

DOCTOR WHO 5

Episode 13

By

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Pink Revisions

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1 EXT. NEAR STONEHENGE -- NIGHT

1

RORY cradling the dead AMY, howling his grief.

Panning up to:

FX: The night sky. All the stars are bursting and blooming into supernovas. Over this, the words (Repeat shot 1.12 sc90):

1.02 AD

THE END OF THE UNIVERSE

We fade to black.

Over the black screen, the words:

1,894 YEARS LATER.

CUT TO:

2 EXT. AMELIA'S GARDEN -- 1996 NIGHT

2

A child's windmill, planted in a garden, spinning in the breeze. (This is exactly the opening shot of 1.1.) Now tracking to a swing. Now closing in a big, slightly dilapidated house. And, as in the opening episode, we hear:

AMELIA

(V.O.)

Dear Santa.

CUT TO:

3 INT. AMELIA'S HOUSE - AMELIA'S BEDROOM -- 1996 NIGHT

3

Exactly as in the opening episode, AMELIA, kneeling at the end of her bed, praying to Santa.

AMELIA

It's Easter now so I hope I didn't wake you - but honest, it's an emergency.
There's a crack in my wall.

She sneaks one eye open to look at:

The wall opposite Amelia's bed. The crack runs along it like a crooked smile.

(CONTINUED)

3 CONTINUED:

3

AMELIA (CONT'D)

Aunt Sharon says it's just an ordinary crack, but I know it's not, cos at night there's voices.
So please, please could you send someone to fix it. Or a policeman. Or ...

She's trailing off because - faintly, from outside - there's a the sound of rushing wind. The window rattles slightly.

Amelia startles, glances round. Bit creepy. Better go check that. She quickly reclasps her hands, recloses her eyes --

AMELIA (CONT'D)

Back in a moment!

-- then dashes to the window, throws open the curtains, shines her torch out into the garden, illuminating --

Nothing. Just the garden. The garden shed, just standing there in the moonlight.

On Amelia. Frowns. Like she's a bit puzzled. Like she was expecting more.

She glances to the skies.

We pan up from her face to:

FX: The sky above the house. There's a gleaming moon, but otherwise the sky is black. Jet black, not one other star...

We hold on that for a moment, the picture becomes:

CUT TO:

4 INT. AMELIA'S LIVING ROOM -- EVENING

4

- a child's painting of the night sky. The Moon hangs in the same place - but the sky is dotted with stars.

Wider: AMELIA sitting on the sofa. Next to her, CHRISTINE - she has the cheerful, soothing manner of a therapist.

CHRISTINE

It's a lovely painting, Amelia. Is that the moon there?

(CONTINUED)

4 CONTINUED:

4

AMELIA

Yes..

CHRISTINE

That's lovely - that's a lovely moon.
And what are all these?

She's gesturing to the stars in the painting.

AMELIA

Stars.

Christine glances to the only other person in the room.
AUNT SHARON, sitting on one of the other chairs. Aunt Sharon just give a little "what can you do?" shake of her head.

CHRISTINE

Stars, I see. And what are "stars",
Amelia?

AMELIA

They're like lots and lots of Suns. But
they're only little cos they're far
away.

AUNT SHARON

(Despairing)
Oh, *Amelia!*

CHRISTINE

Tell you what? Shall we go outside?

CUT TO:

5 EXT. AMELIA'S GARDEN -- NIGHT

5

All three stand looking up at the sky.

CHRISTINE

What do you see, Amelia?

AMELIA

The moon.

CHRISTINE

And what else.

AMELIA

Just the dark.

Their POV. The black night sky.

(CONTINUED)

5 CONTINUED:

5

CHRISTINE

But no stars. If there were stars up there, we'd be able to see them, wouldn't we?

She's kneeling by her now, gentle.

CHRISTINE (CONT'D)

Amelia look at me. You know this is all just a story, don't you?
You know there's no such thing as stars.

CUT TO:

6 INT. AMELIA'S BEDROOM -- NIGHT

6

On AMELIA, lying in her bed in her nightclothes. She can hear voices from downstairs, muffled, unclear. But she can hear *Amelia*.

CUT TO:

7 INT. AMELIA'S HOUSE - STAIRCASE -- EVENING

7

A high shot, through the bannisters, of the opened door to the living room. AUNT SHARON and CHRISTINE, with coffee mugs, are crossing into the living room.

CHRISTINE

It's quite common actually - throughout history people have talked about stars in the sky. God knows where it comes from.

We pan to discover AMELIA listening from the staircase.

AUNT SHARON

(From off)

I just don't want her growing up and joining one of those Star Cults. I don't trust that Richard Dawkins.

We hear the living room door close, their voices muffled again. Amelia is about to climb back up stairs, when *clatter!* Something has come through the letter flap - a leaflet.

She looks to the front door. Just visible through the glass panels, a man, moving away.

Cutting closer: a glimpse of a fez. The man is wearing a red fez!

(CONTINUED)

7 CONTINUED: 7

Amelia is already darting down the stairs to the door.
She glances cautiously at the door to the living room -
still those muffled adults droning on - then picks up the
leaflet from the mat.

It's a leaflet for the National Museum - a special
exhibition. *THE ANOMALY EXHIBITION.*

Panning down to the subtitle: *HISTORICAL
IMPOSSIBILITIES!!*

There are photographs of various exhibits, but centrally
placed is:

The Pandorica Box!

Amelia stares in confusion. What's this? There's a big
red arrow pointing to the centre of the box.

She flips over the leaflet. Hand written on the back, in
red felt tip:

Come along, Pond.

On Amelia's face: *what??*

CUT TO:

8 EXT. THE NATIONAL MUSEUM -- DAY 8

Establisher of the museum. Through the shot, come AUNT
SHARON and AMELIA, heading for the steps.

CUT TO:

8A INT. DINOSAUR EXHIBITION -- DAY 8A

AUNT SHARON is pointing to one of the exhibits - but
AMELIA, now with a big coke in her hand, is impatient to
move on. *

AUNT SHARON
Look at that! That's good, isn't it?

AMELIA
(Tugging at her hand)
Not that! This way. *

CUT TO:

8B INT. ANOTHER HALL - DAY

8B

AUNT SHARON is practically being dragged along by little AMELIA.

AUNT SHARON
But we're not looking at anything!

AMELIA
This way!

CUT TO:

9 INT. THE NATIONAL MUSEUM - THE ANOMALY EXHIBITION -- DAY 9

On the words: The Nile Penguins - panning down to -

AUNT SHARON - she's yapping away on her mobile, with AMELIA gripped by the hand. Beyond them we see a grand hall, full of exhibits in cases, and on display stands.

Right next to them, a roped off area with a selection of stuffed penguins against a painted diorama of Egypt.

AUNT SHARON
It's ridiculous! The National Museum.
Won't even do her homework, but suddenly
this is all she can talk about. Been on
about it for weeks - the Anomoly
Exhibition.

Amelia is looking resentfully up at her. Twists to look round at the surrounding hall, eager to go and see. She looks at the stuffed penguin staring at her from the other side of the rope.

AUNT SHARON (CONT'D)
...Well I could bring her round later,
she'd love to see the twins - wouldn't
you, Amelia -

She's turned to look down at Amelia -

- to see that she is now hand-holding the penguin.
Amelia has gone!! Now looking around, in panic --

AUNT SHARON (CONT'D)
Amelia!!

Now on Amelia - she's ducking and diving through the crowds. There's a CROWD OF PEOPLE standing round one display stand. She ducks through them, to see:

(CONTINUED)

9 CONTINUED: 9

STONE DALEKS! Two of them, crumbled, worn, and ancient. Full scale statue Daleks! The small crowd, looking at them.

Amelia is already ducking away - not what she's looking for. The crowds part briefly, allowing her to see -

But Amelia, glancing round, has seen what she's looking for -

Amelia's POV. On a platform in the centre of the room, roped off -

The PANDORICA BOX! Still black and gleaming, still inlaid with intricate panels and details - it doesn't look a day older than when we last saw it.

On Amelia: staring, transfixed. Like this box somehow hypnotises her. She starts walking towards it, as in a dream.

And there it is, looming over her, so black, so mysterious.

She glances down at the rope, blocking her way. There's a little information plaque, on a stand: **THE PANDORICA BOX**

She goes to suck on the straw from her Cola drink -

- and before she can, a hand flashes over her shoulder, we catch a flash of tweed clad arm, and *steals her drink!*

What??

She spins, looking for the culprit, but whoever it is, is already lost in the crowd. Her face sets. That was *mean!*

She looks back at the Pandorica Box - and stares.

Because now fixed to its surface is a post-it note. Scrawled on it, in the same red felt tip:

Stick around, Pond.

On Amelia, staring at this. What? No really, *what??*

AUNT SHARON (CONT'D)
(From off)
Amelia?

(CONTINUED)

9 CONTINUED: (2)

9

Amelia glances round. AUNT SHARON, a few feet away, hurrying through the crowd, trying to find her.

AUNT SHARON (CONT'D)

Amelia?

On Amelia: she considers. She looks at the post-it note stuck to the Pandorica. Decides! She darts away, in the opposite direction from Aunt Sharon.

We hold on Aunt Sharon making her way among the throng.

AUNT SHARON (CONT'D)

Amelia?

We're craning up from her, losing her among the crowd, and we -

DISSOLVE TO:

10 INT. THE NATIONAL MUSEUM - THE ANOMALY EXHIBITION -- DAY10

Same shot a couple of hours later. The rectangles of light thrown by the windows have lengthened, and the crowds have thinned out. A tannoy voice is announcing ...

TANNOY VOICE

(V.O.)

Would Amelia Pond please come to the main reception where her Aunt is waiting for her. Would Amelia Pond please come to the main reception where her Aunt is waiting for her.

During above we -

DISSOLVE TO:

11 INT. THE NATIONAL MUSEUM - THE ANOMALY EXHIBITION -- NIGHT

Moonlight through the windows now, the room silent, dimly lit, empty...

Cutting round:

The PANDORICA BOX, black and gleaming in the moonlight.

The NILE PENGUINS, grouped around in front of their diorama. One of them seems to stir, wobble - and fall. And suddenly they're falling, collapsing one on top of the other, like dominoes.

(CONTINUED)

11 CONTINUED: 11

AMELIA stands from her hiding place in the middle of them, looking round.

