

DOCTOR WHO

Episode 8

PINK REVISIONS

by

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13 June 2023

1 INT. TRIAD TV STUDIO - DAY

1

THE DOCTOR staring at SUSAN TRIAD as -

MEL grabs his hand!

MEL  
Get away from her!

And they both TURN, RUN BACK - to the STAFF -

THE DOCTOR  
All of you, get out! Everyone,  
everyone, everyone OUT - !

- but NO ONE'S LISTENING, the STAFF staring, in shock, some shouting, what the hell's happening?! The Doctor looks back -

ON STAGE: SKULL-LIKE SUSAN TRIAD holds out her PALM in front of her face; such a delicate gesture.

SUSAN TRIAD  
I bring Sutekh's dust of death.

And she gently BLOWS.

Little PARTICLES of DUST rise up and float across the air...

THE DOCTOR  
I said everyone GET OUT!!!

PARTICLES swirl and blow...

...curling and dancing across the studio to...

...a FLOOR MANAGER. Who COLLAPSES into DUST.

PARTICLES sail on...

...to a CAMERAMAN and then an AIDE.

Both COLLAPSE into DUST.

Now Susan lifts BOTH HANDS and BLOWS, a DUST CLOUD rising...

Panic! EVERYONE starts to RUN!

The Doctor and Mel, at the BACK of the STUDIO, RUN OUT!

Susan blows and blows and blows...

CUT TO:

2 INT. OPS ROOM, UNIT TOWER - DAY

2

SKULL-LIKE HARRIET, in front of SUTEKH and the TARDIS, lifts her OPEN PALM to her MOUTH -

HARRIET

I bring Sutekh's dust of -

KATE

Open fire! All weapons!!

Towards the back of the room: KATE, COLONEL IBRAHIM, MORRIS and the SOLDIERS, FACING SUTEKH, ROSE behind them. Kate & soldiers OPEN FIRE! Morris has WEAPONS in his Segway, FIRES!

THE VLINX's EYES SHINE and LASER-BOLTS fly from them!

CEILING: the 2 LASERS become weapons, FIRE LASER-PULSES! The Ops Room ratcheting with NOISE and GUN FLARES and LIGHT!

CUT TO:

3 INT. TIME WINDOW CHAMBER, UNIT TOWER - DAY

3

RUBY stands in the SNOW, which is WILD now, a BLIZZARD, as -

- her MOTHER GLITCHES! Argh! JUMPS PAST HER, to the other side, face turned away, skipping those vital seconds, just like Ep.7 Sc.22, almost like she's DEFYING Ruby - agonised -

RUBY

Why can't I see her?!

But then, with all the SCREENS still GLITCHING, a ROAR!

It's the TARDIS! As in 7/22, FLICKERING but STRONGER, this time, more POWER! Its engines sound furious and VAST.

CUT TO:

4 INT. UNDERGROUND CAR PARK - DAY

4

MEL, on her VESPA, shoves a HELMET at THE DOCTOR -

MEL

Hop on, cowboy!

Helmet on, he JUMPS on the back, and OFF THEY GO!

CUT TO:

4A EXT. LONDON STREET - DAY

4A

MEL, with THE DOCTOR on her VESPA, zooms out.

BEHIND THEM: the DUST is now an EXPANDING CLOUD, rolling out.

CUT TO:

5 INT. OPS ROOM, UNIT TOWER - DAY

5

BULLETS and LASERS STOP. All lower weapons, KATE, MORRIS, ROSE, COLONEL IBRAHIM and SOLDIERS watch, SMOKE clearing...

SUTEKH, TARDIS and HARRIET unharmed.

COLONEL IBRAHIM

The bullets turn to dust, ma'am.

KATE

Oh, one day!

But Harriet returns to the RITUAL POSITION, PALM to MOUTH:

HARRIET

I bring Sutekh's dust of death.

She BLOWS.

PARTICLES of DUST roll and whirl and tumble...

The VLINX'S BODY COLLAPSES into DUST, and its HEAD FALLS OFF.

PARTICLES tumble through the air, gentle, circling...

TRACKING in on KATE, as, around her, Rose and Morris and Colonel Ibrahim and the two soldiers COLLAPSE into DUST, and Kate stands tall, facing Sutekh, brave to the end, still on COMMS. With some old childhood memory.

KATE

Signing off, Doctor. With thanks.

And love. And please send this  
monster back into Hell, because I  
have to hope. That the birds will  
sing again. There will be birds.

And then, head up, determined, proud and strong, Kate Lethbridge-Stewart COLLAPSES into DUST, and is gone.

CUT TO:

6 EXT. LONDON STREETS - DAY

6

MEL and THE DOCTOR drive like mad! Buzzing on the VESPA. But the Doctor hearing Kate's last message. The horror.

THE DOCTOR

No...

But Mel's on comms too. Unstoppable!

MEL

There's nothing we can do! Except fight! Now get out of my way!!

To get round some CARS blocking the ROAD, Mel nips ON TO THE PAVEMENT - PEDESTRIANS go flying - !

THE DOCTOR

Faster Mel, faster!!

MEL

I'm going as fast as I can!

THE DOCTOR

No, I mean, FASTER!

And he's TERRIFIED as he looks AROUND -

BEHIND THEM, a HUGE CLOUD of DUST rolling out, unstoppable. PEDESTRIANS caught, turn to DUST, COLLAPSING to the floor.

A DOUBLE DECKER BUS has stopped. From INSIDE, the PASSENGERS see the CLOUD, and abandon the bus, hit the street, RUN.

A BLACK CAB is ENVELOPED by the CLOUD.

Its DRIVER COLLAPSES into DUST.

The BLACK CAB smashes into a PLANTER!

But Mel keeps driving, on, on!

CUT TO:

7 INT. CAR/EXT. STREET - DAY

7

UNIT VEHICLE, blocked by TRAFFIC, lots of BEEPS and SHOUTING as London comes to a halt, the DRIVER getting out to look. CARLA in the back, scared, looking round to see.

CARLA

What is it, what's going on?

CUT TO EXT. CAR, as the DUST CLOUD rolls over it, covers it.

CUT TO:

8 OMITTED

8

9 INT. RUBY & CARLA'S FLAT - DAY

9

KITCHEN: MRS FLOOD at the WINDOW, looking out. Scared. Furious. Knowing. B/G: a RADIO VOICE, a News Alert, breaking into normal programming, panic in Central London...

She runs to CHERRY'S BEDROOM.

She goes to Cherry. Holds her hands. Bright-eyed, INTENSE.

MRS FLOOD

Do you pray, Cherry? Do you believe in the power of prayer?

CHERRY

I most certainly do.

MRS FLOOD

Then tell your Maker. That I swear, in death, I will come to storm down his gates of gold and seize his kingdom in my true name.

CHERRY

What name, what are you talking about? Who are you..?

MRS FLOOD

I'm sorry, you tiny little woman. I'm so sorry it ends like this.

(smiles, tearful)

I had such plans.

Then she looks up, with a strange, malicious delight.

In the air: SMALL particles of DUST float and descend.

Then Cherry and Mrs Flood COLLAPSE into DUST. The room is left quiet and still.

CUT TO:

10 INT. TIME WINDOW CHAMBER, UNIT TOWER - DAY 10

As 7/20, the HUGE VAULTED DOORS OPEN, THE DOCTOR and MEL run in - the Doctor to CORPORAL SULLIVAN -

THE DOCTOR  
You, get out, Bunker 17, now!

Corporal Sullivan RUNS OUT - the Doctor and Mel facing -  
The Chamber, wild, SNOW & WIND, RUBY centre with the TARDIS.

RUBY  
Doctor! It's my mother, why can't  
I see her?

THE DOCTOR  
We've got worse problems!

- but he runs to the Tardis - as Mel runs to join Ruby - and  
the Tardis is SOLID now, he runs inside -

CUT TO:

11 INT. REMEMBERED TARDIS 11

- and this TARDIS is BARELY bigger on the inside! A foot  
extra on either side, that's all. It's DARK inside, but...  
It has TARDIS TECHNOLOGY packed into the ORDINARY SPACE. One  
wall: the DOORS; WALLS 2, 3 & 4 each stacked with TWO PANELS  
of the CONSOLE, like big, clumsy shelves, 6 panels in total,  
ROUGH VERSIONS with RUDIMENTARY CONTROLS. In between the  
shelves, walls packed with mad DRAWERS & BOOKS & PAINTINGS,  
old SONICS jammed in, and everywhere, every wall, lots of OLD  
TV SCREENS at wild angles, like mimics of the PORTABLE TV  
outside. It's like someone smooshed a whole Tardis into one  
handful. But bristling with POWER!

The Doctor amazed. But delighted! Runs back out -

CUT TO:

12 INT. TIME WINDOW CHAMBER, UNIT TOWER - DAY 12

THE DOCTOR runs out of the Tardis - it FLICKERS, just once -

- he runs to the PORTABLE TV & VHS PLAYER on its TROLLEY,  
SONICS it, and the TV SCREEN lifts out, free-standing, no  
wires, but STILL WORKING (on screen, the snow & static of the  
original Ruby Road VHS) as he calls back to Ruby and Mel -

THE DOCTOR

It's a Tardis remembered! Ruby,  
the machine is feeding off you, so  
give it everything you've got,  
babes, remember it harder!

And she GETS it, CLOSES HER EYES, CONCENTRATES. Fierce!

RUBY

Yes! Yes I can! YES!

The TARDIS stops FLICKERING, SOLIDIFIES! Lamp BLAZING!

THE DOCTOR

That should do it -

He runs back to Ruby and Mel, but the SNOW STOPS and they  
hear an old, familiar noise. Mel horrified, seeing...

