND steadies on a WALKING STICK.

And here's OLDER RUBY, 81 years old, with her CARER,
ELIZABETH, 22. Getting out of their old, battered, muddy
VEHICLE, which has a TV-aerial-type ANTENNA on the ROOF.

ELIZABETH

I'm sorry, Ruby, I can't drive any
closer, I can't get a signal for
the engine, this far out.

OLDER RUBY

No. It's fine.

(looks around)

I haven't been here in such a long time. What a beautiful view.

Ahead of her on the clifftop: the TARDIS.

To the other side, 73 YARDS away, THE WOMAN. Unchanged.

Older Ruby smiles. Wonderful.

CUT TO:

56

EXT. CLIFFTOPS - DAY (2086)

56

OLDER RUBY lays a SMALL BUNCH of ROSES at the BASE of the TARDIS. There's 7 or 8 other BUNCHES of FLOWERS, some old and withered. And STRANDS OF COTTON. Little TOYS, BELLS, SCROLLED-UP MESSAGES, *Love you Josh*, and the SKULLS OF SMALL BIRDS. Stitched around the Tardis in a rough circle.

And the box is covered in MOSS. Not entirely; creeping halfway, the glass still clear. Old leaves, spider's webs.

Older Ruby steps back, ELIZABETH with her.

ELIZABETH

Why do people put flowers here?

OLDER RUBY

I don't think they know.

CUT TO:

57

EXT. CLIFFTOPS - DAY (2086)

57

10 MINUTES LATER. OLDER RUBY sitting on a good, strong CAMPING CHAIR, about 10ft away from the TARDIS.

Far-off, ELIZABETH waiting by the CAR, leaving her alone.

Far-off the other way: THE WOMAN.

Older Ruby calm, at peace.

OLDER RUBY

...and the drought gets worse.

We're allowed a shower for 30 seconds, once a week. 30 seconds and it cuts off, that's not a shower, it's a splash.

(MORE)

OLDER RUBY (CONT'D)

It's a funny old world, Doctor.
And a stinky one!

(pause)

I presume she must be gone. My
mother. No one ever told me. And
I didn't find my birth mother. It
never snowed again. But I keep
thinking...

(stronger)

I know why. The woman. I've been
thinking about it my whole life.
Why she's here. And I think. At
the end. I have hope.

(tears in her eyes)

Because that's very you, isn't it?
My old friend. I dare to hope.

CUT TO:

58

INT. PRIVATE NURSING HOME, BEDROOM - NIGHT (2091)

58

5 YEARS LATER. OLDER RUBY is 86.

It's a nice, classy nursing home. Ruby never spent much
money, never travelled. Never had a family. Only one
friend, who always stayed 73 yards away. So she's had money
set aside. It's a nice, simple room. CURTAINS drawn.

Older Ruby's in bed. Failing, now, but comfortable, calm. A
NURSE, 30, female, smiling, kind, sits beside her bed.

NURSE

I've set the light, Ruby. If you
wake up in the night, you say
'Light' out loud, and it comes on.

OLDER RUBY

Yes, I know, that's not new. We
had that when I was young.

NURSE

Anything else you need?

OLDER RUBY

I could make it snow. Once upon a
time.

NURSE

That's nice.

(stands)

If you need me, I'm just down the
hall. So you won't be on your own.

OLDER RUBY

Don't worry. Everyone has
abandoned me, my whole life. But I
haven't been alone for 65 years.

NURSE

Night then, Ruby. Light off.

And the light goes OFF.

CUT TO:

59

INT. PRIVATE NURSING HOME, BEDROOM - NIGHT (2091)

59

OLDER RUBY wakes up. In the dark. Knowing.

OLDER RUBY

Light.

And the BEDSIDE LAMP comes on. Soft glow. Revealing...

THE WOMAN is in the ROOM.

CLOSER than 73 yards.

Closer??

She STANDS in the CORNER, TURNED AWAY.

Older Ruby scared. Knowing she is dying, now. But maybe...

Everything is so SILENT, suspended, but with VAST PRESSURE in
the air. Like the whole world is turning around this moment.