Closer on her, as she looks at the scattered penguins.

AMELIA
Sorry ...

CUT TO:

Amelia, now making her way through the cases and stands. The museum around her, so creepy, so dark, so quiet...

And then, looming over her - the Pandora Box.

She looks up at it, wide-eyed. The post-it note, still there. She ducks under the rope -

- for a moment we hold on the Keep Out sign, disturbed as she passes (this is a Beast Below reference) -

- and approaches the huge black box. She peels the post-it from it, looks at it for a moment. Then looks back up at the box. *What is it?*

FX: She reaches out a hand, places it flat on one of the surfaces. And the surface glows! And the glow seems to flicker all through Amelia, like she's being scanned.

- and there is a stone-on-stone grinding noise.

Amelia, stumbling back now, staring in shock -

- *because the box is opening!!*

As in 1.12, a seam of light has split vertically down the front plate, and is now widening. The two halves of the box are splitting open, separating.

On Amelia, the light spreading across her face. Terrified, but transfixed. What's in there?? *What's in there??*

Scalding, scorching light pouring from the widening split. Wider. Wider. As the light fades, details emerging. A chair. A figure clamped to the chair. A figure raising its head to look at Amelia.

The adult AMY POND!

Amy looks at Amelia. Amelia looks at Amy. Finally:

(CONTINUED)

11 CONTINUED: (2) 11

AMY
Okay, kid. This is where it gets
complicated.

OPENING TITLES

Black screen. The words:

1,894 YEARS PREVIOUSLY.

12 EXT. NEAR STONEHENGE -- NIGHT 12

RORY, now slumped back against the pile of stones,
cradling the dead AMY. The howling grief, is over. Just
so, so sad. He's looking up at black, black sky, talking
to Amy.

RORY
The universe ended. You missed that.
In 102 AD. I suppose this means you and
I never get born at all. Twice, in my
case.

Looks at her, in his arms, so still and silent.

RORY (CONT'D)
You'd have laughed at that. Go on -
please laugh.
(Looks back up at the
sky)
The Doctor said the universe was huge
and ridiculous and sometimes there were
miracles. I could do with a ridiculous
miracle about now.

Fatoom! A shocking burst of light, and suddenly standing
in front of him is -

THE DOCTOR. Wearing a fez. And clutching a cleaning
lady's mop.

THE DOCTOR
Rory! Listen! She's not dead. Well
she *is* dead, but it's not the end of the
world. Well, it *is* the end of the
world. Actually it's the end of the
universe -
(Notices the mop in
his hand)
Oh! No! Hang on!

(CONTINUED)

12 CONTINUED:

12

He operates something unseen on his wrist, and disappears in another *fatoom* of light.

Leaving Rory just staring. *What the hell was that??*

RORY
Doctor? *Doctor??*

And *fatoom!* he's back. This time without the mop. He's pulling his screwdriver from his jacket, now proffering it to Rory.

THE DOCTOR
You need to get me out of the Pandorica.

RORY
You're not *in* the Pandorica.

THE DOCTOR
Yes I am. Well I'm not now, but I was back then. Well back *now*, from *your* point of view, which is back then from *my* point of view - oh, time travel, you can't keep it straight in your head. You should see me dating. No, actually, you shouldn't.
(Tosses him the screwdriver)
It's easy to open from the outside - just point and press. Now go, hurry.

He twiddles at his wrist *fatoom!* he's gone again. And *fatoom!* straight back again.

THE DOCTOR (CONT'D)
Oh - when you're done, leave my screwdriver in her top pocket. Good luck!

Fatoom! Gone!

RORY
What do you mean. Done what?

On Rory. *What??*

CUT TO:

13 INT. THE PANDORICA CHAMBER -- NIGHT

13

Blackness. Then a grinding noise as the blackness splits over RORY, leveling the screwdriver right at us. We're inside the Pandorica looking out as the box opens.

Rory is staring at what is revealed.

And THE DOCTOR, still clamped into the chair is staring back. As he sits there, the clamps are opening, releasing. He stands staring, thunderstruck, at an equally thunderstruck Rory.

THE DOCTOR
How did you do that?

Rory holds up the sonic screwdriver.

RORY
You gave me this.

The Doctor reaches inside his pocket, produces his screwdriver.

THE DOCTOR
No I didn't.

RORY
But you did. Look at it.

The Doctor steps forward, touches the screwdrivers together. There's a flash and a bang.

THE DOCTOR
Temporal energy. Same screwdriver, at different points in its own time stream. Which means it was me who gave it to you - me from the future. I've got a future, that's nice. That's not.

He's looking round the room. The floor is covered in a drift of gritty, black sand.

Rising out of the sand, are black stone shapes - like fragments of statues, carved out of black rock. A reaching, screaming ROMAN. A CYBERMAN, a couple of almost complete DALEKS (the ones we saw in the museum.) It's like all the creatures in the room were turned in into statues and smashed to dust. We pan across this to:

RORY
What are they?

(CONTINUED)

13 CONTINUED:

13

THE DOCTOR

History has collapsed. Whole races have been deleted from existence. These are just like after-images. Echoes - fossils in time. The footprints of the never-were.

As he speaks, we're panning across the twisted forms -
- to the stone Daleks. The light from the Pandorica falls across them.

RORY

What does that *mean*?

THE DOCTOR

Total event collapse. The universe literally never happened.

On the eerily lit stone Dalek. The eyestalk twitches slightly.

RORY

Then how can we be here? What's keeping us safe?

THE DOCTOR

Nothing. Eye of the storm - we're just the last light to go out. Amy!
Where's Amy?

CUT TO:

14 EXT. NEAR STONEHENGE -- NIGHT

14

AMY, covered by her blanket, lying lifeless.

THE DOCTOR, kneeling, by her. RORY standing a few feet away, so pained.

RORY

I killed her.

THE DOCTOR

Oh, Rory!

RORY

I'm ... I don't know what I am.
Doctor, what am I?

He raises his arm - not pointing at the Doctor - and let's it hinge down, the gun projecting.

(CONTINUED)

14 CONTINUED:

14

THE DOCTOR

You're a Nestene duplicate. A lump of plastic with delusions of humanity.

RORY

I'm Rory now. Whatever was happening, it's stopped. I'm Rory.

THE DOCTOR

(Cold, hard)

That's software talking.

On Rory - so stung, so hurt. But just takes it, cos it's true.

RORY

Can you help her? Is there anything you can do?

THE DOCTOR

(Checking the readings
on the screwdriver)

Yeah, probably - if I had the time.

RORY

The *time*??

And the Doctor - so cold - just steps over Amy's body, goes to look at the sky.

THE DOCTOR

All of creation has just been wiped from the sky - do you know how many lives now never happened? All the people who never lived? Your girlfriend isn't more important than the whole universe.

A beat, holding on the Doctor - and a hand lands on his shoulder, spins him round. A glimpse of Rory's enraged face, and *wham!!* One hell of a punch. The Doctor spins, flails, crashes to the ground.

RORY

(With everything he's
got)

She is to me!!

The Doctor looking up at Rory - and he *laughs!* And he's leaping to his feet again, jubilant.

(CONTINUED)

14 CONTINUED: (2)

14

THE DOCTOR

Welcome back, Rory Williams.

(Hugs him)

Sorry, had to be sure, helluva gun arm you're packing. Right, we need to get her downstairs. And take that look off your plastic face, you're getting married in the morning.

He's heading towards Stonehenge, all striding and determined now. Rory, floundering.

RORY

What? Sorry, what - what - what are we doing?

THE DOCTOR

What do you *think* we're doing? We're saving Amy. Then we're gonna find River and the TARDIS and we're gonna save them too. And then we're gonna save the rest of the universe, turn you back into a human being, and get you to the church on time. See? Easy when you make a list! Now *move that plastic!!*

And he's gone. Rory, bemused for a moment. Then he bends to pick up Amy. As he does so, he realises he's still got the Future Doctor's sonic screwdriver in his hand. He pops it into her top pocket, as instructed ...

CUT TO:

15 INT. UNDERHENGE - THE PANDORICA CHAMBER -- NIGHT

15

On AMY, THE DOCTOR is clamping her limp form into the Pandorica chair. RORY watching in bemusement.

On the STONE DALEK behind them, still in the Pandorica light. The gun arm twitches, the sucker arm - the stone dome grinds round to look at the Doctor and Rory. It's coming to life!!

On Rory, watching the Doctor. He's contemplative, troubled.

RORY

If I'm constructed out of Amy's memories, how come there's stuff in my head I never told her.

(MORE)

(CONTINUED)

15 CONTINUED:

15

RORY (CONT'D)

There should be gaps, shouldn't there?
The stuff she never knew.

THE DOCTOR

Memories are more powerful than you
think, and Amy Pond is not an Ordinary
girl. Grew up with a time crack in her
wall - the whole universe pouring
through her dreams every night. The
Nestenes took a memory print of her, and
got a bit more than they bargained for.

★

RORY

So you've got a plan then?

★

★

THE DOCTOR

Bit of a plan, yeah. I was in the
Pandorica for a long time. A very long
time. And I was finally able to think.

★

★

★

★

RORY

You were in the Pandorica for ten
minutes.

★

★

★

THE DOCTOR

Yeah, well I'm not good with sitting
still.

★

★

★

He's placed his fingers against her temples, now closes
his eyes (like his mind-meld in "Girl In The Fireplace"
and "The Eleventh Hour".)

THE DOCTOR (CONT'D)

I'm leaving her a message for when she
wakes up so she knows what's happening.

He steps back, sonics the box. It starts to rumble shut
again.

★

RORY

What are you doing?

THE DOCTOR

Saving her. This box is the ultimate
prison - You can't even escape by dying,
it forces you to stay alive.

RORY

But she's already dead.

(CONTINUED)

15 CONTINUED: (2)

15

THE DOCTOR

She's *mostly* dead. The Pandorica can
stasis-lock her that way.

On the stone Dalek - it's just starting to make a
faltering move forward. But as the Pandorica doors
close, a shadow moves across it. They eye stalk droops,
it becomes inert again.

THE DOCTOR (CONT'D)

Now all it needs is a scan of her living
DNA and it'll restore her.

RORY

Where's it gonna find that?

THE DOCTOR

In about two thousand years.

