INT. RUTH'S FLAT/KITCHEN — DAY

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

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-KON-DON: 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.

**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.


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!
(chcks 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!
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

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
(cheks X on Ruth's hand)
Right into the arms of intergalactic mercenaries who seem to think you --
(seees 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.


CUT TO:

10:16:38 INT. SPACESHIP - DAY

Whoomph -- 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.
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!
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 NAIVE - DAY

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

CUT TO:

10:23:46 INT. CATHEDRAL NAIVE - 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 -- RIIIIP! 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 --
YOU HAVE TO GET US BACK THERE, THE DOCTOR NEEDS US --

LISTEN KID, WORKING WITH SOME LOW-RENT EQUIPMENT HERE --

WHY DOESN'T THAT SURPRISE ME --

OH! SHE LIKES THEM MOUTHY THEN, HUH?

Yeah, one up from cheesy.

OK, HE'S MY FAVOURITE.

WHY DIDN'T IT SCOPER, WHY CAN'T I GET HER HERE? ARE THERE JUDOON ANYWHERE NEAR WHERE I SCOOPED YOU?

Yeah. A lot.

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?

10:26:47 INT. CATHEDRAL PEWS - DAY

RUTH SITS HUNCHED ON A PEW. THE DOCTOR CHECKING HER SONIC.

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:
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:

THE DOCTOR climbing the stairs to the lantern room.

She looks around. Spies a balcony.

CUT TO:

THE DOCTOR
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?

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.

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)
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.
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.
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.


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
Captain Jack Harkness
Lee Clayton
Gat
Judoon Captain Pol-Kon-Don
All Ears Allan
Marcia
Tourist
Voice of Judoon Captain
Judoon
And Introducing Jo Martin as The Doctor

Stunt Coordinator
Stunt Performers
Creature Movement

1st Assistant Director
2nd Assistant Director
3rd Assistant Director
Assistant Directors
Assistant Director Trainee
Unit Drivers

Jo Martin
John Barrowman
Neil Stuke
Ritu Arya
Paul Kasey
Michael Begley
Judith Street
Katie Luckins
Nick Briggs
Simon Carew
Richard Highgate
Richard Price
Matthew Rohman
Crispin Layfield
Andrew Burford
Dan Griffiths
Paul Kasey
Dan Mumford
Christopher J Thomas
Lauren Pate
Jennifer Day
Rosey-Pepper Mortley
Mathew-Lee Heath
Paul Watkins
Jolyon Davey
Location Manager: Steve Darwent
Unit Manager: Gareth Roberts
Location Assistant: Jac Jones
Production Manager: Kyle Yates
Production Coordinator: Delmi Thomas
Assistant Production Coordinator: Sandra Cosfeld
Production Secretary: Jade Stephenson
Production Assistant: Ellie Simmons
Executive Assistant: Ariana Scott
1st Assistant Accountant: Caroline Cook
Assistant Accountant: Debi Griffiths
Art Department Accountant: Rose Wasdell
Cast Payroll: Hywel Thomas

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

Script Supervisor: Nicki Coles
Assistant Script Editor: Caroline Buckley
Sound Maintenance Engineers: Christopher Goding, Joe Malone

Gaffer: Mark Hutchings
Best Boy: Andy Gardiner
Electricians: Gawain Nash, Andrew Williams, Gareth Sheldon, Stuart Gale
Construction Art Director
Art Director
Standby Art Director
Set Decorator
Production Buyer
Assistant Buyer
Petty Cash Buyer
Set Designers
Art Department Assistant
Graphics Trainee
Prop Master
Props Chargehand
Standby Props
2nd Standby Props
Prop Hand
Set Dressers
Storeman
Workshop Manager
Workshop Assistant
Concept Artist
Graphic Designers
Head Modelmaker
Prop Fabrication
Practical Electrician
Standby Carpenter
Rigging
Standby Rigger
Construction Manager
Construction Chargehands

Julia Jones
Rebecca Brown
Nick Murray
Chris House
Rosy Pearce
Billie Blue Williams
Hannah Miller
Daniel Kennedy
Lauren Harper
Celyn Davies
Anya Kordecki

Paul Aitken
Trystan Howell
Matthew Ireland
Lewis Rees
Anwen Haf
Dewi Thomas
Atiff Tahir
John Thomas
Lucy Hammond
Mark Hill
Chris Slocombe
Louis Knight
György Simán
Stephen Fielding
Lee Radford
Penny Howarth
Matthew Dunford
Colm Garrett

