

DOCTOR WHO 5

Episode 4

By

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Blue Revisions

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1 OMITTED 1

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2      EXT.  FIELDS  --  DAY                                2
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A perfect blue sky. Panning down to:

A man. This is JOSH. He looks a little out place - vaguely military fatigues, a gun slung over his shoulder - a SECURITY GUARD. He's staring out over rolling fields - a dreamy look on his face, a tiny kiss of lipstick on the corner of his mouth.

THREE MEN, are dashing along towards him - two of them in the same uniforms, with the same guns Their leader is in a dinner jacket, looks like he's just come from a party - ALISTAIR. Alistair goes straight to Josh, studies his face. Josh just looks dreamily at him

JOSH
It's a beautiful day.

Closer on a detail - the lipstick kiss on the corner of Josh's mouth, as Alistair reaches to wipe a smear off on his thumb -

And as we cut wide again, we see that we are now in -

CUT TO:

3 INT. SPACE SHIP - CORRIDOR 1 -- DAY 3

- the sleek, cylindrical corridor of some kind of vessel -
a rich man's ship. The FOUR MEN all stand in the same
relation to each other. JOSH keeps staring off to the
non-existent horizon, dreamy and happy.

ALISTAIR
Hallucinogenic lipstick.
(To the others)
She's here!

CUT TO:

4 INT. SPACE SHIP - CORRIDOR 2 -- DAY 4

Tracking with a pair of spectacular high heels, clanging along the deck. A calm, measured walk. The heels come to a halt at a door. Panning up an equally spectacular dress to a handbag, red fingernails. A tiny gun is being fished from the handbag. *Blam!*

(CONTINUED)

4 CONTINUED:

4

The lock hangs smoking, the door swings open, the heels go clicking through.

CUT TO:

5 INT. SPACE SHIP - HOME BOX ROOM -- DAY

5

Cramped, functional, the space-ship equivalent of a boiler room, and at its centre -

A shiny, black metal box, mounted on a plinth. Again, functional. The WOMAN steps towards this and slips on a pair of sunglasses - still no clear glimpse of her face but we see that she's dressed for a party - sexy, dangerous, 1940's femme fatale.

She raises her tiny gun, makes an adjustment. It now glows fiercely like a welding torch.

CUT TO:

6 INT. MUSEUM HALL -- DAY

6

Huge, grand museum hall. Pillars, glass cases.

CAPTION:

Twelve Thousand Years Later ...

Strolling down one of the aisles: THE DOCTOR and AMY.
The Doctor is marking off the cases as he goes.

THE DOCTOR

Wrong! Wrong! Bit right, mostly wrong.
I love museums.

AMY

Yeah, great, can we go to a planet now?
Big space ship, Churchill's bunker - you
promised me a planet next.

THE DOCTOR

Amy, this isn't any old asteroid - it's
only the biggest museum ever.

AMY

You've got a time machine, what do you
need museums for?

THE DOCTOR

Wrong. Very wrong. One of mine. Also
one of mine.

(CONTINUED)

6 CONTINUED:

6

AMY

Oh, I see. It's how you keep score.

And she realises he's no longer walking with her. She looks round. The Doctor is standing stock still at one of the cabinets, staring at its contents. Astonished.

The Doctor's POV: inside the glass case, the same glossy black box - now battered and old - that we saw on the ship. One difference: there is now burnt-in lettering.

Weird alien script - nothing we can read, as we cut to:

CUT TO:

7 INT. SPACE SHIP - HOME BOX ROOM -- DAY

7

The same box, and the same lettering! The WOMAN has half-completed the inscription.

Close on the black lenses of her glasses, the reflected glow of the welding torch.

CUT TO:

8 INT. MUSEUM HALL -- DAY

8

-- the same box, battered and old - the same lettering. THE DOCTOR is circling the cabinet, fascinated.

THE DOCTOR

It's from one of the old starliners. A Home Box.

AMY

What's a Home Box?

THE DOCTOR

Like a black box on a plane, except it homes. Anything happens to the ship, the Home Box flies home, with all the flight data.