MEL

Doctor.

The grind and groan of the TARDIS ENGINES, and...

SUTEKH MATERIALISES, facing them. A distance away. Holding  
its TARDIS, the ORIGINAL TARDIS, with SKULL-LIKE HARRIET  
standing in the TARDIS DOORS like she owns it, the white  
glare of the console room behind her.

The Beast and the Box and the Doctor.

The whole room is suspended in the moment, two old enemies  
facing each other; behind the Doctor, Ruby, still  
concentrating, fists clenched, but watching, and Mel, amazed.

And the Doctor is so scared.

Sutekh's a telepath; his deep, ancient voice floats in the  
air, around the jackal-skull-head. A RED JEWEL in a GOLD  
CHAIN at his THROAT SHINES as he talks.

SUTEKH

We meet again. My old friend.

THE DOCTOR

Don't you dare.

RUBY

Doctor. What is that thing?

THE DOCTOR

Sutekh. The Death of Ages. The  
Typhonian Beast. The greatest  
monster I have ever fought.

But as he says that, to his surprise, he LOOKS DOWN...

The PORTABLE TV SCREEN fizzes, the picture SCROLLING.

THE DOCTOR (CONT'D)  
The Time Window's got my memories.

MEL  
It's your life, Doctor. It's  
telling the story of your life.

The Doctor's past life appearing as VIDEO IMAGES on the PORTABLE TV SCREEN. His archives, on videotape.

The Doctor watches, and tells his story, along with IMAGES; the Fourth Doctor, his companion Sarah Jane, the original Sutekh, a Manor House burning in 1911.

THE DOCTOR  
A long time ago. In the England of 1911. Sutekh had been bound and imprisoned for all eternity, but he rose again. And I defeated him.

On the SCREEN:

Enhanced FX on 1975 FOOTAGE, Sutekh dying. To Sutekh now:

THE DOCTOR (CONT'D)  
I cast you into the Time Vortex. I sent you forward to your own death.

SUTEKH  
But instead. I found. A home.

CUT TO:

13 EXT. FX SHOT, TIME VORTEX

13

The TARDIS flying through the VORTEX. And wrapped around it, holding on in the tunnel of light and fury, SUTEKH.

SUTEKH  
I clung to your infernal machine.  
And for so many years... I hid.

Sutekh becomes TRANSPARENT, then INVISIBLE.

CUT TO:

14 INT. TIME WINDOW CHAMBER, UNIT TOWER - DAY 14

THE DOCTOR amazed, his SCREEN showing Sc.13, Tardis &amp; Sutekh.

SUTEKH

I have travelled with you for all this time. Riding the spine of your ship. Staring into eternity and evolving into my true Godhood.

And SKULL-LIKE HARRIET steps back, turns. Leaving the DOORS OPEN, she walks into the TARDIS interior...

CUT TO:

15 INT. TARDIS 15

SKULL-LIKE HARRIET walks down the WALKWAY, to the CONSOLE.

SUTEKH V/O

Now, I know every beat of the heart of your time machine. And I can bend it to my will.

Harriet's HANDS on the CONTROLS.

SUTEKH V/O (CONT'D)

It will stand as my altar. The Temple of my Empire of Death.

The LIGHTS DIM; a DARK TARDIS, a TEMPLE OF DEATH.

CUT TO:

16 INT. TIME WINDOW CHAMBER, UNIT TOWER - DAY 16

THE DOCTOR sees the lights within the TARDIS FADE.

SUTEKH

Never yours again, Doctor. Never.

SUTEKH's huge skeleton-talon-HANDS now TURN the TARDIS...

It REVOLVES on the spot, slowly, TURNS a full 180°. The OPEN DOORS now lost, concealed, buried in the folds of Sutekh's BODY. The long TALONS CLOSE around the box.

SUTEKH (CONT'D)

And I saw, inside the Tardis. So many secrets. Her name.

THE DOCTOR  
Susan.

SUTEKH  
The perfect trap. I created an  
apparition of her... universally.  
Every time we landed. On every  
single world. I birthed them all.

In the Doctor's hands, the TV SCREEN shows images of every TARDIS MATERIALISATION since 1975, so many images, so many worlds, right up to Star Beast Sc.1, 101 Sc.6, 104 Sc.1.

SUTEKH (CONT'D)  
My Angels of Death. Now standing  
triumphant. Across the universe.

CUT TO:

17 INT. SUSAN TRIAD CUTAWAYS

17

GINA SCALZI, now SKULL-LIKE SUSAN, though still in Gina Scalzi's costume, holds her hand out to CAMERA.

GINA SCALZI  
I bring Sutekh's dust of death.

She BLOWS on her hand.

BLUE SKIN & HORNS WOMAN now has the HEAD of SKULL-LIKE SUSAN - no blue, no horns, just the death mask - hand out to CAMERA.

BLUE SKIN WOMAN  
I bring Sutekh's dust of death.

She BLOWS on her hand.

HALF-METAL FACE WOMAN, now with the HEAD of SKULL-LIKE SUSAN, no metal, just the death mask - holds her hand to CAMERA.

METAL FACE WOMAN  
I bring Sutekh's dust of death.

She BLOWS on her hand.

CUT TO:

18

INT. TIME WINDOW CHAMBER, UNIT TOWER - DAY

18

SUTEKH

Every living thing. Every biped.  
Every insect, every bird and fish  
and beast, is an abomination. I am  
come to release them. Into blessed  
death. And I find that good.

And THE DOCTOR has never been more FURIOUS:

THE DOCTOR

Then I damn you, Sutekh. I damn  
you in the name of life itself.  
And I swear to you. With both of  
the hearts of the Last of the Time  
Lords, I will stop you. I will  
defeat you. I will turn back death  
and *why am I still alive?!*

Silence!

All stopped, all suspended.

THE DOCTOR (CONT'D)

Killing me is your gift. And  
believe me, baby, I'm an extinction  
event, so what is stopping you?

(moves closer)

Why? Is the God of Death. Not  
killing me? What am I missing?

The Doctor moves closer to Sutekh. For a SECRET. A whisper.

THE DOCTOR (CONT'D)

Tell you a secret, Suits. What you  
feel. Right now, this... doubt.  
Have you ever felt so alive?

(close as can be)

And doesn't it feel good?

In FURY, Sutekh's HUGE TALONS OPEN and REACH -

- the Doctor RUNS -

- still holding the TV SCREEN - RUBY and MEL run with him -  
into the REMEMBERED TARDIS, slamming the DOORS shut-

CUT TO:

19 INT. REMEMBERED TARDIS

19

THE DOCTOR, RUBY and MEL packed into the SMALL TARDIS, the Doctor, fast fast fast, shoves the PORTABLE TV SCREEN into a SOCKET, throws himself at the CONTROLS, on all the walls -

RUBY

Does it work, can this thing fly?!

THE DOCTOR

No idea!

And he PULLS a HUGE LEVER -

CUT TO:

20 INT. TIME WINDOW CHAMBER, UNIT TOWER - DAY

20

THE REMEMBERED TARDIS roars, FLICKERS, fades away.

CUT TO:

21 INT. REMEMBERED TARDIS

21

But THE PORTABLE TV SCREEN sparks, BANG! Goes dead.

THE DOCTOR

Ohh no no no, we needed that - !

And THE DOCTOR goes WILD in the tiny space - the whole place SHUDDERING, flashes of SPARKS as FUSES and GLASS VALVES blow. B&W TV screens fizzing with STATIC. Things fall from the ROOF, BOOKS, SHOES, Donna's COFFEE CUP, smash! The Doctor trying to PULL it all together and fly it, with RUBY and MEL - digs in a drawer, gets out a REEL OF STRING -

THE DOCTOR (CONT'D)

Ruby Roo! Tie that, to that!

(digs out a long scarf)

Mel! Tie that lever down! All  
those switches, down down down!

(shoelace)

Ruby, tie those wires together,  
black and red, tie them tight -

MEL

Doctor, we're on fire!

A little FIRE has broken out - he grabs a MINI CO2 FIRE EXTINGUISHER, blasts it! All coughing! Bleah!

MEL (CONT'D)  
Is this thing safe?

THE DOCTOR  
Absolute death-trap, Melanie B!

Digs in a DRAWER - pulls out a BUNGEE CORD, those elastic roof-rack things, RED STRIPES with a HOOK on the end.

THE DOCTOR (CONT'D)  
Thaaat's better - yup - !

He HOOKS IT on to one SHELF, stretches it to loop round another SHELF, then hooks on to a THIRD - it stretches well! And everything starts to CALM DOWN. And so does the Doctor too, as the reality of what's happened hits him.

THE DOCTOR (CONT'D)  
That's it. Calm down. Okay baby.  
Nice and easy. That's it. Y'see?  
(of the cord, to Ruby)  
The hook's a molecular bond.  
It's... Intelligent rope.

RUBY  
D'you mean like...?

Quiet, helpless, he holds up... the old BLACK GLOVE.

THE DOCTOR  
The intelligent glove. That was  
the day we met.  
(upset)  
Oh man. I'm so sorry.

But he fights off the sadness, he's got to KEEP BUSY, gets on his hands and knees, TYING LOOSE WIRES together.

THE DOCTOR (CONT'D)  
Gotta stabilise. Or without the  
Time Window's memory, we go kaboom.

Ruby kneels with him, Mel behind. INTENSE, but quieter now, less panic, more focus; the Doctor never stops working.

RUBY  
But. I missed it, what happened?  
Every single Susan Triad was...  
innocent? They were real?

THE DOCTOR  
Absolutely real. The Tardis would land, on a new planet, every time, and roll her out, like... Okay.  
(MORE)

THE DOCTOR (CONT'D)

So. The Tardis has a perception filter, which means it never gets noticed, it just sits there, kind of unseen, cos it casts this field around it, at 66.7 metres exactly.

