

**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-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.

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 rhiniform 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 ooh  
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**

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.

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*?!  
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.  
Distracted.

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

1<sup>st</sup> Assistant Director

Dan Mumford

2<sup>nd</sup> Assistant Director

Christopher J Thomas

3<sup>rd</sup> 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  
Unit Manager  
Location Assistant  
Production Manager  
Production Coordinator  
Assistant Production Coordinator  
Production Secretary  
Production Assistant  
Executive Assistant  
1<sup>st</sup> Assistant Accountant  
Assistant Accountant  
Art Department Accountant  
Cast Payroll

Gareth Roberts  
Jac Jones  
Kyle Yates  
Delmi Thomas  
Sandra Cosfeld  
Jade Stephenson  
Ellie Simmons  
Ariana Scott  
Caroline Cook  
Debi Griffiths  
Rose Wasdell  
Hywel Thomas  
Helen Searle

Camera Operator  
Focus Pullers

Mark McQuoid ACO  
Jonathan Vidgen  
Steve Rees

Camera Assistants

Dan Patounas  
Scott Waller  
Jade Jenkins  
Gwilym Jenner

Key Grip  
Grip  
Apprentice Grip

John Robinson  
Ash Whitfield  
Harry Spencer

Script Supervisor  
Assistant Script Editor  
Sound Maintenance Engineers

Nicki Coles  
Caroline Buckley  
Christopher Goding  
Joe Malone

Gaffer  
Best Boy  
Electricians

Mark Hutchings  
Andy Gardiner  
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  
2<sup>nd</sup> 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

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  
Chelsea Moore  
Rachel Willsher

Scenic Artists

Assistant Costume Designer  
Costume Supervisor  
Costume Assistants

Simon Marks  
Grace Brooks  
Andie Mear  
Ian Fowler  
Chloe Gauci  
Ashleigh Muza  
Emma Cowen  
Amy Riley  
James Spinks  
Hanna Lewis-Jones

Costume Trainee  
Make-up Supervisor  
Make-up Artists

Junior Make-up Artist

Unit Medic  
Casting Associate  
Casting Assistant  
Business Affairs

Glyn Evans  
Ri McDaid-Wren  
Ray Böhm  
Elaine Evans  
Kyle Parsons  
Steve Robson  
Hannah Williams  
Leanne Bowcott  
Jeanette Sigsworth  
Deborah Evans

Talent Team

Clare Baker

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 Bucktowonsing

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

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**