

DOCTOR WHO 3

Episode 10

By

Steven Moffat

Pink Revisions

17th November 2006

© BBC WALES 2006. No part of this document or its contents may be disclosed, distributed or used in any way, stored in a retrieval system, disseminated or incorporated into any other work, without the express written permission of the BBC. Any unauthorised use is strictly prohibited and will be prosecuted in courts of pertinent jurisdiction.

1 EXT. WESTER DRUMLINS HOUSE - NIGHT 1

Big forbidding gates. Wrought iron, the works. A big modern padlock on.

Through the gates, an old house. Ancient, crumbling, overgrown. Once beautiful - still beautiful in decay.

Panning along: on the gates - DANGER, KEEP OUT, UNSAFE STRUCTURE --

The gates are shaking, like someone is climbing them --
-- and then a figure drops into a view on the other side.
Straightens up into a close-up.

SALLY SPARROW. Early twenties, very pretty, just a bit mad, just a bit dangerous. She's staring at the house, eyes shining. Big naughty grin.

Sexy!

And she starts marching up the long gravel drive ...

CUT TO:

2 INT. WESTER DRUMLINS HOUSE. HALLWAY - NIGHT 2

The big grand house in darkness, huge sweeping staircase,
shuttered window, debris everywhere --

One set of shutters buckles from an impact from the inside, splinters.

SALLY SPARROW, kicking her away in --

CUT TO:

3 INT. WESTER DRUMLINS HOUSE. HALLWAY/ROOMS - NIGHT 3

SALLY, clutching a camera. Walks from one room to another. Takes a photograph.

Her face: fascinated, loving this creepy old place.
Takes another photograph.

CUT TO:

4 INT. WESTER DRUMLINS HOUSE. CONSERVATORY ROOM - NIGHT 4

In the conservatory now - the windows looking out on a darkened garden.

(CONTINUED)

4 CONTINUED:

4

And a patch of rotting wallpaper catches SALLY'S eye --

High on the wall, just below the picture rail, a corner of wallpaper is peeling away, drooping mournfully down from the wall --

-- revealing writing on the plaster behind. Just two letters we can see - *BE* - the beginning of a word --

She reaches up on tiptoes and pulls at the hanging frond of wallpaper.

The whole word revealed:

BEWARE

And on this word, dramatic chords: ludicrous, over the top, like from a cheesy old horror movie --

-- and just as we think Murray Gold has lost his mind, Sally pulls out her mobile phone and silences the music by answering it.

SALLY

Hello?

CUT TO:

5 INT. PUB - NIGHT

5

Corner of noisy pub, KATHY, phone at her ear, finger in the other one.

KATHY

Sally Sparrow, you *promised* you'd come.
It's Saturday night, we need to be here!

CUT TO:

6 INT. WESTER DRUMLINS HOUSE. CONSERVATORY ROOM - NIGHT

6

SALLY'S eyes are still on the word *BEWARE*. Eyes gleaming, alive to the mystery. [Intercut between PUB and CONSERVATORY as necessary].

SALLY

Why?

KATHY

Because we don't have boyfriends and we're going to die!

SALLY

We're *what*??

(CONTINUED)

6 CONTINUED:

6

KATHY

Well, you know, one day.

SALLY

G'night, Kathy!

Sally, laughing, clicks off the phone. Looks at the revealed word. Frowns.

Beware? Beware what?

She pulls at the wallpaper again. It tears along horizontally, revealing more --

BEWARE THE WEEPING

Frowns? The *weeping*? She rips further. One more word. The completed message reads ...

BEWARE THE WEEPING ANGEL

What does that mean??

There's more writing below this - the topmost fragment of a letter is poking up into the torn-off area. She pulls the next strip off, revealing more words written just below.

OH, AND DUCK.

Sally stares. *Duck??*

Pulls off the next strip down on the off chance. And reveals:

NO, REALLY, DUCK!

What??

Seriously puzzled now, she pulls off the next strip.

SALLY SPARROW, DUCK, NOW!!

She's jolted back a step. Her own name on the wall. Impossible.

On her face, the thoughts clicking through her head. Duck? *Duck!!*

And she ducks!

Glass smashes behind her, something hurtles through the air over her head, smashes into the wall where the writing is.

(CONTINUED)

6 CONTINUED: (2)

6

Just a rock, a big stone - but it would've knocked her cold. It bounces to the floor. She flashes her torch towards the broken windows. Is anyone there, who was that??

And her torch beam lands on a silent figure standing just beyond the windows of the conservatory.

Sally startles, someone's out there --

-- then realises she's looking at --

AN ANCIENT STONE STATUE, standing tall and thin and solemn in the overgrown garden - ancient, weather-beaten, stained and mottled by a hundred years of rain.

Its head is bowed, and its face is buried in its hands, like it's lamenting.

Or weeping ...

Weeping! Sally looks back to the first line of the wall writing --

BEWARE THE WEEPING ANGEL

-- back to the statue. She peers around the stone figure, as far as she can see --

-- there are a pair of folded wings on its back. It's an angel. A weeping angel!

She stands, cautiously approaches the windows. Flashes her torch round the overgrown garden. No one else around. Just the statue.

And weirdly, impossibly, it's standing in exactly the right position to have thrown the rock.

What??

Looks back to writing. Lands her torchbeam on her own name?? How is any of this *possible*??

She rips the next sheet off:

LOVE FROM THE DOCTOR (1969)

TITLES

7 INT. KATHY'S FLAT. HALLWAY - NIGHT

7

SALLY, coming through the door. Tired, still a little jumpy, still pulling herself together.

(CONTINUED)

7 CONTINUED:

7

She leans back against the door, closes her eyes for a moment --

-- and on the very *moment* her eyes close, we hear --

THE DOCTOR (OOV)
Your life depends on this - don't blink!

She startles. What?? Where did that come from?

Her view of the hallway. The door to the living room stands open, blue television light flickers eerily out of it.

THE DOCTOR (OOV) (CONT'D)
Don't even blink. Blink and you're dead.

She moves forward to the living room doorway, looks through it.

CUT TO:

8 INT. KATHY'S FLAT. LIVING ROOM - NIGHT

8

On the big widescreen telly in the corner - THE DOCTOR.

A simple newsreader shot, he's talking directly to the camera.

THE DOCTOR
They're fast, faster than you can believe. Don't turn your back, don't look away, and don't blink.

SALLY stares at him - bemused, but no more than mildly curious.

THE DOCTOR (CONT'D)
Good luck!

The screen winks out, going blank.

Sally looks round the room, increasingly bemused.

... a computer sits on a desk. On the monitor, a freeze-frame of the Doctor, clearly at a different point in his conversation...

Panning along. On a table a jumble of portable DVD players, all different makes and sizes -

-- but frozen on all of them, in very slightly different moments of what is clearly the same speech - the Doctor.

(CONTINUED)

8 CONTINUED:

8

In one of them, a woman we recognise as MARTHA has poked her head into shot, wearing a faintly indignant expression.

Sally: no idea what to make of this, doesn't much care either. She moves off, heading out to the kitchen.

We pan off the doorway to a pair of bare feet. They are sticking out from under a duvet on the couch. And there's snoring ...

... we pan along a body hunched under the duvet, a mop of hair ...

... to a laptop computer, open on the table at the end of the sofa. Again the Doctor's face in chatty freeze frame.

We close in on this as we hear --

CUT TO:

9 INT. KATHY'S FLAT. BEDROOM - NIGHT

9

-- a bedside phone ringing, then snatched up. KATHY, in bed.

KATHY

Hello?

CUT TO:

10 INT. KATHY'S FLAT. KITCHEN - NIGHT

10

SALLY, making two coffees, phone tucked under her chin.
[Intercut between BEDROOM and KITCHEN as necessary]

SALLY

Bit freaked, need to talk. Making you a coffee.

KATHY

It's one in the morning. You think I'm coming round at one in the morning??

SALLY

Nope.

What?? Kathy gets it. Looks to her bedroom door - the light is clearly on the hall. Damn it, she's here!

KATHY

Oh God!

(MORE)

(CONTINUED)

10 CONTINUED:

10

KATHY (CONT'D)

(New thought, more
alarm)

Oh God!! Sally, you've met my brother,
Larry, haven't you?

SALLY

No.

KATHY

You're about to.

Sally looks round.

Standing in the doorway, bleary-eyed, naked (at least
from the waist up, that's all we can see) is LARRY.
Early twenties, probably good looking in better moments.

He stares at Sally.

Sally stares at him.

LARRY

Okay. Not sure, but really, really
hoping ... Pants?

Sally looks at him regretfully.

SALLY

Nope.

Kathy: listening, cringes for England.

Larry: just nods, soberly.

LARRY

Okay.

And he goes. We hold on the doorway, as Kathy goes
belting past it, in pursuit of her brother.

KATHY

(From off; yelling)

Put them on!! Put them on, I hate you!!
What were you *thinking*?? Sally Sparrow
doesn't have a boyfriend - she could've
torn you limb from limb!

A door slam! Kathy reappears in the kitchen doorway.

KATHY (CONT'D)

Sorry, my useless brother! Only been
here three days - the fridge is empty
and everything smells of feet.

(CONTINUED)

10 CONTINUED: (2)

10

And she registers that Sally is a little shaken.