AMY

So?

THE DOCTOR

The writing, the graffiti. Old High Gallifreyan. The lost language of the Time Lords.

CUT TO:

9 INT. SPACE SHIP - HOME BOX ROOM -- DAY

9

FX: The WOMAN has completed the inscription. She steps back from it, watches the glowing lettering for a moment.

CUT TO:

10 INT. MUSEUM HALL -- DAY

10

Same lettering, now ancient.

THE DOCTOR
There were days, there were many days,
these words could burn stars, and raise
up empires, and topple Gods.

AMY
So what does this say?

THE DOCTOR
Hello sweetie.

CUT TO:

11 INT. SPACE SHIP - CORRIDOR 2 -- DAY

11

On the sliding doors to the Home Box room, as they open
on -

RIVER SONG (for it is she!) She glances to a wall mounted security camera, right next to her - and winks at it.

CUT TO:

12 INT. MUSEUM HALL -- DAY

12

Chaos! Alarms clamouring. And racing towards us:

THE DOCTOR and AMY! The Doctor is clutching the black box. Behind them, charging after, 2 MUSEUM OFFICIALS. The Doctor and Amy go skidding round the corner, start racing towards --

-- The TARDIS. It stands waiting at the other end of the hall. We whip pan back to their pursuers, but this shot becomes -

CUT TO:

13 INT. SPACE SHIP - END OF CORRIDOR -- DAY

13

- The BYZANTIUM SECURITY GUARDS, crashing round a corner, skidding to a halt, levelling their guns at -

(CONTINUED)

13 CONTINUED:

13

RIVER SONG, stands at the end of corridor, perfectly poised and smiling. Behind her is a dead end, and though we don't especially note it, an airlock door, with porthole and spin-wheel.

CUT TO:

14 INT. TARDIS -- DAY

14

The TARDIS in flight. THE DOCTOR has the Home Box, mounted on the console, and now cabled up to the Tardis monitor. He's working fast, urgently, slamming controls.

On the monitor: security footage from the Byzantium. Cutting round various shots of corridors (as from wall mounted security cameras.)

AMY

Why are we doing this?

THE DOCTOR

Cos someone on a space ship twelve thousand years ago is trying to attract my attention -

He breaks off, staring.

On the monitor: security camera footage of RIVER SONG sneaking out of the Home Box Room. As we saw before, she turns to the camera - and winks right at us.

CUT TO:

15 INT. SPACE SHIP - END OF CORRIDOR -- DAY

15

The SECURITY GUARDS, their guns all trained on RIVER. ALISTAIR stands at their head. Smiles, almost flirtatious.

ALISTAIR

The party's over, Dr. Song - and yet you're still on board.

RIVER SONG

Sorry, Alistair. I needed to see what was in your vault.

(To the Guards)

Do you all know what's down there? Any of you? Because I'll tell you something - this ship will never reach its destination.

(CONTINUED)

15 CONTINUED:

15

ALISTAIR

Wait till she runs - don't make it look
like an execution.

He stands aside from his men, leaving them all a clear
shot - but River, completely unconcerned, simply raises
her wrist, seems to consult some readings on her watch.

RIVER SONG

7775 slash 349 by 10 zero 12 slash
acorn.

And she glances up at a security camera. On the glance,
we cut to:

CUT TO:

16 INT. TARDIS -- DAY

16

THE DOCTOR and AMY are watching this same scene on the
TARDIS monitor. RIVER seems to glance right at them -

AMY

What was that, what did she say?

THE DOCTOR

Co-ordinates!!

- and the Doctor is throwing himself round the console,
slamming the controls.

CUT TO:

17 INT. SPACE SHIP - END OF CORRIDOR -- DAY

17

ALISTAIR is looking at RIVER, not alarmed, just
quizzical.

RIVER SONG

Like I said on the dance floor-

On Alistair, as his eyes flick past River to - the
airlock! Clamped to it: a little device, a counter on it-
3 - 2 - 1

RIVER SONG (CONT'D)

- you might want to find something to
hang on to!