And the sides of the Pandorica thud shut over Amy's face.

CUT TO:

16 INT. THE NATIONAL MUSEUM - THE ANOMALY EXHIBITION -- NIGHT

- thud! AMY collapsing to the floor. On her knees now,
taking great, whooping breaths.

Wider: she's climbed out of the box, the chair clamps now
hang open. LITTLE AMELIA is at her side, helping her.

AMELIA

Are you all right? Who are you?

Amy just looks - oh that's gonna be tough to explain.

AMY

I'm fine. I'm supposed to ... rest.
Got to rest, the Doctor says.

AMELIA

What doctor.

AMY

(Tapping her head)

He's in here. Left a message in my head
like I'm an answerphone. Where am I?
Hang on - National Museum, right? I was
here once when I was a little -

Breaks off, looks at little Amelia.

(CONTINUED)

16 CONTINUED:

16

AMY (CONT'D)

Yeah, complicated. Let's see, it's what -

She puts her hand on Amelia's head, like she's checking her height.

AMY (CONT'D)

1996?

Amy is looking around, getting her bearings.

What she doesn't see: beyond, one of the STONE DALEKS, bathed in the light from the Pandorica - just as it was in the Underhenge.

Cutting closer on it's eyestalk. A tiny light flares on. The eyestalk twitches...

AMELIA

Who are you?

AMY

It's a long story.

Amy has looked round and is now staring in astonishment at the opened Pandorica. It's surrounded by an impressive display - the Pandorica appearing in various works of art. Egyptian friezes, ancient tapestries, old photographs. Above it all there's a big colourful diagram labeled The Pandorica Time Line.

It starts "Discovered Under Stonehenge" 107 AD - then we glimpse various other headings "Taken back to Rome", "Stolen By the Goths", "Sold by Marco Polo", "Recovered from Aegean seabed".

AMY (CONT'D)

Oh! A very long story.

RORY

(V.O.)

She's gonna be in that box for *two thousand years*.

CUT TO:

17 INT. UNDERHENGE - THE PANDORICA CHAMBER -- NIGHT

17

THE DOCTOR is looking for something around the base of the Pandorica - the little pile of equipment (River's stuff) he was working with before.

*
*

(CONTINUED)

17 CONTINUED:

17

THE DOCTOR

Yeah, but we're taking the short cut.

From his pile he's pulled River's leather wrist strap. He starts fastening it around his wrist.

THE DOCTOR (CONT'D)

River's vortex manipulator. Rubbish way to time travel, but the universe is tiny now, we'll be fine...

RORY

So the future's still there then - our world?

THE DOCTOR

A version of it. Not quite the one you know - Earth alone in the sky. Let's go and have a look.

(Indicating the
leather strap)

You put your hand there. Don't worry, should be safe.

RORY

That's not what I'm worried about.

He's looking at the box. The Doctor gets it.

THE DOCTOR

She'll be fine. Nothing can get into that box.

RORY

You got into it.

THE DOCTOR

Well there's only one of me - I counted

RORY

They left a sentry here - that robot thing. Why would they do that if there was no danger?

THE DOCTOR

I don't know.

RORY

Then how can you know she'll be safe in that box for *two thousand years*.

(CONTINUED)

17 CONTINUED: (2)

17

THE DOCTOR

This is the best I can do. I'm sorry.

Rory just looks at him. Looks to the Pandorica. He walks to it, presses his forehead against it for a moment. Like he's saying goodbye.

THE DOCTOR (CONT'D)

Rory ... we don't have a choice.

RORY

You don't. But like you keep saying ... I'm plastic. And I'm guessing plastic doesn't age.

THE DOCTOR

No! Rory, *no*, don't even think about it.

RORY

This box needs a guard. I killed the last one.

THE DOCTOR

Rory, I said *no*.

RORY

She'll be alone.

THE DOCTOR

She won't feel it.

RORY

You *bet* she won't!

THE DOCTOR

Two thousand years, Rory - you won't even sleep, you'd be conscious every second. It would drive you mad.

RORY

Will she be safer if I stay? Look me in the eye and tell me she wouldn't be safer.

THE DOCTOR

Rory ... you can't ...

RORY

Answer me!

(CONTINUED)

17 CONTINUED: (3)

17

THE DOCTOR

Yes! Obviously!

RORY

Then how could I leave her?

On the Doctor: little bit stung at that. Despairs.

THE DOCTOR

Oh, why do you have to be so ... human??

RORY

Because right now, I'm not.

On the Doctor. He's moved, he gets it - he knows there's no arguing here - he gives in. He starts to fiddle with his wrist strap, setting the controls.

THE DOCTOR

Listen to me. This is the last advice you're going to get in a very long time. You're living plastic, but you're not immortal - I have no idea how long you'll last. And you're not indestructible - stay away from heat, and radio signals when they come along. And you can't heal, or repair yourself - any damage is permanent. So for God's sake, however bored you get, stay out of -

Fatoom! He's gone disappeared.

On Rory. So grim. Alone now. He turns and ascends to the platform. Turns. Sits on the top step, his back against the Pandorica, and his sword laid across his knees - like a man on a porch with his shotgun. He's ready for the long, long wait.

Over this, a voice:

EDUCATED VOICE

(V.O.)

Of all the many mysteries of the Pandorica Box, the most famous is that of the Lone Centurion.

DISSOLVING SLOWLY TO:

18 INT. THE NATIONAL MUSEUM - THE ANOMALY EXHIBITION -- NIGHT

On AMY's face caught in the flickering light of a video monitor.

(CONTINUED)

18 CONTINUED:

18

(She's watching the video monitor on the Pandorica display stand.) LITTLE AMELIA with her.

EDUCATED VOICE

(V.O.)

According to legend, wherever the Pandorica was taken, throughout its long history, the Centurion would be there, guarding it.

Now on the monitor showing appropriate footage.

EDUCATED VOICE (CONT'D)

(V.O.)

He appears as an iconic image in the artwork of many cultures, and there are several documented accounts of his appearances, and his warnings to the many who attempted to open the box before its time. The Emperor Hadrian wrote of two encounters, and Isaac Newton and Samuel Pepys both claimed him as a friend and advisor.

On Amelia: staring up at Amy bemused.

AMELIA

What do you mean you're me. How can you be me?

AMY

Shh!

EDUCATED VOICE

(V.O.)

His last recorded appearances was during the London blitz in 1941.

On the screen documentary footage of the Blitz.

EDUCATED VOICE (CONT'D)

(V.O.)

The warehouse where the Pandorica was stored was destroyed by incendiary bombs, but the box itself was found the next morning a safe distance from the blaze. There are eyewitness accounts from the night of the fire of a figure in Roman dress, carrying the box from the flames.

(MORE)

(CONTINUED)

18 CONTINUED: (2)

18

EDUCATED VOICE (CONT'D)

Since then, there have been no sightings of the Lone Centurion, and many have speculated that if he ever existed, he perished in the fires of that night, performing one last act of devotion to the box he had pledged to protect for nearly two-thousand years.

On Amy - tears streaming down her face now.

AMY

Rory. Oh, Rory.

DALEK

(From off)

Exterminate!

Amy looks up in shock. Grinding toward them, through the darkened vault -

- a *STONE DALEK*!

Amy, grabbing Amelia, stumbling back -

AMELIA

What's that?

Fatoom! THE DOCTOR flashes into existence, between the two girls and the advancing Dalek.

THE DOCTOR

(Finishing his sentence to Rory two thousand years ago)

- trouble.

(Sees the Dalek)

Oh! Hello! Stone Dalek. Actually that's quite cool.

(Sees the girls, staring)

Oh! Two of you! Complicated.

DALEK

Exterminate!

On the gun arm - *click, click*. Not working.

DALEK (CONT'D)

Weapons systems restoring.

(CONTINUED)

18 CONTINUED: (3)

18

THE DOCTOR
Come along, Ponds.

He's grabbed both Amy's hands, is now racing along the aisle, between all the exhibits.

AMY
What are we doing?

They skid to a halt, surrounded by a display of ancient Egyptian relics - a sarcophagus, a waxwork display of various archaeologists unearthing a tomb. The Doctor collides with a waxwork of an Egyptian worker. (As it falls over him, he instinctively grabs hold of the fez - he now clutches this, absent-mindedly, for the rest of the scene.)

THE DOCTOR
Well, we're running into a dead end,
where I'm gonna have a brilliant plan,
that basically involves not being in
one.

Behind them, the stone Dalek, grinding along the floor towards them -

- and way behind the Dalek, at the other end of the aisle, a torch beam flashing through - a SECURITY MAN! The beam, flashing round the room.

THE DOCTOR (CONT'D)
(Yelling to the guard)
Get out of here. Go! Just *run*!

But, no, the *fool*! The Security Guard is advancing now. His beam centering on the Dalek...

THE DOCTOR (CONT'D)
Listen to me. Run! Run *now*!

The Security Guard still advancing.

The stone dome of the Dalek grinding round now, the eyestalk swivelling to look at the advancing guard.

Dalek POV: Zeroing in on the torch held in the Security Guard's hand.

DALEK
Drop the device.

(CONTINUED)

18 CONTINUED: (4)

18

THE DOCTOR

It's not a weapon. Scan it - it's not a weapon, and you don't have the power to waste!!

DALEK

Scans indicate intruder unarmed.

On the Security Guard's torch.

SECURITY GUARD

D'you think?

And the hand, still holding the torch, hinges down. The torch drops and a gun protrudes from the wrist. FX: *Blam!*

The Dalek's eyestalk is hit, the dome spins.

DALEK

Vision impaired, vissssiioooonnnn -

The Dalek slurs into silence, the lights go out.

Now stepping into the light, we can see -

RORY! In a security guard's uniform.

RORY

Amy?

Amy, shooting to her feet, can't believe it!

AMY

Rory!!

And she's racing towards him. The biggest hug of all time.

THE DOCTOR

(Sonicing the Dalek)

Okay, it's weak, but it's restoring - that isn't gonna work next time. But why's it even alive, doesn't make sense, never mind, gotta move.

Amy and Rory, lost to everyone else.

RORY

I'm sorry, I'm sorry, I couldn't stop myself, it just happened...

(CONTINUED)

18 CONTINUED: (5)

18

AMY

Shut up!

She's kissing him, properly snogging.