KATHY (CONT'D)

Sally! What's wrong? What's happened?

JUMP CUT TO:

10A OMITTED

10A

AND

AND

11

11

12 EXT. WESTER DRUMLINS HOUSE - DAY

12

The gates, the keep out signs. As before, a figure drops into shot the other side of the gates - SALLY.

Then another - KATHY.

KATHY

Okay, let's investigate! You and me,
girl investigators, love it!

Sally starts leading the way to the house.

KATHY (CONT'D)

Hey! Sparrow and Nightingale! That so
works!

SALLY

Bit ITV.

KATHY

(Taking that at as a
compliment)

I *know*!

CUT TO:

13 INT. WESTER DRUMLINS HOUSE. CONSERVATORY ROOM - DAY

13

It's not a lot less creepy by day. KATHY is looking
around, not impressed. SALLY is examining the writing on
the wall.

KATHY

What were you here for anyway? Everyone
says this place is haunted.

SALLY

Haunted and beautiful. I love old
things. They make me feel sad.

KATHY

What's good about sad?

(CONTINUED)

13 CONTINUED:

13

SALLY

It's happy for deep people.

Sally has crossed to the windows, looking out on THE
WEEPING ANGEL. The thin, lamenting figure, stone face
buried in stone hands.

SALLY (CONT'D)

The weeping angel...

Kathy: wrinkles her nose - not impressed, slightly
repulsed.

KATHY

Wouldn't have that in *my* garden.

SALLY

It's moved.

Sally is walking back and forward, squinting at the
statue from different angles.

KATHY

It's what?

SALLY

Since yesterday, I'm sure of it. It's
closer. It's got closer to the house
...!

Sally's eyes go back to the words on the wall:

BEWARE THE WEEPING ANGEL.

Her eyes travel down the wall - and we pan with her - to --

-- *LOVE FROM THE DOCTOR* --

-- and on the very moment we reach the signature --

Ding dong. The doorbell!

They exchange a look. *What??* Sally goes to the
conservatory door, peers out.

Sally's POV. The front door, at the other end of the
wide, spacious hall.

The door has frosted glass, there's a shadow on it. A
man, tall, thin ... could even be the Doctor.

Kathy is at Sally's shoulder, keeps her voice to a
whisper.

(CONTINUED)

13 CONTINUED: (2)

13

KATHY
Who'd come here?

SALLY
Never mind that. Who *lives* here? That
was an *electric* doorbell.

Curious, Sally reaches behind her, clicks the ancient
light switch in the conservatory --

-- and the conservatory lights come on!

SALLY (CONT'D)
Someone's paying the bills.

Kathy - worried now - snaps the light off again --

-- and grabs Sally, who's heading out into the hallway.

CUT TO:

14 INT. WESTER DRUMLINS HOUSE. HALLWAY - DAY

14

KATHY
What are you doing?? It could be a
burglar!

SALLY
A burglar who rings the doorbell??

KATHY
Okay, I'll stay here in case of --

SALLY
In case of what?

KATHY
Incidents.

SALLY
Okay.

KATHY ducks back into the conservatory room, SALLY at the
door now. Bolted, big rusty bolts.

She reaches for them, shoots them both.

Sally's face: a moment of hesitation.

The shadow on the frosted glass: without making a big
thing of it, it *could* be the Doctor.

She opens the door.

(CONTINUED)

14 CONTINUED:

14

Standing there: MALCOLM. Mid-forties, shy and reserved looking, a bit formal, bit old fashioned. He's wearing a suit, and probably always does. He's clearly nervous, bit unsure of himself --

-- which is all Sally needs!

SALLY (CONT'D)
Hello, can I help you?

MALCOLM
Sorry. I'm ... I'm looking for Sally Sparrow.

On Sally: this impacts.

On Kathy: listening from just inside the conservatory door.

SALLY
How did you know I'd be here?

Malcolm has reached inside his jacket, now produces what seems to be an ancient envelope - old and yellow.
Hesitates.

MALCOLM
I was told to bring this letter, on this date, at this exact time, to Sally Sparrow.

SALLY
(Still looking at the envelope)
It looks old.

MALCOLM
It is old. I'm sorry, do you have anything with a photograph on it? Like a driving licence?

Sally, incredulous --

CUT TO:

15 INT. WESTER DRUMLINS HOUSE. CONSERVATORY ROOM - DAY

15

At the conservatory door, KATHY, listening, equally bemused --

-- a movement from behind her - the flicker of shadow, the scrape of a foot --

(CONTINUED)

15 CONTINUED:

15

-- she spins, looks. The room as it was, nothing changed.

Kathy: frowns, was there something? Takes a few steps into the room, glances over at --

-- the weeping angel, still and silent in the garden, face plunged in its hands. There's nothing here, nothing moving.

She turns heads back to the doorway --

And as she clears frame, we are left with THE WEEPING ANGEL -

-- and its hands are now gone from its face, and it's looking right at her. (NB. We DON'T see the movement - just the result of it.)

Closer on the angel. A round, angelic face, eyes that are blank ovals of stone ...

CUT TO:

16 INT. WESTER DRUMLINS HOUSE. HALLWAY - DAY

16

At the door, MALCOLM is studying Sally's photograph. He even holds the little photograph - a little apologetically - next to SALLY'S face.

MALCOLM

I'm sorry, I feel really stupid, but I was told to make absolutely sure. It's so hard to tell with these little photographs, isn't it?

CUT TO:

17 INT. WESTER DRUMLINS HOUSE. CONSERVATORY ROOM - DAY

17

On KATHY listening at the door, equally puzzled.

SALLY (OOV)

Apparently.

Kathy shifts position slightly, trying to see the guy at the door --

-- and we see behind her that THE WEEPING ANGEL is now standing right outside the window, right up close to the glass, its blank stone eyes fixed on her --

CUT TO:

18 INT. WESTER DRUMLINS HOUSE. HALLWAY - DAY 18

MALCOLM is handing SALLY back her back her driving licence. Then hesitates with the envelope - like it's a big duty to discharge and he's a bit self-conscious.

MALCOLM
Well! Here we go, I suppose. Funny feeling, after all these years.

He holds out the ancient envelope. Sally eyes it. Chilled somehow.

SALLY
(Not taking it)
Who's it from?

MALCOLM
Well that's a long story actually --

SALLY
Gimme a name.

On KATHY: she steps closer, into the hallway to hear the answer --

CUT TO:

19 INT. WESTER DRUMLINS HOUSE. CONSERVATORY ROOM - DAY 19

-- revealing THE WEEPING ANGEL standing now in the room, only inches behind her, one arm stretched out, as if reaching for her! (NB. Again, we never see a movement, it's always a frozen thing when we see it.)

CUT TO:

20 INT. WESTER DRUMLINS HOUSE. HALLWAY - DAY 20

MALCOLM
Katherine Wainwright. But she specified I should tell you that prior to her marriage, her name was Kathy Nightingale.

Sally: stares. *What??*

And *wham!*

Sally spins! The door to the conservatory has slammed, like it's been sucked shut by a draft. But more than a draft. For the briefest moment there's a distant whooshing noise, a howling, something being sucked away. And there is no sign of Kathy.

(CONTINUED)

20 CONTINUED:

20

SALLY

Kathy?

MALCOLM

Kathy, yes. Katherine Costello
Nightingale.

Sally turns to look at him again. Smiles.

SALLY

This a joke?

MALCOLM

A joke?

SALLY

(Calling to the closed
door)

Kathy, is this you? Very funny!

She's gone to the door to the conservatory, now enters --

CUT TO:

21 INT. WESTER DRUMLINS HOUSE. CONSERVATORY ROOM - DAY 21

-- the room is deserted. SALLY looks round bemused.

In the garden outside: THE WEEPING ANGEL, back as it was
before, face plunged in its hands.

SALLY

Kathy?

CUT TO:

22 OMITTED 22

23 INT. FIELD - DAY 'A' 23

Close on KATHY as she springs up into shot.

She's in a field. She's crouched there, like she just
landed, very suddenly. Breathing hard, dazed, seemingly
in shock.

She straightens up. Trees, fields, grass. And cows.
She's in a field with cows. Nothing remains of where she
was. No buildings, just fields and trees and farmland.

She turns. A fence. BEN, twenties, a farmhand in a cap
and working clothes sitting on the fence, reading a
paper, munching an apple. Good looking, cheeky smile.

(CONTINUED)

23 CONTINUED:

23

She stares at him groggily for a few seconds --
-- till he glances up. And stares back at her.
A little shakily, she starts towards him ...

CUT TO:

24 INT. WESTER DRUMLINS HOUSE. HALLWAY STAIRS - DAY

24

SALLY is standing on the stairs, calling up them.
MALCOLM is looking up at her in confusion.

SALLY
Kathy? Kathy?

MALCOLM
Please.

She looks down at him. He is proffering the letter.

MALCOLM (CONT'D)
You need to take this. I promised.

Sally's eyes go to the letter. What is this, what's
happening?

CUT TO:

25 EXT. FIELD - DAY 'A'

25

KATHY is approaching BEN on the fence.

KATHY
Excuse me. Where am I?

BEN
You're in the cow field.

KATHY
What cow field? Why are there cows??
What's that about, cows?? I was in
London, I was in the middle of London.