RUBY

73 yards.

THE DOCTOR

Yeah. How d'you know that?

Ruby unsettled, chasing a memory... but it's gone.

RUBY

Don't know. I just do.

THE DOCTOR

Funny things happen at 73 yards.  
Some people say you can see things.  
(but anyway)

So! Sutekh used the field. But massively! He focused his mind, to create a person. Everywhere I landed. And perception means, she fitted in, she had a history, she had a character, she had a truth.

MEL

But Doctor, you've landed on Earth a hundred times.

THE DOCTOR

I think she was reborn, every time.  
The more I landed, the more the idea of that woman got stronger.  
By 2024, she'd become Susan Triad, this monumental figure.

RUBY

So... what's she done? Sutekh called her an Angel of Death, what's she doing now?

The Doctor and Mel; an awful look between them.

THE DOCTOR

Oh Ruby.

He's close to tears, as he FLINGS OPEN both Tardis DOORS.

CUT TO:

22 EXT. REMEMBERED TARDIS, IN SPACE

22

THE REMEMBERED TARDIS suspended in SPACE, DOORS OPEN. THE DOCTOR slumps, SITS on the edge, legs dangling. Defeated. RUBY standing beside him, MEL back a step. All HORRIFIED.

PLANET EARTH. In front of them. As they watch...

DUST crawls over the land and the seas, the planet DYING.

THE DOCTOR

The dust of death. Spreading all over the world.

RUBY

My mother. Is she..?

THE DOCTOR

It's everyone.

RUBY

No. But can't you..?

THE DOCTOR

Nothing I can do.

RUBY

She was...

No words.

THE DOCTOR

And it's happening. Over and over again, every time I landed there, 1999, 1066, 2005. The Earth is dying so many times.

The final curl of dust CLOSES. A silent world of dust.

The Doctor stands, goes back INSIDE -

CUT TO:

23 INT. REMEMBERED TARDIS

23

THE DOCTOR goes to the WALLS, flicks SWITCHES - the Tardis DOORS close behind him so RUBY and MEL are now on the INSIDE.

THE DOCTOR

And every world I ever stood upon.  
All dead.

On the TV SCREENS: flickery, analogue BLACK & WHITE IMAGES of PLANETS, each screen a DIFFERENT WORLD.

The Doctor goes from SCREEN TO SCREEN, in despair.

THE DOCTOR (CONT'D)  
Mars. Telos. Tigella. Karn. Oh,  
the Ood-Sphere. And Skaro.

MEL  
The Daleks are dead...?

THE DOCTOR  
Everything is dead.

MEL  
But. There's so many places you've  
never been. They must be safe.

THE DOCTOR  
I've travelled so far. Everything  
caught inside the pattern is dying.  
The whole of time and space.  
(heartbroken)  
I did this.

Ruby & Mel startled.

RUBY  
You did not! MEL  
No!

But the Doctor goes back to the DOORS, swings BOTH OPEN -

CUT TO:

24

INT. REMEMBERED TARDIS, IN SPACE

24

THE DOCTOR in the doorway, both doors open. RUBY and MEL standing behind him. All horrified, now seeing...

The view before them is just a vast dark-greyness. WORLDS float randomly, all rocky CINDERS. Drifting. Dead.

THE DOCTOR  
Every sun is dead. The whole  
universe has come to a halt.  
(quieter)  
And it *is* my fault. Cos  
I travelled across all those  
worlds. And I thought it was fun.

And he YELLS. He ROARS!

He curls into a ball, on the FLOOR.

Ruby and Mel reach for him, hold him.

All of them so scared, and furious, and helpless.

Stuck in a tiny box. The three last people in existence.

CUT TO:

25 EXT. LONDON - DAY

25

A weak sun dawns over a DEAD LONDON. The moan of a low wind.

And standing over all: the UNIT TOWER.

CUT TO:

26 INT. DESERTED OPS ROOM, UNIT TOWER - DAY

26

The OPS ROOM is now empty, abandoned; the rafters creak like a haunted house. There are DRIFTS of YELLOWY-SANDSTONE DUST where Kate and the others once stood for their final stand; they've now disintegrated into nothing. Just remnants.

SUTEKH SUPREME, now restored to his initial position under the louvred windows, the TARDIS in the grip of his TALONS.

SKULL-LIKE SUSAN TRIAD, in ROBES, stands before him.

SUTEKH

The universe stands silent, in death. And yet one thing persists. One thing keeps living, despite me.

SUSAN TRIAD

The Time Lord.

CUT TO:

27 INT. TARDIS

27

HARRIET in the dark TEMPLE-TARDIS. Slowly, calmly moving from switch to switch, searching. Sutekh's VOICE echoing.

SUTEKH V/O

No. Greater than him. A secret the Child carries with her. But I will find them. Out there, in the hollows of this desolate universe;  
(MORE)

SUTEKH V/O (CONT'D)  
they are hiding, somewhere, lost in  
the wind and the wilds...

CUT TO:

27A EXT. WILDERNESS - DAY

27A

A vast WILDERNESS. Once, a civilisation. Now DUST. Wind swirls the dust into eddies and curls, which spiral away. FAR OFF on the HORIZON: distant RUINS in pale silhouette.

As ONE MAN walks across the landscape.

THE DOCTOR.

He's in OLD CLOTHES, wrapped in a dirty robe. He's tired.

FAR OFF: a cloth and canvas Bedouin-style TENT.

CUT TO:

27B INT. WILDERNESS TENT - DAY

27B

Walls of canvas and cloth, sometimes BILLOWING as VAST WINDS outside hurtle past. It's held up by WOODEN STRUTS and BEAMS, no metal. THE DOCTOR parts open the tent, steps in.

ACROSS THE TENT: A WOMAN, standing next to some kind of STALL. Maybe once, it sold fruit and veg. Now bare. All made of cloth and rope, no metal, all rough hessian fabrics. She's surrounded by ragged clothes, pegged out to dry, old wooden crates, thin bedding; a home of sorts. She's smiling.

THE DOCTOR  
'Scuse me. Can you tell me..?  
Where are we?

KIND WOMAN  
No idea, darling. Absolutely no  
idea. All I've got is some  
chaffee, d'you want some..?

THE DOCTOR  
That's very kind. If there's  
enough.

He walks in, as she presses down on a KNOT OF CLOTH; HOT RED WATER hisses out of a WOODEN TAP, into a FABRIC & CLAY CUP.

KIND WOMAN  
Always enough for a passer-by. So  
where did you come from?

THE DOCTOR

Nowhere. I got a bit lost. It's been a very long time.

KIND WOMAN

I've not seen anyone for weeks. There was a caravan, heading for... I don't know, that way, they said there was food. But I never saw them again.

She gives him the cup, looks at a CLOTH CRIB on the floor.

KIND WOMAN (CONT'D)

Hush now, darling. Let me give the nice man some chaffee.

THE DOCTOR

Who's the little one?

KIND WOMAN

I think I called her Brindle. Brindle Dee. But I forgot.

THE DOCTOR

What was this place called?

KIND WOMAN

Hard to remember. They say memory is dying, there was a man that told me, actual facts are dying in the Death Wave. But I think this was the city of... begins with a B.

THE DOCTOR

And the planet?

KIND WOMAN

What was it? I don't think I was born here. Then I met my husband. Whatever his name was. Tall! He was tall! I remember that.

THE DOCTOR

How did the Death arrive?

KIND WOMAN

I'm not sure I ever knew. The sky? Like a bird, or... there were things that used to fly. But it's all a long time ago.

THE DOCTOR

At least you survived.

KIND WOMAN

(a nice smile)

I'm not sure I did, really.

(looks up, remembering)

Funny thing is. I remember an  
Opera House. Over that way. Of  
all the things to remember. Maybe  
I worked there, maybe I sang! But  
people came there from all over,  
they had lights and diamonds and  
all sorts of things, it was lovely.

THE DOCTOR

Have you got any metal?

KIND WOMAN

Metal is a precious thing, sir.

THE DOCTOR

Once upon a time. But I don't  
think anything's precious any more.

KIND WOMAN

I suppose you've got a nice face.

And she hands over... a SPOON. An ordinary tablespoon.

THE DOCTOR

You don't mind?

KIND WOMAN

I'll forget it in a minute.

THE DOCTOR

Well that's very kind. I'll use  
it, I promise. I might save the  
universe with this spoon.

KIND WOMAN

That would be nice.

(unsteady, for a second)

Now you'd better go.

THE DOCTOR

Are you okay..?

KIND WOMAN

I think my daughter died, didn't  
she? And I forgot.

They look at the crib (no CU, don't see inside).

THE DOCTOR

I think she did. I'm sorry.

## KIND WOMAN

They say it travels. The Death Wave. Down the family line. Except, that man said, it's perverse, that's what he said, he said, it's so determined to kill, it can travel backwards. From child to mother. But that's okay. Cos I'm really very tired.  
(smiles)

And you've got a very nice face.

And then she simply HUNCHES OVER.

And quietly, she COLLAPSES into DUST.

The Doctor so upset.

He holds up the spoon, to where she was. With all his heart:

## THE DOCTOR

I swear to you. With a spoon.

And he turns.

He wraps his robe around himself, parts open the tent, walks back the way he came. Into the dust and the wind.

CUT TO:

28 EXT. WILDERNESS - DAY

28

The DESERT, the DUST, the WIND. THE DOCTOR walking...

...towards a flimsy wooden BOX. The TARDIS.

CUT TO:

29 INT. REMEMBERED TARDIS

29

THE DOCTOR snaps the SPOON in HALF, into bowl and handle.

