

DOCTOR WHO
SERIES 12
EPISODE FIVE
FUGITIVE OF THE JUDOON
PROGRAMME NUMBER: DRAA715N/01

10:00:00 BBC WORLDWIDE STING

10:00:05 OPENING TITLES

*10:00:05 Music in 'M1
Opening Titles'*

10:00:12 Caption 'Jodie Whittaker'

10:00:13 Caption 'Bradley Walsh'

10:00:15 Caption 'Tosin Cole'

10:00:17 Caption 'Mandip Gill'

10:00:20 Caption 'BBC Doctor Who'

10:00:27 Caption 'Series Producer Nikki Wilson'

10:00:30 Caption 'Director Nida Manzoor'

10:00:34 Caption 'Fugitive of the Judoon Written by Vinay Patel'

Chris Chibnall

10:00:38 Music out 'M1 Opening Titles'

CUT TO:

10:00:39 INT. RUTH'S FLAT/KITCHEN - DAY

10:00:39 Music in 'M2 My Guided Tour'

A WATCH on a wrist. Each tick feels mighty.

TICK! TICK! Seconds hand cruises past ten. EYES. WATCH. MOUTH.
Two to twelve. One to twelve -- BANG!

TWO SLICES OF TOAST snap smartly out of a toaster.

The hand rescues them, gives them refuge on a plate where a knob of butter on a knife sits waiting, alongside a single hard boiled egg in a floral cup.

We see now the architect: RUTH CLAYTON, mid-50s. A woman who knows who she is and loves it. She smiles upon her creation.

RUTH CLAYTON
Proper.

CUT TO:

10:01:02 INT. RUTH'S FLAT/LIVING ROOM - DAY

RUTH, eating her toast, looks up to see her partner LEE -- early 50s, slippery, charming, sexy, edge of danger -- stumble in, half-asleep.

LEE CLAYTON
I said *I'd* make your birthday
breakfast.

RUTH CLAYTON
Yeah well, I was hungry. And you
were dead to the world.

LEE CLAYTON
Sorry.

RUTH CLAYTON
A truckload of presents should
make up for it.

LEE CLAYTON
Yeah. About that --

RUTH CLAYTON
I'm joking. No presents. Just a
cake. You have got me a cake?

LEE CLAYTON
I am all over the cake.

She picks up a lanyard from the side table, slips it around
her neck.

RUTH CLAYTON
Now there's an image.
(checks herself in the
mirror)
Alright Monday. Do your worst.

She kisses him goodbye.

LEE CLAYTON
Have a great day.

RUTH CLAYTON
I will.

And she heads off. We close in on Lee, watching her go. Something steely about him. Hold on him just that bit too long.

CUT TO:

10:01:43 EXT. GLOUCESTER DOCKS - DAY

RUTH walks along the docks, upbeat. She high-fives a BABY in a pushchair. She says hi to a NEIGHBOUR. Marvels at a PASSERBY'S DOG, pats it affectionately. Hands the passerby a flyer. She salutes a swan.

RUTH CLAYTON
Morning, have one of these. Hi,
are you alright? Morning, Reggie!

Living her life like a protagonist in a musical.

CUT TO:

10:02:08 EXT. GLOUCESTER STREET - DAY

CLOSE ON: A PUBLICITY BOARD. Text on it reads: RUTH CLAYTON CITY TOURS. Ruth's face prominently featured on it. Tilt up to reveal RUTH's actual face, pulling the exact same expression. And we jump cut through Ruth's attempts to convince multiple passers-by with the same schtick:-

RUTH CLAYTON
Hello, good morning! First time in Gloucester? / Try my guided tour!
/ First time in Gloucester? / Is this your first time in Gloucester?
(jump cut)
Try my guided tour. / This is me.
Try my guided tour!
(jump cut)

I know all the exciting facts
about Gloucester. Yes I do. Test
me!

TOURIST EMMA
Go on then. Tell me something.

RUTH CLAYTON
(finally, a bite! Proud)
Ok! In 1216, the cathedral hosted
the coronation of King Henry III.
And he was only nine at the time!

TOURIST EMMA
(not bothered)
Oh.

RUTH CLAYTON
(Reluctantly)
They filmed Harry Potter here too.

TOURIST EMMA
Oooh!

RUTH CLAYTON
Plenty more where that came from.
(tourist takes leaflet)
Tours start at ten, twelve and
two!

TOURIST EMMA
I'll think about it.

She walks away, clutching the leaflet. Ruth's shoulders slump, deflated. She turns to MARCIA - 60s, sat on a bench, knitting.

RUTH CLAYTON
She won't think about it.

MARCIA
No, dear. She won't.

RUTH CLAYTON
Ah well, n ever mind. Day's still
young.

CUT TO:

10:03:01 INT. ALLAN'S CAFE - DAY

A coffee slides across the tabletop. RUTH tentatively picks up the coffee, examines the attempted picture in the milk (which has gone pretty badly). Behind the counter, ALL EARS ALLAN, 40s.

ALL EARS ALLAN
It's meant to be a heart.

RUTH CLAYTON
Needs work.

ALL EARS ALLAN
I know. Man spends his entire life
behind a bar, pivoting to the café
trade ain't easy. But I try.

(Beat)

For you, I'd try anything.

RUTH CLAYTON
Allan, we've talked about this.

ALL EARS ALLAN
(conspiratorial whisper)
I know you're with Lee. But you
deserve better. You know there's
something wrong there.

Allan pushes a thick shabby dossier across the counter.

RUTH CLAYTON
Is that an actual dossier?

ALL EARS ALLAN
Yes. On Lee. My Lee dossier.

RUTH CLAYTON
Oh, come on --

ALL EARS ALLAN
(counting off things)
Hardly talks to anyone, cuts his
own hair, gets weird books out
from the library, claims his
family's from around here, but I
can't find anyone who knew them.
How can you trust that?

RUTH CLAYTON

Thank you for my birthday coffee.

ALL EARS ALLAN
(Desperate)

Ruth, I'm telling you: I hear
things. They don't call me All
Ears Allan for nothing!

RUTH CLAYTON
It's not a nickname if you give it
to yourself.

She leaves. Close in on Allan, brooding. Looks down at the dossier. The camera closes in on the dossier, marked LEE CLAYTON. Crap cameraphone pic of Lee on the cover.

And then we're pulled up, looking down, vertically fast: up and away from the dossier, through the ceiling, out the roof -- up through the sky -- the city, the country, the planet, heading for space -- superfast -- and then a view of:

CUT TO:

10:04:00 EXT. PLANET EARTH - DAY

The whole Earth! Hanging in space. Silent. Until:--

A JUDOON SHIP roars into view. Size of a tower block! Engines roaring! Impressive. We close in on it!

CUT TO:

10:04:09 INT. JUDOON FREIGHTER - DAY

The ship is large and open, with an industrial feel. In the middle, TWO HELMETED JUDOON SOLDIERS work at a console. It has a screen and a panel next to it. On the screen is a picture of the Earth.

A location dot. Over the UK. Another scanning line. The screen zooms in. The dot is over the west of England. GLOUCESTER.

SHICK! A door opens and in comes the JUDOON CAPTAIN POL-KONDON: helmet marked differently to the others.

JUDOON SOLDIER #2
Ko Fro Lo!

POL-KON-DON

(Addressing Soldiers)
Bo Fro Sho To!

JUDOON SOLDIER #1
No Bo Ko!

POL-KON-DON
(excellent!)
Mo Lo So!
(to the soldiers)
No Kro Do!

The Soldiers activate the panel -- sound of energy firing up.

CUT TO:

10:04:34 EXT. PLANET EARTH - DAY

A green pulse tears out of the freighter, punches through the Earth's atmosphere!

CUT TO:

10:04:36 INT. JUDOON FREIGHTER - DAY

POL-KON-DON at the console: removes its helmet and we see its face - scarred, kick-arse, fearsome.

10:04:41 Music Out 'M2 My Guided Tour'

CUT TO:

10:04:41 INT. TARDIS - DAY

10:04:41 Music in 'M3 Warning Transmission'

The TARDIS spins through galactic colours. Inside the TARDIS, GRAHAM, RYAN and YAZ scattered across the upper steps of the TARDIS -- looking at THE DOCTOR who's at the controls. She's tetchy, hitting things, switching things. A dark mood.

RYAN SINCLAIR
She's doing it again. Spending
hours at the controls. Looking for
something. And she thinks we
haven't noticed.

GRAHAM O'BRIEN

I'll ask her.

(calling over to her)

Hey, Doc! What you looking for?

The Doctor looks up, out of a reverie. Surprised to see them.

THE DOCTOR

How long have you been there?

YAZ KHAN

Twenty minutes.

THE DOCTOR

You haven't.

RYAN SINCLAIR

What're you looking for?

THE DOCTOR

Not looking for anything.

YAZ KHAN

Don't lie to us.

Beat. Intercut between the Doctor and the trio. The Doctor
steely. Fine.

THE DOCTOR

The Master.

That lands on all of them. Woh.

GRAHAM

And why would you do that?

YAZ KHAN

The Kasaavin took him.

THE DOCTOR

Yes. Transported him to their
dimension. But I can't get to it
in the TARDIS. And I thought if
he'd escaped, I could track him.
But no sign.

RYAN SINCLAIR

Thought he'd be the last person
you wanna see.

THE DOCTOR
(Beat)
He left a message for me.

GRAHAM O'BRIEN
Saying what?

THE DOCTOR
It's personal.

YAZ KHAN
Is that where you go? When you
leave us to explore, and you say
you'll be back in an hour, but you
never are. Are you out looking for
him?

(Beat)
Where d'you go?

Close in on the Doctor.

THE DOCTOR
(almost a whisper)
Home.
(Beat)
On my own.

YAZ KHAN
Why? Why not with us?

INTERCUT FLASHBACK: the Doctor, from the end of episode 2,
eyes full of tears. Looking out at ruins.

THE DOCTOR
(so tough; so quiet)
Because you ask too many
questions.

On the trio: that's not fair.

GRAHAM O'BRIEN
Maybe that's cos we're worried
about you. I mean, one minute
you're all smiles. And the next,
your mind's somewhere else.

And then a massive TARDIS-quaking alarm goes off. And the
repeated words of NO SHO FRO TO OH OH! NO SHO FRO TO OH OH!

RYAN SINCLAIR

What is that?

THE DOCTOR

Judoon warning transmission. The cheek!

YAZ KHAN

Judoon?

GRAHAM O'BRIEN

Are you doing this to shut us up?

THE DOCTOR

Dangerous intergalactic police for hire. Notice of an zonal enforcement field on Earth! No one can get in and out!