BEN
You're in Hull.

KATHY
No, I'm not.

BEN
This is Hull.

(CONTINUED)

25 CONTINUED:

25

KATHY

No it isn't.

BEN

You're in Hull.

KATHY

I'm not in Hull, stop saying Hull.

A little nervously, the MAN proffers the newspaper he's reading ... (this scene should mirror Sally approaching the proffered letter.)

BEN

Hull. See?

CUT TO:

26 INT. WESTER DRUMLINS HOUSE. HALLWAY STAIRS - DAY

26

MALCOLM is handing the letter to SALLY (again mirroring Ben proffering the newspaper to Kathy ...)

Sally holds the letter gingerly. Something awful is happening, she can feel it.

SALLY

Who are you? Why are you here?

MALCOLM

I made a promise.

SALLY

Who to?

MALCOLM

My grandmother. Katherine Costello
Nightingale.

Sally is staring at him. Rocked now. Something about the man's sincerity - there's something terrible here.

CUT TO:

27 EXT. FIELD - DAY 'A'

27

BEN is handing the paper to KATHY. Kathy takes it, looks at it.

An old fashioned newspaper. The masthead: The Hull Times.

(CONTINUED)

27 CONTINUED:

27

BEN

Don't have that in London, no call for
it. It's all Hull.

On Kathy, staring, bemused. Then frowning --

-- Kathy's POV, the newspaper. Zooming in on the date --

-- **5th December 1920** --

-- right on the year, till it fills the screen:

28 OMITTED

28

29 INT. WESTER DRUMLINS HOUSE. HALLWAY STAIRS - DAY

29

SALLY

Your *grandmother*??

MALCOLM

Yes. She died twenty years ago.

On Sally. Wha-?

And then --

-- she laughs.

MALCOLM (CONT'D)

I don't see why that's funny.

SALLY

It's your joke!

She has taken the letter, rips open the envelope. A
thick handwritten letter, a bunch of old photographs.

First thing she sees:

An ancient black and white photograph, and staring out of
it, unmistakeably, KATHY NIGHTINGALE. She's in period
clothes but it's absolutely her.

She flicks through the other photographs. The same
woman, Kathy, getting older - getting married, holding
babies, a jolly old woman with grandchildren, finally in
colour.

SALLY (CONT'D)

So they're related?

MALCOLM

I'm sorry?

(CONTINUED)

29 CONTINUED:

29

SALLY

My Kathy, your granny - they're
practically identical --

She breaks off. She's staring at the letter -- the
opening few lines, the spidery handwriting of the very
old.

KATHY

(V.O.)

My Dearest Sally Sparrow. If my
grandson has done as he promises he
will, then as you read these words it
has been mere minutes since we last
spoke - for you. For me, it has been
over sixty years.

Sally's face. What?? *What??* Flicking through the
letter now, the many pages.

KATHY (CONT'D)

(V.O.)

-- The third of the photographs is of my
children. The youngest is Sally, I
named her after you, of course --

Flicks through again.

KATHY (CONT'D)

(V.O.)

-- My husband died of influenza in 1962 --

Flicking through again, faster, more frantic.

KATHY (CONT'D)

(V.O.)

-- You have always loved history, and
the past, but in a way, dearest Sally,
you have always been wrong --

*

Sally looks up at Malcolm, shaking.

SALLY

This is sick!! This is *totally sick!!*

And she dashes the letter plus photographs to the floor.
Malcolm looks in horror at the scattered documents.

A movement from upstairs. Sally's head snaps up.

SALLY (CONT'D)

Kathy?

And she races up the stairs ...

(CONTINUED)

29 CONTINUED: (2)

29

Malcolm bends to pick up the scattered letter and photographs ...

CUT TO:

30 INT. WESTER DRUMLINS HOUSE. LANDING - DAY

30

The landing - SALLY emerging onto it. A skylight of broken windows throws slanting squares of daylight on to a world of peeling plaster and pigeon droppings, and --

SALLY looks around, suddenly chilled.

Because up here, standing against the walls, ,looking almost - almost - like they belong here, there are three more WEEPING ANGELS.

These statues are less weatherbeaten, but just as old - maybe they were outside once, and have been moved inside to preserve them.

Two of the angels have their faces plunged in their hands, but the third -

- the third is still crying or lamenting, but its head is thrown to one side and buried in the crook of its arm.

Its other arm hangs free, and gripped in this hand --

-- Sally steps closer, looks.

An ordinary Yale key on a loop of ratty old string. Clearly not part of the statue's design, too modern, too ... well, rubbish. (It doesn't matter, but if we're smart, we'll recognise the TARDIS key.)

Sally goes to this statue, looks closer at the dangling key.

The key - still shiny - and its string are gripped by the ancient weather-beaten stone hand. She pulls at the key, but it is firmly gripped. She pulls harder. Still gripped.

She bends to inspect the key --

-- and we see, beyond her, that all the other statues have lowered their hands, and turned to look at her! (Again, we do not see the movement - just the result when she bends out of shot to look at the key.) She yanks at the key - the string snaps.

She takes the key, turning to hold it up to the light for a proper look --

(CONTINUED)

30 CONTINUED: 30

-- and in this moment we see that all other angels have resumed their positions, faces in hands. (She now has her back to the angel she took the key from.)

We hold on her, her back to us, as she examines the key --

-- and we see the shadow of a hand creeping up her back!

From down below we hear a door!

CUT TO:

31 EXT. WESTER DRUMLINS HOUSE - DAY 31

-- very quick shot of MALCOLM striding away from the house --

CUT TO:

32 INT. WESTER DRUMLINS HOUSE. LANDING - DAY 32

-- SALLY startles at the sound of the slamming door, and immediately heads to the stairs again --

-- leaving us with a shot of the statue right behind reaching for her with its stone hand.

SALLY
No, wait, hang on!

She races down the stairs.

CUT TO:

33 INT. WESTER DRUMLINS HOUSE. HALLWAY STAIRS - DAY 33

SALLY comes racing down --

-- stops as she sees the letter and photographs now neatly stacked on the bottom stair.

Hesitates, scoops them up, dashes on --

-- and as she clears frame, we see a pair of stone feet frozen in the act of descending the stairs behind her.

CUT TO:

34 EXT. WESTER DRUMLINS HOUSE - DAY 34

SALLY comes dashing out of the house, looks around. No sign of Malcolm. She hears a car start up, drive off.

She sags. Damn it! Stupid!

(CONTINUED)

34 CONTINUED:

34

She sets off towards the gates ...

... we pan up from her, letting her feet crunch away down the drive ...

... to the windows of the house. At one of the windows, three of the WEEPING ANGELS stand, watching her go ... We pan to the fourth in the garden, also watching her go...

KATHY

(V.O.)

I suppose, unless I live to a really exceptional old age, I will be long gone as you read this.

DISSOLVE TO:

35 INT. CAFE - DAY

35

*

Sally sits at a table in the cafe, reading the letter, now only half disbelieving - and tears standing in her eyes.

*

KATHY

(V.O.)

Don't feel sorry for me. I have led a good and full life. I have loved a good man, and been well loved in return. You would have liked Ben - I wish you could have met him.

Sally puts the letter down for a moment, picks up one of the photographs. A wedding photograph, KATHY AND BEN.

Closer on the photo of Ben, smiling proudly. He is clearly the man Kathy was talking to in the cow field.

On Sally, squinting critically at him, making an assessment, approving --

-- and when we cut back to Ben, he's no longer a photograph, he's --

CUT TO:

36 EXT. COUNTRY LANE - DAY 'A'

36

-- calling to KATHY. (We are back by the cow field, minutes after we last saw them.)

BEN

Where are you going?

Kathy is heading determinedly away down the lane, BEN following at more of an amble.

(CONTINUED)

36 CONTINUED:

36

We hold our position, letting them move away from us.

KATHY

Are you following me??

BEN

Yep.

KATHY

Are you going to *stop* following me??

BEN

Nope, don't think so.

And off they go - Kathy stomping in front, Ben ambling behind - and we slowly:

DISSOLVE TO:

37 EXT. GRAVEYARD - DAY

37

-- a similarly framed shot of SALLY walking towards us, also seemingly along a country lane, carrying a bunch of flowers --

-- but as the picture clarifies, we see that it is a graveyard.

KATHY

(V.O.)

To take one breath in 2007 and the next in 1920 is a strange way to start a new life, but a new life is exactly what I have always wanted. You have always loved history, and the past, and I was the one who hated old things - Sally, we were both wrong. The past isn't old. That's exactly what the past is *not*.

*
*
*
*
*
*
*
*

As we hear these words, we have panned with Sally, to a close shot of an old grave stone.

PANNING DOWN THE WORDS:

In loving memory

Benjamin Wainwright (1897 - 1962)

And his loving wife

Katherine Costello Wainwright (1902 - 1987)

Over this, we hear:

(CONTINUED)

37 CONTINUED:

37

KATHY (CONT'D)

(V.O.)

The past is a place where the world you
know is still young and everything is
new. Everything is brand new.

*
*
*

Sally places the flowers on her friend's grave. She
stands for a moment, looking sadly at the names --

-- then frowns at a detail.

Close on the dates after Kathy's name (1902 - 1987).

SALLY

1902? You told him you were 18??