WIDER. The CONTROLS humming and clicking, on low power. THE DOCTOR and RUBY sitting centre. Wrapped up in old clothes, jumpers and blankets; it's COLD in there. In between the Doctor and Ruby, on the FLOOR, CRYSTALS, with a light which flickers, rises, falls; like a technological firelight, mimicking a campsite fire, where tales are told at night.

MEL sits back against the DOORS, exhausted. Part of the conversation, now and then, but separate. So tired.

And the Doctor takes the SPOON HANDLE, slides it into a SLOT in the dead, blank, freestanding glass PORTABLE TV SCREEN...

THE DOCTOR

...that's what we need, plain old metal. Not a Tardis memory. Just something real.

The SCREEN blinks into LIFE. Thinking of the Kind Woman:

THE DOCTOR (CONT'D)

Thank you. Whoever you were.

(shows Ruby the screen)

Look. After all this time. It's still connected to the Time Window.

It's showing the OLD FOOTAGE, Sc.12. Flickering, still in a crude VHS format; the Fourth Doctor & Sarah Jane, battling Sutekh, in 1911, amongst plundered Egyptian sarcopahagi.

RUBY

I never understood. What was all that Egyptian stuff?

THE DOCTOR

Cultural appropriation.

RUBY

And who were they? That woman, and the man with the hair?

He turns the screen back to himself, shrugs it off.

THE DOCTOR

Oh, they, just... travelled in the Tardis. That's how I know Mel, you travelled with me, didn't you?

MEL

Best time of my life.

THE DOCTOR

We met Einstein.

MEL

Did we? God, I'd forgotten.

THE DOCTOR

You okay?

MEL

Exhausted.

And she curls into the doors, a JUMPER for a pillow, like she might sleep. Setting the Doctor & Ruby apart, a little.

RUBY

But I still don't get it. What changed? Sutekh was hidden for years, why'd he go on the attack?

SCREEN FLICKERS, shows: Ruby's MOTHER, BLURRED, as 7/22, 8/3. Every time she slips out of vision, flickers. But the Doctor looks at the screen, at Ruby, the screen, an idea forming...

THE DOCTOR

(realising)

...ask that question again.

RUBY

Why did... I mean, why did Sutekh appear on Ruby Road?

The screen SHINES, FLARES, HISSES, still showing the WOMAN.

THE DOCTOR

It's answering you.

RUBY

What d'you mean?

THE DOCTOR

It's Kate. It's her technology.

Like she's reaching out...

(more excited)

The Time Window's still connected to your memories, maybe it's trying to tell you something.

And he shows her the screen, the IMAGES of her mother.

RUBY

But... what's my mother got to do with it?

The Doctor's mind RACING, piecing facts together.

THE DOCTOR

Oh. Because! Oh! Sutekh became visible outside the church. Cos when the Tardis landed there in 2004... he saw the one thing beyond his comprehension. Your mother.

RUBY

But who is she?

THE DOCTOR

We don't know! And neither does he! Oh! That's the POINT!!

He hands the screen to Ruby, the Woman images keep playing.

THE DOCTOR (CONT'D)

She drives us crazy! But for Sutekh! Oh he's been riding on the back of the Tardis, beholding all of time and space, and then one woman can't be seen. One woman! A single mysterious woman. That's why he's keeping us alive! To find the answer! Who is she?

RUBY

(upset)

But if Gods are scared of her, what the hell does that mean? She's not some great big cosmic thing, is she? Cos if she is, what am I?!

THE DOCTOR

Ruby, you are absolutely human.

RUBY

Then *who is she?!* And why was she pointing at *you?!*

THE DOCTOR

Hey, hey, I don't know, come here -

He stands, goes to her, she puts the screen down, they hug.

Mel glances across. She should be more concerned, but... God, she's tired. Can't stop drifting. Eyes closing...

VOICE OF SUTEKH

Melanie.

She LOOKS UP! Startled! And for a SECOND -

A vision of a SKULL-LIKE MEL sweeps across her face, and -

CUT TO:

A GLIMPSE of SUTEKH SUPREME, his RED JEWEL shining -

SUTEKH

I see you.

At Mel's DESK - the desk which had a DNA analysis port in 7/19 - SUSAN TRIAD holding her HAND over the cracked SCREEN, which flickers with LIGHT under the DUST, showing...

An IMAGE. UNIT I.D., a photo of MEL, plus her DNA, a SCROLLING HELIX identifying her.

SUSAN TRIAD

We can find the living. Through time. And space. And family.

CUT TO:

31 INT. REMEMBERED TARDIS

31

MEL shakes her head! No. Face back to normal.

THE DOCTOR and RUBY not seeing this, as the Doctor steps back from Ruby, and they sit either side of the crystals once more. Ruby picking up the SCREEN again.

RUBY

If only there was something we could do. To see her.

The screen FLICKERS, an IMAGE...

RUBY (CONT'D)

Okay. So who's he, then?

THE DOCTOR

Let me see.

She hands him the SCREEN. It goes BLANK. He shakes it.

THE DOCTOR (CONT'D)

No, there's nothing.

RUBY

Give it here.

He hands the screen back, it blinks into LIFE.

RUBY (CONT'D)

There! I mean him.

THE DOCTOR

Show me.

She holds it up, shows him.

THE DOCTOR (CONT'D)  
It's giving you another answer!  
But what is it?!

She turns the screen back to herself. And it's playing...

RUBY  
It's that man off the news. But  
who's the other one?

Ep.4 Sc.41, FOOTAGE recorded but NOT SEEN in Ep.4. The conversation between Roger ap Gwilliam & Amol Rajan. Jerky, grainy images, a broadcast from Election '46, picking out:

AMOL RAJAN  
...DNA Testing regime.

ROGER AP GWILLIAM  
....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...

Image flickers on a LOOP, DNA testing/DNA testing/DNA/DNA/DNA/DNA... The Doctor moves to Ruby's side to see:

THE DOCTOR  
Roger ap Gwilliam. The most  
dangerous Prime Minister in  
history, but that's the year 2046.  
You've never met him, have you?

RUBY  
No, I couldn't, could I?

THE DOCTOR  
Then why's it showing you..?

Now it all CLICKS! The Doctor stands, Mel now listening too.

THE DOCTOR (CONT'D)  
In 2046. He did it! DNA testing  
became compulsory. For the entire  
population of the UK. And if your  
mother was still alive...

RUBY  
...she'd be on record.

THE DOCTOR

She's on the register. We've never been able to find her because she never got tested, but 2046, she's got no choice. It's showing us the way, Ruby! It's a path to your mother! If we can just -

- he throws SWITCHES, the Tardis HUMS with more POWER -

Mel, blinking, shaking off her tiredness, stands, Ruby too.

MEL

What does it mean? Can we find Ruby's mother?

RUBY

And what happens if we do?

THE DOCTOR

One question at a time!  
(takes screen off Ruby)  
Put that in there -  
(slots it into controls)  
Not much power. But if we can just make one final journey. C'mon Tardis, c'mon, c'mon, c'mon.

He PULLS LEVERS, BANG! Small EXPLOSION, and -

A SHOWER of LITTLE BIRTHDAY CANDLES falls on his head from directly above, and then a CARD, which he catches -

THE DOCTOR (CONT'D)

Woah! Mel, happy birthday, 1998!

He gives Mel the card, looks up again.

A REFEREE'S WHISTLE on a LONG RED RIBBON drops down, he catches it, DELIGHTED, big grin, shoves it around his neck -

THE DOCTOR (CONT'D)

Handy! Love a whistle.

- and he GETS BACK TO WORK, throwing LEVERS and SWITCHES -

THE DOCTOR (CONT'D)

2046, here we come!

RUBY

But 2046 is dead, isn't it?

THE DOCTOR

Yes, but preserved, in death! Cos  
I once landed in 2046 so it's  
fixed! Hold that, pull that across-

He's got BUNGEE CORDS, hooks one end, pulls it across, Ruby  
taking another, hooking it, stretching out. Laughing, but...

On Mel. Standing back, staring ahead. Uneasy.

And on CU of her EYES.

CUT TO MEL'S POV. A distorted image of the Doctor & Ruby.

CUT TO:

32 INT. DESERTED OPS ROOM, UNIT TOWER - DAY

32

SUTEKH

I see them.

SUTEKH SUPREME, INTERCUT with Mel's POV, Sc.31.

SUTEKH (CONT'D)

Every living thing contains dead  
cells.

SUSAN TRIAD at Mel's DESK, her hand over Mel's screen IMAGE.

SUSAN TRIAD

Skin. Nails. Enamel. Sutekh can  
see through the dead.

CUT TO:

33 INT. REMEMBERED TARDIS

33

THE DOCTOR & RUBY busy with their BUNGEE CORDS, hooking bits  
of the Tardis to other bits, while...

MEL stands back, in the corner. Haunted. Not knowing why.

CUT TO:

34 EXT. LONDON 2046 - DAY

34

WIDE SHOT of Westminster.

The streets, empty. Like a ghost town. Silent.

And then...

The faint vworp vworp of ancient engines.

CUT TO:

35 INT. WESTMINSTER, FOYER - DAY

35

THE DOCTOR, RUBY and MEL step out of the REMEMBERED TARDIS, the Doctor carrying the PORTABLE TV SCREEN.

It's landed in a FOYER. A Westminster office building, now abandoned, dilapidated, PAPERS and stuff scattered about; it was evacuated in an emergency.

HUSHED VOICES, as The Doctor gives the Tardis a little kiss.

THE DOCTOR

Thank you.

(to the others)

Just. Keep it down. This way.

And they head off down the corridor, wary, on the lookout.