(checks again)

What?! They're preparing to beam down there! A platoon of Judoon. Near the moon. They can't do that: they've got no jurisdiction there

--

(as the console bleeps)

Centre of Gloucester! I am not having that --

(action; flips controls)

If I can match the Tardis's rotation to the frequency of the enforcement field's refresh-rate, I might, *might* be able to slip us in. Before anyone gets killed.

GRAHAM O'BRIEN

I thought you said they were the police.

THE DOCTOR

(grim)

Trigger-happy police.

She flicks some switches on the console -- the TARDIS jolts --

CUT TO:

10:07:15 EXT. PLANET EARTH - DAY

The Judoon freighter, cruising through the atmosphere!

CUT TO:

10:07:18 INT. JUDOON FREIGHTER - DAY

The lights change: battle stations! The sound of marching!

WHIP-PAN: a door slams open! TWELVE JUDOON SOLDIERS march in, in formation of two lines of six!

WHIP-PAN: from another direction, march TWELVE MORE JUDOON SOLDIERS in formation of two lines of six.

WHIP-PAN: third door! TWELVE MORE JUDOON SOLDIERS in formation!

POL-KON-DON
Do Po Lo Sho! No Dro Fo Ro! Zo!

The whole spectacle militarily impressive and terrifying!

ICONIC: A PLATOON OF THIRTY SIX JUDOON in the midst of the main area. Six lines of six Judoon! Reveal in front of them, elevated on a platform, surveying its troops with satisfaction and nodding: POL-KON-DON.

Push in heroically on the Captain: impressed, proud, steely.

POL-KON-DON (CONT'D)
Bo.

CUT TO:

10:07:41 EXT. GLOUCESTER RESIDENTIAL STREET - DAY

Long street of houses. FWOOSH! TEN JUDOON teleport in here!

FAST CUT TO:

10:07:44 EXT. GLOUCESTER SHOPPING ALLEY - DAY

FWOOSH! TEN JUDOON teleport in! Split & march in units of five!

FAST CUT TO:

10:07:48 EXT. GLOUCESTER DOCKS - DAY

FWOOSH! TEN JUDOON SOLDIERS TELEPORT DOWN! Three passers-by stand, stunned as Judoon march towards them!

FAST CUT TO:

10:07:50 EXT. GLOUCESTER CATHEDRAL GREEN - DAY

FWOOSH! TEN JUDOON SOLDIERS TELEPORT IN! Two lines of five -- They split out into two groups of five -- marching.

FAST CUT TO:

10:07:53 EXT. GLOUCESTER CATHEDRAL GREEN - DAY

On terrified RUTH as she looks round the green to see --

FIVE JUDOON SPREAD ROUND THE GREEN'S PERIMETER, WEAPONS RAISED. WHIP-PAN: dozen or more scattered passers-by stand still, some being scanned as Judoon Soldiers go about their work. Fast cuts as Ruth spins her head and takes in the mad whirl of:

JUDOON SOLDIER scans a male pensioner. Another SOLDIER covers the man with gun raised, while the scanning happens:

JUDOON SOLDIER #1

No Fo Lo!

The Judoon marks a squeaky red X on the man's hand!

WHIP-PAN as Ruth spins disbelieving: two JUDOON soldiers scan and hold guns on more men. Jump cuts: Scan! Scan!

WHIP-PAN as Ruth turns again: Three JUDOON soldiers scan two Dads and their toddler in a pushchair. One Judoon crouches scanning the toddler! Scan! Scan! Scan! X! X! X!

JUDOON SOLDIER #1 (CONT'D)

(to the toddler)

No Fo Bo Bo Lo!

Ruth spins again as MARCIA, the elderly knitting lady, pushes past her and storms up to the helmeted POL-KON-DON. It's flanked by four soldiers, two either side.

RUTH CLAYTON

Marcia, don't --

But she can't stop her. Marcia Vs the Judoon, with Ruth in b/g.

MARCIA

(brandishing needles)

How dare you! This is a peaceful
small city! Who even are you?

A Judoon Soldiers whips out their gun -- BLAM! The gun vaporises Marcia's knitting. On Marcia's shock -- and Ruth's too.

JUDOON SOLDIER

(*"Aggressor disarmed"*)

Tro Ko Sho!

MARCIA

(stunned)

That took me nine weeks.

As she says this, POL-KON-DON holds a translator stick up to her, and slams it into its chestplate. Marcia's words play back!

POL-KON-DON

Language: human --

Judoon Soldier thrusts a piece of paper at Marcia.

MARCIA

What's this?

POL-KON-DON

Compensation. For your weapon.

RUTH CLAYTON

(standing with Marcia)

Answer her question. Who are you?

ICONIC: POL-KON-DON takes its helmet off -- rhinoform!

POL-KON-DON

We are the Judoon

RUTH CLAYTON (CONT'D)

Oh my God --

POL-KON-DON

You will be catalogued --

MARCIA

I will not. Stay away from me!

And she flees -- into the perimeter field! Marcia SCREAMS as she is suddenly VAPORISED! A green lattice flickers where she stood. Close in on Ruth -- horrified and upset --

RUTH CLAYTON

Marcia.

POL-KON-DON

Enforcement field perimeter at maximum strength.

Ruth turns back in upset and fury -- as a Judoon soldier scans her -- negative -- and marks her hand with an X.

RUTH CLAYTON

You killed her!

JUDOON SOLDIER #1

Category: human. Fugitive match: negative.

RUTH CLAYTON

What do you want with us?

Big push in on the POL-KON-DON's rhinoform face.

POL-KON-DON

All within the perimeter must be catalogued! The fugitive is here.

CUT TO:

10:09:14 INT. ALLAN'S CAFE - DAY

Close on LEE as he steps up to the counter, and ALLAN bristles.

ALL EARS ALLAN

Well, look who it isn't.

LEE CLAYTON

I've come to get the cake I ordered. For Ruth's birthday.

ALL EARS ALLAN

Got it right here. Special
birthday message to her.

He places a cake in front of Lee. An ugly, green and purple
number with "YOU CAN DO BETTER" iced across it.

LEE CLAYTON
What is the matter with you? Why
don't you let it go!

ALL EARS ALLAN
Yeah? Wanna take this outside?

LEE CLAYTON
Stop asking me that every time I
come in for a latte!
(under his breath;
infuriated)
Humans!

As they've been talking, the sound of the TARDIS in b/g. And
now THE DOCTOR, GRAHAM, YAZ and RYAN burst in from a rear door

--

ALL EARS ALLAN
What're you doing in my kitchen?

THE DOCTOR
Stay inside. Keep the doors shut.
Do not let anybody in. Especially
alien police in helmets and black
leather.

RYAN SINCLAIR
City's under siege. We're gonna
sort it.

We close in on Lee as the Doctor talks. Suddenly he runs out -

-

ALL EARS ALLAN
Yeah! Go on! Get out! Coward!

YAZ KHAN
What's up with him?

ALL EARS ALLAN
How long have you got?

THE DOCTOR
No time at all. Stay inside! Lock
the doors.

The Doctor, Ryan and Yaz run out, but Graham lingers by the cake! Looks at Allan.

GRAHAM O'BRIEN
Guys - look at this little lot.
Look at the state of that. That is
the worst cake I have ever seen --

WHOOSH! - Graham is teleported away!

10:10:12 Music out 'M3 Warning Transmission'

CUT TO:

10:10:14 EXT. GLOUCESTER/EDGE OF CATHEDRAL GREEN - DAY

10:10:14 Music in 'M4 Imperial Regulator'

We're with grim-faced LEE, sprinting as if his life depends on it, as he approaches the edge of the green -- JUDOON SOLDIERS in b/g -- he sees and grabs RUTH --

LEE CLAYTON
Ruth - I've been looking
everywhere for you.

RUTH CLAYTON
Lee! Have you seen? They're
aliens. Real aliens.
(Beat)
They killed Marcia. Marcia's dead.

LEE CLAYTON
We need to get home.

RUTH CLAYTON
Yeah --

He pulls her -- and they run -- avoiding the eyes of Judoon --

CUT TO:

10:10:25 INT. ALLAN'S CAFE - DAY

SLAM! Panicky ALLAN turns the door sign to closed --

As FIVE JUDOON slam-appear through the glass on the other side of the door! (Four helmeted, one hero Captain).

Allan recoils -- and the Judoon shove the door open and stand in the doorway. Allan stares in disbelief

ALL EARS ALLAN
Space rhinos...
(Judoon storm in; he backs off)
I've got no money, I'm sorry, I'm terrible at this job!

POL-KON-DON scans him.

POL-KON-DON
Category: human. Fugitive match: negative!

ALL EARS ALLAN
You're after a fugitive? I can help. He just left. On the counter, there's a dossier. It's really thorough.

POL-KON-DON sweeps away the coffee cups on the counter, smashing them, to take the dossier.

ALL EARS ALLAN (CONT'D)
Hey! Watch it you big lunk!

He shoves POL-KON-DON;s chest. Allan immediately realises his mistake. He looks at Allan. Allan looks at the Captain.

ALL EARS ALLAN (CONT'D)
Oh - sorry.

POL-KON-DON
Assaulting an officer. Sentence: Execution!

POL-KON-DON whips out their gun. BLAM! All Ears Allan disintegrates all over the counter like chocolate sprinkles. Some of the particles land on top of his dossier, with the picture of Lee on the front.

POL-KON-DON
Sentence complete!

CUT TO:

10:11:02 INT. RUTH'S FLAT/KITCHEN - DAY

Close on LEE as he runs in --

LEE CLAYTON

Ok. I need to grab some essentials, few clothes. We need to go.

RUTH CLAYTON

What're you talking about? Go where?

LEE CLAYTON

Do you trust me, Ruth?

Close in on RUTH. That suddenly feels like the most important question he's ever asked her.

RUTH CLAYTON

Sometimes.

LEE CLAYTON

You need to just do as I say. Get some clothes and put them in a suitcase.

RUTH CLAYTON

They can't be after you. They're aliens. They have the heads of rhinos. You're from Stroud Lee.

(Lee looks to her)

If there's something I need to know, you tell me right now.

Close in on Lee -- he's by the window -- he doesn't answer her -- looks through the blinds. Angle of Lee from the other side of the window, looking in --

LEE CLAYTON

There's no time. Come on.

CUT TO:

10:11:38 EXT. GLOUCESTER DOCKS/RUTH'S BLOCK - DAY

Next to the water, POL-KON-DON looking through a scope up at the flats. Its POV: LEE at a window, peering out.

POL-KON-DON
Fugitive housing unit located.
Prepare isolator.