(Laughs delightedly)

You lying cow!

Still laughing she turns to go --

-- revealing, perched on the large tomb behind her,
looking completely in place - A WEEPING ANGEL. Exactly
the same creature as the ones we saw at the house.

A shot of Sally leaving through the graveyard gates --

-- and we can cut back to the Weeping Angel, now watching
her go.

KATHY

(V.O.)

My Mum and Dad are gone by your time, so
really there's only Lawrence to tell.
He works at the DVD store on Queen
Street.

CUT TO:

38 EXT. BANTO'S DVD STORE - DAY

38

SALLY is crossing the road to a specialist "Banto's DVD
store - New, Second Hand, and Rare."

KATHY

(V.O.)

I don't know what you're going to say to
him, but I know you'll think of
something. Just tell him I love him.

CUT TO:

39 INT. BANTO'S DVD STORE - DAY

39

SALLY is entering the store. Typical DVD store - bit
smaller, bit shabbier.

(CONTINUED)

39 CONTINUED:

39

Guy at the till, BANTO, watching a movie on the store television - clearly an actioner, gunshots and shouting. He's all gut and tight-teeshirt.

SALLY

Excuse me - I'm looking for Lawrence Nightingale.

BANTO

(Calls through the back)

Florence!

(To Sally)

Through the back.

He jerks his head at the curtain leading to the back shop. A little dubiously, Sally moves towards it, pushes through.

CUT TO:

40 INT. BANTO'S DVD STORE. BACK OF SHOP - DAY

40

SALLY sees some boxes, a kettle, a fridge, this is a room for storage and coffee breaks. No one there.

SALLY

Hello?

THE DOCTOR

Martha!

Sally spins. The voice comes from a television (hooked up to a DVD player) in the corner of the room.

That same 'newsreader' shot of THE DOCTOR talking to camera, but MARTHA has stuck her head into shot.

MARTHA

Sorry.

She disappears. The Doctor turns back to the camera, addressing it directly. It's as if he's exchanging remarks with some other, unseen person. His comments are non-sequiturs, delivered after gaps during which he's apparently listening.

THE DOCTOR

Quite possibly.

*

Sally has moved closer to the telly, looking closer at this man.

(CONTINUED)

40 CONTINUED:

40

THE DOCTOR (CONT'D)

'Fraid so.

She approaches the television strangely compelled by this.

THE DOCTOR (CONT'D)

Thirty eight.

LARRY appears through a door behind her.

LARRY

Oh. Hello, can I help you?

SALLY

Hi.

LARRY

Just a mo.

Larry has grabbed a remote, paused the DVD. He looks at Sally, realises he recognises her.

LARRY (CONT'D)

Hang on, we met, didn't we --

SALLY

It'll come to you.

LARRY

(Colours, as he
realises who she is)

OH MY GOD!

SALLY

There it is.

LARRY

Sorry - sorry, again, about that whole --

SALLY

Message from your sister.

LARRY

Oh! Okay!

Sally opens her mouth to speak. And nothing comes out. How on Earth does she do this?? The enormity of it is just impacting on her??

LARRY (CONT'D)

What? What is it, what's the message?

(CONTINUED)

40 CONTINUED: (2)

40

SALLY

She's ... had to go away for a bit.

LARRY

Where?

SALLY

Just a work thing, nothing to worry about.

LARRY

Okay.

SALLY

And - ...

(Flounders)

LARRY

And what?

SALLY

(Trying to be casual)

She ... she loves you.

LARRY

She *what*??

SALLY

She said to say. Just sort of ... mentioned it. She loves you. There, that's nice, isn't it?

LARRY

... is she ill?

SALLY

No, no.

LARRY

Am *I* ill??

SALLY

No!

LARRY

Is it a trick??

SALLY

No, she loves you.

On the screen, the Doctor starts up again.

(CONTINUED)

40 CONTINUED: (3)

40

THE DOCTOR

People don't understand time - it isn't
what you think it is.

SALLY

(Rounding on the
television)

Who is this guy??

LARRY

Sorry, the pause keeps slipping, stupid
thing --

Larry has grabbed the remote, paused the Doctor again.

SALLY

Last night at Kathy's you had him on all
those screens. That same guy. Talking
about... I dunno, *blinking* or something.

LARRY

Yeah, the bit about blinking's great! I
was checking if they were all the same.

SALLY

What were the same? What is this, who
is he?

LARRY

An easter egg.

SALLY

Excuse me?

LARRY

Like a DVD extra, yeah? You know how
they put extras on DVDs - documentaries
and stuff. Sometimes they put on hidden
ones, they call them easter eggs - you
have to go looking for them. Follow a
bunch of clues in the menu screens --

SALLY

(Losing interest)

Oh God, why am I even talking about
this?? What's the matter with me??

LARRY

What's wrong?

On the screen the Doctor comes back to life again.

THE DOCTOR

Complicated.

*

(CONTINUED)

40 CONTINUED: (4)

40

Larry grabs the remote again, pauses the picture.

*

LARRY

*

Sorry - it's interesting, actually.
He's on seventeen different DVDs. There
are seventeen totally unrelated DVD
releases all with him on - always hidden
away, always a secret. Not even the
publishers know how he got there. I've
spoken to the manufacturers, *they* don't
even know.
He's like a ghost DVD extra. Just shows
up on DVDs where he's not supposed to
be. But only those ones. Those
seventeen.

SALLY

What does he do?

LARRY

Just sits there, makes random remarks.
It's like we're hearing half a
conversation. Me and the other guys are
always trying to work out the other
half.

*

*

*

He picks up the remote, about to start it again --

*

SALLY

*

When you say you and the guys, you mean
the internet, don't you?

LARRY

(zapping the remote)
How do you know?

*

SALLY

Spooky, isn't it?

THE DOCTOR

*

Very complicated.

*

BANTO

(Calling from off)
Florence - need you!

LARRY

S'cuse me a sec.

Larry heads out to the front of the shop, leaving Sally
with the Doctor. She looks curiously at him, intrigued
in spite of herself.

(CONTINUED)

40 CONTINUED: (5)

40

THE DOCTOR

People assume that time is a strict progression of cause to effect, but actually from a non-linear, non-subjective viewpoint, it's more like a big ball of wibbly-wobbly, timey-wimey stuff.

SALLY

Started well, that sentence.

THE DOCTOR

(Ruefully agreeing)

It got away from me, yeah.

Sally blinks, stares in confusion. What?? Did he just reply to her??

SALLY

Okay, that's weird. Like you can hear me.

THE DOCTOR

Well, I *can* hear you.

She startles, stares at the telly. Freaked now, she has grabbed the remote, zapped the player. The picture freezes.

SALLY

(Shaking, angry)

Okay, that's enough, I've had enough now, I've had a long day and I've had bloody enough!

Larry is standing at the curtain, staring at her, worried. Sally freezes, seeing him.

SALLY (CONT'D)

Sorry. Bad day.

LARRY

Got you the list.

SALLY

What??

LARRY

The list of the seventeen DVDs. Thought you might be interest --

SALLY

(Snatching the list)

Yeah, great, thanks!

(CONTINUED)

40 CONTINUED: (6)

40

Shoves past him, heading out into the shop.

CUT TO:

41 INT. BANTO'S DVD STORE - DAY

41

BANTO

Go to the police, you stupid woman!!

SALLY spins at this. What??

But BANTO is talking at the television, still watching his action movie.

BANTO (CONT'D)

Why does nobody ever just go to the police.

On Sally's face - like this is a new idea!!

CUT TO:

42 EXT. POLICE STATION - DAY

42

A fine old, age-blackened, gargoyled building.

-- panning down the building to the doors. Big comforting double doors, light streaming out, big globes with POLICE on them. It's raining now, rain streaming down the brickwork.

SALLY

(V.O.)

Look, I know how mad I'm sounding...

CUT TO:

43 INT. POLICE STATION. FRONT DESK - DAY

43

Hissing rain outside, bottle green gloom. SALLY stands opposite an elderly DESK SERGEANT who's being very patient with this distressed girl.

DESK SERGEANT

Shall we try it from the beginning this time? Still not quite sure if this girl is missing or not.

SALLY

Okay. There's this house. A big old house, been empty for years, falling apart. Wester Drumlins, out beyond the estate, you've probably seen it --

(CONTINUED)

43 CONTINUED:

43

She is interrupted by the scrape of a chair. She looks up.

DESK SERGEANT
(dead serious now)
Wester Drumlins?

SALLY
Yes.

DESK SERGEANT
(Heading for the door)
Could you just wait here for a minute.

He heads 'back' into the station - he door closes behind him.

Sally: what? What's going on now? She glances out the window --

-- freezes on what she sees.

Sally's POV. Through the window, quite close, the building on the opposite side of the street - like this one, old, blackened. And on the ledge directly opposite, standing either side of a grand window, as if they belong there, TWO WEeping ANGELS, their faces plunged in their hands. They somehow fit in - on a glance you would think they belonged there.

She crosses to the window, stares in disbelief. It can't be! It can't be *them*!

But it is. No question. She stares --

-- and as she stares, we do a big, weird, swooping zoom in on her eyes, till her eyes are filling the screen --

-- and in eerie slow motion, her eyes blink --

- a big *thoom*! sound effect --

-- and as they re-open, she frowns. Stares, puzzled now -

-- because the Weeping Angels are gone from the ledge. She steps closer to the window. What?? What?? Was she imagining it? She clutches her head.