And then the lights FLICKER. BLINK. And with every blink...

The WOMAN is even CLOSER. HALFWAY across the room.

Older Ruby watching. In wonder. Blink. The WOMAN CLOSER.

She's by the BED. Turned away.

But...

Beginning to TURN AROUND.

Slowly. Turning.

And Older Ruby REACHES OUT.

Her POV. Her old, 86-year-old ARMS, that RING still on her
finger, REACHING OUT. Towards the WOMAN, the Woman turning,
turning, turning to Older Ruby and...

CUT TO BLACK, and -

CUT TO:

60 EXT. GRASS - DAY

60

CUT OUT OF BLACK, like RUBY simply BLINKED; this is STILL OLDER RUBY'S POV, the RING is still on her finger, with her 86-year-old ARMS reaching out...

But against grass?

Against daylight?

And OLDER RUBY's voice is FAINT, FADING in and out, saying:

OLDER RUBY VO
I'm sorry, I'm sorry, I'm sorry...

HER SHADOW: her ARMS are rising, falling. Shrugging.

And CUT WIDER.

CUT TO:

61 EXT. CLIFFTOPS - DAY

61

OLDER RUBY's POV. Her old ARMS, foreground. Reaching out.

And there...

...is the TARDIS.

73 yards away.

OLDER RUBY VO
I'm sorry I took so long, I tried
and I tried. I tried so hard.
What else could I do? It took all
these years. All these long years.

It's the TARDIS in 2024. Older Ruby watches as THE DOCTOR and RUBY step out. Talking. Like they did. Happy. And Older Ruby is holding her arms out to them, pleading, sorry.

CUT TO:

62 EXT. CLIFFTOPS - DAY

62

THE DOCTOR & RUBY as Sc.1, out of the Tardis, striding along.

RUBY

I've been to Wales three times. I went to see Shygirl in Cardiff. Then I went to stay in the Mumbles, because of a boy, I think I broke his heart, but there you go.

But while the Doctor says, as before -

THE DOCTOR

Mind you. Roger ap Gwilliam. That's a bad example of the Welsh. Terrifying! The most dangerous Prime Minister in history -

- STAY ON RUBY, as an instinct makes her -

TURN. To look. And she sees:

THE WOMAN. 73 yards away. Raising her arms.

Ruby cuts the Doctor off -

RUBY

Who's she?

THE DOCTOR

Who?

RUBY

Over there.

THE DOCTOR

Where..?

And now they both look, but...

NO ONE there.

RUBY

There was a woman.

THE DOCTOR

Not any more.

RUBY

No, but there was a woman, she was standing, over there.

(looks the other way)

Maybe she was looking for someone -

(sees)

- oh no no no - !

- and Ruby STOPS the Doctor!

He was about to step through a COTTON STRAND, but now DOESN'T. She's stopped him, just in time.

He kneels down. Full of respect.

THE DOCTOR

Oh I almost broke that. Careful.
Oh honey, what a beautiful thing.

And there it is. The CIRCLE. The COTTON, the KNOTS, the TOYS, the PEGS, LOVE-HEARTS, the SCROLLS, the TINY SKULLS.

RUBY

What is it?

THE DOCTOR

Some kind of Fairy Circle. Man,
that is so delicate. Charms and
spells and wishes and hopes. Here
at the end of the land.

RUBY

What do they say?

She's about to reach out for a scroll, but...

THE DOCTOR

No, better not. Give them respect,
Ruby. Let them rest in peace.
(looks back)
Like your mysterious woman.

RUBY

She was there.

THE DOCTOR

And we! Are here!

He STANDS, avoiding the CIRCLE, walking round it, and they both stride off across the beautiful winter countryside.

THE DOCTOR (CONT'D)

So what was the third time? You
said you'd been to Wales three
times, what was the other one?

RUBY

Oh, that was, um. I can't think.
When was it? Um. I don't know, I
suppose it must've been...

Pause.

RUBY (CONT'D)

Now.

END OF EPISODE 4.