Two JUDOON SOLDIERS spread the legs out of a FEARSOME CANNON. Two others stand guard.

THE DOCTOR
I hope you've got a permit for that.

The Judoon turn to see THE DOCTOR. YAZ and RYAN beside her. The Doctor flashes her psychic paper -- Judoon takes it, reads.

POL-KON-DON
You are an Imperial Regulator?!

THE DOCTOR
Yes. And there's plenty here to regulate. For starters, you don't have jurisdiction here. So why you're using a Class Seven Enforcement Field around this city bothers me a lot. More importantly:

(the cannon)

-- this temporal isolator is an outlawed piece of kit. Radiation leakage and civilian casualties.

(to Ryan and Yaz)

Designed to freeze time, but causes horrific collateral damage to anything and anyone in its path. Horrible thing.

RYAN SINCLAIR
Yeah. You ain't using this here, pal. Consider your rhino backsides imperially regulated!

(to the Doctor and Yaz who're looking at him)

That sounded tougher in my head.

POL-KON-DON

Fugitive is highly dangerous.
Precautions must be taken.

THE DOCTOR

Not that weapon. Not here. Humans will die. And you, Captain, will have stacked up enough violations to ensure your troop will never contract again. Look at you, and your platoon of Judoon near --

(the docks)

-- that lagoon --

YAZ KHAN

-- more of a canal --

THE DOCTOR

(bowling on; to POL-KON-
DON)

Where's your pride? Your respect for the rules? I'm very disappointed in you. So we'll take over from here.

POL-KON-DON

Negative. Mission must be fulfilled by contracted troop.
Judoon Engagement Article 163B.

THE DOCTOR

That article is overridden by local Earth law ...twelve... which clearly states that any potential arrestee is entitled to arbitration with a third party.
Isn't that correct, Liaison Officer Khan?

YAZ KHAN

Absolutely correct. Hundred per cent. Rule twelve. Massive.

THE DOCTOR

Imperial regulation. So you *will* give us time to go in there and arbitrate. That weapon will not need to be used. Clear?
(Judoon considers)

Come on. We can sort this, woman to woman. Give us ten Earth minutes, we'll have it all resolved for you.

POL-KON-DON

Five minutes.

THE DOCTOR

Nine --

POL-KON-DON

Four--

THE DOCTOR

Fine, I'll take the five!

(to Yaz and Ryan)

Hate it when they do that. We'd best take the lift. Hang on.

Where's Graham?

RYAN SINCLAIR

(looks around)

I dunno.

THE DOCTOR

Have you lost him?!

RYAN SINCLAIR

He's not my responsibility! He's always a few steps behind -- I've stopped checking.

POL-KON-DON

Four minutes thirty!

THE DOCTOR

We haven't started yet!

(to the others)

Come on.

CUT TO:

10:13:52 INT. SPACESHIP - DAY

A low hum. A dark cavernous room. It's shaking slightly, indicating movement. GRAHAM wakes up on the floor, in the middle of the room. It looks like a spaceship. Graham looks

around. And then there's the crackly transmission of a voice some of us might recognise.

VOICE (O.S.)

Don't move. Seriously. Not a muscle. Working on the movement sensors. If you even flinch, it'll set off the laser spikes. And trust me, they get *everywhere*. By the way! Looking good!

GRAHAM O'BRIEN

Who is this? What's going on?
Where am I? And where are you?

VOICE

Neutralised, coming to join you --
you can get excited now --

And there's an image flickering ahead -- a person -- a man -- the same shonky shoddy teleport -- coming into focus:

CAPTAIN JACK HARKNESS. Bit older, fraction wiser, even more of a flirt. Still magnificent. Biggest grin in the universe.

CAPTAIN JACK HARKNESS

You missed me, right?

And he slides to the floor in front of Graham, on his knees, clasps Graham's face and snogs him! On Graham: long beat.

GRAHAM O'BRIEN

Um. Have we met?

CAPTAIN JACK HARKNESS

Still cheeky! Regeneration can't change that! Gotta say, loving the grey at the temple! Kinda distinguished yet still sexy. Come here.

(heartfelt; emotional)

How you been, Doctor?

10:14:59 Music out 'M4 Imperial Regulator'

Close in on Graham.

GRAHAM O'BRIEN

(awkward)

Ah.

Pre-lap: a knock on a domestic front door.

CUT TO:

10:15:03 INT. RUTH'S FLAT/DOORWAY - DAY

10:15:03 Music in 'M5 The Box'

RUTH reluctantly opens her door on THE DOCTOR, YAZ and RYAN.

THE DOCTOR

Pay attention, cos every word I'm about to say is true. There's a nasty bunch of alien police outside. They're pointing a highly dangerous cannon at this flat which they'll fire in about oooh four minutes. I might be able to stop them. But I need to understand exactly why they're here. So you need to let us in, quick.

On Ruth.

CUT TO:

10:15:24 INT. RUTH'S FLAT/LIVING ROOM - DAY

YAZ, RYAN and THE DOCTOR enter as LEE's slamming cases shut on the table -- one for him, one for Ruth.

THE DOCTOR

Alright, tell us everything

LEE CLAYTON

(to Ruth)

Who are you?! We need to leave!

THE DOCTOR

(checks X on Ruth's hand)

Right into the arms of intergalactic mercenaries who seem to think you --

(sees Lee's X-less hand)

-- are a fugitive from justice.

All eyes on Lee.

LEE CLAYTON
They've got it wrong.

THE DOCTOR
(beady)
Sure about that.

LEE CLAYTON
Yes! It's mistaken identity.

RUTH CLAYTON
He works at Bathrooms For You, for
God's sake!

THE DOCTOR
You'd better be telling the truth,
otherwise the Judoon will also
have you for harbouring the
fugitive. And their justice is
brutal.

RUTH CLAYTON
I'm not harbouring anyone!

YAZ KHAN
(nods to the bags)
If you're both so innocent, why're
your bags packed?

RYAN SINCLAIR
Like you're about to go on the
run.

THE DOCTOR
Khan and Sinclair with the key
questions. Not that you'd get far,
given the enforcement perimeter
they've knocked up. Come on, quick
with the truth now, we've got
three minutes. Probably less. What
are you hiding?

(to Ryan and Yaz)
Check the flat, see what's here.
If it isn't these two, maybe it's
something inside here.

RUTH CLAYTON
You're not going through my flat!

THE DOCTOR
Yes they are.

RYAN SINCLAIR
Have you seen those things
outside?

RUTH CLAYTON
(fearful)
Yeah. And I've seen what they do.
And that's why we're running.

LEE CLAYTON
(as Doctor sonics him)
What're you doing? What is that?

THE DOCTOR
A device that tells me --
(scanning Ruth too)
-- you are both completely human?
(confused; looks at
them)
Please. I'm trying to save a lot
of lives here, including yours. If
either of you know any reason why
the Judoon are pursuing you, you
have to tell me right now.

On Ruth: blank. Then close in on Lee.

CUT TO:

10:16:38 INT. SPACESHIP - DAY

Whoomp -- the ship is knocked by something -- JACK and GRAHAM
shoved sideways -- rumbling and the sound of impacts elsewhere
on the ship --

GRAHAM O'BRIEN
What is happening out there?

CAPTAIN JACK HARKNESS
Guess they want their ship back.

GRAHAM O'BRIEN
This ain't your ship?

CAPTAIN JACK HARKNESS
You think I'd choose this look? It
doesn't even have a bar.

(the ship shakes; Jack
checks the controls)
A little evasive action. Hoping
these shields are as good as they
say. Few battles going on around
us.

(stops; looks at Graham;
serious)
You're not just kidding me. You're
really not the Doctor?

GRAHAM O'BRIEN
My name's Graham. I just travel
with the doc.

CAPTAIN JACK HARKNESS
Which is why the scoop read the
wrong signal. Using this old
Quantican Scoop I got from a
fourple on Ibiza Thirteen. Now
that was a night. Actually, that
was a month --

GRAHAM O'BRIEN
So now you know who I am, tell me
who *you* are, why you've kidnapped
me, and why you're after the Doc?
Cos we're in the middle of
something right now.

CAPTAIN JACK HARKNESS
Captain Jack Harkness, at your
service. Me and the Doc go way
back. This is important. He needs
to know: the future of the
universe is at stake.

GRAHAM O'BRIEN
Not he. *She*.

Push in on Jack. And he's thrilled!

CAPTAIN JACK HARKNESS
This I gotta see!

He starts working at the controls for the scoop.

CUT TO:

10:17:38 EXT. GLOUCESTER DOCKS/RUTH'S BLOCK - DAY

POL-KON-DON and his four SOLDIERS stand over the temporal isolator. POL-KON-DON consults a countdown.

JUDOON SOLDIER

Temporal isolator primed Captain!

POL-KON-DON

Prepare Final Warning Missile!

The soldiers get to work.

CUT TO:

10:17:45 INT. RUTH'S FLAT/KITCHEN - DAY

RYAN urgently searching here, flicking through letters on the table. Piles of bills: all final notices. Pulling out a drawer to reveal. A huge bunch of keys. Another drawer reveals...a collection of old mobile phones. Ryan bemused --

THE DOCTOR

Find anything?

RYAN SINCLAIR

Few cashflow problems. Collections of old phones and keys.

-- as YAZ runs down the stairs, holding a metal box --

YAZ KHAN

Found this, in the bedroom. Hollow compartment at the back of the wardrobe.

She places a metallic box on the side. The Doctor sonics it.

THE DOCTOR

And that -- is not from Earth.

RYAN SINCLAIR

So where is it from?

Sound of glass smashing in the next room -- they run back in.

CUT TO:

10:18:02 INT. RUTH'S FLAT/LIVING ROOM - DAY

THE DOCTOR, RYAN and YAZ run back in -

RUTH CLAYTON
Oh my god!

THE DOCTOR
What was that?!

RUTH CLAYTON
(points at the floor)
It just came flying through the
window.

Amidst the shattered glass - a mechanical ball with sharp jagged spikes on it. It lights up and from within a voice barks.

POL-KON-DON'S VOICE
Warning Missile! Isolation of
fugitive housing unit in one
hundred and eight seconds.

THE DOCTOR
Doesn't time fly when you don't
have all the answers.
(the metallic box)
So, anyone know what this is?

RUTH CLAYTON
No, never seen it before.

LEE CLAYTON
Me neither.

YAZ KHAN
We found it hidden in your bedroom
--

THE DOCTOR
You'd better be telling the truth.
Cos there's a lot of innocent
people who could die, if we don't
sort this out quick.