THE DOCTOR (CONT'D)

In 2046. The original 2046. There was a Great Revolution. To overthrow the Prime Minister...

Then a GROAN, that ancient groan for a final time, as...

They turn to see the REMEMBERED TARDIS begin to FLICKER, SHASH, and then it judders away into nothing... GONE.

THE DOCTOR (CONT'D)

The memory died.

RUBY

But what do we do now? We're stuck. On a dead world. With no way out. Doctor, what do we actually do?!

THE DOCTOR

Ruby, I swear, we'll fight Sutekh -

RUBY

What, with my mother's name?! How do we fight him with that?!

THE DOCTOR

I know. But please. We can't stand still. If the planet is dead then Sutekh has eyes... everywhere. Come on...

The Doctor and Ruby hurry on, Mel following, but...

That DISTORTED POV, now seeing THE DOCTOR & RUBY ahead.

CUT TO:

36 INT. DESERTED OPS ROOM, UNIT TOWER - DAY

36

SUSAN TRIAD, seeing as Sutekh sees, Mel's POV.

SUSAN TRIAD  
Closer. Closer...

CUT TO:

37 INT. WESTMINSTER, CORRIDOR 2 - DAY

37

THE DOCTOR, still carrying the PORTABLE TV SCREEN, with RUBY, then MEL, reaching an internal OFFICE DOOR. Locked. Their voices still HUSHED, as the Doctor sonics the door.

THE DOCTOR  
I was in this building. For the  
overthrow of Roger ap Gwilliam.  
And this was the Department of  
Health, it'll have the DNA.

RUBY  
So we're like, hacking a computer?

THE DOCTOR  
Sort of thing, yeah.

And CLICK!, the door opens, the Doctor & Ruby head in.

Mel, blinking, with echoes in her head, follows them in.

CUT TO:

38 INT. WESTMINSTER, HEALTH OFFICE - DAY

38

Normal office, one DESK, empty, in a bit of disarray. THE DOCTOR, RUBY & MEL go to the desk. (The chair is on the far side; they use the opposite side, the DOOR BEHIND THEM.)

A 2046 COMPUTER is a THIN STEEL PRONG sticking out of the desk. Hooked on: a RECTANGLE OF PLASTIC so THIN, it's only visible as the Doctor takes it off, turns the prong round, to him, and HOOKS the PORTABLE TV SCREEN on the prong, DURING:

THE DOCTOR

Nice. The DNA list was locked away under top security. But guess who invented the security?

RUBY

But Doctor, there's no power.

He holds up... the SONIC SCREWDRIVER. Shines its LIGHT.

THE DOCTOR

I'm the power.

He sonics the SCREEN, it starts to splutter, blink. Coaxing:

THE DOCTOR (CONT'D)

That's it, c'mon, baby, c'mon.

And the screen stabilises as a FLICKERING WHITE GLOW.

THE DOCTOR (CONT'D)

Yes! Mel, better keep watch, Sutekh could have servants anywhere.

(takes her hand)

And don't take any risks. We're all getting out of this, okay?

MEL

Don't worry about me. Find that name.

Brave smile, and Mel heads out.

CUT TO:

39

INT. WESTMINSTER, CORRIDOR 2 - DAY

39

MEL steps out, pulls the OFFICE DOOR behind her, not quite closed, one inch open, so the door doesn't make a noise.

She stands there. On guard.

But Mel blinks. Shakes her head. A WHISPER in her mind.

SUTEKH V/O

Melanie...

CUT TO:

40 INT. WESTMINSTER, HEALTH OFFICE - DAY

40

INTIMATE, now, TENSE; THE DOCTOR and RUBY so close as he takes from his pocket, a little MEDICAL KIT. Size of a sewing kit. Opens it up. A NEEDLE. Their faces so close.

THE DOCTOR

Trust me.

RUBY

Yeah.

A moment, as they put their foreheads together. Tearful.

The he JABS her thumb.

A bead of BLOOD.

He holds up the sonic, UNFOLDS a NEW ATTACHMENT, a simple soft, circular PAD, which acts as blotting paper.

Ruby presses her thumb into the pad.

It soaks up the blood.

The Doctor closes the attachment.

Then holds the SONIC against the SCREEN.

And the INFORMATION TRANSFERS. A string of LOCI, the DNA markers, with NUMBERS SCROLLING. Ruby's identity.

RUBY (CONT'D)

That's me.

(pause, scared)

And what do we do now?

THE DOCTOR

Press search.

RUBY

Okay.

Deep breath. Such a big moment for her.

And then Ruby presses SEARCH.

Information SCROLLS LIKE CRAZY.

THE DOCTOR

It's searching 76 million people.

The screen GLITCHES.

Ruby puts one HAND to the side of it, it stops glitching.

So she keeps her hand there. Connected to the screen.  
Staring. Hoping. Dreading. A whisper:

RUBY  
Who is she..?

CUT TO:

41 INT. WESTMINSTER, CORRIDOR 2 - DAY

41

MEL on guard.

But the PRESSURE. In her HEAD. Getting STRONGER.

CUT TO:

42 INT. WESTMINSTER, HEALTH OFFICE - DAY

42

On RUBY. Staring. THE DOCTOR behind her.

The SCREEN scrolling, scrolling, scrolling, a thousand identities per second flickering past.

Somehow, from far away... MUSIC.

Carol of the Bells.

Flakes of SNOW.

Falling around Ruby.

As she stares and stares.

The screen scrolls and scrolls.

Closer on Ruby.

Closer.

The music. The snow.

Louder. Harder. Stronger. And suddenly -

A RUSH OF SNOW, WHOOMPH! The whole room, a VIOLENT JOLT!  
Like REALITY is CRACKING OPEN. Ruby shaken, but behind her -

THE DOCTOR  
Keep looking!

CUT TO:

43 INT. WESTMINSTER CORRIDOR 2 - DAY

43

SNOW, here, too, MEL shivering.

Colder and colder and colder, and...

CUT TO:

44 INT. WESTMINSTER, HEALTH OFFICE - DAY

44

The SCREEN STOPS.

The snow falls away. Music echoes out of existence.

Ruby stares; the one thing she's wanted to know all her life.

And yet...?

RUBY

But...

She lifts the SCREEN off its HOOK.

Stares closer.

RUBY (CONT'D)

But what does it mean...?

And she turns...

To see THE DOCTOR.

He's TERRIFIED, SKULL-LIKE MEL at his side, her OPEN HAND one centimetre from his face. MEL'S DEAD EYES staring at Ruby.

The Doctor helpless. To Ruby:

THE DOCTOR

I'm sorry. She died.

(to Mel)

I loved you, Mel.

MEL

And what good did love do, Doctor?

When did it ever help?

(to Ruby)

Now give me the name.

RUBY

But what does it mean...?

MEL  
Give. Sutekh. The name.

CUT TO:

45 INT. DESERTED OPS ROOM, UNIT TOWER - DAY 45  
SUSAN TRIAD, exultant.

SUSAN TRIAD  
Bring them to Sutekh.

CUT TO:

46 INT. TARDIS 46  
SKULL-LIKE HARRIET, now in ROBES, operates CONTROLS.

SUTEKH V/O  
Bring me the Time Lord and the  
Child. And their precious secret.

The CENTRAL COLUMN stays still, but SHINES WITH LIGHT.

CUT TO:

47 INT. DESERTED OPS ROOM, UNIT TOWER - DAY 47  
SUTEKH SUPREME, with SUSAN TRIAD at his side, as...  
A COLUMN OF LIGHT appears, at the TOP OF THE RAMP on the  
CENTRAL AISLE; within it, THE DOCTOR & RUBY APPEAR, scared,  
SKULL-LIKE MEL, now ROBED, in front of them; Ruby desperately  
clutching the ACTIVE PORTABLE TV SCREEN to her chest.

The light FADES AWAY.

Mel walks down the aisle, to Sutekh.

MEL  
I bring you a gift, Holy Sutekh.  
The last two creatures in  
existence, to die at your hand.

SUSAN TRIAD  
Then you can end our wretched half-  
life. So that silence can reign.

MEL

And you can stand alone, for all  
eternity. Gazing upon your empire  
of dust and ice and oblivion.

Mel stands BESIDE Susan. Sutekh all-powerful. To Ruby:

SUTEKH

Show me, child. Show me the name.

The Doctor steps forward.

THE DOCTOR

Sutekh. I beg of you.

SUTEKH

Bring the name to me.

THE DOCTOR

But I promise, I will worship you,  
if you'll just allow me to -

Sutekh's EYES glow GREEN, just as they did long ago, in 1911.

The Doctor seized with PAIN. Falls to his KNEES.

SUTEKH

You have lived for far too long,  
little Lord of Time.

The Doctor wracked with pain - Ruby desperate, yells -

RUBY

I've got the name!

THE DOCTOR

No - !

RUBY

I've got the name, I'll give it to  
you, now leave him alone!

The GREEN GLOW STOPS.

The Doctor slumps, stays kneeling, exhausted.

THE DOCTOR

Don't.

But Ruby WALKS FORWARD. Slowly. Holding the SCREEN.

She's so scared, so brave, close to tears; an ordinary 18  
year old, approaching the ancient God of Death.

RUBY

The screen. It found the name.

Closer.

RUBY (CONT'D)

But I wish.... I don't....

Closer.

RUBY (CONT'D)

I'm sorry but I don't understand.

Closer.

RUBY (CONT'D)

I waited for all these years. It  
was the only thing I ever wanted.  
But now I've found it. And...

Right in front of Sutekh.

RUBY (CONT'D)

I don't understand. But maybe you  
can. Maybe this... is for you....

And she holds up the SCREEN, to Sutekh, like an OFFERING.

And then...

She DROPS IT.