SALLY
Okay. Cracking up now...

CUT TO:

44 EXT. POLICE STATION - DAY

44

A shot of SALLY from outside the window, craning to see where the statues have gone. We pull back slightly from her, to see what she cannot - that THE WEEPING ANGELS now stand either side of the window she's looking out of.

CUT TO:

45 INT. POLICE STATION. FRONT DESK - DAY

45

The door opens behind her, she startles.

Coming through the door, BILLY, much younger guy, plain clothes. Good looking, early thirties, confident to the point of cheeky, speaks in info-bursts, like a machine-gun.

BILLY

Hi, D.I. Billy Shipton - Wester
Drumlins, that's mine, can't talk to you
now, got a thing I can't be late for,
but if you could --

Breaks off, taking her in. Nice. Very nice. You can see those thoughts clicking through his head.

Suddenly unleashes a dazzling smile.

BILLY (CONT'D)

Hello!

SALLY

(A little startled)
Hello.

He pops his head out the door, calls.

BILLY

Marcie, tell 'em I'm gonna be late for
the thing.

CUT TO:

46 INT. GARAGE - DAY

46

Lights flicker on, illuminating a row of parked cars.

We are in a big garage, barely more than a big metal shed, rain drumming on the roof. BILLY and SALLY have just arrived.

Sally looks along the cars.

(CONTINUED)

46 CONTINUED:

46

SALLY

All of them?

BILLY

Over the last two years, yeah.

They start walking along the row of parked cars - eight of them. We track with them.

BILLY (CONT'D)

They all had personal items still in them. Couple still had the motor running.

SALLY

So over the last two years the owners of all these vehicles have driven up to Wester Drumlins House, parked outside, and just disappeared.

They have reached the end of the row. And standing in the final bay, not a car - the TARDIS!

SALLY (CONT'D)

What's that?

BILLY

Oh, we found that there too. Somebody's idea of a joke, I suppose.

SALLY

But what is it? What's a police box?

BILLY

Special kind of phone box for policemen, they used to have them all over. But this isn't a real one - the phone's just a dummy and the windows are the wrong size. We can't even get in it. Ordinary yale lock but nothing fits. But that's not the big question. See, you're missing the *big* question.

*
*

SALLY

Okay, what's the big question?

BILLY

Will you have a drink with me?

SALLY

... I'm sorry?

BILLY

Drink, you, me, now?

(CONTINUED)

SALLY

Aren't you on duty, Detective Inspector Shipton?

BILLY

Nope. Knocked off before I left - told 'em I had a family crisis.

SALLY

Why?

BILLY

Because life is short and you are hot. Drink?

SALLY

No.

BILLY

Ever?

SALLY

Maybe.

BILLY

Phone number?

SALLY

Moving kind of fast, D.I. Shipton.

BILLY

Billy, I'm off duty.

SALLY

Aren't you just!

But Sally has pulled out a notebook, is scribbling down her phone number.

BILLY

That your phone number?

SALLY

(Handing him the page
torn from her
notebook)

Just my phone number. Not a promise,
not a guarantee, not an IOU - just a
phone number.

BILLY

Storming! And that's Sally ... ?

(CONTINUED)

SALLY

Sally Shipton.

(Colours! Oh my God!!)

Sparrow. Sally Sparrow. Me, I am.

Okay, going now, don't look at me.

She is striding for the exit, head down, embarrassed for England.

BILLY

I'll phone you!

SALLY

Don't look at me.

BILLY

Phone you tomorrow.

SALLY

Don't look at me!

BILLY

Maybe phone you tonight.

SALLY

Don't look at me.

And the door slams behind her.

BILLY

(Calling after her)

Definitely gonna phone you, gorgeous girl!

SALLY

(Calling from beyond
the door)

You definitely better!

Billy grins - he's so in --

-- and then, glancing round, he notices something --

-- ranged along the opposite wall, faces plunged in their hands, three of the WEEPING ANGELS ...

He frowns in confusion - those weren't there before!
Sees the fourth ANGEL standing at the police box, one hand placed on it, staring at it raptly - but frozen like the others.

He approaches them. Walks right up to one of them, peers closely at it.

(CONTINUED)

46 CONTINUED: (4)

46

And then that same weird, swooping zoom in on his eyes --
-- his eyes start to blink in slow motion --
-- *thoom!*

CUT TO:

47 EXT. STREET OUTSIDE GARAGE - DAY

47

SALLY is heading away, through the rain, still recovering from her mortal embarrassment --

-- and then it hits her! She jolts to a halt, scrabbles in her pocket --

-- and pulls out the yale key on its ratty old string. The key to the box! She turns, runs.

CUT TO:

48 INT. GARAGE - DAY

48

SALLY comes tumbling through the door, key in hand --

SALLY

Billy --

Stops. Looks around. No sign of Billy. Clearly he's left already. And then she notices --

The big double doors at the other end of the garage stand open now, flapping in the wind and rain --

-- and in the bay where the TARDIS stood, nothing. The box has gone - just a pale square on the ground marking where it stood. And tracks showing where it was dragged to the doors. The blue box has been stolen and Billy has vanished!

Corny dramatic chords! And Sally answers her phone.

SALLY (CONT'D)

Hello?

(Relief)

Billy, where are you?

(Confusion)

Where?

CUT TO:

49

EXT. BACK STREET - DAY 'B'

49

A tatty back street, could be anywhere. PERHAPS a couple of parked cars - but not modern cars, sixties cars. Kids playing the other end of the alley - in sixties clothes, with sixties toys. Sixties posters on the wall. (Whatever's achievable).

-- and out of nowhere, BILLY SHIPTON is slammed against the wall. Dazed, he slides down. He sits there, against the wall, looking Where is he, how did he get here??

THE DOCTOR

1969.

Billy looks up. Tries to focus on the couple - the DOCTOR and MARTHA - strolling down the back street towards him.

THE DOCTOR (CONT'D)

Not bad, as it goes. You've got the moon landing to look forward to!

MARTHA

Oh, the moon landing is brilliant - we went four times.

(shoots the Doctor a look)

Back when we had transport.

THE DOCTOR

Working on it!

BILLY

(Trying to get up, failing)

Where am I? How did I get here?

THE DOCTOR

Same way we did. The touch of an angel - same one, probably, since you ended up in the same year. No, don't get up.

(Sits next to Billy)

Time travel without a capsule, nasty - catch your breath, don't go swimming for half an hour.

BILLY

I don't -- ... I can't -- ...

THE DOCTOR

Fascinating race, the weeping angels.
(MORE)

(CONTINUED)

49 CONTINUED:

49

THE DOCTOR (CONT'D)

The only psychopaths in the universe to
kill you nicely. No mess, no fuss -
just zap you into the past and let you
live to death. The rest of your life
used up and blown away in the blink of
an eye. You die in the past, and in the
present they consume the energy of all
the days you might have had. All your
stolen moments. They're creatures of
the abstract - they live on potential
energy.

*
*
*
*
*
*

BILLY

What in the name of God are you talking
about?

*

MARTHA

Trust me - just nod when he stops for
breath.

*
*
*

THE DOCTOR

Tracked you down with this.

He holds up a gadget clearly improvised from sixties
household items. There's a valve from a television stuck
on the top.

THE DOCTOR (CONT'D)

This is my Timey-Wimey detector. It
goes ding when there's stuff. Also it
can boil an egg at thirty paces.
Whether you want it to or not, actually,
so I've learned to stay away from hens.
It's not pretty when they blow.

BILLY

I don't understand. Where am I?

MARTHA

1969. Like he said.

THE DOCTOR

Normally I'd offer you a lift home, but
somebody nicked my motor. So I need you
to take a message to Sally Sparrow. And
I'm sorry, Billy, I'm very, very sorry.
It's going to take you a while.

On Billy's face, uncomprehending.

CUT TO:

50 INT. WELLGROVE HOSPICE - DAY

50

A bedroom, clearly an institutional one. Sad and bland and temporary. An old, very sick man (OLD BILLY), sleeping noisily on the bed.

Sally stands in the doorway, looking at him. Looking around this tragic little room.

A red cord, hanging next to Old Billy, to pull for attention.

She crosses to his bedside table. Next to his phone is a scrap of paper, torn from a notebook. Her notebook, her phone number written on it.

She opens her notebook, compares it with the scrap of paper. The torn-out page lying on the desk is ancient and yellowed -the fragment of the same page in Sally's notebook is brand new and white. She joins them together again for a moment - the tears match exactly, but one part so old, one part so new.

She looks at Old Billy lying in the bed - emaciated, ruined with age and illness.

It's almost too much. She goes to the window, looks sadly out at the pelting rain.

From behind her:

OLD BILLY

It was raining when we met.

SALLY

It's the same rain.

She turns to look at him. Barely recognisable as the man she met an hour ago. Sad watery old eyes.

CUT TO:

51 INT. WELLGROVE HOSPICE - DAY

51

SALLY now sits next to OLD BILLY, looking at some photographs. This one is a wedding photograph.

SALLY

She looks nice.

OLD BILLY

Her name was Sally too.