RUTH and LEE exchange glances -- Ruth bewildered --

WARNING MISSILE VOICE
Ninety two seconds --

Close in on Lee, calculating -- and there's a change in him. More steely. Fractionally more in charge, commanding.

LEE CLAYTON
(to the Doctor)
Give me the box.

WARNING MISSILE VOICE
Eight two seconds --

LEE CLAYTON
(off her hesitancy)
Give me the box.

RUTH CLAYTON
(as the Doctor does)
Lee, what is that?

LEE CLAYTON
It's nothing --

RUTH CLAYTON
No, it clearly *is* something,
because you're suddenly bothered
about it and I've never seen it
before in my life.

LEE CLAYTON
(to the Doctor)
You're in charge, right?

THE DOCTOR
It's a very flat team structure.

LEE CLAYTON
No. You're the smartest. I can see
it in your eyes. Use the fire exit
out back. Take Ruth. Get her out.
Make sure she's okay. I can take
care of this.

RUTH CLAYTON
What? No you can't!

THE DOCTOR

What's in that box, Lee? Who are you, really?

LEE CLAYTON
It's none of your business.

THE DOCTOR
You've got half of Gloucester under Judoon lockdown! I'm making it my business!

WARNING MISSILE VOICE
Forty five seconds --

LEE CLAYTON
I can deal with this. Just take Ruth.

WARNING MISSILE VOICE
Forty seconds --

(to Ruth)
I've made a mistake. You are the most important thing in my life. I can't let others lose their lives. And I need to be sure you're safe.

RUTH CLAYTON
What d'you mean a mistake?

LEE CLAYTON
-- I just need to talk to them okay.

RUTH CLAYTON
They're space rhinos Lee! What're you gonna chat to them about?

WARNING MISSILE VOICE
Twenty three seconds --

THE DOCTOR
(checks out the window)
They'll see us getting out the fire escape. Unless --
(looks to Yaz and Ryan)

THE DOCTOR (CONT'D)

Diversion.

YAZ & RYAN

Diversion.

RYAN SINCLAIR

You take Ruth, we go out front and distract the space feds.

LEE CLAYTON

Really think that'll work?

RUTH CLAYTON

No, cos I'm not going anywhere without Lee!

YAZ KHAN

I'm a police officer. I speak their language. Bit of stalling. Buy them time to get away. Then we come inside with them and we can be at your side.

LEE CLAYTON

I don't need you in here.

YAZ KHAN

You obviously do, cos there's a cannon about to fire at your flat.

WARNING MISSILE VOICE

Time limit exceeded! Initiating temporal isolation!

THE DOCTOR

We're out of time. It's the best plan we've got for keeping this block safe.

(to Yaz and Ryan)

Be careful. Judoon may look dumb, but they're deadly.

LEE CLAYTON

Go to the cathedral. I'll meet you there.

Lee grabs Ruth -- and kisses her. So emotional between them.

RUTH CLAYTON

You'd better.

LEE CLAYTON

Not gonna miss your birthday, am I?

(Beat)

Go. Go - before they launch that thing! I'll see you at the Cathedral.

The Doctor looks to Yaz and Ryan -- nods. She and Ruth head out to the rear of the apartment. Yaz and Ryan head for the door. They all look back -- the parting of the ways for a moment.

CUT TO:

10:20:19 EXT. GLOUCESTER DOCKS/RUTH'S BLOCK - DAY

The gun is at full operating power -- JUDOON at the ready --

POL-KON-DON

Activate Temporal Blast!

YAZ KHAN (O.S.)

STOP!

ICONIC PUSH IN: low, heroic on RYAN and YAZ exiting the block.

YAZ KHAN (CONT'D)

Arbitration complete.

Close in on the POL-KON-DON.

POL-KON-DON

Arbitration result?

RYAN SINCLAIR

You can come in now.

YAZ KHAN

So long as you turn that thing off.

POL-KON-DON hesitates for a second -- then gestures to the other soldiers to turn it off.

POL-KON-DON

Pause isolation. Remain here.

The Captain marches forward -- the other three fall into a line of two behind the Captain, and one more behind them. The isolator guard remains in position.

Ryan and Yaz hold the doors open for them -- the Judoon march into the flats.

RYAN SINCLAIR
No fugitives in there, by the way.

Yaz turns back to the weapon guard --

YAZ KHAN
And as for you lot, I don't want
you using that --

And she and Ryan are teleported out. The same shabby, shonky teleport that got Graham! Gone!

CUT TO:

10:20:43 INT. RUTH'S FLAT/LIVING ROOM - DAY

Move slowly in on LEE, sitting on the edge of the sofa, looking to the metallic box that Yaz found. Then he looks across to a photo of him and Ruth taken some years ago.

Close in on him now, really tight and close on his face. What's he thinking?

LEE CLAYTON
(to himself; a whisper)
Keeping my promise.

He types out a message. Looks at it. His eyes lit by the phone screen. What does it say? We don't see.

Lee so steely, and so upset now.

CLOSE UP: his thumb hits the send button.

CUT TO:

10:21:02 INT. RUTH'S FLAT/LIVING ROOM - DAY

SMASH! The door slams open - POL-KON-DON and his three soldiers stomp in, in formation.

LEE comes out the bedroom. They raise their blasters. Lee holds his arms out.

POL-KON-DON

Surrender! This property now under
Judoon jurisdiction. Fugitive
found.

LEE CLAYTON

I surrender. OK?

(Beat)

You can tell your boss. You got
me.

CUT TO:

10:21:12 INT. SPACESHIP - DAY

RYAN and YAZ are teleported in to see GRAHAM with CAPTAIN JACK
--

YAZ KHAN

Graham!

RYAN SINCLAIR

What just happened?

YAZ KHAN

What're we doing here?

GRAHAM O'BRIEN

Short answers: this guy -- stolen
ship -- being fired at --

RYAN SINCLAIR

We need to get back--

(to Jack)

Who are you?

CAPTAIN JACK HARKNESS

(striding up)

Young. I like you young.

(to Ryan)

But, silver fox said she. Not he.

(to Yaz)

So you,

(to Ryan)

not you. Right?

GRAHAM O'BRIEN

I hope you kept the receipt for
that scoop.

Jack turns to Graham. He shakes his head.

CAPTAIN JACK HARKNESS

Seriously?! Three of you?!

(Beat)

I had a dream about that once.

Suddenly the spaceship shudders! Sirens ringing.

CAPTAIN JACK HARKNESS (CONT'D)

Woah! Hold on to something!

CUT TO:

10:21:43 INT. RUTH'S FLAT/LIVING ROOM - DAY

THWAP! A figure TELEPORTS in, beside POL-KON-DON. Humanoid, 30s, female. Unimpressed. This is GAT.

POL-KON-DON

Incoming matter transmission.
Commander Gat! Your presence is
not required.

Gat stalks the room. Scoping it out. During the next exchange, she runs her hands along the underside of the table. Smiles, but we don't know why.

GAT

Could've fooled me. I've been
watching it all. You're so noisy.
Talk about sledgehammers to crack
a nut.

POL-KON-DON

Presenting occupant of housing
unit.

And she turns to see: LEE. Flanked by two guards. She circles him. Animal on the prowl. Taut and coiled.

GAT (CONT'D)

Hello, old friend. I see you're
back from the dead. We had such a

moving funeral for you. But I suppose that was your intention.

(off Lee's silence)

Did you really think we wouldn't find you? Did you think I'd ever stop looking?

(Beat)

Good place to hide, mind. The far backside of a tiny galaxy.

LEE CLAYTON

How did you find me?

Gat sees the metallic box on the side.

GAT

Sentiment always was going to be your downfall. You kept it. Silly. Chronotelluric alloys, strong entanglement, very trackable. Just takes a while.

On Lee -- damn. He's on the other side of the table to her.

LEE CLAYTON

I wanted to repair it. Polish it. My service medal. Honour and courage still mean something.

GAT

(genuine)

I agree.

In a flash, Lee flicks open the drawer in the table -- reaches in -- empty. Horror on his face. Dread creeping in, he looks up to see Gat holding A LASER PISTOL. Sympathy on her face.

GAT (CONT'D)

See, this is the problem with our identical training. We share all the same tricks.

(to POL-KON-DON)

Kill him.

POL-KON-DON

Detained fugitive must be transferred to relevant authorities for -

GAT
No, idiot.
(smiles)
You didn't scan him yet, did you?
Bless.

POL-KON-DON steps forward and scans Lee. Confused!

POL-KON-DON
Fugitive: negative? Explain!

GAT
(to Lee)
I'm sorry it has to end this way.
You got so close to escaping.
Faithful companion.

BLAM! She blasts him with his own blaster. Shocked Lee is hit by a bolt, and disintegrates to ash.

GAT (CONT'D)
(to the POL-KON-DON)
Do I have to spell it out for you?

CUT TO:

10:23:43 EXT. CATHEDRAL NAVE - DAY

10:23:43 Music out 'M5 The Box'

CUT TO:

10:23:46 INT. CATHEDRAL NAVE - DAY

10:23:46 Music in 'M6 Fugitive Identified'

THE DOCTOR peeks her head through the door.

THE DOCTOR
All clear.
(as they enter)
Now. You need to tell me
everything you know about Lee. How
long you've been together. And
what that metallic box was.

She emerges fully, followed by RUTH. As they start to walk, cautiously, through the nave, there's a buzzing in Ruth's pocket. She pulls out her phone. She looks to the Doctor --

A text message on the home screen from Lee:

FOLLOW THE LIGHT. BREAK THE GLASS. HAPPY BIRTHDAY x

Close in on Ruth staring at the screen.

FLASH IMAGE: a lighthouse. Fast image and gone -- and we're back on Ruth looking at Lee's text.

THE DOCTOR

Is it from Lee?

The Doctor tries to look at the screen. Ruth shoves the phone back in her pocket.

RUTH CLAYTON

No. It's nothing.

And as they emerge, further --

They're encircled by a unit of FIVE JUDOON, blasters raised.

HIGH AND WIDE: the Doctor and Ruth back to back, as Judoon surround them on all sides.

POL-KON-DON

This cathedral is under Judoon control. All occupants must surrender immediately! There will be no escape this time! We have you surrounded.

THE DOCTOR

How can I help?

POL-KON-DON

You interfered, Regulator.

THE DOCTOR

You know what they say, one person's arbitration is another person's interference. Very blurry line.

(points her sonic at the Judoon blasters)

This is a place of worship. Show some respect. Or I'll overload those guns and make this a bad day

for everyone. Now let us go and
nobody needs to get hurt.

RUTH CLAYTON
What've you done with Lee?

POL-KON-DON
Information request granted.
Sentence - execution!