THE DOCTOR

Yeah, shut up, cos we've got to go.
Come on!

Rory and Amy breaking for a moment.

RORY

I waited. Two thousand years, I waited
for you...

AMY

No, still shut up.

And they're kissing passionately again. The Doctor, so
frustrated.

THE DOCTOR

And break!
(No reaction)
And breathe!
(Still no reaction)
Well *somebody* didn't get out much for
two thousand years!!

Amelia plucking at his sleeve now.

AMELIA

I'm thirsty. Can I have a drink?

THE DOCTOR

Oh, it's all *mouths*, isn't it! *Come
on!!*He's grabbing them all, flinging them towards the doors -
- but as he goes to join them, a new thought. He looks a
back at the Dalek.

THE DOCTOR (CONT'D)

The light! The light from the
Pandorica, it must have hit the Dalek
... !

And the Dalek eyestalk twitches!

(CONTINUED)

18 CONTINUED: (6)

18

THE DOCTOR (CONT'D)
Out, out, *out!!*

CUT TO:

19 INT. NATIONAL MUSEUM - ENTRANCE HALL -- NIGHT

19

The entrance, spooky at night. Staircases, information desks. THE DOCTOR is bundling his party out of the double doors to the Anomaly Exhibition.

He slams the doors shut, sonics them, looks round frantically - notices the fez in his hand, just pops it on his head - and then sees: a cleaning lady's bucket and mop standing a few feet from him. He grabs the mop.

THE DOCTOR
(As he does)
So two thousand years - how did you do?

RORY
Kept out of trouble.

THE DOCTOR
How?

RORY
Unsuccessfully. The mop! That's how you looked all those years ago - when you gave me the sonic.

THE DOCTOR
Ah! Well no time to lose then.

The Doctor fiddles with the strap. *Fatoom!* He disappears.

On AMELIA: never seen that before! Wow!

Fatoom! The Doctor reappears.

THE DOCTOR (CONT'D)
Oops, sorry!

He shoves the mop through the door handles, fiddles with his strap again, *fatoom*, disappears again.

AMELIA
How can he do that? Is he magic?

AMY
You wait!

(CONTINUED)

19 CONTINUED:

19

Fatoom! The Doctor reappears.

THE DOCTOR

Right, let's go then. Wait! Now I
don't have the sonic, I just gave it
Rory two thousand years ago.

Wrist strap, *fatoom!* *Fatoom!* He disappears and
reappears super-fast - and reaches over and pulls his
sonic screwdriver from Amy's top pocket. (Where Rory put
it at Stonehenge.)

THE DOCTOR (CONT'D)

Right then, off we go! No hang on!
(Rounds on Amelia)
How did you know to come here?

Amelia proffers her leaflet and the Post-It she peeled
from the Pandora.

THE DOCTOR (CONT'D)

(Examining them)
Ah! My handwriting. Okay ...

He grabs a leaflet and a Post-It pad and pen from the
Info desk. *Fatoom, fatoom!* The Doctor disappears, re-
appears -

- the leaflet and pad are gone and now he's holding the
Cola drink stolen from Amelia earlier that day. He hands
it back to Amelia. (He's still wearing the fez, which he
retains for the next few scenes.)

THE DOCTOR (CONT'D)

There you go, drink up!

Amelia stares at the drink. Wha-??

AMY

What is that? How are you doing that??

THE DOCTOR

Vortex Manipulator - cheap and nasty
time travel, very bad for you, I'm
trying to give it up!

The Doctor is racing to the stairs. The others
following.

AMY

Where are we going?

(CONTINUED)

19 CONTINUED: (2)

19

THE DOCTOR

The roof.

And *FATOOM!* Appearing at the top of the stairs - with the usual Vortex Manipulator effect - is *THE DOCTOR himself!*

The Doctor stares up at his other self, astonished.
What??

The OTHER DOCTOR, staggers at the top of stairs. He's burned, his clothes tattered and torn - but it's clearly him. He looks woozily down at them for a moment -

RORY

Doctor, it's you? How can it be you?

The Other Doctor falls. He crashes down the stairs, rolling and bumping -

- to flop at the Doctor's feet. The Doctor, kneeling by him now, horrified.

AMY

Doctor, is that you?

The Doctor is sonicising his other self.

THE DOCTOR

Yeah, it's me. Me from the future.

He's cradling his other self. The Other Doctor's eyes flicker open. Looks up at the Doctor - then grabs him, pulling him closer.

On Amy, watching - the Other Doctor is whispering frantically in the Doctor's ear. Just a few words. Then flops back.

AMY

What did he say?

The Doctor's now sonicising the Other Doctor's body. He's focussed, cold.

THE DOCTOR

Energy weapon. Probably that Dalek.
Full blast, knocked out his ability to regenerate. *My* ability.

AMY

Is he ... are you ... Is he dead??

(CONTINUED)

19 CONTINUED: (3)

19

The Doctor stands - and it's like his mind is elsewhere, focussed on other things. Moving on already.

THE DOCTOR

What? Dead, yes, course he's dead.
Right, I've got twelve minutes, that's good.

AMY

Twelve minutes to live?? *How's that good??*

THE DOCTOR

Oh, you can do *loads* in twelve minutes - suck a mint, buy a sledge, have a fast bath. Come on, the roof!

And he jumps lightly over his own corpse and goes bounding up the stairs.

AMY

Doctor, no!

RORY

We can't leave you here, dead.

THE DOCTOR

Oh, never mind him, he's a stiff.

RORY

This is not a joke, Doctor.
We're not leaving you here.

THE DOCTOR

Oh, good, are you in charge now? So tell me, what are we going to do about Amelia?

They all look around. Little Amelia - not there. On the floor her cardboard cup of Cola, is rolling in a circle, like she just vanished while holding it.

AMY

Where did she go?

RORY

(Calling)
Amelia?

THE DOCTOR

There is no Amelia - from now on, there never was. History is still collapsing.

(CONTINUED)

19 CONTINUED: (4)

19

AMY

But how can I still be here, if she's not.

THE DOCTOR

You're an anomaly. We all are. We're all just hanging on at the eye of the storm - but the eye is closing, and if we don't do something fast, reality will never have happened. Today, just dying is a result. Now come on!

And he's bounding up the stairs again. Rory and Amy look at each other. Rory is already pulling his jacket off. He covers the Doctor's body.

AMY

He won't die. Time can be rewritten, he'll find a way, I know he will.

THE DOCTOR

(Calling)

Move it, come on!!

She starts racing up after the Doctor. Rory glances at the dead Doctor on the floor.

We hold on the dead Doctor, and the cola cup, rolling to its rest. Panning up from this to the doors to the Historical Anomaly room. A terrible, fierce light is now glowing around the edges of the door.

CUT TO:

20 INT. THE NATIONAL MUSEUM - THE ANOMALY EXHIBITION -- NIGHT

On THE PANDORICA, still open, The light is flooding out. And standing bathing in it, almost worshipping it, the STONE DALEK.

DALEK

Restore. Restore. Restore.

CUT TO:

21 EXT. THE NATIONAL MUSEUM - ROOF -- DAWN

21

On a door as it is soniced, and then bursts open. THE DOCTOR comes striding out, followed by RORY and AMY. They are blinking in a glorious dawn.

(CONTINUED)

21 CONTINUED: 21

FX: Their POV. A beautiful sunrise over London - a big, red morning sun.

AMY

What, it's morning already? How did that happen.

THE DOCTOR

History is shrinking - is anybody listening to me?

He's at edge of the roof, sonic-ing a satellite dish, mounted on the edge. He now pulls the dish part free.

RORY

What are you doing?

THE DOCTOR

Looking for the TARDIS.

RORY

But the TARDIS exploded.

THE DOCTOR

Okay, I'm looking for an exploding TARDIS.

AMY

I don't understand. So the TARDIS blew up and took the universe with it. Why would it do that? How?

THE DOCTOR

Good questions for another day. The question for now is -

The Doctor is standing on the ledge at the edge of the building. He now turns to face the others. A hero shot, he's back-lit by the Sun which he now blocks.

THE DOCTOR (CONT'D)

- total event collapse means that every star in the universe never happened. Not one single one of them ever shone. So, here's a thing, here's a very big thing. If all the stars that ever were are gone ...

FX: He steps to one side, revealing the big red sun hanging over the horizon.

(CONTINUED)

21 CONTINUED: (2)

21

THE DOCTOR (CONT'D)
... then what's that?

Rory and Amy stare at the red sun. No! No, couldn't be!

THE DOCTOR (CONT'D)
Like I said ... I'm looking for an
exploding TARDIS.

RORY
But ... but that's the Sun.

THE DOCTOR
Is it? Here's the noise that Sun is
making right now.

He levels the satellite dish at the Sun, sonics it -
- and we hear the grinding, roaring engines of the
TARDIS!!

THE DOCTOR (CONT'D)
That's my TARDIS burning up. That's
what's been keeping the Earth warm.
(Squints up at it)
Good girl.

RORY
Doctor, there's something else - there's
a voice.

AMY
I can't hear anything.

RORY
Trust the plastic.

The Doctor is sonicating at the dish. Now we hear the
protesting TARDIS engines...

RIVER SONG
(V.O.)
I'm sorry, my love.

AMY
River! Doctor, that's River - how can
she be up there?

RIVER SONG
(V.O.)
I'm sorry, my love.

(CONTINUED)

21 CONTINUED: (3)

21

RORY

Must be like a recording, or something...

THE DOCTOR

No! Not a recording! Of course - the emergency protocols! The TARDIS has sealed off the control room and put her into a time loop to save her. She's right at the heart of the explosion.

CUT TO:

22 INT. TARDIS -- NIGHT

22

(This is exactly the same - though cut faster - as River's last scene in 12 - except the control room is fiercely, brightly lit. It's at the heart of the Sun!)

RIVER is racing towards the TARDIS doors. She now yanks them open and steps back in horror at what she sees. No! No!!

The TARDIS doors have opened on to a wall of rock. No way out.

RIVER SONG

I'm sorry, my love.

FX: Behind her, the time rotor is suddenly glowing with a fierce and terrible light. The light now explodes into the whole room -

- and this time we see it resolve into the start of the scene again -

- RIVER is racing towards the TARDIS doors. She now yanks them open and steps back in horror at what she sees. No!