(CONTINUED)

51 CONTINUED:

51

SALLY

(Smiles)

Sally Shipton.

OLD BILLY

(Smiles, remembering
so long ago)

Sally Shipton.

Sally glances at the window, a little unsure what she should be saying.

SALLY

Well. The rain's stopping. That's the good news.

Old Billy looks at the window - like there's something sad about the rain that only he understands.

OLD BILLY

I often thought about looking for you before tonight - but apparently it would've torn a hole in the fabric of space and time and destroyed two thirds of the universe. Also I'd lost my hair.

SALLY

Two thirds of the universe - where'd you get that from?

OLD BILLY

There's a man in 1969. He sent me with a message for you. Thirty eight years, it's taken me, getting back to you.

SALLY

What man?

OLD BILLY

The Doctor.

Impacts on Sally. The name on the wall!

SALLY

And what's the message?

OLD BILLY

Just this. Look at the list.

SALLY

What does that mean? Is that it, look at the list?

(CONTINUED)

OLD BILLY

There's more. But you have to find the rest of it for yourself.

SALLY

But what's he talking about? What list?

OLD BILLY

He said you'd have it by now. A list of seventeen DVDs.

Sally blinks. How could the Doctor possibly know about that?? She fishes about in her pockets for the list.

OLD BILLY (CONT'D)

I didn't stay a policeman back then. Got into publishing. Loved that, *loved* it. Then video publishing. Then DVDs, of course...

SALLY

You put the Easter Egg on?

OLD BILLY

Have you noticed what the seventeen DVDs have in common yet? I suppose it's hard for you, in a way.

SALLY

How could the Doctor have known I had a list? I only just got this.

OLD BILLY

He knows lots of things. Impossible things about the future, about *you*. I asked him how but he said he couldn't tell me. He said *you'd* understand it one day --

(And this next part is
hard to say, so sad)
-- but that I never would.

SALLY

Soon as I understand it, I'll come and tell you.

OLD BILLY

No, gorgeous girl, you won't. There's only tonight. He told me all those years ago we'd only meet again this one time. On the night I died.

(CONTINUED)

51 CONTINUED: (3)

51

SALLY
(Eyes filling)
Oh, Billy - oh no.

OLD BILLY
It's kept me going. I'm an old, sick
man. But I've had something to look
forward to.
(Takes her hand)
Life is long. You are hot.

Sally almost laughs, in spite of herself. Old Billy is
looking at the contrast between Sally's hand and his own.

OLD BILLY (CONT'D)
Oh, look at my hands. Old man hands.
How did that happen?

SALLY
I'll stay. I'm going to stay with you.
Okay?

OLD BILLY
Thank you, Sally Sparrow.

His eyes go to the window.

OLD BILLY (CONT'D)
I have until the rain stops ...

We pan to the window, the lightening gloom.

DISSOLVE TO:

52 INT. WELLGROVE HOSPICE - DAY

52

The same shot of the window, the rain gone. And SALLY is
standing at the window, staring out. So sad.

She looks from the window, to the list in her hand. The
list that Larry gave her. She crumples it.

A phone ringing.

CUT TO:

53 INT. BANTO'S DVD STORE - NIGHT

53

The shop is closing up. LARRY picks up the phone.

LARRY
Banto's.

CUT TO:

54 EXT. STREET - NIGHT

54

SALLY striding along the street, mobile at her ear.

SALLY
They're mine.

[We now intercut with the DVD shop as required.]

LARRY
... what?

SALLY
The DVDs on the list. The seventeen
DVDs. What they've got in common is me.
They're all the DVDs I own. The easter
egg is intended for *me*!

Larry absorbs this, astonished. So much to take in, so
fast.

LARRY
You've only got seventeen DVDs??

SALLY
Do you have a portable DVD player?

LARRY
Course, why?

SALLY
I want you to meet me.

LARRY
Where?

We whip pan from Sally to see where she's walking to --
Wester Drumlins House! A doorbell rings -

CUT TO:

55-0 SCENES 55 TO 58 OMITTED

55-0

59 INT. WESTER DRUMLINS HOUSE. HALLWAY - NIGHT

59

SALLY pulls open the front door, to reveal LARRY, a big
bag slung over his shoulder.

LARRY
You live in Scooby Doo's house!

(CONTINUED)

59 CONTINUED:

59

SALLY
For God's sake, I don't *live* here...!

CUT TO:

60 INT. WESTER DRUMLINS HOUSE. CONSERVATORY ROOM - NIGHT 60

Few minutes later. LARRY is crouched on the floor, slipping the DVD into a portable machine (next to the machine, is a stack of DVDs - the seventeen that Larry has brought with him) and he is now making his way through the menu screens. SALLY paces, agitated.

LARRY
Okay, this is the one with the clearest sound.
(Holding up another DVD case)
Slightly better picture quality on this one, but I don't --

SALLY
Doesn't matter.

LARRY
Okay, here he is.

(As Larry says this he shoves the DVD into his jacket pocket.)

THE DOCTOR on the screen settling into position.

SALLY
The Doctor!

LARRY
Who's the Doctor?

SALLY
He's the Doctor.

THE DOCTOR
Yep. That's me.

SALLY
(Startles)
Okay, that's scary.

Larry hastens to explain.

LARRY
No, you see, it sounds like he's replying there, but he always says that.

(CONTINUED)

60 CONTINUED:

60

THE DOCTOR

Yes, I do.

LARRY

And that.

THE DOCTOR

Yep, and this.

SALLY

He can hear us. Oh my God, you really
can hear us.

LARRY

Of course he can't hear us. Look!

He's grabbed a folder, from his bag, flipped it open,
pulled some sheets of paper.

LARRY (CONT'D)

Got a transcript, see, everything he
says. "Yep, that's me." "Yes, I do."
"Yep, and this." Next it's --

Larry reads aloud.

LARRY (CONT'D)

"Are you going to read
out the whole thing??"

THE DOCTOR

(Saying it live)
Are you going to read out the
whole thing??

Larry startles, looks at the Doctor.

LARRY

Sorry.

SALLY

Who are you?

THE DOCTOR

I'm a time traveller. Or I was. I'm
stuck in 1969.

Larry's head is whipping between his transcript and the
screen. Disbelief.

On screen, MARTHA's head pops into view, indignant.

MARTHA

We're stuck. All of space and time, he
promised me. Now I've got a job in a
shop - I've got to support *him*!

*

(CONTINUED)

60 CONTINUED: (2)

60

THE DOCTOR

Martha!

MARTHA

Sorry.

SALLY

I saw this bit before.

THE DOCTOR

Quite possibly.

SALLY

1969. That's where you're talking from.

THE DOCTOR

Fraid so.

SALLY

But you're *replying* to me. You can't know exactly what I'm going to say, forty years before I say it!!

THE DOCTOR

Thirty-eight.

LARRY

I'm getting this down! I'm writing in your bits!!

He has grabbed a pen, starts scribbling frantically in the gaps between the Doctor's remarks.

SALLY

How? How is this possible? Tell me!

LARRY

Not so fast.

THE DOCTOR

People don't understand time - it's not what you think it is.

SALLY

Then what is it?

THE DOCTOR

Complicated.

SALLY

Tell me.

THE DOCTOR

Very complicated.

(CONTINUED)

60 CONTINUED: (3)

60

SALLY

I'm clever and I'm listening. And don't patronise me because people have died, and I'm not happy.

THE DOCTOR

People assume that time is a strict progression of cause to effect, but actually from a non-linear, non-subjective viewpoint, it's more like a big ball of wibbly-wobbley, timey-wimey stuff.

SALLY

Yeah, I've seen this part. You said that sentence got away from you.

THE DOCTOR

It got away from me, yeah.

SALLY

Next thing you say is "Well, I *can* hear you".

THE DOCTOR

Well, I *can* hear you.

SALLY

This isn't possible!

LARRY

(Still writing
frantically)

It's *brilliant*!

THE DOCTOR

Well not *hear* you exactly, But I know everything you're going to say.

LARRY

Always gives me shivers, that bit.

SALLY

How can you know what I'm going to say?

THE DOCTOR

Look to your left.

She looks to her left. She's looking at Larry, scribbling away.

(CONTINUED)

60 CONTINUED: (4)

60

LARRY

What does he mean by "look to your left." I've written *tons* about that on the forums, I think it's a political statement.

SALLY

He means *you*.

She crosses to him, looks at what he's scribbling away.

SALLY (CONT'D)

What are you doing?

LARRY

Writing in your bits. So I've got a complete transcript of the whole conversation. Wait till this hits the net. This will explode the egg forums.

THE DOCTOR

I've got a copy of the finished transcript. It's on my autocue.

SALLY

How can you have the finished transcript?? It's still being written.

THE DOCTOR

I told you. I'm a time traveller. I got it in the future.

SALLY

Hang on, let me get my head round this.
You are reading aloud from a transcript
of a conversation you're still having??

*
*
*

THE DOCTOR

Wibbly-wobbly, timey-wimey.

*

SALLY

Actually, never mind that.
(to Larry, of his
transcript)
You can do *shorthand*??

*
*
*
*
*

Larry startles, a little guilty, a little embarrassed.

*

LARRY

So?