Chaos!! Alistair and his MEN, all leaping for the walls,
grabbing on to anything they can.

Counter: - 0 -

(CONTINUED)

17 CONTINUED:

17

Blinding flash! *Blam!!*

FX: River is whooshed off her feet, sucked back towards the blown-open airlock. The men, all grabbing on to struts, doorways, anything. Their feet sucked from under them, now hanging horizontal.

CUT TO:

18 EXT. SPACE

18

FX: A massive ship, a cruise liner hanging in space and zooming towards us, beautiful and incongruous, RIVER in her cocktail dress and heels. She's reaching out for - the TARDIS materialising in space, turning towards us.

CUT TO:

19 INT. TARDIS -- DAY

19

THE DOCTOR is racing from the console to the police box doors - slams them open -

CUT TO:

20 EXT. SPACE

20

FX: The TARDIS hanging in space, THE DOCTOR leaning out the open doors, reaching as far as he can -

Close on: the Doctor grabs RIVER's hand -

CUT TO:

21 INT. TARDIS -- DAY

21

THE DOCTOR and RIVER collapse through the doors of the TARDIS - River gulping huge, ragged whoops of breath.

On AMY: advancing, staring. What? *Who the hell is this??*

AMY

Doctor?

The Doctor is staring at River, like he can't quite believe she's real.

THE DOCTOR

River?

But River is already struggling to her feet, throws herself to the still open doors.

(CONTINUED)

21 CONTINUED:

21

FX: Over River's shoulder, THE BYZANTIUM blasting away from us. She spins round on the Doctor.

RIVER SONG
Follow that ship!!

OPENING TITLES

21A INT. TARDIS -- DAY

21A

THE DOCTOR is examining the home box, still lashed up to the console. He looks grim, a bit preoccupied. He's alone. Beyond him we see the TARDIS doors standing slightly open, daylight streaming in (we don't see outside.) AMY pops her head round the doors.

AMY
Coming?

THE DOCTOR
In a minute.

AMY
You going to tell me who she is?

THE DOCTOR
I expect so.

But he just keeps working. She gives up.

AMY
(As she goes)
What's up with you anyway? Like you've seen a ghost.

On the Doctor, as this impacts. Holding on his face as we hear:

RIVER SONG
(V.O.)
The funny thing is, this means you've always known how I was going to die.

Now we're in an edited flashback from 4.9 (Forest of the Dead.) RIVER SONG sits on her throne, about to die.

RIVER SONG (CONT'D)
All the time we've been together, you've always known I was coming here.

And there's the TENTH DOCTOR, chained to wall, watching, devastated.

(CONTINUED)

21A CONTINUED:

21A

RIVER SONG (CONT'D)

It's okay. It's okay, it's not over for you. You've got all of it to come. You and me, time and space. You watch us run.

And she raises the cables, joins them. A terrible storm of light burns the screen out, into:

We're back in the TARDIS. The Doctor, recovering from the memory. He starts heading to the doors...

CUT TO:

22 EXT. CLIFFS -- DAY

22

FX: Panning down through a terrible pillar of black smoke to -

- a ruined castle standing at the edge of a cliff. And rammed through the castle, smashed nose down in a nightmare of steel and stone, the BYZANTIUM. Smoke is still belching from it, fires everywhere.

CUT TO:

23 EXT. BEACH BELOW CLIFFS -- DAY

23

FX: RIVER, still in her cocktail dress but now holding her shoes, standing on the beach below the cliffs, staring up at the tottering ruin - fascinated, appalled.

A few yards beyond her: AMY and THE DOCTOR, now joining her. All around them, like debris of a plane crash, smoking chunks of the crashed ship. River calls back to the Doctor.

RIVER SONG

What caused it to crash? Not me.

THE DOCTOR

Nah, the airlock would've sealed seconds after you blew it. According to the Home Box, the warp engines had a phase-shift. No survivors.

RIVER SONG

A phase-shift would have to be sabotage. I did warn them.

THE DOCTOR

About what?

River has whipped out her PDA, starts tapping away at it.