No!!

The TARDIS doors have opened on to a wall of rock. No way out.

RIVER SONG (CONT'D)

I'm sorry, my love.

FX: Behind her, the time rotor is suddenly glowing with a fierce and terrible light. The light now explodes into the whole room -

(CONTINUED)

22 CONTINUED: 22

- and this time we see it resolve into the start of the scene again.

RIVER is racing towards the TARDIS doors -

- but this time stumbles to a halt, staring in astonishment at what she sees. Whip pan to:

This time, THE DOCTOR is leaning casually against the doors, fiddling with his leather wrist strap.

THE DOCTOR
Hi, honey - I'm home.

On River - quickly recovers, determined not to be out-cooled.

RIVER SONG
And what sort of time do you call this?

CUT TO:

23 EXT. THE NATIONAL MUSEUM - ROOF -- DAWN 23

RORY and AMY waiting, and *fatoon!* RIVER and THE DOCTOR flash into existence. She has her arm linked through his, with her hand on the Vortex Manipulator - for a moment they're in the traditional married couple pose.

AMY
River!

RIVER SONG
Hello Amy! Oh - and the plastic Centurion!

THE DOCTOR
It's okay, he's on our side.

RIVER SONG
Really? I dated a Nestene duplicate once - swappable head, it did keep things fresh.
Right then, I have questions, but number one is this -
(Rounds on the Doctor)
What in the name of sanity have you got on your head??

THE DOCTOR
It's a fez. I wear a fez now, fez's are cool.

(CONTINUED)

23 CONTINUED:

23

River and Amy exchange a look of alarm - then, moving as one:

Amy snatches the fez from the Doctor's head throws it in the air, while River whips out her blaster and *blam! blam! blam!*

On the fez blasting into pieces - then we pan fast down with it, as it flops to the floor -

FX: - and we're looking right at the *STONE DALEK!* It's framed against the blazing sun, hovering in the air a few feet beyond the edge of the building. (It's flown up the outside.)

DALEK

Exterminate!!

FX: The gun blasts. The Doctor ducks, the ray scorches past him - and they're all running for the door, River and Rory blasting away with the weapons!!

THE DOCTOR

Run, run, move!

DALEK

Exterminate! Exterminate!!

FX: *Blast! Blast!*

They've piled through the door, slamming it behind them.

CUT TO:

24 INT. STAIRCASE -- DAY

24

Interior works staircase, leading down to the Museum proper.

They've slammed the door shut, THE OTHERS are clattering down the stairs, THE DOCTOR is listening at the door.

RIVER SONG

Doctor, come on!!

THE DOCTOR

It's moving away, finding another way in.

(MORE)

(CONTINUED)

24 CONTINUED:

24

THE DOCTOR (CONT'D)
(Heading down the
stairs now)

It needs to restore its power before it
can attack again! We've got exactly
four and a half minutes before it's at
lethal capacity again.

RORY
How do you know?

THE DOCTOR
Because that's when it's due to kill me -
keep up.

RIVER SONG
Kill you?? What do you mean, kill you?

THE DOCTOR
Shut up, never mind, that's not the
question!

CUT TO:

25 INT. NATIONAL MUSEUM - CORRIDOR -- DAY

25

Big wide lofty corridor. (We keep as much of this
conversation on the move as we can - West Wing style.)

THE DOCTOR
The question is, how can that Dalek even
exist? It was erased from time, and
then it came back - how?

RORY
You said the light from the Pandorica...

THE DOCTOR
It's not a light, it's a restoration
field, but never mind call it a light.
That light brought Amy back, restored
her, but how could it bring back a
Dalek, when the Daleks have never
existed?

AMY
Okay, tell us.

THE DOCTOR
When the TARDIS blew up it caused a
total event collapse.
(MORE)

(CONTINUED)

25 CONTINUED:

25

THE DOCTOR (CONT'D)

A time explosion. And that explosion
blasted every atom in every moment of
the universe. Except... ?

He stops, looks round at them all. Are they gonna get
it?

AMY

Except inside the Pandorica.

THE DOCTOR

The perfect prison. And inside it,
perfectly preserved, a few billion atoms
of the universe as it was. Now atoms, I
love those guys. Every atom tells the
story of every other atom. In theory,
you could extrapolate the whole universe
from a single one of them, like cloning
a body from a single cell - and we've
got the bumper family pack -

RORY

No, no, too fast, not getting it.

THE DOCTOR

The box contains a memory of the
universe, and the light transmits the
memory. And that's how we're gonna do
it.

AMY

Do what?

THE DOCTOR

Relight the fire! Reboot the universe!
Come on!

And he's racing down the grand stairs to the next level.
As the others start to follow, RORY hangs back a moment,
seemingly a bit dazed.

AMY

You okay?

RORY

... I'm a two-thousand year old plastic
man and I'm in a Museum, having a
conversation about rebooting the
universe. *I was at a stag party!!*

(CONTINUED)

25 CONTINUED: (2)

25

AMY

I love you.

RORY

I love you too but this isn't me - I'm a plastic thing, I'm a *copy* of me ...

AMY

Who doesn't age, and can keep going for two thousand years?

RORY

Yeah.

AMY

Result!

She starts heading down the stairs after RIVER and THE DOCTOR.

RORY

You'll age and I won't.

AMY

I'm back in your life, babes. You'll age!

RIVER SONG

(From below)

Doctor, you're being *ridiculous*!

CUT TO:

26 INT. NATIONAL MUSEUM - CORRIDOR 2 -- DAY

26

AMY and RORY join THE DOCTOR and RIVER as they row.
(They're in another lofty corridor, staircase rise, and descend from this central point.)

RIVER SONG

The Pandorica *partially* restored one Dalek. If it couldn't reboot a single lifeform properly - how's it going to reboot the whole of reality.

THE DOCTOR

What if we give it a moment of infinite power. What if we can transmit the light from the Pandorica to every particle of space and time simultaneously?

(CONTINUED)

26 CONTINUED:

26

RIVER SONG

Well that would be lovely, dear, but we
can't, because it's *completely*
impossible.

THE DOCTOR

Ah, no, you see, it's *not*! It's *almost*
completely impossible. One spark is all
we need!

RIVER SONG

For what.

THE DOCTOR

Big Bang 2. Now listen!

FX: And *FATOWWW!* A blast of energy, the Doctor is
engulfed in a screaming blast of light - the Dalek
extermination effect. His skeleton flashes visible for a
moment, then he's crashing to the floor -

- revealing the STONE DALEK bearing down on them from the
other end of the corridor.

DALEK

Exterminate! Exterminate!

Chaos!! Rory throwing Amy behind him, now blasting away
at the Dalek -

River flying to the Doctor's side. He's burned and
charred, exactly like the other Doctor we saw before.

RIVER SONG

Doctor!!

RORY

(Blasting away)
Back, get back, River get back, *now!!*

DALEK

Exterminate!!

On the Dalek gun, clicking, impotent.

DALEK (CONT'D)

Systems restoring, you will all be
exterminated.

RIVER SONG

(Rounding on the Dalek)
Dalek, if he dies, *run!*
(MORE)

(CONTINUED)

26 CONTINUED: (2)

26

RIVER SONG (CONT'D)
(To the Doctor)
Doctor, can you hear. Doctor, it's me,
River, can you hear me??

The Doctor, still reaching with his hands.

RIVER SONG (CONT'D)
What is it, what do you need?

And now we see what he's doing - he's using his last strength to operate the Vortex Manipulator on his wrist...

FATOOM! As always, he vanishes in a burst of light.

RIVER SONG (CONT'D)
Where did he go. Damn it, he could be anywhere.

On Amy - so devastated.

AMY
He went downstairs. Twelve minutes ago.

RIVER SONG
Show me!

AMY
River ... he died.

A beat on, River. She looks to the Dalek, so very cold now.

DALEK
Systems restoring. You will be exterminated.

RORY
We've got to move - that thing's coming back to life.

RIVER SONG
Go to the Doctor. I'll be right with you.

She's stepping over to the Dalek, readying her blaster.

AMY
What are you going to do?

(CONTINUED)

26 CONTINUED: (3)

26

RIVER SONG

Just go. I'll be one minute.

Amy and Rory exchange a glance - then dash off.

On River - she's standing squarely in front of the Dalek, calmly preparing her blaster.

DALEK

You will be exterminated.

RIVER SONG

Not yet, your systems are still restoring. Which means your shield density is compromised. One Alpha-Mezon burst through your eyestalk would kill you stone dead.

DALEK

Records indicate you will show mercy. You are an associate of the Doctor's.

RORY

I'm River Song. Check your records again.

A whirring from inside the Dalek - then a silence.

DALEK

Mercy!

RIVER SONG

Say it again.

DALEK

Mercy!

RIVER SONG

One more time.

DALEK

Mercy!

CUT TO:

27 INT. NATIONAL MUSEUM - ENTRANCE HALL -- DAY

27

On the top of the stairs, as RORY and AMY come skidding into shot - and stare.

Their POV. The foot of the stairs where the Doctor lay. Nothing there, just Rory's discarded jacket.

(CONTINUED)

27 CONTINUED:

27

RORY

How could he have moved?? He was dead!

They race down the stairs.

RORY (CONT'D)

Doctor? Doctor?

AMY

But he was *dead*!

RIVER SONG

Who told you that?

RIVER is coming down the stairs.

AMY

He did.

RIVER SONG

Rule one. The Doctor lies.

River is already heading to the now opened doors of the Anomaly Exhibition.

AMY

Where's the Dalek?

RIVER SONG

It died.

CUT TO:

28 INT. THE NATIONAL MUSEUM - THE ANOMALY EXHIBITION -- DAY28

RIVER, followed by RORY and AMY, racing into the Exhibition room, straight to the Pandorica, to see -

- THE DOCTOR in the chair again, sprawled, lifeless. He's been working - there are wires now running from the Vortex Manipulator on his wrist, to the rest of the box. The sonic screwdriver is held slackly in his other - like he passed out while working.

River is at his side. Checking him. He's stirring, mumbling.

RORY

Why did he tell us he was dead?

On Amy: remembering.

(CONTINUED)

28 CONTINUED:

28

FLASHBACK: The Other Doctor whispering in the Doctor's ear.

AMY

We were a diversion. Long as the Dalek was chasing us, he could work down here.