It SMASHES INTO BITS!

RUBY (CONT'D)

You great big God of *Nothing*!

And from behind her back, she WHIPS OUT -

The INTELLIGENT ROPE! The BUNGEE CORD which she HOOKS into  
Sutekh's COLLAR under his JAW -

- and Ruby RUNS back to the Doctor -

- the impossible, intelligent rope stre-e-e-etching out -

- reaching the Doctor -

- he grabs the rope, wearing his INTELLIGENT GLOVE!

THE DOCTOR

Cos I knew, Sutekh! I knew!

CUT TO:

48 INT. WESTMINSTER, HEALTH OFFICE - DAY 48

SLAM, into FLASHBACK! Sc.38, The Doctor HOLDS MEL'S HAND.

SLAM, NEW FOOTAGE, once Mel has left, the Doctor to Ruby:

THE DOCTOR  
She's too cold.

SLAM, Sc.40, NEW FOOTAGE, the moment the Doctor & Ruby put their FOREHEADS together. Tearful. A whisper:

THE DOCTOR (CONT'D)  
Listen to me.

CUT TO:

49 INT. DESERTED OPS ROOM, UNIT TOWER - DAY 49

THE DOCTOR & RUBY, as she puts on the OTHER INTELLIGENT GLOVE, both holding the ROPE, at the top of the ramp - NB, they pull it over to their right hand side of the aisle -

THE DOCTOR  
- this way - !

- and he grabs that REFEREE'S WHISTLE around his NECK - it's been there all this time - and gives it a BLAST!

CUT TO:

50 INT. TARDIS 50

All the TARDIS LIGHTS slam into WHITE!

HARRIET furious -

HARRIET  
What..?

CONTROLS and SWITCHES start to move ON THEIR OWN, a wild surge of burbling and bleeping and clicking -

Harriet grabs CONTROLS. They won't stop!

CUT TO:

51 INT. DESERTED OPS ROOM, UNIT TOWER - DAY 51

SUTEKH, still holding the TARDIS, rearing up, FURIOUS.

SUTEKH

Die at the hand of Sutekh!

SKULL-LIKE SUSAN TRIAD and SKULL-LIKE MEL hold ONE HAND OUT, and walk forward, advancing on the Doctor & Ruby.

THE DOCTOR blows THREE MORE BLASTS!

CUT TO:

52 INT. TARDIS

52

MORE SWITCHES and CONTROLS click and flick, but now a NOISE, a deep MECHANICAL THRUMMM....

HARRIET bends down to look.

In the LOWER PART of the CONSOLE, ie, the BASE underneath the six shelves of switches, a METAL HATCH is now LOWERING DOWN.

Harriet stares into it. What..?

CUT TO:

53 INT. DESERTED OPS ROOM, UNIT TOWER - DAY

53

SKULL-LIKE MEL and SKULL-LIKE SUSAN advancing down the CENTRAL AISLE, hands held out to kill.

THE DOCTOR and RUBY holding the ROPE, and the Doctor gives a final, long, shrill BLAST on the WHISTLE!

CUT TO:

54 INT. TARDIS

54

HARRIET'S EYES open wide in SHOCK, as -

The HATCH in the CONSOLE BASE is now FULLY OPEN and IGNITES like a FURNACE!

A BRIGHT BLUE FURNACE, which BLASTS a CONSTANT BEAM of thick, BLUE, FLAME-LIKE ENERGY - Harriet is DISINTEGRATED!

And the BEAM blasts OUT of the TARDIS DOORS -

CUT TO:

55 INT. DESERTED OPS ROOM, UNIT TOWER - DAY 55

THE TARDIS DOORS were turned round to face SUTEKH'S BODY, so now the BOX is BLASTED backwards, OUT of SUTEKH'S GRIP! Powered by the BLUE FIERY BEAM, like a propellant, blasting the TARDIS to SLIDE, staying UPRIGHT, UP the CENTRAL AISLE -

SUSAN TRIAD and MEL are hit like SKITTLES!

Mel goes flying over the desks!

Susan Triad hits the wall, BAM!

The TARDIS BLASTING up the AISLE -

THE DOCTOR & RUBY, still holding the ROPE, just to the RIGHT, FLINCH as the TARDIS misses them by an inch and blasts its way to the back of the room, hits the HELIPAD DOORS, CLANG!

And the BEAM STOPS DEAD!

THE DOCTOR & RUBY excited, run to the Tardis -

Pulling the INTELLIGENT ROPE, stre-e-etching with them, taut - - they run through the doors, inside!

CUT TO:

56 INT. TARDIS 56

THE DOCTOR & RUBY RUN in, pulling in the INTELLIGENT ROPE -

THE DOCTOR  
I'm back!

He's on the FLOOR, HOOKS the Bungee Cord-end of the rope to the PANEL that blasted out the BLUE BEAM, facing the doors.

He holds up the INTELLIGENT GLOVE, as its LIGHT goes OFF -

THE DOCTOR (CONT'D)  
Zero per cent, just in time!

On his feet, rips the GLOVE OFF, Ruby too, as he turns to the CONTROLS, slams LEVERS like a wild thing-

THE DOCTOR (CONT'D)  
Into the Vortex!

CUT TO:

57 INT. DESERTED OPS ROOM, UNIT TOWER - DAY 57

Vworp vworp, the TARDIS - DOORS OPEN, with the INTELLIGENT ROPE extending back, taut, to Sutekh - FADES AWAY -

Vworp vworp, and SUTEKH, attached to the INTELLIGENT ROPE...  
FADES AWAY!

CUT TO:

58 EXT. FX SHOT, TIME VORTEX 58

THE TARDIS heaves its way through the VORTEX, DOORS OPEN, the INTELLIGENT ROPE extending out, hauling SUTEKH with it!

The BOX, towing the BEAST, through the maelstrom.

Sutekh, blasted by Time Winds, BELLOWS with RAGE!

CUT TO:

59 INT. TARDIS 59

All WILD, FAST now - the whole ROOM rocking, creaking, like it can feel the weight of Sutekh -

- THE DOCTOR excited, running round the CONSOLE, pressing switches like crazy - getting Ruby to -

THE DOCTOR  
- hold that down - !

She HOLDS DOWN a LEVER, as he runs around the controls -

RUBY  
What just happened?!

The Doctor takes off the WHISTLE from round his neck -

THE DOCTOR  
Love my whistle!

RUBY  
Yes, but, what?!? Did you have  
that planned?! Since when?!

THE DOCTOR  
Not till now! But if I get an  
ordinary whistle and key pitch-  
perfect commands into the Tardis -

- and he slots the whistle into a PORT, presses BUTTONS -

THE DOCTOR (CONT'D)

- then it's primed and ready for action! All I have to do is send it back in time -

- he takes the whistle, runs along the WALKWAY which runs at 90° to the TARDIS DOORS -

- and finds a HATCH, like his hatch in Special 3 Sc.49 -

- opens it, and LOOKS DOWN, seeing -

CUT TO:

60 INT. REMEMBERED TARDIS

60

This is SC.31, from a NEW ANGLE.

THE DOCTOR'S just been showered with little birthday candles and a card for Mel, and now looks up -

To see THE DOCTOR! Up above, in the real Tardis, grinning.

CUT TO:

61 INT. TARDIS

61

THE DOCTOR drops the WHISTLE in the HATCH.

CUT TO:

62 INT. REMEMBERED TARDIS

62

THE DOCTOR catches the WHISTLE.

CUT TO:

63 INT. TARDIS

63

THE DOCTOR slams the HATCH SHUT. Struck by:

THE DOCTOR  
I need to moisturise.

Then he's up, RUNNING BACK to the CONSOLE - fast, the TARDIS still yawing and pitching and creaking, RUBY still holding her LEVER down - the ROPES still stretching out of the DOORS -

RUBY

Did you just give that to yourself?

THE DOCTOR

Maybe.

RUBY

Isn't that cheating?!

THE DOCTOR

We're fighting a God, we get one trick once, remember? And we also get. One song!

He holds up a NICKEL. Gleeful!

Runs to the JUKEBOX, SHOVES the nickel into the SLOT.

MUSIC starts. The INTRO to a familiar track.

And the Doctor RUNS to the OPEN DOOR -

CUT TO:

64

EXT./INT. TARDIS IN TIME VORTEX

64

MUSIC BUILDING, as THE DOCTOR stands in the DOORWAY, the ROPE stretching out into the VORTEX, and out there...

A RAGING SUTEKH, on the ROPE. The Doctor CALLS OUT:

THE DOCTOR

You saw all of time and space with me, Sutekh! So I thought. What if you see it AGAIN? What happens? If you bring death... to death? You bring LIFE! Because if there's one thing I've learnt. There is always. A twist. At the end!

And the MUSIC bursts into the Ep.2 SONG, There's Always a Twist at the End, but HUGE this time, rocking out, as...

The TARDIS TILTS, the Doctor in the doorway holding on, and -

SUTEKH interacts with the SURFACE of the VORTEX, just as the TARDIS does in the OPENING TITLES. Like a surfer riding a wave, the vortex ripping into HOT WHITE SPARKS, Sutekh SCREAMING as he scorches through the fabric of reality, and -

CUT TO:

65 EXT. LONDON - DAY

65

MUSIC CONTINUES. In the SKY over LONDON...

A RIP opens, HOT WHITE SPARKS, a glimpse of the Great God SUTEKH on high, being dragged through this world, and...

Pan down to find...

As death comes to death, life comes anew, like COLOURS are flooding back into the world, the skyscraper GLEAMING.

CUT TO:

66 INT. DESERTED OPS ROOM, UNIT TOWER - DAY

66

MUSIC CONTINUES. MEL, on the FLOOR, gasps awake. Human again! Shaking off a fine layer of DUST, but... ALIVE!