(CONTINUED)

23 CONTINUED:

23

RIVER SONG

Well at least the building was empty.
Aplan temple - unoccupied for centuries.

Amy nudges the Doctor, so curious.

AMY

So then? Who's your lady friend.

THE DOCTOR

Amy Pond - Professor River Song.

RIVER SONG

Oh, I'm going to be a Professor some
day, am I? How exciting!
(Shoots him a look)
Spoilers!

AMY

Yeah, but who is she? How did she do
that? She just left you a note - in a
museum!

She's speaking quietly to the Doctor - but River hears.

RIVER SONG

Two things always guaranteed to show up
in a museum. The Home Box of category 4
starliner - and sooner or later, him.
It's how he keeps score.

AMY

(Laughing)
I know.

RIVER SONG

Hilarious, isn't it?

But the Doctor is crossing angrily to River.

THE DOCTOR

I'm nobody's taxi service! I'm not
gonna be there to catch you every time
you feel like jumping out of a space
ship.

RIVER SONG

You're wrong.
(Looks up the crashed
ship)
There's one survivor. There's a thing
in the belly of that ship that can't
ever die.

(MORE)

(CONTINUED)

23 CONTINUED: (2)

23

RIVER SONG (CONT'D)
(Shoots him a look)
Oh! Now you're listening!

She turns from the Doctor, putting the PDA to her ear like a phone.

RIVER SONG (CONT'D)
You lot in orbit yet? Yeah, I know, I saw it come down. I'm at the crash site - try and home on my signal.

She's walking away from the Doctor and Amy, still talking. We hold on the Doctor and Amy - Amy is so dying to know.

AMY
So - friend of yours then? *Woman*
friend? *Hot woman* friend?

THE DOCTOR
Stop it.

AMY
If you need to share, I'm so willing to listen. Really, really willing.

THE DOCTOR
Don't need to share, thanks.

AMY
Okay. Tell me stuff or I'll hurt you.

River calls over to the Doctor, holding up her PDA in the air.

RIVER SONG
Doctor, could you sonic me - need to boost the signal so we can use it as a beacon.

The Doctor raises his screwdriver, aims it at the PDA, sonics.

AMY
Ooh, Doctor! You *soniced* her!

RIVER SONG
Okay, we've got a minute - shall we?

She's pulling from her bag -

(CONTINUED)

23 CONTINUED: (3)

23

- the crumbly blue book we saw in 4.8/4.9 (Silence In The Library/Forest Of The Dead). Flicking through the pages, squints at the Doctor.

RIVER SONG (CONT'D)

Right then. You're young - seen that face with a bit more mileage. Honestly, nine hundred plus and look at that skin - it's a wonder any woman in the Universe is still talking to you. So where does that put us - just after the Bone Meadows?

The Doctor's face - blank. Even stony.

RIVER SONG (CONT'D)

Oh! *Before* the Bone Meadows. Well, of course it's before, you've got legs.

(Twinkles at him)

Kidding. Probably.

The Doctor: still stony.

AMY

(Approaching River)

What's the book?

THE DOCTOR

Stay away from it.

AMY

What is it though?

THE DOCTOR

Her diary.

RIVER SONG

Our diary.

THE DOCTOR

Her past, my future.

Amy looking between the two of them: what? *What??*

THE DOCTOR (CONT'D)

Time travel. We keep meeting in the wrong order.

The Doctor: so uncomfortable, avoiding both their gazes.

RIVER SONG

Doctor, is there a reason you're not looking at me.

(CONTINUED)

23 CONTINUED: (4)

23

The Doctor forces his eyes back to her.

RIVER SONG (CONT'D)

Oh! You're angry. Which usually means you're feeling guilty. How have you let me down lately?

The Doctor's face: and for a moment it's there - a sudden terrible pain.

Flashback: 4.9, RIVER joining the two cables, the burst of light.

All around, sudden electric hum. A few feet away, beautiful flickering lights begin to materialise in the air.

River turns calmly to the lights.

RIVER SONG (CONT'D)

Whatever it is, I'm sure I'll forgive you. Long as you forgive me.