RIVER SONG

(Shaking him)

Doctor, can you hear me. What were you doing?

Abruptly, the light changes - now an ominous red. They look to the windows.

RORY

What's happening?

RIVER SONG

Reality is collapsing, and it's speeding up. Look at this room.

They look around them - for the first time they notice -

AMY

Where did everything go?

The room is now half empty - empty exhibit stands everywhere.

RIVER SONG

History is being erased - time is running out. Doctor, what were you doing, tell us!

On the Doctor, his head raising, like it's a massive effort. His eyes flickering open.

RIVER SONG (CONT'D)

Doctor?

The Doctor, now struggling to form words. His voice a hoarse whisper.

THE DOCTOR

Big bang 2.

RIVER SONG

Big bang 2, what does that mean?

(CONTINUED)

28 CONTINUED: (2)

28

RORY

The big bang, that's the beginning of the universe, yeah.

AMY

What, and big bang 2 is the bang that brings it back? Is that what you mean.

The Doctor: too weak to speak.

RIVER SONG

(Getting it)

Oh!

AMY

What?

River has turned to the windows, is looking at the sun.

RIVER SONG

The TARDIS is still burning. It's exploding at every point in history. If you threw the Pandorica *into* the explosion, right into the heart of the fire ...

AMY

Then what?

RIVER SONG

Then let there be light. The light from the Pandorica would explode everywhere at once, just like he said.

AMY

That would work? That would bring everything back.

RIVER SONG

A restoration field, powered by an exploding TARDIS, happening at every moment in history simultaneously. That's brilliant. It might even work!

*
*
*
*
*

River is examining the wiring that runs from the Doctor's vortex manipulator to the rest of the box.

RIVER SONG (CONT'D)

He's wired the Vortex Manipulator to the rest of the box.

(CONTINUED)

28 CONTINUED: (3)

28

AMY

Why?

On River - so devastated, cos she gets it now.

RIVER SONG

So he can take it with him. He's going
to fly the Pandorica into the heart of
the explosion.

CUT TO:

29 INT. THE NATIONAL MUSEUM - THE ANOMALY EXHIBITION -- DAY29

FX: On the sun, seen through the tall window. Pulling
back to AMY and RORY. They stand silently watching.
Rory is numb and horrified, Amy is fierce and angry.
They are watching:

RIVER is working at the Pandorica, completing the
Doctor's wiring.

RORY

Are you all right?

AMY

Are you?

RORY

No.

AMY

Well shut up then.

He takes her, hugs her. She sobs into his chest.

RIVER SONG

Amy ...

Amy looks up. River has crossed over to them.

RIVER SONG (CONT'D)

He wants to talk to you.

AMY

(Just so *angry*!)

So what's gonna happen here. Big bang 2 -
what happens to us?

RIVER SONG

We all wake up where we ought to be.

(MORE)

(CONTINUED)

29 CONTINUED:

29

RIVER SONG (CONT'D)

None of this ever happens and we don't remember it.

AMY

And the Doctor? If everything comes back, then he comes back too. River, tell me he comes back too.

RIVER SONG

The Doctor will be the heart of the explosion.

AMY

So?

RIVER SONG

All the cracks in time, will close - but he'll be on the wrong side of them. Trapped in the never-space, the void between the worlds. If he does this, all memory of him will be purged from the universe - he'll never have been born. Now, please - he wants to talk to you before he goes.

AMY

Not to you?

RIVER SONG

He doesn't really know me yet - now he's never going to.

Amy goes, heading over. River has taken out her blue book. She now riffles through the pages - all blank.

On Amy, arriving at the box. Her face: shock.

THE DOCTOR, slumped in the chair, so pale, so weak. It's that moment when you visit a sick relative, and they're so much sicker than you expect, and you're trying to hide it.

AMY

... hi.

The Doctor stirs, looks at her blearily. So weak, so much pain. But still he manages a smile.

(CONTINUED)

29 CONTINUED: (2)

29

THE DOCTOR

Amy Pond. The girl who waited. All night in your garden - little Amy Pond, seven years old. Was it worth it?

AMY

Shut up. Of course it was.

THE DOCTOR

I lied to you.

AMY

Doesn't matter.

THE DOCTOR

You asked me why I was taking you with me, and I said, no reason. I was lying.

AMY

It's not important.

THE DOCTOR

It's the most important thing left in the universe. It's why I'm doing this. Amy, your house was too big. All those empty rooms. That big empty house. And just you.

AMY

And Aunt Sharon.

THE DOCTOR

Where were your Mum and Dad. Where was ... everybody? Who lived in that big house ...

AMY

I lost my Mum and Dad.

THE DOCTOR

How? What happened to them? Where did they go?

On Amy: puzzled. Eyes widening. Panic now.

AMY

I ... I don't ...

Her hand to her head. What? *What??*

(CONTINUED)

29 CONTINUED: (3)

29

THE DOCTOR

It's okay. Don't panic. It's not your fault.

AMY

But I can't ... I don't even *remember* ...

THE DOCTOR

There was a crack in time in the wall of your bedroom. And it's been eating away at your life for a long time now. Amy Pond, all alone - the girl who didn't make sense. How could I resist?

AMY

How could I just *forget* ...

THE DOCTOR

Nothing is ever forgotten, not really. But you have to *try*.

The whole room, rumbles, shakes. The light even redder now.

RIVER SONG

Doctor! It's speeding up!

The Doctor now operating the Vortex Manipulator, programming the final journey.

THE DOCTOR

There's gonna be a very big bang. Big bang 2. Try and remember your family and they'll be there.

AMY

How can I remember them if they never existed.

THE DOCTOR

Because you're special. That crack in your wall, all that time, the universe pouring into your head. You brought Rory back, you can bring them back too. Just remember and they'll be there.

The two halves of the Pandorica are rumbling shut now ...

AMY

You won't.

(CONTINUED)

29 CONTINUED: (4)

29

THE DOCTOR
You'll have your family back. You won't
need your imaginary friend any more.

On Amy tears streaming down her face. The light from the
Pandorica narrowing over her, as it closes for the last
time.

THE DOCTOR (CONT'D)
Ahh, Amy Pond, crying over me. Guess
what?

AMY
What?

THE DOCTOR
Gotcha.

FX: And thud! The doors close over the Doctor's face.
And instantly the Pandorica is glowing with a fierce
white light -

- and River is snatching Amy away from it.

RIVER SONG
Back! Get back!!

FX: On the Pandorica: just a cube of fierce white light
now. And then suddenly, the light shoots up into the air
(just like Captain Jack at the end of Children Of Earth.)

CUT TO:

30 EXT. NATIONAL MUSEUM -- DAY

30

FX: The museum, shooting from low. The white light
streaks up into the reddening sky.

CUT TO:

31 INT. THE NATIONAL MUSEUM - THE ANOMALY EXHIBITION -- DAY 31

RORY, RIVER and AMY huddled against one wall, as the room
shakes and thunders.

A beeping. River pulls out her PDA, looks at it.

RIVER SONG
It's from the Doctor.

AMY
What does it say.

(CONTINUED)

31 CONTINUED: 31

On River, as she looks at the screen. A little smile,
but the saddest smile ever.

RIVER SONG

Geronimo.

CUT TO:

32 INT. THE PANDORICA BOX 32

On THE DOCTOR, strapped into his chair, shaking violently -
like a pilot going through the sound barrier.

CUT TO:

33 FX: SPACE 33

The Sun (or rather, the exploding TARDIS which looks
exactly like the Sun.) The white streak of the Pandorica
zooms towards it, plunges into the inferno.

A moment. Nothing. And then -

BOOM. The whole screen scorches into white. And we hold
the white screen. And hold. And hold. And then -

Stars! Stars everywhere, hanging in the sky, like they'd
never been away. Panning round. Stars, and stars, and
stars.

And there's the Earth, and its moon, turning in space
exactly as it should.

DISSOLVE TO:

34 INT. THE TARDIS 34

Defocussed, very slowly resolving into:

Very close on THE DOCTOR's face. We can't tell where he
is. His eyes, flickering open, looking around. Bemused.
He's - where is he? The TARDIS.

Scrambles to his feet. He's on one of the upper
walkways, and he's looking normal. Clothes undamaged, no
sign of injury.

THE DOCTOR

Oh! Okay! I escaped then. Brilliant,
I love it when I do that.

(Checking himself)

Legs, yes. Bow tie, cool.

(MORE)

(CONTINUED)

34 CONTINUED:

34

THE DOCTOR (CONT'D)
(Checks head)
I can *buy* a fez ...

But then he sees something below that makes his face fall.

THE DOCTOR (CONT'D)
Oh!

His POV of the console below. And there's himself, talking away to AMY, on a normal day's business in the TARDIS - except they're both wearing Hawaiian shirts.

THE DOCTOR (CONT'D)
No, hang on! That's last week - when we went to Space Florida. I'm rewinding. My time stream, unravelling - erasing.

A glowing light from behind him, makes him turn. The crooked smile crack in the wall just behind him, glowing. He goes to it, examines it.

THE DOCTOR (CONT'D)
Closing. Hello universe, goodbye Doctor!

He looks down at the others, his former life. AMY has crossed away from the console, bringing her closer to the Doctor for a moment.

THE DOCTOR (CONT'D)
Amy? *Amy*?

But she heads away from him, back to the console. The Doctor just smiles, sadly. Well of *course*, she can't hear him. But then - miracle. Walking back to the console, Amy hesitates, half-turns.

On the Doctor, seized with a sudden hope. Can't be! Can it? He goes to call again and *THOOM!*

CUT TO:

35 EXT. STREET -- NIGHT

35

(This scene to be rewritten to match Gareth's episode 11 and shot on the set of that one.)

THOOM! THE DOCTOR, now staggering against a wall in a street. Looking over to see -

(CONTINUED)

35 CONTINUED:

35

- the other side of the road. The shop, where Craig advertised for a lodger. AMY POND is just emerging from it (having just added to the card, but we don't need to see all that.) She is now heading along to the parked TARDIS at the other end of the street.

THE DOCTOR

Three weeks ago. When she put the card in the window.

(Calling)

Amy!

Again, Amy hesitates, turns - the wrong way.

On the Doctor. Fascinated. Maybe even hopeful. (Just behind him, in the wall, we can see the crooked smile crack, glowing again.