It touches its chestplate: a holo-projection in the air of Lee
being obliterated.

Push in on and take in the horror of the Doctor and Ruth.

THE DOCTOR
You murdered him. That is a
violation of your contract!

And we're close on Ruth staring ahead, into the middle
distance. A whisper of a voice in her head, almost inaudible
--

POL-KON-DON
Incorrect. Contract stated
retrieval of fugitive.
(to Ruth; holds up his
device)
Fugitive identified!

THE DOCTOR
What?!

POL-KON-DON
Biological shielding decrypted --
(scans! Triumphant!)
Fugitive: positive!

Before anyone else can react, Ruth's hands -- so FAST, so
PRECISE -- crunch into the POL-KON-DON's sides! WHAM! WHAM!

Two more Judoon lunge at her -- she ELBOWS one, KICKS the
other in the chest -- and SLAPS the blaster out of its arm --
the blaster goes flying through the air and Ruth catches it!
She SLAMS it to the head of POL-KON-DON!

The other Judoon RECOIL - step back, their leader now a
hostage.

RUTH CLAYTON
That's it. Stay back. Or Daddy
Rhinoform gets it.

THE DOCTOR
Ruth, what are you doing?

RUTH CLAYTON
Feels like instinct. Against the
bullies. Cos you know the thing
about bullies? There's always a
weak spot.

She grabs the POL-KON-DON's horn. Pulls her hand down as she
twists around and -- RIIIIIP! THE HORN IS IN HER HAND!

POL-KON-DON screeches, raises his head to the skies, screams
and squeals in pain -- take in the DOCTOR's shock --

-- but Ruth isn't finished -- she slams the telecom port on
his uniform --

RUTH CLAYTON
Bo! Ko! Fo! Jo! To!

All the Judoon are teleported away! The Doctor and Ruth left
alone in total silence. The Doctor so shocked.

THE DOCTOR
Do you know what you've just
done?! Who are you?

On Ruth. Looking down at the horn in her hand, as if coming
to. Looks up to the Doctor, her expression filled with fear.

CUT TO:

10:26:08 EXT. SPACESHIP

Spaceship cruising through the atmosphere - green laser beams
being continuously shot at it.

CUT TO:

10:26:10 INT. SPACESHIP

RYAN, YAZ and GRAHAM with CAPTAIN JACK, who's working at a set
of controls --

YAZ KHAN

You have to get us back there, the Doctor needs us --

CAPTAIN JACK HARKNESS

Listen kid, working with some low-rent equipment here --

RYAN SINCLAIR

(sizing Jack up)

Why doesn't that surprise me --

CAPTAIN JACK HARKNESS

Oh! She likes them mouthy then, huh?

RYAN SINCLAIR

Yeah, one up from cheesy.

CAPTAIN JACK HARKNESS

(to Graham and Yaz)

OK, he's my favourite.

(the ship judders)

Why didn't it scooper, why can't I get her here? Are there Judoon anywhere near where I scooped you?

YAZ KHAN

Yeah. A lot.

CAPTAIN JACK HARKNESS

I knew it! Level Seven Enforcement Field, that's why I can't get accurate traces on her.

Interfering with everything.

(concerned)

Is she safe?

CUT TO:

10:26:47 INT. CATHEDRAL PEWS - DAY

RUTH sits hunched on a pew. THE DOCTOR checking her sonic.

THE DOCTOR

Total Judoon evacuation, they've even removed the enforcement perimeter.

RUTH CLAYTON
That's gotta be good?

THE DOCTOR
No, Judoon switching strategy
means things have got very bad,
and very personal now.

(to Ruth; steely)
Ruth, you've just dishonoured a
Judoon captain. Removing their
horn is the worst insult. I think
you know far more than you're
telling me - about Lee and about
why the Judoon are here. It's time
to share.

RUTH CLAYTON
I don't know anything. I don't
even know how I did what I just
did to them.

THE DOCTOR
(sonic'ing her)
I don't have the decryption for
your bio-shield. You and Lee must
have both had them. Very
sophisticated, like biological
cloaking.

RUTH CLAYTON
Look at me! I know my own life.
I'm Ruth Clayton. I'm forty four.
I'm married. I'm a tour guide. And
I am scared.
(Beat)
Just then, that wasn't me. My
hands, they just moved.

THE DOCTOR
But if it wasn't you, then who was
it?

Close in on Ruth: the genuine turmoil.

RUTH CLAYTON
I don't know.

RUTH CLAYTON (CONT'D)

(broken)

I don't understand any of this.
None of this is me. It can't be.
(desperate)
Help me.

THE DOCTOR

Show me your phone. You received a
message just before you turned
into Jackie Chan.

Ruth takes the phone from her pocket, hands it to the Doctor.
The Doctor reads the message from Lee.

THE DOCTOR (CONT'D)

Follow the light. Break the glass
(reads). Ruth, I don't think you
are who you say you are. Or who
you think you are.

(Beat)

I think there's another identity
hidden within you. Maybe this text
is an activation message. Words to
trigger the real you. The
instincts that enabled you to
attack the Judoon.

RUTH CLAYTON

I am not that person. I don't want
to be that person.

THE DOCTOR

(so tough)

I'm afraid you don't have a
choice.

(check the text)

Do have any idea what it means?
The light? The glass?

WIDE ANGLE of a rural road approaching the sea. In the middle
of our view sits A LIGHTHOUSE. Idyllic, menacing.

On RUTH's face. Realising.

RUTH CLAYTON

Yes. I do. I just saw it. But it's
just a memory.

THE DOCTOR
A memory of what?

RUTH CLAYTON
The lighthouse where I grew up. My
family home.
(Beat)
Why am I seeing that now? I
haven't thought about that for
years.

THE DOCTOR
Something to do with this message.
He had to send it to you before
the Judoon got to him. What did he
know?
(Beat)
You're sure it's your home?

RUTH CLAYTON
Course I'm sure! I know where I
was brought up!
(Beat)
My parents are buried there. On
the land outside.
(Beat)
I haven't thought about them for
years, either.

On the Doctor, staring at Ruth, taking this in, mind whirring
--

THE DOCTOR
Do you know how to get there?

RUTH CLAYTON
Of course I do.

THE DOCTOR
Then we're going. Me and you. Now.

CUT TO:

10:29:50 EXT. SPACESHIP - DAY

The ship, flying through the atmosphere - lasers continuing to
shoot at it -

CUT TO:

10:29:51 INT. SPACESHIP - DAY

FX: Jack's enveloped in a burst of light and a laser energy burst from the console -- as alarms go off! The others recoil --

CAPTAIN JACK HARKNESS

(to the console)

Ow! Ship's security is fighting back! Oh you gotta be kidding me!

(to the others)

Anti-theft attack system -- Now I'm offended. Look guys I'm sorry, I got to get out of here. I've got about a minute before the ship's nanogenes attack my body-

RYAN SINCLAIR

What's gonna happen to us?

CAPTAIN JACK HARKNESS

(still at the controls)

I'll pre-set the co-ordinates to get you back. Just tell her this -- I'm gonna see her again. Maybe not soon, but when she needs me, I'll be there.

(Beat)

In the meantime, tell her --

(Beat)

Beware the lone Cyberman.

Close in on Ryan, Yaz and Graham.

CAPTAIN JACK HARKNESS (CONT'D)

You don't know what a Cyberman is yet, do you?

RYAN SINCLAIR

No. What are they?

CAPTAIN JACK HARKNESS

An empire of evil. In ruins right now. Brought down to nothing.

Finally.

(Beat)

But that'll change, if she doesn't listen to this message. To defeat them, the alliance sent this thing back through time, across space--

(laser lights; gasps)

They're coming for me! Always the nanogenes! Gotta go! I've set the scoop for return -- should take you back to where you were--

(activates his teleport)

Just tell the Doctor: the lone Cyberman. Don't give it what it wants. At all costs. Tell her --

And he's gone! On Ryan, Graham and Yaz.

RYAN SINCLAIR

Lost him.

YAZ KHAN

Are we stuck here now?

They look at each other. And the shonky shabby quiet teleport energy starts to overcome them.

GRAHAM O'BRIEN

I hope he's got this thing right -

-

And they're gone --

10:31:38 MUSIC OUT 'M6 FUGITIVE IDENTIFIED'

CUT TO:

10:31:38 EXT. RURAL LANDSCAPE - DAY

10:31:38 MUSIC IN 'M7 THE LIGHTHOUSE'

GORGEOUS DRONE SHOT: Epic landscape from above. Stunning.

An old car make its way along an empty road that cuts through the landscape. Beautiful, ancient, empty.

CUT TO:

10:31:41 INT. CAR - DAY

RUTH drives, preoccupied. THE DOCTOR looking out to the landscape.

THE DOCTOR
Tell me about your parents.

RUTH CLAYTON
I wish I could tell you I adored them. But they chose to live in a disused lighthouse. That tells you how good they were with people.

THE DOCTOR
Not like you. In the heart of the city, talking to people all day long.

RUTH CLAYTON
I guess we all rebel against our parents. Part of growing up.

THE DOCTOR
Never been a fan of growing up.

RUTH CLAYTON
They loved it out here. Suited them.

THE DOCTOR
(beady)
Loved it so much they wanted to be buried here.

RUTH CLAYTON
Yeah.

THE DOCTOR
You'd moved away by then.

RUTH CLAYTON
Yeah.

THE DOCTOR
But you still own the lighthouse.

RUTH CLAYTON
They left it to me. Never wanted to come back here to live though.
(looks to the Doctor)

THE DOCTOR
When did you move to Gloucester?

RUTH CLAYTON
1999. Mid-December. Are you
testing me?

THE DOCTOR
Yes.

The Doctor looks back, says nothing. The shifting sands between the two women. Close in on the Doctor. Close in on Ruth. She turns the tables for a moment.

RUTH CLAYTON (CONT'D)
I don't know why I'm even trusting
you.

THE DOCTOR
I've got one of those faces.
(Beat)
I promise you. I'm your best hope
of finding out who you are. And
staying alive.

Ruth looks to the Doctor. Then back to the road. We close in on Ruth. A steel coldness, an intensity, flickering over her face. FLASHBACK - the text message, the fight with the Judoon, the lighthouse, the glass!

THE DOCTOR
Ruth? What are you seeing or
hearing?

RUTH CLAYTON
Nothing. We're nearly there.

We see through the windshield a view not unlike Ruth's first flashback - the sea, the rural road and there, rising on the horizon - THE LIGHTHOUSE.