Susan Triad, on the FLOOR, gasps awake! Like Mel, she's back in her original CLOTHES, and more than that... she's real!

Then on the FLOOR where those trails of DUST were left...

KATE shocks awake!

ROSE too!

MORRIS!

And COLONEL IBRAHIM and the SOLDIER shock awake!

All of them scattered with a little dust, but looking round, dazed, amazed, and so very much ALIVE!

Even the VLINX, blinks! INTACT again!

CUT TO:

67 INT. TIME WINDOW CHAMBER, UNIT TOWER - DAY

67

MUSIC CONTINUES, and in that taped-off & monitored area, where COLONEL CHIDOWIE died...

He shocks AWAKE! Lying on the FLOOR, covered in a thin layer of DUST, but... ALIVE!

CUT TO:

68 INT. TRIAD TV STUDIO - DAY 68

MUSIC CONTINUES, BAILEY jolts awake, a little dusty, ALIVE!

FLOOR STAFF, AIDES, CAMERAMEN, shocked, ALIVE!

CUT TO:

69 INT. CAR/EXT. STREET - DAY 69

CARLA bewildered, dusty, but blinking, amazed... ALIVE!

CUT TO:

70 INT. RUBY & CARLA'S FLAT - DAY 70

CHERRY and MRS FLOOD, a little DUSTY but hooting - Cherry barely aware of what happened, but knowing that something did, while Mrs Flood knows very well, both roaring with laughter, and hugging each other, ALIVE!

Then Mrs Flood punches the air, savage glee.

MRS FLOOD

Oh that clever boy! That clever boy! *That clever boy!!*

CUT TO:

71 INT. DESERTED OPS ROOM, UNIT TOWER - DAY 71

THE HELIPAD DOORS slide OPEN.

DAYLIGHT floods in.

KATE, ROSE, MORRIS back on his Segway, COLONEL IBRAHIM and the SOLDIER walk forward. Dazzled by the SUN. Amazed, stunned, blinking, but so happy.

Ahead, beyond the helipad, LONDON, all shining and beautiful.

They smile in the sunlight. Kate so happy.

She holds Colonel Ibrahim's hand.

There is birdsong.

CUT TO:

72

EXT./INT. TARDIS IN TIME VORTEX

72

MUSIC CONTINUES, THE DOCTOR in the DOORWAY, yelling!

THE DOCTOR  
Bring death! To death! *Everywhere!*

The TARDIS TILTS and the ROPE swings round.

Sutekh hits the VORTEX, screaming!! HOT WHITE SPARKS!

Swings, spirals, hits the VORTEX again, HOT WHITE SPARKS!

Swings, spirals, hits the VORTEX again, and now gets dragged through a complete 360°, scorching. HOT WHITE SPARKS!

CUT TO:

73

INT. TARDIS

73

THE DOCTOR runs back to the CONSOLE, RUBY still holding onto that LEVER - he shows her different switches -

THE DOCTOR  
- hold that and that and that -

RUBY  
What's happening?!

THE DOCTOR  
Life, Ruby! We bring life! To the whole flippin' universe!

He turns a DIAL, and -

A HOLOGRAPHIC PLANET appears, floating above the console, a big, yellow-and-orange world, serene, beautiful.

THE DOCTOR (CONT'D)  
Vortis!

As he turns the DIAL, another PLANET, and another -

THE DOCTOR (CONT'D)  
And Tigella! Vox! Messaline!

And another PLANET -

THE DOCTOR (CONT'D)  
Calufrax! Spiridon! Telos! Shan  
Shen! The Ood Sphere is alive!  
Welcome back, the Ood!

PLANET after PLANET after PLANET!

More and more, FILLING the ENTIRE HEMISPHERE of the room above, and they all gently SPIN around the TIME ROTOR, like the console is the heart of the galaxy.

THE DOCTOR (CONT'D)  
And there - !

A beautiful, blue PLANET appears. At last, the Doctor *knows*:

THE DOCTOR (CONT'D)  
The planet is called Agua Santina.

CUT TO:

73A EXT. LUSH VEGETATION - DAY

73A

On a faraway world called Agua Santina, now all LUSH, DENSE JUNGLE PLANTS, near a city that begins with a B, a really KIND WOMAN, who once gave a stranger her last spoon, holds up her beautiful baby DAUGHTER, Brindle Dee, and she laughs and laughs and hugs the child because they're both so alive.

CUT TO:

73B INT. TARDIS

73B

THE DOCTOR and RUBY with HOLOGRAM PLANETS circling above. The Doctor quiet, giving thanks to Agua Santina.

THE DOCTOR  
With a spoon.

Then he puts an arm round Ruby. As serious as the grave:

THE DOCTOR (CONT'D)  
We fought a monster. And now. I  
must become a monster.

And the Doctor walks FORWARD. Towards the DOORS. Along the ROPE, still stretched out horizontally. He walks THROUGH a TRANSPARENT PLANET, and all the planets FADE AWAY; nothing is more important than the Doctor, right now. And he walks with solemnity, a mighty task ahead of him. The Lord of Time.

He stands in the doorway.

CUT TO:

74

INT./EXT. TARDIS IN TIME VORTEX

74

THE DOCTOR stands in the DOORWAY.

The ROPE is stretching out horizontally, SUTEKH still holding on, far away, but at the same level as the Doctor; a terrible stare between the Doctor and the Beast.

THE DOCTOR

Sutekh the Destroyer. The Lord God of Death itself. You *win*.

And the Doctor lets that echo.

The fury of the Time Vortex all around them.

THE DOCTOR (CONT'D)

Because I pride myself. That I'm better than you. If you're death, then I must represent life.

Surely, that's what I am? Life.

(pause)

And that's how you win. Because you've turned me into this. I am the one who brings death.

And he steps back.

Slowly, still looking OUT, he starts to close the DOORS.

SUTEKH

No...

The doors closing.

The Doctor staring at Sutekh.

His eyes.

SUTEKH (CONT'D)

Nooooo..!

And the doors... CLOSE.

BITING THROUGH the ROPE. It SNAPS!

SUTEKH (CONT'D)

Nooooooooo - !

And Sutekh SWIPES, with his huge CLAW, FURIOUS, but TOO LATE! He FALLS, falls, falls, tumbling down the Vortex...

CUT TO:

75 INT. TARDIS

75

Hearing the sound of Sutekh dying, THE DOCTOR turns his back against the doors, despairing of his own actions.

CUT TO:

76 EXT. TIME VORTEX

76

SUTEKH FALLS, falls, falls down the Time Vortex, his monstrous HEAD becoming a SKULL, the TALONS becoming BONES, which separate and DISINTEGRATE, his body dissolving and scattering into DUST, as he tumbles, tumbles, tumbles...

Gone.

CUT TO:

77 INT. TARDIS

77

THE DOCTOR devastated. Bows his head. Sinks to the floor.

But RUBY's there, running to him. Hugs him, holds him. Both on the floor, by the doors. WIDER, as the Tardis settles; they're two little figures in the huge room. Peace, at last.

CUT TO:

78 EXT. UNIT TOWER - NIGHT

78

NIGHT setting over the beautiful, glittering city.

CUT TO:

79 INT. OPS ROOM, UNIT TOWER - NIGHT

79

Lower lighting for NIGHT. THE DOCTOR and RUBY, back in their proper clothes, with KATE, MEL, MORRIS, ROSE, COLONEL IBRAHIM, SUSAN TRIAD. All sitting with coffee, tea, pizza; old friends, survivors.

With them: CARLA. So happy to be with her daughter.

B/g, SOLDIERS on guard, and WHITE-COATED LAB TECHNICIANS quietly scanning, analysing. Foreground, Susan, thoughtful.

SUSAN TRIAD

...but I'm still me. I've still got my memories. My family. All of that's still true. Is it?

THE DOCTOR

Absolutely. You are who you are.

MEL

The God of Death... created life.

KATE

And he gave you a very good brain.  
I think UNIT can use you.

SUSAN TRIAD

Oh, pet. Anything to help. I  
don't mind, I'll make the tea!

COLONEL IBRAHIM

Did you make this tea?

SUSAN TRIAD

I did, yes.

COLONEL IBRAHIM

Don't make the tea.

Laughter. And keeping it light:

CARLA

You should've seen me. Had to walk  
home, the whole city was ground to  
a halt, I got in, and your Gran's  
telling me off for not dusting!  
But I wanted to -

Breaks off, suddenly in tears.

RUBY

Oh don't, mum, it's all right.

CARLA

No, but I want to say. Thank you,  
Doctor. You brought her home.

KATE

All of us. You brought us back  
from... well. Who can say?

RUBY

Do you remember? What happened to  
you, when you...?

KATE

Echoes.

And Morris's desk-monitor PINGS!

MORRIS  
We've done it!

THE VLINX  
DNA RETRIEVAL +++ 100 PER CENT +

EVERYONE looks at Ruby.

MEL  
D'you want us to leave you alone?

RUBY  
No, but I've seen her name, it was  
on the screen, that's what I don't  
understand. Look.

Ruby looks at Morris, and Morris presses a button.

BIG SCREENS above, and on the DESKS, show IMAGES: an ordinary  
WOMAN. From childhood to her age today, 35. All AMAZED.

RUBY (CONT'D)  
My mother.

THE DOCTOR  
Wow.

MORRIS  
Louise Alison Miller. 35 years  
old, 15 when she gave birth to you.

Kate reading off her iPad.

KATE  
Records say... well, they say her  
stepfather was trouble. I think  
she did the right thing, getting  
you out of that house.

ROSE  
She must've hidden the pregnancy.