FX: In the centre of the light show, FOUR FIGURES materialising. Squat, bulky, clutching weapons, standing in formation - soldiers. Marines, in fact.

The leading soldier steps forwards, tearing off his helmet. OCTAVIAN - fifties, all muscle, a bull of a man. With him, ANGELO, PEDRO, CHRISTIAN. He turns an animal stare on the ruin above. Then on River.

OCTAVIAN

You promised me an army, Dr. Song.

RIVER SONG

No. I promised you the *equivalent* of an army - this is the Doctor.

Octavian has all but snapped to attention.

OCTAVIAN

Father Octavian, sir. Bishop, second class. 20 Clerics at my command, crash team ready to ship down.

But the Doctor's eyes are on -

One of the chunks of wreckage smoking on the beach. The name of ship just visible along it. BYZANTIUM. He frowns.

Flashback 4.8: River talking to the Doctor while flicking through her blue diary.

(CONTINUED)

23 CONTINUED: (5)

23

RIVER SONG (FLASHBACK)
Crash of the Byzantium, we done that
yet?

OTAVIAN
Has Dr. Song explained what we're
dealing with?

RIVER SONG
Doctor ... what do you know of the
Weeping Angels.

On the Doctor's face. Grim.

CUT TO:

24 EXT. ENCAMPMENT -- NIGHT

24

The sky is dark. Tents and lights everywhere. SOLDIERS dashing about. Groups of them examining chunks of wreckage.

Panning across this. There's a shuttle craft parked in the middle, like a big container lorry, it's obviously been set up as a mobile HQ. Panning on to:

Cluster of soldiers (BOB, ANGELO, CHRISTIAN, PEDRO) round the base of the cliff. THE DOCTOR, OCTAVIAN, and AMY are watching as the others plug explosives into the cliff faces.

OCTAVIAN
We can't get through up top, we'd be too
close to the drives.

We're now on a close shot of Octavian's PDA. On it a diagram, showing the crashed spaceship rammed through the temple, which extends down through a honeycomb of catacombs, which extend down to the entrance chamber.

OCTAVIAN (CONT'D)
According to this, behind this cliff
face, there's a network of catacombs
leading right up to the temple.
We can blow through the base of the
cliff, get into the entrance chamber and
make our way up.

THE DOCTOR
Oh, good.

(CONTINUED)

24 CONTINUED:

24

OCTAVIAN

Good, sir?

THE DOCTOR

Catacombs! Probably dark ones. Dark catacombs, great.

OCTAVIAN

Technically, I think it's called a maze of the dead.

THE DOCTOR

You can stop any time you like.

CRISPIN

(Calling over)

Father Octavian?

OCTAVIAN

(To The Doctor)

Excuse me, sir.

Octavian walks off to join some of the Clerics (CRISPIN, PHILLIP, MARCO, others) who are discussing a big chunk of wreckage. The Doctor is now looking thoughtfully at the cliff face, scanning it with his screwdriver.

AMY

You're letting people call you 'sir', you never do that. So whatever a weeping angel is, it's really bad, yeah?

THE DOCTOR

Now *that's* interesting.

AMY

What is?

THE DOCTOR

You're still here.

(Rounds on her)

Which part of "wait in the TARDIS till I tell you it's safe" was so confusing?

AMY

Ooh, are you all Mr. Grumpy-Face today?

THE DOCTOR

A weeping angel, Amy, is the deadliest, most powerful, most malevolent lifeform evolution has ever produced - and right now one of them is trapped inside that wreckage and I'm supposed to climb in

(MORE)

(CONTINUED)

24 CONTINUED: (2)

24

THE DOCTOR (CONT'D)

after it, with a screwdriver and a torch, and assuming I survive the radiation long enough, and assuming the whole ship doesn't just blow up in my face, do something incredibly clever that I haven't actually thought of yet. That's my day, that's what I'm up to, any questions??

AMY

Is River Song your wife?

That brings him up short.