THE DOCTOR (CONT'D)

She can hear me! But if she can hear me

...

THOOM!

CUT TO:

36 INT. BYZANTIUM FOREST VAULT -- NIGHT

36

(This scene already shot on the set of episode 5, "Flesh And Stone.")

THOOM!

THE DOCTOR finds himself sprawling among some trees. Looks round, frantically, getting his bearings.

A voice from nearby - his voice!

EPISODE 5 DOCTOR

(From off)

You'll be safer here, we can't protect you on the move. I'll be back for you soon as I can, I promise.

The Doctor is clambering to his feet - he's in a forest, all trees the festooned with lights. It's the Forest Vault from episode 5 - he's back on the Byzantium. WEEPING ANGELS are frozen among the trees.

EPISODE 5 AMY

(From off)

You always say that.

(CONTINUED)

36 CONTINUED:

36

The Doctor looks round - a little distance, there's the clearing. There's his EARLIER SELF talking to AMY, who's kneeling in the centre of the clearing, eyes tight shut - OCTAVIAN, RIVER SONG, the CLERICS standing at the compass points round the edge of the clearing, on the lookout for Angels. (Episode 5 SC11)

THE DOCTOR

(Under the above shot)

Ages ago! Speeding up!

The Doctor ducks behind a tree out of sight - his own voice continues from off:

EPISODE 5 DOCTOR

I always come back. Good luck everyone, behave, don't let that girl open her eyes. Amy - later!

EPISODE 5 AMY

(Calling after him)

Yeah. I bet.

And as the Doctor hides, Octavian, River and his former self all make their way past him.

He watches them go for a moment - this is his chance! He slips into the clearing, goes to the kneeling Amy, takes her hands. (Note: Amy's eyes are shut, so she doesn't see he's in the wrong clothes. The Clerics, scanning the forest, also don't see. When this scene played as part of episode 5 it was tight on their faces and so we didn't see.)

THE DOCTOR

Amy - you need to start trusting me, it's never been more important.

(Amy, eyes shut, just assumes she's still talking to the Episode 5 Doctor.)

EPISODE 5 AMY

But you don't always tell me the truth.

THE DOCTOR

If I always told you the truth, I wouldn't need you to trust me.

AMY

Doctor - the crack in my wall. How can it be here?

(CONTINUED)

36 CONTINUED: (2)

36

The Doctor glances behind, watching himself walk away,
tinkering with his screwdriver.

THE DOCTOR

I don't know yet - but I'm working it
out.

(Turning back to Amy)

Now. Listen. Remember what I told you
when you were seven?

AMY

What did you tell me?

THE DOCTOR

No, no, that's not the point. You have
to remember.

He kisses her forehead.

AMY

Remember what? Doctor?

The Doctor, now slipping away.

Amy, alone again.

AMY (CONT'D)

Doctor?

THOOM!

CUT TO:

37 INT. AMELIA'S HOUSE - HALLWAY -- NIGHT

37

THOOM! THE DOCTOR staggers, rights himself. Where is
he, where??

THE DOCTOR

Amelia's house.

(Checks his watch)

When she was seven. The night she
waited...

CUT TO:

38 INT. AMELIA'S KITCHEN -- NIGHT

38

(This scene already shot as part of episode 1.)

A shot, from behind, of little AMELIA, in her duffle coat
and hat, waiting for her Doctor to return.

(CONTINUED)

38 CONTINUED: 38

We pull back to see that we are seeing this through the kitchen window. And a figure darts across the foreground -
- but this time we realise that the figure was THE DOCTOR himself!

CUT TO:

39 EXT. AMELIA'S GARDEN -- NIGHT 39

On little AMELIA, exactly as we saw her in episode one - except she's dropped off to sleep.

THE DOCTOR is there now, looking down at her, remembering.

THE DOCTOR
The girl who waited. Come here, you.

And he gathers her, still sleeping, into his arms.

CUT TO:

40 INT. AMELIA'S BEDROOM -- NIGHT 40

THE DOCTOR is tucking AMELIA in - she's still fast asleep. He settles into a chair by her bed.

He sighs, like he's very, very weary. Looks over at something glowing from the wall (at this point we just see the light on his face.)

*
*
*

THE DOCTOR
It's funny. I thought if you could hear me I could hang on, somehow. Silly me. Silly old Doctor.

He looks to the wall. The glowing crack shimmering - almost welcoming now.

THE DOCTOR (CONT'D)
The cracks are closing. But they can't close properly till I'm on the other side. I don't belong here any more.
(Looks back to her)
When you wake up, you'll have a Mum and Dad, and you won't even remember me. Well. You'll remember me a little. I'll be a story in your head, but that's okay. We're all stories in the end.
(MORE)

*

(CONTINUED)

40 CONTINUED:

40

THE DOCTOR (CONT'D)

Just make it a good one, eh? Cos it was, you know, it was the best. A daft old man who stole a magic box and ran away. Did I ever tell you that I stole it? Well, borrowed it - I was always gonna take it back. Oh that box, Amy. You'll dream about that box, it'll never leave you. Big and little at the same time. Brand new and ancient. And the bluest blue ever. And the times we had... would've had... never had. In your dreams, they'll still be there. The Doctor. And Amy Pond. And the days that never came.

He leans over, kisses her forehead.

THE DOCTOR (CONT'D)

Going now. I think I'll skip the rest of the rewind. I hate repeats. Live well. Love Rory. Bye bye, Pond.

He leans back out of shot - we stay on sleeping Amelia. We see the Doctor as a shadow walking toward the glowing light. And then the light snaps out. Amelia stirs, frowns, wakes. She sits up, looking around ...

... but the room is empty. Puzzled, she settles back to sleep. We pan from her, to the window. A sky full of stars.

DISSOLVE TO:

41 INT. AMY'S BEDROOM -- DAY

41

The same window, but sunlight now streaming through it. Panning to, the adult AMY POND stirring awake on the morning of her wedding. She sits up. Bemused. Where was she just now? What happened. She looks over at:

The WEDDING DRESS. Yes, of course, it's her wedding day. But ... something else. It's like she's woken from a dream, and she can't remember it.

And then through the door, bearing a tray, someone we've never seen before. TABETHA POND, Amy's mother. She's tall, faintly glamorous, posh Scottish.

TABETHA

Morning!

(CONTINUED)

41 CONTINUED:

41

AMY

You're my Mum. Oh my God, you're my Mum.

TABETHA

(Setting down)

Of course I'm your Mum, what's the matter with you - and this is your breakfast, which your father made, so feel free to tip it out the window if it's an atrocity. Downstairs, ten minutes, big day!

And she bustles out. On Amy, sitting there so confused.

AMY

Of course she's my Mum. Why's that surprising?

And she throws back the bedclothes, launches herself out of bed -

CUT TO:

42 INT. LIVING ROOM -- DAY

42

AMY comes stumbling into the living room. There's a middle-aged man there.

Short, round, like a toby-jug - a little ponderous rumble of a man. He's in a morning suit, minus tie, and is looking at a little joke book. MR.POND.

MR. POND

Ah. Amelia. I fear I may have been using the same joke book as the best man. I've tried to leave him all the funniest jokes and select mine from what I consider to be the second tier, however -

AMY

You're my Dad! And you're little! You're my tiny little Dad.

And she hugs him! TABETHA is coming through the door.

TABETHA

Amelia, why are you behaving as if you've never seen us before.

(CONTINUED)

42 CONTINUED:

42

AMY

I dunno. Cos I have, I've seen you every day, it's just - *I'm not a kissogram!*

TABETHA

Of course you're not a kissogram. Took me half an hour to talk you out of that, which was frankly, a record. Do they even have kissograms any more?

MR. POND

Yes.

(A look from Tabetha)

Oh! No! I meant strippograms.

(Another look from
Tabetha)

Oh!

TABETHA

Augustus?

AMY

(Yelp of delight)

Augustus! Augustus Pond!

They're staring at her again.

AMY (CONT'D)

I knew that! Why am I acting like I didn't know that?

CUT TO:

43 INT. RORY'S BATHROOM -- DAY

43

RORY - human again, and in a morning suit - answering his mobile.

RORY

Hello?

CUT TO:

44 INT. AMY'S BEDROOM -- DAY

44

AMY, on her mobile, to RORY. We now intercut as required.

AMY

Do you feel like you've forgotten something really important?

(CONTINUED)

44 CONTINUED:

44

RORY

...I love you.

AMY

No. Seriously. Do you feel like there's a great big thing in your head, and you feel like you should remember it but you can't.

RORY

... yes.

AMY

Are you just saying 'yes' cos you're scared of me?

RORY

Yes.

AMY

I love you.

RORY

Yes. I mean, I love you too!

She just sits there for a moment. Troubled, lost. There's something, *something* ... but she just can't find it! She looks round. Her wedding dress! She grins. Come on, let's do this!

She stands up and - finally, after thirteen episodes - takes the dress!

CUT TO:

45 EXT. LEADWORTH CHURCH -- DAY

45

Just a shot of a church. Maybe a few cars parked outside. We hold on this for a few seconds -

- and then the most almighty cheer from inside. Applause, whistles, shouts. And as the picture dissolves, we hear a voice.

DAVE

(V.O.)

Ladies and gentlemen, the father of the bride - Augustus Pond.

DISSOLVE TO:

46 INT. LEADWORTH VILLAGE HALL -- DAY

46

The reception. Not big, but cheerful, nice. Three long tables, set out in a bug U shape, with a space in the middle. RORY and AMY sit at the centre of the middle table - the bride and groom. DAVE, the best man is standing, but now giving way to MR.POND, who is getting to his feet.

MR. POND

Sorry everyone, I'll be another two minutes - I'm reviewing some aspects.

He subsides back into his chair, studying his notes. Dave, now a bit stranded.

DAVE

Right. Sorry. False alarm. Two minutes everyone.

Closer on the top table. AMY and RORY are roaring with laughter. TABETHA is despairing.

TABETHA

Your father, Amelia, will be the death of me. Unless, of course, I strike preemptively.

On Amy laughing at this. But her eyes go to something else. And she frowns. Someone just walked over her grave. Cos she sees ...

Amy's POV. Walking past the windows of the hall, a woman. RIVER SONG. She's dressed in contemporary Earth clothes, and glances briefly at Amy before passing out of sight.