KATE  
Father, William Benjamin Garnet.  
Age 15 at the time. Louise moved  
to Coventry when she was 18. Did  
well, got a degree, she's a nurse.

RUBY  
But that's what I don't understand.  
She's so ordinary.

THE DOCTOR  
She's wonderful!

RUBY

Yes, she's wonderful and she's ordinary, I love her for that, but... how did she stay invisible? To a God? She defeated Sutekh.

THE DOCTOR

She was important... because we think she's important. That's how everything happens, every war, every religion, every love story. We invest things with significance. So when the whole of creation was turning around her, it made her sheer existence stronger than Time Lords or Gods. In the end, the most important person in the universe... was the most ordinary. A scared little girl. Making her baby safe.

ROSE

But she pointed.

MEL

She did, she pointed at you, Doctor! Why did she do that?

THE DOCTOR

She wasn't pointing at me. Cos they cleaned up the VHS. Behind me. There was that lamppost...

RUBY

So...?

THE DOCTOR

It was a signpost. She was pointing at the name of the road.

CUT TO:

80

INT. TIME WINDOW CHAMBER, UNIT TOWER - DAY

80

Light SNOW, tracking in, on that solitary LAMPPOST.

It FLICKERS, glitches, and SOLIDIFIES.

Now, it bears a STREET SIGN. Saying RUBY ROAD.

CUT TO:

81 INT. OPS ROOM, UNIT TOWER - NIGHT

81

THE DOCTOR holding RUBY'S HAND. Ruby tearful, realising...

THE DOCTOR  
She was naming you.RUBY  
I always thought. I was called  
Ruby, cos the social workers chose  
it, or the paramedics or someone...  
But it was her. My own mother  
chose it. My name is Ruby.

And CARLA leans in, hugs her.

Ruby so sad, so happy. Family and friends around her.

CUT TO:

82 INT./EXT. COFFEE SHOP - DAY

82

LOUISE MILLER, 35, sits with a TAKEAWAY COFFEE. Starbucks-type place, but nicer. In Coventry. Louise at a long, wooden TABLE, with HIGH STOOLS along it. An ordinary day; she's checking her phone to see if her boyfriend bought milk.

And outside... A BLUE BOX. THE DOCTOR and RUBY watching.

THE DOCTOR  
She's happy. She's got a flat.  
She's got a fella called Mike.  
She's going to Spain in 3 weeks.  
(more serious)  
And the point is. She's had over  
7,000 days to reach out and find  
you. And she never has.RUBY  
But I've found her.THE DOCTOR  
With a time machine! Is that fair?  
Louise Miller made her choices, and  
I think we should leave her alone -

But Ruby is WALKING INTO THE COFFEE SHOP.

THE DOCTOR (CONT'D)  
Oh well just - gaaah - !

And yet, he stays where he is, won't stop her. Watches.

Ruby goes up to the counter, orders a coffee, pays with her PHONE, and then...

On RUBY as she SITS OPPOSITE her mother. Two seats down.

Casual. Smiling. Tense.

Ruby catches Louise's eye. A little smile. Louise gives a slight smile back, then just returns to her phone.

Ruby sits there. What to do?

The Doctor watching through the glass.

On Louise. And maybe...

...maybe, when she looked at Ruby, maybe she recognised...? Maybe those eyes. Maybe like her mother's eyes. Or the eyes of William Benjamin Garnet. And she...

Looks up.

At Ruby.

Ruby looks at her.

Louise looks away. Thinks. Looks back.

Ruby hoping, hoping, hoping, and...

BARISTA

Ruby?

He holds up, and then puts down on the counter, a TAKEAWAY COFFEE, her NAME written on it.

Ruby, to Louise:

RUBY

That's me.

And now Louise really stares.

And Ruby can't stop.

RUBY (CONT'D)

I was named after a road. Ruby Road. I was left. At a church.

LOUISE

Oh my God.

RUBY

Nineteen years ago.

LOUISE

No.

RUBY

You left me. Where I'd be safe.  
I just want to say. Thank you.

Louise is crying.

Ruby too.

And Ruby runs to her - they hug -

LOUISE

I'm sorry -

RUBY

- no, no, no - oh it's you, it's  
you, it's you! Hello!

And Ruby looks at the Doctor.

He's watching. So moved.

And then Ruby looks up. Eyes shining. To her mother:

RUBY (CONT'D)

Look, mum. Look.

And Louise stares up, with Ruby, amazed. In the air...

One or two flakes of SNOW.

CUT TO:

83

INT. RUBY & CARLA'S FLAT - NIGHT

83

DAYS later. LOUISE MILLER meeting CARLA & CHERRY, in the LIVING ROOM/KITCHEN, with RUBY. All excited, emotional.

LOUISE

I can't thank you enough.

CARLA

No, sweetheart, we're the ones who should thank you. You brought this little diamond into our lives!

CHERRY

She run up quite a bill, from baby to now, I have the figures to prove it!

CARLA

Mum! She's joking!

RUBY

She is, she's joking.

CHERRY

Mi naah run no joke, now come here  
and give your step-grandma-in-law-  
twice-removed a kiss...

Louise goes to hug Cherry. Ruby just stepping back...

LOUISE

I always thought. I should get in  
touch. Every Christmas, I thought,  
this is the year. But every year,  
I thought, what if she hates me?

CHERRY

No hateridge in dis house, darling.

CARLA

But what we have got, is photos!  
I've got about 500, they're proper  
photos, I printed them off, wait  
til you see her at 10 years old,  
she dressed up as David Bowie...

But Ruby's looking down the HALL.

Beyond CARLA'S BEDROOM DOOR: the Tardis.

CUT TO:

84

INT. TARDIS

84

THE DOCTOR at the controls.

RUBY walks in.

Both quiet, and kind, and cautious.

RUBY

Won't be long. We're all going to  
have pizza, and a catch-up, and  
mum's made up a bed in Gran's room  
so Louise can stay the night, and  
then we can head off. You and me.

THE DOCTOR

Where to?

RUBY

Wherever you want.

He turns to her. So sad, and wise.

THE DOCTOR

Ruby.

RUBY

(a little panicky)

Come out and join in! I've told  
her so much about you, she knows  
everything, and...

(her phone pings)

Sorry, hold on, leave that...

(fumbles, to turn it off,  
back to the Doctor)

And I said to her, life with the  
Doctor is so mad, and...

(it pings again)

Sorry, I'd better...

(reads a text)

Oh my God. They think they've  
found him. My dad. William! Cos  
it turns out, his mum and dad still  
live at the same address, but she  
never told him, mum, my real mum,  
she never told Will about me, he  
doesn't even know I exist, so we've  
got to go and...

And she stops. Looks at him.

RUBY (CONT'D)

I'm sorry.

THE DOCTOR

Oh baby, don't be sorry at all!

And he goes to her, a great big HUG!

THE DOCTOR (CONT'D)

Your life. Is out there now. I  
have shown you monsters and legends  
and planets, but *this*. Honey.  
Your adventure is just beginning.

RUBY

But you could come. And see. My  
dad. We could all...

(pause)

You don't do that.

No. He just goes back to the controls.

RUBY (CONT'D)  
Will I see you again?

THE DOCTOR  
Course you will.

RUBY  
Your own granddaughter. You left  
her, and never went back.

THE DOCTOR  
And that was my mistake. Maybe  
I'll find her, one day. But you.  
I will see. Because you changed  
me. I talk about family like I  
never did before, and that's all  
because of you. You have made my  
life bigger and better, and now -  
(presses a control)  
Goodbye, Ruby Sunday.

And the TIME ROTOR begins to move. Slow grind of ENGINES.

Ruby looks at the rotor. The door.

Decides.

RUBY  
I love you.

THE DOCTOR  
I love you.

And she RUNS FOR THE DOOR.

The Doctor turns away from the door, back to the console.  
Throws switches. Heartbroken. But moving on.

CUT TO:

85 INT. RUBY & CARLA'S FLAT - NIGHT

85

RUBY runs out of the TARDIS -

- into the HALL. The rise and grind and ache of those mighty  
TIME ENGINES filling the air. A WIND rising up.

The Tardis starts to FADE...

Ruby so sad, but then CARLA is there, a HUG, and LOUISE too,  
amazed, with CHERRY coming to join them, Ruby with her mum,  
and her mother, and her gran, and all four women watch...

As the TARDIS disappears.

CUT TO:

86 INT. RUBY & CARLA'S FLAT - NIGHT

86

LATER, RUBY in the LIVING ROOM/KITCHEN, with CARLA, CHERRY and LOUISE, and they're laughing, talking, swapping tales.

But this is an image seen from OUTSIDE.

Pulling out through the WINDOW. And outside, it's SNOWING.

CUT TO:

87 EXT. ROOFTOP - NIGHT

87

Carla & Ruby's EXTERIOR, as in Christmas Sc.13. Inside, through the WINDOW, in the warm: RUBY, CARLA, CHERRY, LOUISE. But the CAMERA's pulling OUT and rising UP, in the SNOW...

NARRATOR

And that's how the story of the Church on Ruby Road comes to an end. With a very happy ending for little Ruby Sunday.

Rising to find... MRS FLOOD. On the rooftop above. Straight to CAMERA, with a delicious smile.

MRS FLOOD

Well. For now.

JUMP CUT Mrs Flood now striding along the ROOFTOP, in the SNOW, with a PARASOL, carrying a 1950s SUITCASE.

MRS FLOOD (CONT'D)

But life goes on, doesn't it?  
Ruthlessly! And what happens, you might wonder, oh what happens to that mysterious traveller in time and space known as the Doctor?

(close, into CAMERA)

I'm sorry to say, his story ends in absolute terror. Night night.

END OF EPISODE.