CUT TO:

10:33:02 EXT. LIGHTHOUSE - EVENING

RUTH's car pulling up to the lighthouse. I

CUT TO:

10:33:08 INT. LIGHTHOUSE/FRONT HALL - EVENING

An abandoned lighthouse. Sparsely furnished, hasn't been lived in for decades. Stairs leading up. THE DOCTOR and RUTH enter. Throughout, the Doctor watching Ruth at all times, for clues.

Ruth shuts the door. Lingers with her hand on the door. Tension fades, her muscles soften. Breathes in.

RUTH CLAYTON

That smell.

(Beat)

Home.

(off the Doctor's look)

Forgotten what it feels like to come back here. Like nothing can touch me.

The Doctor looks less relaxed. Something strange in the air.

THE DOCTOR

Mind if I take a look around?

And there's a new tension between them now, a new unease. Like Ruth is a tiny bit stronger, more confident. Suspicious of the Doctor. And the Doctor has sensed that.

RUTH CLAYTON

Sure.

(as the Doctor wanders off)

I'll get a fire going.

The Doctor doesn't reply, already looking, taking everything in. She takes her sonic out. Ruth watches, intent.

CUT TO:

10:33:52 INT. LIGHTHOUSE/LANTERN ROOM - EVENING

THE DOCTOR climbing the stairs to the lantern room.

She looks around. Spies a balcony.

CUT TO:

10:33:56 EXT. LIGHTHOUSE/BALCONY - EVENING

THE DOCTOR walks out onto the balcony and looks out around her. Magnificent vista. Takes it in. Deserted all round. She looks straight down. A sparse garden below. Something catches her eye. She squints. Can be clearly made out now --

-- A GRAVESTONE. Ruth's parents, of course.

The Doctor tentatively tilts the sonic down towards the garden. The sonic goes HAYWIRE.

CLOSE ON the Doctor's face, alarmed -- what's down there?

CUT TO:

10:34:33 INT. LIGHTHOUSE/LIVING ROOM - EVENING

A small living room. A fire. Cupboards of various sizes. A window a looking out into the garden.

RUTH opens a wicker trunk full of firewood. She pulls out logs of wood, places them into the fire. She moves with absolute fluency -- like this is routine.

And there's a whisper in the air. A voice, or voices. Like a memory. Calling her.

CUT TO:

10:34:45 EXT. LIGHTHOUSE GARDEN - EVENING

THE DOCTOR runs out of the lighthouse, runs through the garden towards --

The grave marker. She approaches it, warily. Stops in front of the old weathered, blank gravestone. Dread infecting the Doctor.

THE DOCTOR

Why have a blank gravestone?

She points the sonic towards the gravestone and the sonic HOWLS. As she realises.

THE DOCTOR (CONT'D)

(To herself)

Because it's not a grave.

(checks sonic; scared)

CUT TO:

10:35:03:09 INT. LIGHTHOUSE/LIVING ROOM - EVENING

Ruth stops. Something catches her eye.

By the window - a RED 'BREAK GLASS' FIRE ALARM.

Close in on Ruth, looking at it. As if for the first time.

RUTH moving slowly towards the alarm, as if being summoned.

Voices getting louder. Whispering.

And as Ruth gets closer and closer, we close in on the alarm, and then pivot round to the side. In macro detail.

Engraved on the side of the fire alarm are Gallifreyan symbols.

CUT TO:

10:35:13 EXT. LIGHTHOUSE GARDEN - EVENING

Low angle, looking up at THE DOCTOR, spade in hand. She pulls the spade up, and DRIVES it down, blacking out our view as we

-

CUT TO:

10:35:16 INT. LIGHTHOUSE/LIVING ROOM - EVENING

RUTH's face so close to the fire alarm. The noises are getting louder. Leaning in. The whispers. Cheering crowds. Battle cries. GUNFIRE.

Ruth BREAKS THE GLASS --

CUT TO:

10:35:26 INT. LIGHTHOUSE GARDEN - EVENING

THE DOCTOR digs with abandon. Force and power and energy and sweat -- she has to know what's down here -

THE DOCTOR, tiring from her efforts when -- BANG!

She hits something solid. The Doctor tosses the shovel aside, scratches at the dirt.

CUT TO:

10:35:29 INT. LIGHTHOUSE/LIVING ROOM - EVENING

Golden Gallifreyan light streams out of the fire alarm, and into RUTH's face. And Ruth's face is CONTORTED IN PAIN. AND SHE'S SCREAMING, GASPING (not so loud it can be heard outside though)

And then it cuts out. Ruth recoils. Resettles. We close in on her. Massive moment. A new person.

CUT TO:

10:35:38 EXT. LIGHTHOUSE GARDEN - EVENING

THE DOCTOR digs - she's struck dumb by what sits below her fingers.

A LAMP. A BLUE LAMP.

CUT TO:

10:35:41 INT. LIGHTHOUSE/LIVING ROOM - EVENING

Confident now. Moving slightly differently. Such confidence, such lightness. She goes to another wicker trunk. Opens it to reveal: A LARGE ALIEN BLASTER RIFLE.

Picks it up, checks it over like a professional. The rifle WHINES as it powers up.

CUT TO:

10:35:47 EXT. LIGHTHOUSE GARDEN - EVENING

She stares at it, a sick feeling in her stomach. But she can't help herself, compelled now, she clears away more dirt and --

The Doctor staggers back, lost for words.

CUT TO:

10:35:50 INT. LIGHTHOUSE/LIVING ROOM - EVENING

She opens a wardrobe. POV from inside the wardrobe, from behind hanging clothes. Close in on Ruth. She smiles, like she's come home. And is ready for action.

CUT TO:

10:35:52 EXT. LIGHTHOUSE GARDEN - EVENING

REVEAL: What the Doctor has found --

THE ROOF OF THE TARDIS! And the illuminated top sign around the top edge "POLICE PUBLIC CALL BOX".

The Doctor, breathing fast, mind-reeling --

RUTH CLAYTON

You are probably a bit confused
right now.

The Doctor spins at the voice. RUTH stands a few feet away. She's wearing different clothes now. More iconic, like these are the clothes that define who she really is. Rifle in hand. The Doctor, instinctively, takes a step back.

RUTH CLAYTON (CONT'D)

I broke the glass. It's all come
back to me.

(Beat)

The Doctor, haltingly, finds her voice again. Points at the exposed Tardis roof.

THE DOCTOR

This. What is this?!

RUTH CLAYTON

(Beat)

That's my ship.

THE DOCTOR

What?!

RUTH CLAYTON

Let me take you from the top.

ICONIC PUSH IN ON Ruth. Confident. Mighty.

RUTH CLAYTON (CONT'D)

Hello. I'm the Doctor.

Close in on the Thirteenth Doctor. Utter, utter shock.

RUTH CLAYTON (CONT'D)

I'm a traveller in space and time.
And that thing buried down there,

is called a TARDIS -- Time And
Relative Dimension In Space.

CLOSE ON The Doctor. Face *incredulous!* Speechless! Absolute
unknown waters.

RUTH CLAYTON (CONT'D)
(HUGE grin)
You're gonna love this.

Ruth holds her hand out. The Doctor, mind exploding, holds her
hand up. Ruth grabs it with gusto and FWOOSH! As they teleport
--

CUT TO:

10:36:53 INT. RUTH'S TARDIS - DAY

-- into RUTH'S TARDIS. Like the First Doctor's. But as if
brand new, sleek and simple and fabulous. There's a Chameleon
Arch (as seen at the beginning of *S3E8*), hanging down in one
area.

RUTH is immediately at the console -- as our DOCTOR looks
around, stunned -- pushing buttons, switchflipping, powering
up.

RUTH CLAYTON
Come on, old girl! Too sleepy,
power up! I need you right now.

The Doctor, desperate for answers, follows Ruth as she moves
around the console.

THE DOCTOR
Hi, struggling with this, can you
just --

RUTH CLAYTON
(over her; so busy)
No I can't. Not right now, no
time. Just stand there and don't
ask questions. I'm sorry you got
caught up in all this, but if Gat
is half the operative she used to
be, she's already figured out
where we are. We need to be ready
and we're not.

THE DOCTOR
Stop! Who's Gat? And who are *you*?!
Really. Truly.

RUTH CLAYTON
I told you, love. I'm the Doctor.

The Doctor, trying to anchor herself amongst Ruth's rushing --

THE DOCTOR
You can't be.

RUTH CLAYTON
Yeah. Why's that?

THE DOCTOR
Because *I'm* the Doctor!

Now Ruth is paying attention. Close in on her.

RUTH CLAYTON
(really irritable now)
Oh you've gotta be kidding me!
Really?

THE DOCTOR
Yes, really!!

RUTH CLAYTON
Since when?

THE DOCTOR
Since forever!!

RUTH CLAYTON
How do I end up like --
(unimpressed)
...that? All rainbows and trousers
that don't reach.

THE DOCTOR
(outraged)
What?! No!! How do I end up like
you?!

RUTH CLAYTON
You don't. You're in my future.
Not the other way round.

THE DOCTOR

I've never been anything like you.
Trust me, I'd remember. Especially
that shirt.

RUTH CLAYTON

So would I, if I'd been you. Which
I haven't.

Close in on both of them -- realising the same thing. Haunted.
And they speak simultaneous.

THE DOCTOR

That's not possible.

(Beat)

Unless it is.

(Beat)

But what would that mean?

(Beat)

Doesn't make sense --

(as the other speaks
simultaneously)

Stop doing that!

(realising)

Oh. Same brain.

RUTH CLAYTON (CONT'D)

That's not possible.

(Beat)

Unless it is.

(Beat)

But what would that mean?

(Beat)

Doesn't make sense --

(as the other speaks
simultaneously)

Stop doing that!

(realising)

Oh. Same brain.

Stand-off. The two Doctors staring at each other. And both
realising the profundity -- and danger -- of that.

THE DOCTOR

No. This doesn't make any sense.
Either I should know you or you
should know me.

RUTH CLAYTON

Agreed.

THE DOCTOR

So why don't we?

RUTH CLAYTON

I don't know. Try asking that cute
little gizmo of yours.

(the Doctor brings out
her sonic)

That's the one.

THE DOCTOR

I did. I used it on you, but it
couldn't decrypt the bio-shield.
But if you've been restored --

She sonics Ruth. And sonics herself. In shock. Same readings.

THE DOCTOR (CONT'D)

Same person.

RUTH CLAYTON

Oh no.

THE DOCTOR

But you don't recognise the sonic
screwdriver.

RUTH CLAYTON

Smart enough not to need one.

THE DOCTOR

Cos nothing screams "smart" like a
laser rifle!

Ruth picks up the gun. Haunted, strong.