Amy has shot to her feet, staring at this. And she stays standing, like she's traumatised for a moment.

Rory, looking up at her.

RORY

Amy? You okay.

AMY

Yeah, I'm fine, I'm ... fine.

But as she sits, we can tell she's not, because ...

(CONTINUED)

46 CONTINUED:

46

RORY
You're crying.

Startled, Amy puts her hand to her face.

AMY
So I am. Why am I doing that?

RORY
Cos you're happy, probably. Happy Mrs
Rory - happy, happy, happy.

AMY
No.

RORY
Thanks.

AMY
I'm sad. I'm really, really sad.

RORY
Great.

AMY
Why am I sad? What's *that*?

She's pointing at something on the table. Rory follows
her look.

RORY
Oh, somebody left it for you. A woman.

AMY
But what is it?

Amy's has reached and taken -

- River's blue TARDIS-like book!

RORY
It's a book.

AMY
It's blank.

She's riffling through the pages - again, all blank,
though the book itself is still ancient.

RORY
It's a present.

(CONTINUED)

46 CONTINUED: (2)

46

AMY

But why?

RORY

Well you know the old saying.

(Off Amy's blank look)

The old wedding thing.

And in that moment, wham! - she's starting to get it.
Her eyes widening, her hands shaking as she holds the
book.

RORY (CONT'D)

Amy?

We zoom close in on one of Amy's eyes. A beautiful big
tear is forming. In slow motion, it starts to drop.

Close on the cover of the book. Again, agonising slow
motion, as the teardrop explodes on the cover.

On Amy looking round the room. So haunted now.
Something, something ...

Amy's POV. A man at the far end of the room, just
returning to his chair - wearing a bow tie. Close on the
bow tie.

Another man, reaching for something - his jacket falls
open we see braces.

On Amy's face - so close, so nearly there.

From off, as if from a hundred miles away, her father's
voice staring to drone.

MR. POND

Right, everyone, ready now. Can I just
warn you all in advance that some of the
humour might seem a little what you
might call, second tier...

But Amy is shooting to her feet.

AMY

Shut up, Dad!

RORY

Amy?

MR. POND

Amelia?

(CONTINUED)

46 CONTINUED: (3)

46

Amy is staring madly into space, clutching her head, trying *so hard* to remember.

AMY

Sorry, but shut up, please! There's someone missing, someone important - someone so, so important.

RORY

Amy, what's wrong?

AMY

Sorry. Sorry everyone. But when I was a kid I had an imaginary friend.

TABETHA

Oh, no, not this again.

AMY

The raggedy Doctor. My raggedy Doctor. But he wasn't imaginary, he was real.

TABETHA

(To her neighbour)

The psychiatrists we sent her to ... !

AMY

(Yelling now)

I remember you! Do you hear me? I remember! I brought the others back, I can bring you home too. Raggedy man, I remember you. And you are *late for my wedding!!*

Now there's a wind whipping up in the room. The windows are rattling, the crockery shivering.

Everyone scared now - what the hell's happening?

AMY (CONT'D)

I found you. I found you in words, like you knew I would. That's why you told me the story - the brand new, ancient blue box. Oh, clever, very clever.

FX: And now roaring of the wind is becoming the TARDIS engines, grinding and protesting. And the box is starting to form in the centre of the room...

RORY

What is it? Amy, what is it?

(CONTINUED)

46 CONTINUED: (4)

46

AMY

It's okay, it's fine. It's the best thing ever. It's the Doctor in the TARDIS.

FX: And it's starting to form so clearly now. The police box!

AMY (CONT'D)

Something old. Something new.
Something borrowed ...

Boom. It's here! Standing proud, in the middle of the room. The TARDIS.

AMY (CONT'D)

Something blue.

Everyone staring in shock.

Rory, pointing in disbelief.

RORY

It's the Doctor! It's him! How did we forget the Doctor??

Amy is climbing over the table, rushing to get to the TARDIS.

RORY (CONT'D)

I was plastic. He was the stripper at my stag.

(Off Tabetha's look)

Long story.

Amy, at the TARDIS now.

AMY

Okay, Doctor - did I surprise you this time?

And THE DOCTOR pops his head out the TARDIS. He's in full morning suit, even wearing the hat. (With a bow tie, of course.)

THE DOCTOR

Oh yeah, completely astonished, never expected that. How lucky I happened to be wearing this old thing.

He steps out, waving to everyone.

(CONTINUED)

46 CONTINUED: (5)

46

THE DOCTOR (CONT'D)

Hello, everyone! I'm Amy's imaginary friend, but I came anyway. Hooray!

There is a fairly weak answering cheer.

AMY

(Stepping forward)

You absolutely, definitely may kiss the bride.

THE DOCTOR

Amelia ... from now on I shall be leaving the kissing duties to the brand new Mr. Pond.

RORY

(Joining them)

No, I'm not Mr. *Pond*, that's not how it works.

THE DOCTOR

Yeah, it is.

RORY

Yeah, it is.

THE DOCTOR

Right then, everyone. I'll move my box, you're gonna need the space. I'm only here for the dancing.

CUT TO:

47 INT. LEADWORTH VILLAGE HALL -- NIGHT

47

Same hall, later. Disco in full swing, everyone dancing. In the centre of them, AMY and THE DOCTOR. No surprises - the Doctor is the worst dancer ever.

AMY

(Laughing)

You are terrible. That is embarrassing.

THE DOCTOR

You wouldn't understand. You're human.

AMY

You're like a ... drunk giraffe.

(CONTINUED)

47 CONTINUED:

47

THE DOCTOR

Good name. Drunk giraffe, I'm having that.

CUT TO:

A little while later. The Doctor has a whole bunch of KIDS up on the floor, and is teaching them his Drunk Giraffe dance.

THE DOCTOR (CONT'D)

That's it, that's good. Keep it loose, flop a bit. You at the back, stop trying to look cool. Cool is not cool - *bow ties* are cool.

RORY and AMY, watching, roaring with laughter. Best party ever.

CUT TO:

48 INT. LEADWORTH VILLAGE HALL -- NIGHT

48

Later still. A slow number. RORY and AMY dancing, holding on tight.

Watching them from a distance, leaning on a wall, not too far from the exit, is THE DOCTOR. Fond, so pleased.

THE DOCTOR

Two thousand years. The boy who waited.
Good on you, mate.

He sighs, looks at his watch.

CUT TO:

49 EXT. AMY'S GARDEN -- NIGHT

49

The TARDIS, parked in the moonlight, exactly where it landed at the end of episode 1.

THE DOCTOR walks up to it, gets out his key. He glances up at the stars.

THE DOCTOR

You're welcome. Again.

And he's about to unlock when -

RIVER SONG

Did you dance?

(CONTINUED)

49 CONTINUED:

49

He turns. RIVER is stepping from the shadows.

RIVER SONG (CONT'D)

Well you always dance at weddings, don't
you.

THE DOCTOR

You tell me.

RIVER SONG

Spoilers.

He tosses something to her. The blue book.

THE DOCTOR

Nicely played. The writing's all back,
but I didn't peek.

He now tosses her the vortex manipulator.

RIVER SONG

Thank you.

She starts fastening it on her wrist.

THE DOCTOR

... are you married, River Song?

RIVER SONG

Are you asking?

THE DOCTOR

Yes.

RIVER SONG

Yes.

THE DOCTOR

(Panicking slightly)

No, hang on, did you think I was asking
you to marry me, or asking if you were
married?

RIVER SONG

Yes.

THE DOCTOR

No, but was that yes, or yes.

RIVER SONG

Yes.

(CONTINUED)

49 CONTINUED: (2)

49

THE DOCTOR
River, *who are you??*

She just smiles. And starts to fiddle with the Vortex Manipulator on her wrist.

RIVER SONG
You're going to find out, very soon now.
And I'm sorry - but that's when
everything changes.

And *FATOOM!* she's gone.

The Doctor, frustrated for a moment. Then smiling. He turns, heads to the TARDIS.

CUT TO:

50 INT. TARDIS -- NIGHT

50

THE DOCTOR goes to his controls, readies them. And bustling through the door -

AMY
Oi! Where are you off to? We haven't even had a snog in the shrubbery yet.

RORY
(Following her in)
Amy!

AMY
Shut up, it's my wedding.

RORY
Our wedding.

THE DOCTOR
Sorry, you two, shouldn't have slipped away - bit busy, you know.

RORY
You just saved the whole of space and time - take the evening off. Maybe a bit of tomorrow.

THE DOCTOR
Space and time isn't safe yet. The TARDIS exploded for a reason. Something drew the TARDIS to this particular date, and blew it up. Why? And why *now*?
(MORE)

(CONTINUED)

50 CONTINUED:

50

THE DOCTOR (CONT'D)

The Silence, whatever it is, is still
out there, and I have to -

He's become increasingly distracted by his phone ringing.

THE DOCTOR (CONT'D)

Excuse me a moment.

(Answers phone)

Hello. *Oh hello!* Sorry, this is a
very bad line.

On Rory and Amy, listening in, fascinated. Who could it
be?

THE DOCTOR (CONT'D)

No, but that's not possible. She was
sealed into the Seventh Obelisk - I was
at the prayer meeting.

Rory and Amy exchange a glance. What?

THE DOCTOR (CONT'D)

Well, no, I get that it's important. An
Egyptian goddess loose on the Orient
Express. In space!

Rory and Amy: wow!

THE DOCTOR (CONT'D)

Give us a mo.

(Covers the phone - to

Rory and Amy)

Sorry, something's come up. This will
have to be goodbye.

AMY

Yeah, I think it's goodbye.

(To Rory)

Do you think it's goodbye?

And they're both sparkling with mischief now.

RORY

Definitely goodbye.

AMY

Right then.

She dashes to the door, sticks her head out of them,
yells:

(CONTINUED)

50 CONTINUED: (2)

50

AMY (CONT'D)

Goodbye!

And she rejoins Rory and the Doctor at the console. The Doctor looks at both of them - ready for their next adventure. And grins.

THE DOCTOR

(Into the phone)

Don't worry about a thing, your majesty.
We're on our way.

He hangs up, slams the controls, and -

CUT TO:

51 EXT. AMY'S GARDEN -- NIGHT

51

FX: The TARDIS roars and fades away ...

END CREDITS