*
*

THE DOCTOR

What matters is we can communicate.
(MORE)

*

(CONTINUED)

60 CONTINUED: (5)

60

THE DOCTOR (CONT'D)

We've got big problems now. They've taken the blue box, haven't they? The angels have the phone box.

*

LARRY

"The angels have the phone box!" That's my favourite, I've got that on a tee-shirt!

SALLY

What do you mean, angels? You mean those statue things.

Her eyes go to THE WEEPING ANGEL in the garden, face in its hands.

THE DOCTOR

Creatures from another world.

SALLY

But they're just statues.

THE DOCTOR

Only when you see them.

SALLY

What does that mean?

THE DOCTOR

The lonely assassins, they used to be called - no one quite knows where they came from but they're as old as the universe, or very nearly. And they've survived this long because they have the most perfect defence system ever evolved. They're quantum locked - they don't exist when they're being observed. The moment they are seen by any other living creature they freeze into rock - no choice, a fact of their biology. In the sight of any living thing, they literally turn to stone. And you can't kill a stone. Of course, a stone can't kill you either. But then you turn your head away, then you blink - and oh yes it can!

SALLY

(Quietly, to Larry)

Don't take your eyes off *that*!

(CONTINUED)

60 CONTINUED: (6)

60

SALLY is pointing a shaking hand at the lone statue in the garden.

On LARRY'S face: getting it.

THE DOCTOR

That's why they cover their eyes.
They're not weeping, they can't risk
looking at each other. Their greatest
asset is their greatest curse - they can
never be seen. The loneliest creatures
in the universe.

Throughout this speech, mounting fear on Sally's face.
She glances towards the open door - are there shadows
moving in the hall, is that a floor creaking?

*

THE DOCTOR (CONT'D)

And I'm sorry, I'm very, very sorry -
it's up to you now.

*

*

*

SALLY

What am I supposed to do?

*

THE DOCTOR

The blue box, it's my time machine -
there's a world of time energy in there
they could feast on forever but the
damage they do could switch off the sun.
You've got to send it back to me.

*

*

*

SALLY

How?

Silence from the Doctor.

SALLY (CONT'D)

How??

THE DOCTOR

And that's it, I'm afraid. There's no
more from you on the transcript, that's
the last I've got. I don't know what
stopped you talking but I can guess.
They're coming. The angels are coming
for you. So listen to me. Your life
depends on this - don't blink! Don't
even blink. Blink and you're dead.
They're fast, faster than you can
believe. Don't turn your back, don't
look away, and *don't blink*. Good luck!

*

And the picture freezes.

(CONTINUED)

60 CONTINUED: (7)

60

SALLY

No, don't, you can't!

And they both lunge instinctively at the tiny screen.
Larry is banging the controls, trying to bring back the picture.

LARRY

I'll rewind him!

SALLY

What good would that do??

They stare at each other in a moment of mutual, dawning horror.

SALLY (CONT'D)

You're not looking at the statue.

LARRY

Neither are you.

They turn, fearfully --

-- and the french windows are opened, and THE WEEPING ANGEL is right in the room with them, its arms spread, its hands clawed, now bestial, feral. Half its face is now obscenely wide mouth, grinning terrible fangs. It is frozen of course, but it's a terrible image.

They stumble back from it, horrified. Larry throws up his arms to cover his face --

SALLY

Keep looking at it, *keep looking at it!!*

And they do, breathing hard, trying to keep it together.

The statue stays frozen.

LARRY

(Practically gibbering
with fear)

There's just one, right, there's just this one, we're okay if we just keep staring at this one statue, everything's going to be fine.

SALLY

There's three more.

LARRY

Three??

(CONTINUED)

60 CONTINUED: (8)

60

SALLY

They were upstairs before but I think I heard them moving.

LARRY

Moving where?? Three of them, *moving where??*

SALLY

I'm going to look round, I'm going to check, you keep looking at this one, don't blink. Remember what he said - don't even blink!

LARRY

Who blinks? I'm too scared to blink.

Sally turns. Nothing there.

SALLY

Okay. We're going to the door. The front door.

They start edging to the door to the hall, Larry looking back, Sally looking forward ...

CUT TO:

61 OMITTED

AND

62

61

AND

62

63 INT. WESTER DRUMLINS HOUSE. HALLWAY - NIGHT

63

... in the doorway.

SALLY

Okay. We can't both get to the front door, without taking our eyes off that thing. So you stay here.

LARRY

What??

SALLY

I'll be just round the corner, *you stay here.*

SALLY dashes to the front door, LARRY stays staring at the frozen statue, sweating, terrified.

Sally, at the door. Can't budge it, won't open.

(CONTINUED)

63 CONTINUED:

63

SALLY (CONT'D)

They've locked it. They've locked us in!

LARRY

Why?

SALLY

I've got something they want.

LARRY

What?

SALLY

A key. I took it the last time I was here - they followed me to get it back, I led them to the blue box! Now they've got that!

LARRY

Give them the key.

SALLY

I'm gonna check the back door. Wait here.

She dashes off, heading to the passageway leading to the back of the house.

LARRY

(screaming after her)

Give them the key, give them what they want!!

On Larry's face, hearing Sally racing away.

LARRY (CONT'D)

Sally, no, what if they come behind me??

He's almost delirious with fear, staring, fixedly, wide-eyed at the statue, the darkened hallway stretching away behind his back.

LARRY (CONT'D)

Oh God! Oh God!

THE WEEPING ANGEL, fanged and frozen a few feet in front of him.

Creaks behind, shadows flitting, are they there?

On Larry's face. Can't take it, needs to turn, needs to look --

(CONTINUED)

63 CONTINUED: (2)

63

On the Weeping Angel's face. Fanged, terrifying, frozen.

And Larry can't take a second longer. He sneaks the fastest possible look over his shoulder, looks right back into the room --

-- and in that tiny fraction of a second, the Weeping Angel is now two feet from him, its clawed hands reaching for him, its huge mouth stretched even wider.

LARRY (CONT'D)
Sally!! Sally!!

Larry staring, terrified --

-- close on his eyes, liquid and quivering, and it's like he's trying to stretch them right open, all the way.
Don't blink! Don't blink!

Zooming close on his temple, sweat forming, droplets trickling, curving round to his eye...

Don't blink, don't blink!

CUT TO:

64 INT. WESTER DRUMLINS HOUSE. BACK CORRIDOR - NIGHT

64

SALLY has raced to the back door --

-- and there it is, boarded up. She slams her fists against it, despairing.

LARRY
(Screaming from off)
Sally!!

Sally turns, to head back to Larry, and freezes at what she sees. A door in the back passage standing open, light streaming out.

She goes to the door, looks through --

CUT TO:

65 INT. WESTER DRUMLINS HOUSE. HALLWAY - NIGHT

65

LARRY is backing away from the frozen WEEPING ANGEL, but he's terrified at what he might be backing into. He's reaching behind him with his hands, groping at the air ...

(CONTINUED)

65 CONTINUED:

65

LARRY
Sally, hurry up!!

CUT TO:

66 INT. WESTER DRUMLINS HOUSE. CELLAR - NIGHT

66

SALLY has found herself at the top of some cellar steps.
She's staring down into the cellar.

SALLY
(Calling)
Larry, they've blocked off the back
door, but there's a cellar - there might
be a way out of it, a delivery hatch or
something.

CUT TO:

67 INT. WESTER DRUMLINS HOUSE. HALLWAY - NIGHT

67

LARRY, hearing her, starts to back away towards the back
of the house ...

LARRY
I'm coming, I can't stay here!

CUT TO:

68 INT. WESTER DRUMLINS HOUSE. CELLAR - NIGHT

68

SALLY is nervously making her way down the steps, turns
the corner.

The TARDIS --

-- and standing some distance from it, three of THE
WEEPING ANGELS, their faces in their hands.

SALLY
Okay, boys, I know how this works. You
can't move so long as I can see you.

She is pulling the key from her pocket.

SALLY (CONT'D)
Whole world in the box, the Doctor says.
Hope he's not lying, cos I don't see how
else we're getting out.

She looks round the motionless statues. On Sally's eyes,
close - wide, quivering, liquid. You can *feel* the not-
blinking.

(CONTINUED)

68 CONTINUED:

68

LARRY

Sally?

LARRY has stumbled backwards into view at the cellar door.

SALLY

Down here.

He turns to see Sally facing off three frozen angels.

LARRY

What are you doing??

*

SALLY

We're getting in the blue box. I've decided to trust the Doctor. *Get down here!*

Larry comes scuttling down the steps to join Sally. They are inches from the door of the TARDIS.

SALLY (CONT'D)

(Glancing to the top
of steps)

Oh, and here's your one.

The fourth of the Weeping Angels is now in the doorway. It stands, pointing solemnly at the single light bulb hanging from the ceiling.

LARRY

Why's it pointing at the --

And the light bulb hanging in the centre of the cellar *flickers!!*

LARRY (CONT'D)

-- light.

SALLY

Oh, my God! *It's turning out the lights!*

Frantic, Sally fumbles the key at the TARDIS lock, or tries to.

The light flickers, dims to half, strobes --

LARRY

Quickly!

(CONTINUED)

68 CONTINUED: (2)

68

SALLY
(Fumbling frantically
in the fading light)
I can't find the lock!!

The light is strobing frantically now - tiny blips of darkness, longer blips of light.