RUTH CLAYTON

I stored this, before hiding,
because I knew Gat would come. One
day. And now she has.

THE DOCTOR

Who is this Gat?

Beat.

RUTH CLAYTON
(stops herself;
reluctant)
I worked for her, once.

THE DOCTOR
You have a *job*?

RUTH CLAYTON
Sort of. Not one you apply for.
And it's not one you can ever
leave.
(Beat)
Believe me, I tried.

THE DOCTOR
(realising)
You've been hiding on Earth.
(touching the Arch)
You used the Chameleon Arch to
hide your identity. To hide your
mind, even from yourself. That's
why the sonic didn't pick it up.
And Lee was your protector.

RUTH CLAYTON
Well done, you're only five
minutes behind someone who just
had their memory fully restored.
Five points.

THE DOCTOR
Don't do points, I do points,
points are *my* thing!

WHAM! The Tardis shakes! Alarms blare!

THE DOCTOR
What's happening?!

RUTH CLAYTON
(With a grimace)
She's here.

CUT TO:

10:39:39 EXT. LIGHTHOUSE GARDEN - NIGHT

FROM ABOVE -- the top of Ruth's buried Tardis fixed with a red light: A tractor beam. The earth around the Tardis shakes as it begins to rise out of the ground.

RUTH CLAYTON

The Judoon have got us in a tractor beam .. dragging us on board their ship.

WIDE: The Judoon ship in the sky! Its red tractor beam pulls Ruth's Tardis up towards it! PHWOOM!

CUT TO:

10:39:48 INT. RUTH'S TARDIS - NIGHT

The Tardis shuddering and shaking --

Ruth looks the Doctor in the eye. STEELY.

RUTH CLAYTON (CONT'D)

Now listen to me--
(deep breath; commits)

-- Doctor.

(Beat)

Let me do the talking. Do not get involved. Because if you really are me, and Gat figures that, she'll kill us both.

She heads to the doors. We linger on our Doctor.

10:40:06 MUSIC OUT 'M7 THE LIGHTHOUSE'

CUT TO:

10:40:06 EXT. JUDOON FREIGHTER - NIGHT

10:40:06 Music in 'M8 An Abomination'

CUT TO:

10:40:09 INT. JUDOON FREIGHTER - NIGHT

Ruth's Tardis sits in the middle of the freighter. RUTH, carrying the rifle, exits, followed by THE DOCTOR.

GAT (O.S.)

Here we are then. End of the road.
I thought I'd be angry when I saw
you.

GAT! Emerging from the shadows.

GAT (CONT'D)
Turns out, I'm just sorry.

Ruth raises the rifle up to Gat.

RUTH CLAYTON
Not as sorry as I'm about to be.

THE DOCTOR
Ruth, put it down.

The Doctor pulls Ruth's attention to shadows behind them - the JUDOON CAPTAIN and her TROOP lurk there.

GAT
Yes 'Ruth'. Do as your little friend says. You are surrounded after all ..

Ruth lowers the weapon. Gat takes it off her -- and raises it at Ruth.

RUTH CLAYTON
Don't point that thing at me Gat.

GAT
This was mine. You stole it.

RUTH CLAYTON
Confiscated it. No really, don't point it at me.

GAT
Perfect for your execution.

RUTH CLAYTON
I really wouldn't do that, Gat.

GAT
Enough now. Let's get you off this rustbucket and finish this on my ship.

THE DOCTOR
When you say finish this --

RUTH CLAYTON
(to the Doctor)
Shut up!

GAT
Take her advice, little woman.

THE DOCTOR
Little?!
(to herself)
Biting my tongue --

POL-KON-DON
Contract states Judoon must
deliver Fugitive to contractee at
division.

The Doctor's face crunches in confusion, listening --

GAT
I'm here on behalf of the
contractee.

THE DOCTOR
(Can't help it, to Gat)
Hang on, I thought you hired the
Judoon.

GAT
Who are you?

THE DOCTOR
I'm --

POL-KON-DON
Imperial Regulator --

THE DOCTOR
Sort of, bit of a fib, sorry,
actually, I'm --

RUTH CLAYTON
She's nobody.

THE DOCTOR

Fine, I'm nobody, absolutely
nobody,
(POL-KON-DON)
see I know why you want her,
you've got a contract, Fair
enough. But *you*
(Gat)
you want her dead because she left
her job?

RUTH CLAYTON
Shut up.

GAT
Is that what she told you? This
goes way higher than me.

THE DOCTOR
So who would that be?
(Beat)
Who are you all ultimately working
for?
(to Ruth)
I'd really like to know. Really.

The key question. The Doctor looks to Ruth.

POL-KON-DON
Information confidential!

RUTH CLAYTON
I told you to keep quiet!

THE DOCTOR
And look where that's gotten us.
Lots of guns in lots of faces.

RUTH CLAYTON
And have you got a better idea?

Close in on The Doctor: so so awesome.

THE DOCTOR
I do actually. My favourite. The
curveball and the Judoon.
(to Gat)
You wanted to find the Doctor?

RUTH CLAYTON
Don't you dare!

THE DOCTOR
Well, here I am.

RUTH CLAYTON
Will you be quiet?!

THE DOCTOR
Go on. Scan me.

A Judoon Soldier steps forward, scans the Doctor.

JUDOON SOLDIER
Fugitive match...positive!
(pivot to Ruth; scan
her)
Fugitive match...positive.

RUTH CLAYTON
(To the Doctor)
Is there even a word for how dumb
you are?

THE DOCTOR
'Doctor'?

POL-KON-DON
Subsection 951 triggered. Two
fugitives. Two payments!

GAT
(to POL-KON-DON)
There won't be two payments
because two of the same Time Lord
can't occupy the same space at the
same time! It's an abomination!
It'll destroy the Time Streams
before you get anywhere near
Gallifrey!

The Doctor freezes.

THE DOCTOR
What did you say?

The Doctor whips a scanner out of the Judoon Soldier's hand,
and scans Gat.

THE DOCTOR (CONT'D)
Gallifreyan. You're from home.

GAT
I serve for the glory of
Gallifrey.

The Doctor, putting it together. She spins to Ruth.

THE DOCTOR
Then both of you can only be my
past.

(Beat)
But that is impossible. Because I
know my own past. I lived through
it. All of it.

RUTH CLAYTON
You're wrong.

THE DOCTOR
I'm not wrong. I've seen Gallifrey
destroyed.

(to Gat)
Twice. First time by a war, second
time, by a lunatic, who I'm still
trying to find.

(Beat)
In my time, Gallifrey doesn't
exist. It's gone. Forever.

(Beat)
And if you don't know that, you
are in my past. You are only
serving at the glory of ash and
bone.

GAT
This is a trick.

THE DOCTOR
(So serious)
Check my mind. One timelord to
another. See what I saw.

The Doctor offers her hands forward for a mindmeld. Gat
uncertain. But needs to know. She points to Ruth.

GAT

(To POL-KON-DON)
Keep an eye on her.

THE DOCTOR
Contact.

Gat breathes, leans forward. The Doctor touches her temples. FLASH to white for the briefest moment. Gat staggers back. Distraught.

RUTH CLAYTON
What did you see? What did she
show you?

GAT (CONT'D)
(swings weapon between
Ruth and the Doctor)
I don't know what trickery this
is--

GAT (CONT'D)
Put the gun down, Gat --

GAT (CONT'D)
But it ends here --

CLOSE-UP: She swings the weapon towards Ruth -- Ruth suddenly beseeching, genuine --

RUTH CLAYTON
Don't do this --

GAT FIRES AT RUTH! Finger on the trigger --

-- laser bolt fires out BACKWARDS. From the butt. Hitting Gat, throwing her backwards, and burning and vaporising her. Killed by her own weapon -- which falls to the floor.

Shock. Silence. Judoon still with weapons raised, all turn on Ruth -- as she picks up the weapon. And the Doctor realises --

THE DOCTOR
You knew that would happen. You
sabotaged the gun.

RUTH CLAYTON

I told her not to do it. I begged
not to fire.

THE DOCTOR
(so unimpressed)
But you knew she would.

RUTH CLAYTON
Don't take the moral high ground
with me.

The Doctor reeling --

POL-KON-DON
Crime has been witnessed -- !

RUTH CLAYTON
(Sharp)
No crime. An accident. And
besides, the a Judoonese Talwak
Freighter like this moving at
eighty million clicks an hour
entered interstellar space twelve
seconds ago. No one has
jurisdiction in interstellar
space. So no laws. And no crime.
Isn't that right, Doctor?

THE DOCTOR
(reluctant)
Yes.

Ruth recalibrates the weapon -- raises it at them --

RUTH CLAYTON
Recalibrated. Who wants some?

THE DOCTOR
The Doctor never uses weapons --

RUTH CLAYTON
I know! Shut up!
(to the Judoon)
We're leaving now. If you know
what's good for you, don't come
for me again ever.
(push in; iconic)
Consider your contract cancelled.

POL-KON-DON
Judoon contracts will always be
fulfilled.

On the Doctor -- staring at Ruth.

10:45:16 Music out 'M8 An Abomination'

CUT TO:

10:45:16 INT. RUTH'S TARDIS - NIGHT

10:45:16 Music in 'M9 Something is Coming'

Close in on our DOCTOR, now back in the TARDIS. Silent, stunned, still processing.

RUTH CLAYTON
(at the console)
Homing in near your TARDIS signal
Can't get too close, imagine the
temporal feedback loop. I'll drop
you at the Docks. Near my flat.
How's that?

THE DOCTOR
You can't be me. I know what I've
done. I know my own life.

RUTH CLAYTON
One of us has to be wrong.

Push in on the Doctor. Push in on Ruth. Who's Right?

Ruth stares at the Doctor. A coldness burns in that stare. Ruth's Tardis VORPS as it lands.

RUTH CLAYTON (CONT'D)
I'd quite like it if you got off
my ship now.

The Doctor exasperated, no resolution forthcoming.

CUT TO:

10:45:50 EXT. GLOUCESTER DOCKS/RUTH'S BLOCK - DAY

RYAN and YAZ in front of the block as THE DOCTOR comes wandering round. Still punch-drunk.

YAZ KHAN
There she is! Doctor! Found you!

They run over to her.

RYAN SINCLAIR
Hey! What happened? Where've you been? What happened to Ruth? All those Judoon things are gone.

The Doctor looks at them -- not knowing where to start --

YAZ KHAN
You are never gonna guess what's happened to us.

RYAN SINCLAIR
Captain Jack Harkness says hello.

Close in on the Doctor -- this day is going to do her head in.

THE DOCTOR
What?