Shadow Scaffolding
Colin Toms
Mark Painter
Dean Tucker
John Sinnott
<table>
<thead>
<tr>
<th>Role</th>
<th>Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carpenters</td>
<td>Terry Horle</td>
</tr>
<tr>
<td></td>
<td>Joseph Painter</td>
</tr>
<tr>
<td></td>
<td>Charlie Wright</td>
</tr>
<tr>
<td></td>
<td>George Rees</td>
</tr>
<tr>
<td></td>
<td>Dave Hobbs</td>
</tr>
<tr>
<td></td>
<td>Charlie Wright</td>
</tr>
<tr>
<td></td>
<td>George Rees</td>
</tr>
<tr>
<td></td>
<td>Dave Hobbs</td>
</tr>
<tr>
<td></td>
<td>Jonathan Tylke</td>
</tr>
<tr>
<td></td>
<td>Kristian Tucker</td>
</tr>
<tr>
<td>Junior Carpenter</td>
<td>Matt Painter</td>
</tr>
<tr>
<td>Construction Trainee</td>
<td>Marcus Scholl</td>
</tr>
<tr>
<td>Construction Driver</td>
<td>Darren Bousie</td>
</tr>
<tr>
<td>Construction Labourer</td>
<td>Jason Tylke</td>
</tr>
<tr>
<td>HOD Painter</td>
<td>Steve Fudge</td>
</tr>
<tr>
<td>Chargehand Painters</td>
<td>Mark Reece</td>
</tr>
<tr>
<td></td>
<td>Lloyd Reece</td>
</tr>
<tr>
<td>Scenic Artists</td>
<td>Chelsea Moore</td>
</tr>
<tr>
<td></td>
<td>Rachel Willsher</td>
</tr>
<tr>
<td>Assistant Costume Designer</td>
<td>Simon Marks</td>
</tr>
<tr>
<td>Costume Supervisor</td>
<td>Grace Brooks</td>
</tr>
<tr>
<td>Costume Assistants</td>
<td>Andie Mear</td>
</tr>
<tr>
<td></td>
<td>Ian Fowler</td>
</tr>
<tr>
<td></td>
<td>Chloé Gauci</td>
</tr>
<tr>
<td>Costume Trainee</td>
<td>Ashleigh Muza</td>
</tr>
<tr>
<td>Make-up Supervisor</td>
<td>Emma Cowen</td>
</tr>
<tr>
<td>Make-up Artists</td>
<td>Amy Riley</td>
</tr>
<tr>
<td></td>
<td>James Spinks</td>
</tr>
<tr>
<td>Junior Make-up Artist</td>
<td>Hanna Lewis-Jones</td>
</tr>
<tr>
<td>Unit Medic</td>
<td>Glyn Evans</td>
</tr>
<tr>
<td>Casting Associate</td>
<td>Ri McDaid-Wren</td>
</tr>
<tr>
<td>Casting Assistant</td>
<td>Ray Böhm</td>
</tr>
<tr>
<td>Business Affairs</td>
<td>Elaine Evans</td>
</tr>
<tr>
<td></td>
<td>Kyle Parsons</td>
</tr>
<tr>
<td></td>
<td>Steve Robson</td>
</tr>
<tr>
<td>Talent Team</td>
<td>Hannah Williams</td>
</tr>
<tr>
<td></td>
<td>Leanne Bowcott</td>
</tr>
<tr>
<td></td>
<td>Jeanette Sigsworth</td>
</tr>
<tr>
<td></td>
<td>Deborah Evans</td>
</tr>
</tbody>
</table>
Assistant Editors
David SJ Davies
Hayley Williams

VFX Editor
Georgina Careless

Assistant VFX Editor
Alastair Gray

Additional VFX
BBC Wales Graphics

Zodiak VFX

Post Production Coordinator
Liv Duffin

Sound Designer
Harry Barnes

ADR Editor
Matthew Cox

Dialogue Editor
Darran Clement

Foley
Bang Post Production

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

Jacquie Glanville

Production Executive
Tracie Simpson

Post Production Producer
Ceres Doyle

Production Accountant
Rhys Evans

Supervising Location Manager
Iwan Roberts

Sound Recordist
Deian Llŷr Humphreys

Dubbing Mixers
Howard Bargroff

Kiran Marshall

Visual Effects
DNEG

Special Effects
REAL SFX

Prosthetic Creature Effects
Millennium FX
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