The angels are approaching the TARDIS - a weird, jerky, stop-motion advance - each flash of darkness inches them closer --

They're feral, their mouths wide and terrifying --

LARRY
Get it open!!

SALLY
I can't find the lock!!

And the lights go out. Total darkness for a terrifying microsecond --

-- and in a glorious moment the lights of the TARDIS windows glow on, throwing beams out into the darkness of the cellar. The angels are caught in the beams, their outstretched claws inches from Sally and Larry.

Sally has found the lock, turning the key has triggered the TARDIS lights --

-- and now the darkness is split, as the blue doors open and the golden light of the control room spills out.

Sally and Larry stumble back into the TARDIS. The doors snap shut on them.

CUT TO:

69 INT. TARDIS

69

SALLY and LARRY stumble into the TARDIS, looking around in astonishment and wonder.

SALLY
A whole world. He wasn't lying.

A chime from the console --

-- and a hologram version of THE DOCTOR flickers into life, standing at the console (just like with Chris in The Parting Of The Ways.) The image stabilises. This one seems like a standard announcement, rather than a specific message.

(CONTINUED)

69 CONTINUED:

69

THE HOLOGRAM DOCTOR

This is security protocol 712. This time capsule has detected the presence of an authorised control disc, valid one journey. Please insert the disc and prepare for departure.

Larry gasps in pain. Pulls one of the DVDs from his jacket, flips open the case - it's glowing fiercely.

THE HOLOGRAM DOCTOR (CONT'D)

On leaving the time capsule please do nothing that may avert the creation of your own species. Thank you.

The hologram flickers out. One of the sections of the console is glowing. They dash to it. What looks like a DVD is lashed up to the console (like it's always been there, not a new addition.)

SALLY

Looks like a DVD player. There's a slot -

The TARDIS, rocks, shakes.

LARRY

They're trying to get in!

SALLY

Well hurry up then!

The DVD slides into the slot. The TARDIS engines heave and groan into life. Sally and Larry grab hold of the console.

CUT TO:

70 INT. WESTER DRUMLINS HOUSE. CELLAR - NIGHT

70

THE WEEPING ANGELS surround the TARDIS, each standing at one face, gripping hold of it, like they're trying to tear it apart, trying to pull off each of the four walls --

CUT TO:

71 INT. TARDIS

71

-- SALLY and LARRY, gripping the console as the TARDIS shudders and grinds into life --

-- and then, on their faces, pure horror!

The console is fading from under their hands!!

(CONTINUED)

71 CONTINUED:

71

LARRY
What's happening?

Sally looks round, wildly. The whole console room is simply dissolving around them --

SALLY
Oh my God! It's leaving us behind!
Doctor, no, you *can't*!

-- the walls are fading, the cellar walls growing clearer.

-- and worse, THE WEEPING ANGELS, in their four-way embrace are materialising round them!!

SALLY (CONT'D)
Doctor!!

CUT TO:

72 INT. WESTER DRUMLINS HOUSE. CELLAR - NIGHT

72

The police box fades --

-- leaving LARRY and SALLY crouched on the floor, clinging on to each other --

-- surrounded by THE WEEPING ANGELS who - now that the TARDIS is gone - are left staring at each other! Frozen. We cut round their stone faces - all frozen in almost comical looks of dismay.

SALLY
Look at them. Quick, look at them!

LARRY
(Calmer, straightening up)
I don't think we need to.

They look at the frozen statues. Then squeeze out between their locked and frozen forms.

LARRY (CONT'D)
They're looking at each other.

On the statues, locked together, eternally frozen in each other's gaze.

(CONTINUED)

72 CONTINUED: 72

ON THIS WE DISSOLVE TO:

73 OMITTED 73

CAPTION: THREE YEARS LATER.

74 INT. BOOK AND DVD SHOP - DAY 74

A shop, nice rather than big. It sells what seem to be antiquarian books and also DVDs. A CUSTOMER is just leaving Behind the counter, LARRY - three years older, much the same - is calling through the back curtain.

LARRY

Can you mind the store - just nipping next door for some milk.

SALLY appears through the curtain.

SALLY

Yeah, no worries.

Larry is about to go when he notices the folder Sally is clutching.

LARRY

What's that?

SALLY

Nothing.

She's guiltily trying to hide the folder - Larry tweaks it from her hands.

Inside - photographs of the Doctor's wall writing, the transcript of the DVD conversation, pages notes, more photographs of the house and weeping angels.

LARRY

Oh, Sally! Can't you let it go? Three years, all you think about - the Doctor!

SALLY

Of course I can't let it go!

LARRY

I check those statues twice a week. They're frozen, they're stuck - they're never gonna move again. This is over.

SALLY

How did the Doctor know where to write those words on the wall??

(MORE)

(CONTINUED)

74 CONTINUED:

74

SALLY (CONT'D)

How could he get a copy of the transcript?? Where did he get all that information *from!*

LARRY

Some things you never find out. And it's okay.

SALLY

No, it isn't -

LARRY

Ever think this could be getting in the way of... other things?

And he means him, and she knows it, but -

SALLY

What other things?

LARRY

Just... things.

SALLY

We just run a shop together. That's all it is, just a shop.

LARRY

(hurt to the core,
rides it out)

Yeah, I know. I know. Anyway. Milk.
Back in a mo.

Sally watches him cross the road - a little fond, a little resentful --

-- and then she stares!

Because crossing the road towards her is THE DOCTOR! The Doctor and MARTHA, talking urgently, clearly mid-adventure. The Doctor has an archer's bow slung around him, Martha carries a quiver of arrows.

She stares for a moment, hardly able to believe it, hardly able to breath --

-- then she realises they're both about to walk right past the shop, and she hurries for the door --

CUT TO:

75 EXT. STREET OUTSIDE SHOP - DAY

75

SALLY bursts out of the door.

SALLY
Doctor! Doctor!!

THE DOCTOR turns.

THE DOCTOR
Hello! Sorry, bit of a rush, there's a
sort of thing happening, and it's fairly
important that we stop it --

SALLY
My God, it's you, it really is you.
(registers his blank
look)
Oh! You don't remember me, do you?

The Doctor is looking at her, a bit blank.

MARTHA
Doctor, we don't have time for this!
The migration's started!

THE DOCTOR
Look, sorry - I've got a bit of a
complex life, things don't always happen
to me in quite the right order. Gets a
bit confusing at times, especially at
weddings, I'm rubbish at weddings,
especially my own --

SALLY
(Getting it)
Oh my God! Of course, you're a time
traveller. It hasn't happened to you
yet! None of it, it's still in your
future!

THE DOCTOR
What hasn't happened?

MARTHA
Doctor, please! Twenty minutes to red
hatching!

Sally looks down at the folder, which she now realises is
still gripped in her hands.

SALLY
It was me. Oh for God's sake, it was me
all along. You got it all from me!!

(CONTINUED)

75 CONTINUED:

75

THE DOCTOR

Got what?

Sally hands him the folder.

SALLY

Okay. Listen. One day you're going to get stuck in 1969. Make sure you've got this with you. You're going to need it.

MARTHA

Doctor!

THE DOCTOR

Listen, got to dash - things happening. Well, four things. Well four things and a lizard.

SALLY

No worries, on you go. See you around, some day.

The Doctor turns to dash, hesitates, looks back. Cos he recognises companion material when he sees it.

THE DOCTOR

What's your name?

SALLY

Sally Sparrow.

THE DOCTOR

Good to meet you, Sally Sparrow.

On Sally's face - so weird to finally hear those words, to finally meet him. A smile of relief. And then the tiniest frown of sadness - mystery solved, circle closed.

-- and suddenly LARRY is beside her, clutching a carton of milk, staring in astonishment at the Doctor.

Sally looks at Larry - and finally recognises companion material. Reaches out a hand, takes his. *

(We go close on this happening - like with Chris and Billie in the very first episode) *

She turns to the Doctor. *

SALLY

(A big smile - letting it all go)

Goodbye Doctor.

She turns, and leading Larry by the hand, heads back into the shop. The Doctor, bemused for a moment, turns, dashes off. We hold on the shop, pan up to the sign.

"Sparrow & Nightingale.

(CONTINUED)

75 CONTINUED: (2)

75

Antiquarian Books and Rare DVDs"

We keep panning up the building. A ledge. A statue on the ledge - just an ordinary part of the building, a gargoye, anything like that.

Flashback: The Doctor on the DVD. Close on the picture, we can see the flickering lines of the television screens.

THE DOCTOR
(onscreen)
Don't blink!

MONTAGE: We are now cutting fast round statues - ordinary statues, in ordinary towns. Gravestones, modern sculptures - this intercut with glimpses of the Doctor on the DVD, cutting closer each time.

THE DOCTOR (CONT'D)
Blink and you're dead!

Statue! Statue! Statue!

THE DOCTOR (CONT'D)
Don't turn your back --

Statue!

THE DOCTOR (CONT'D)
-- don't look away --

Statue!

THE DOCTOR (CONT'D)
-- and don't blink!

Some modern sculpture in the middle of a shopping centre - crude, faceless men of rock - shoppers milling innocently around it.

THE DOCTOR (CONT'D)
Good luck!

Right close on the Doctor's eyes now --

-- as he --

-- blinks!

END TITLES