They grab the Doctor and pull her along --

CUT TO:

10:46:07 INT. TARDIS - DAY

Close up on GRAHAM.

GRAHAM O'BRIEN
Beware the lone Cyberman. Do not let it have what it wants. At all costs.

The GANG all back together in the TARDIS. Sombre air, the Doctor still not recovered, still reeling.

THE DOCTOR
That's all he said?

RYAN SINCLAIR
Yeah. He got interrupted.

YAZ KHAN
Who is he anyway?

THE DOCTOR
An old friend.

RYAN SINCLAIR
I liked him. Kinda cheesy.

YAZ KHAN
But good cheesy.

THE DOCTOR
(forcing a smile)
That's Jack.
(to Graham)
He didn't say any more, about the
Cybermen?

GRAHAM O'BRIEN
He said they were a fallen Empire.
And that they should stay that
way.

YAZ KHAN
What are they, these Cybermen?

THE DOCTOR
One of the most dangerous species
I've ever encountered. Up there
with the Daleks.

RYAN SINCLAIR
(wtf?)
Can't wait to meet them, then!

GRAHAM O'BRIEN
And they're in our future?

THE DOCTOR
They're always somewhere. Waiting.

YAZ KHAN
You haven't told us about Lee, and
Ruth, and the Judoon. Who was the
fugitive?

The Doctor looks at them: should she tell them?

THE DOCTOR
It was Ruth.

(Beat; and she gives
this one up too; she
needs to)

But Ruth was me.

The gang stunned --

GRAHAM O'BRIEN

What?

RYAN SINCLAIR

What're you talking about?

YAZ KHAN

How's that possible?

THE DOCTOR

She said she was my past. But
I know my past. And she's never
been me.

The gang look at each other -- they've never seen the Doctor
like this, so shaken.

GRAHAM O'BRIEN

I'm sure there's a simple
explanation --

THE DOCTOR

(so haunted)

Time is swirling around me. The
Master. Captain Jack Harkness.
Ruth.

(Beat)

Something's coming for me. I can
feel it.

RYAN SINCLAIR

Let it come. You've got us.

THE DOCTOR

Ryan, I've lived for thousands of
years. So long I've lost count.
I've had so many faces. How long
have you been here?

(Beat)

You don't know me. Not even a
little bit.

YAZ KHAN

Don't talk to him like that.

RYAN SINCLAIR

Yeah, I'm not having that. We do know who you are. You're the woman who brought us together. The woman that saved us, and loads of other people..

(Beat)

You're the Doctor. Whoever you were in the past, or are in the future -- we know who you are right now.

(to the others)

Right?

And the other two come to stand with Ryan. Defiant.

YAZ KHAN

Right.

GRAHAM O'BRIEN

The best person we know.

YAZ KHAN

And whatever's coming for you, we'll be with you. Cos we're mates.

GRAHAM O'BRIEN

Not just mates. Family.

YAZ KHAN

Yeah.

RYAN SINCLAIR

Yeah.

Close in on the Doctor. So emotional. Recovering -- resolving --

GRAHAM O'BRIEN

So, whether you want to go looking for whatever trouble's coming -- or if you just want to wait for it to come to you... we'll be right

here. By your side. Like it or not.

(Beat)

Doctor.

Close in on the Doctor. So grateful -- as the TARDIS sends out a cavalcade of alarms --

RYAN SINCLAIR

What's that?

THE DOCTOR

(checks the console; to the TARDIS)

I know what you're doing. Siding with them. Distracting me. You're doing it deliberately.

(looks in)

Woh -- multiple alerts across three continents here on Earth. Can't be connected. Unless they are.

Yaz, Ryan and Graham look at each other -- they can see what's happening. A resurfacing of mojo --

THE DOCTOR (CONT'D)

Quick look?

YAZ KHAN

Quick look.

Close in on the Doctor -- determined, strong.

THE DOCTOR

(Beat)

Let's go.

And she slams the TARDIS lever.

10:49:02 Music out 'M9 Something is Coming'

END OF EPISODE.

10:49:02 Music in 'M10 End Credits'

10:49:02 End Credits Roll

Ruth Clayton Jo Martin
Captain Jack Harkness John Barrowman
Lee Clayton Neil Stuke
Gat Ritu Arya
Judoon Captain Pol-Kon-Don Paul Kasey
All Ears Allan Michael Begley
Marcia Judith Street
Tourist Katie Luckins
Voice of Judoon Captain Nick Briggs
Judoon Simon Carew
Richard Highgate
Richard Price
Matthew Rohman

And Introducing Jo Martin as The Doctor

Stunt Coordinator Crispin Layfield
Stunt Performers Andrew Burford
Dan Griffiths
Creature Movement Paul Kasey

1st Assistant Director Dan Mumford
2nd Assistant Director Christopher J Thomas
3rd Assistant Director Lauren Pate
Assistant Directors Jennifer Day
Rosey-Pepper Mortley
Assistant Director Trainee Mathew-Lee Heath
Unit Drivers Paul Watkins
Jolyon Davey

Steve Darwent

Location Manager	Gareth Roberts
Unit Manager	Jac Jones
Location Assistant	Kyle Yates
Production Manager	Delmi Thomas
Production Coordinator	Sandra Cosfeld
Assistant Production Coordinator	Jade Stephenson
Production Secretary	Ellie Simmons
Production Assistant	Ariana Scott
Executive Assistant	Caroline Cook
1 st Assistant Accountant	Debi Griffiths
Assistant Accountant	Rose Wasdell
Art Department Accountant	Hywel Thomas
Cast Payroll	Helen Searle

Camera Operator	Mark McQuoid ACO
Focus Pullers	Jonathan Vidgen
Camera Assistants	Steve Rees
Key Grip	Dan Patounas
Grip	Scott Waller
Apprentice Grip	Jade Jenkins
	Gwilym Jenner
	John Robinson
	Ash Whitfield
	Harry Spencer

Script Supervisor	Nicki Coles
Assistant Script Editor	Caroline Buckley
Sound Maintenance Engineers	Christopher Goding
Gaffer	Joe Malone
Best Boy	Mark Hutchings
Electricians	Andy Gardiner
	Gawain Nash
	Andrew Williams
	Gareth Sheldon
	Stuart Gale

Construction Art Director	Julia Jones
Art Director	Rebecca Brown
Standby Art Director	Nick Murray
Set Decorator	Chris House
Production Buyer	Rosy Pearce
Assistant Buyer	Billie Blue Williams
Petty Cash Buyer	Hannah Miller
Set Designers	Daniel Kennedy
Art Department Assistant	Lauren Harper
Graphics Trainee	Celyn Davies
	Anya Kordecki

Prop Master	Paul Aitken
Props Chargehand	Trystan Howell
Standby Props	Matthew Ireland
2 nd Standby Props	Lewis Rees
Prop Hand	Anwen Haf
Set Dressers	Dewi Thomas
Storeman	Atiff Tahir
Workshop Manager	John Thomas
Workshop Assistant	Lucy Hammond
Concept Artist	Mark Hill
Graphic Designers	Chris Slocombe
Head Modelmaker	Louis Knight
Prop Fabrication	György Simán
Practical Electrician	Stephen Fielding
Standby Carpenter	Lee Radford
	Penny Howarth
	Matthew Dunford
	Colm Garrett

Rigging	Shadow Scaffolding
Standby Rigger	Colin Toms
Construction Manager	Mark Painter
Construction Chargehands	Dean Tucker
	John Sinnott

Carpenters	Terry Horle Joseph Painter Charlie Wright George Rees Dave Hobbs Matt Painter Marcus Scholl	Campbell Fraser Dave Quinlan Chris Daniels Jonathan Tylke Kristian Tucker
Junior Carpenter Construction Trainee		
Construction Driver Construction Labourer HOD Painter Chargehand Painters	Darren Bousie Jason Tylke Steve Fudge Mark Reece Lloyd Reece	
Scenic Artists	Chelsea Moore Rachel Willsher	
Assistant Costume Designer Costume Supervisor Costume Assistants	Simon Marks Grace Brooks Andie Mear Ian Fowler Chloe Gauci	
Costume Trainee Make-up Supervisor Make-up Artists	Ashleigh Muza Emma Cowen Amy Riley James Spinks	
Junior Make-up Artist	Hanna Lewis-Jones	
Unit Medic Casting Associate Casting Assistant Business Affairs	Glyn Evans Ri McDaid-Wren Ray Böhm Elaine Evans Kyle Parsons Steve Robson	
Talent Team	Hannah Williams Leanne Bowcott Jeanette Sigsworth Deborah Evans	

Clare Baker

Assistant Editors	David SJ Davies Hayley Williams Georgina Careless Alastair Gray BBC Wales Graphics Zodiak VFX
VFX Editor	Liv Duffin
Assistant VFX Editor	Harry Barnes
Additional VFX	Matthew Cox
Post Production Coordinator	Darran Clement
Sound Designer	Bang Post Production
ADR Editor	
Dialogue Editor	
Foley	
Online Editor	Christine Kelly
Assistant Online Editor	Luke Stanbury
Music Orchestrated & Conducted by	Alec Roberts
Music Recorded by	Olga FitzRoy
Music Mixed by	Goetz Botzenhardt
Original Theme Music by	Ron Grainer
Title Sequence & Additional VFX	Ben Pickles
Series Script Editor	Sheena Bucktownsing
Script Editor	Fiona McAllister
Colourist	Jateen Patel
Heads Of Production	Radford Neville
Production Executive	Jacquie Glanville
Post Production Producer	Tracie Simpson
Production Accountant	Ceres Doyle
Supervising Location Manager	Rhys Evans
Sound Recordist	Iwan Roberts
Dubbing Mixers	Deian Llŷr Humphreys
Visual Effects	Howard Bargroff
Special Effects	Kiran Marshall
Prosthetic Creature Effects	DNEG REAL SFX Millennium FX

Judoon & Captain Jack created by

Russell T Davies

Casting Director	Andy Pryor CDG
Music by	Segun Akinola
Editor	Rebecca Trotman
Director Of Photography	Sam Heasman
Production Designer	Dafydd Shurmer
Costume Designer	Ray Holman
Make-Up Designer	Claire Pritchard-Jones
Line Producer	Steffan Morris
Producer	Alex Mercer
Executive Producer for the BBC	Ben Irving

10:49:32 NEXT TIME

THE DOCTOR

Need some help over here! Two identical deaths on two different continents. It's even more dangerous than I thought.

GABRIELLA

This can't be happening!

Executive Producers

Matt Strevens
Chris Chibnall

BBC STUDIOS LOGO

10:49:45 Music out 'M10 End Credits'

10:49:45 CUT TO BLACK