AMY (CONT'D)

Cos she's someone from your future, yeah - and the way she *talks* to you, I've never seen anyone do that. She's like "Heel, boy!" She's Mrs. Doctor from the future, isn't she? Is she? Is she gonna be your wife one day? Go on, is she?

On the Doctor: stony-faced for a moment.

THE DOCTOR

Yes. You're right. I am *definitely* Mr. Grumpy-Face today.

RIVER SONG

(Calling from off)

Doctor? Ready for you!

RIVER (now in cleric uniform) is leaning out of the door of the Shuttle HQ.

AMY

Oops! Her indoors!

RIVER SONG

Father Octavian!

AMY

(As they head over)

Why do they call him Father?

THE DOCTOR

He's their Bishop, they're his clerics - it's the 51st Century, the Church has moved on.

CUT TO:

25 INT. SHUTTLE HQ -- NIGHT

25

FX: A FULL WEEPING ANGEL. A black and white image, as from a security camera. The Angel stands in a dingy corner of large, cell-like room. It's half turned away from us, its face plunged in its hands - the accustomed position.

This is on a screen, like a large plasma screen at one end of the vehicle. - pulling out to: the Mobile HQ. Futuristic, but chunky, battered, workaday - Alien-style. Computer consoles, hanging space-suits, exotic but scuffed and battered equipment. There's a big, heavy-duty spin-wheel door standing open - THE DOCTOR and AMY are clambering in. RIVER is standing at the screen, remote in her hand.

RIVER SONG

What do you think?

The Doctor steps closer to the screen, examining the image.

RIVER SONG (CONT'D)

It's from the security camera in the Byzantium vault, ripped it when I was on board, so sorry about the quality. Only three seconds, I've put it on a loop.

THE DOCTOR

Yeah. It's an Angel.

FATHER OCTAVIAN has climbed in, standing behind them.

OCTAVIAN

You've encountered the angels before?

THE DOCTOR

Once. On Earth, a long time ago. But those were scavengers, barely surviving ...

AMY

But it's just a statue.

RIVER SONG

It's a statue when you see it.

AMY LOOKS AT HER - *WHAT?*

THE DOCTOR

Where did it come from?

(CONTINUED)

25 CONTINUED:

25

RIVER SONG

Pulled from the ruins of Razbahan, end of last century. Been in private hands ever since, dormant all that time.

The Doctor closer to the screen, examining it.

Closer on the screen. (Just above the Angel - just there, not emphasised - is the video time code. It's cycling through the three second loop 11.24.13 to 11.28.10, *blip*, screen fuzzes for a tiny instant, back to 11.24.13.)

THE DOCTOR

There's a difference between dormant ... and patient.

AMY

(To River)

What's that mean - it's a statue when you see it?

RIVER SONG

The weeping angels can only move if they're unseen. So legend has it.

THE DOCTOR

It's not legend - it's a quantum lock. In the sight of any living creature, the Angels literally cease to exist - they're just stone. The perfect defence mechanism.

AMY

What, being a stone?

THE DOCTOR

Being a stone, until you turn your back.

The Doctor, grim-faced, is crossing to the door. He heads out - the others start to follow.

CUT TO:

26 EXT./INT. ENCAMPMENT/SHUTTLE HQ -- NIGHT

26

The others are joining the Doctor now - AMY staying in the doorway of the HQ.

THE DOCTOR

The hyperdrive would've split open on impact.

(MORE)

(CONTINUED)

26 CONTINUED:

26

THE DOCTOR (CONT'D)

That whole ship's gonna be flooded with
drive-burn - radiation, cracked
electrons, gravity storms ... deadly to
almost any living thing.

OCTAVIAN

Deadly to an Angel?

THE DOCTOR

Dinner to an Angel - the longer we leave
it in there, the stronger it will grow.

(To River)

Who built that temple? Are they still
around?

RIVER SONG

(Consulting her PDA)

The Aplans - the indigenous life-form.
They died out four hundred years ago.

OCTAVIAN

Two hundred years later the planet was
terraformed.
Currently there are 6 billion human
colonists.

THE DOCTOR

You lot, you're everywhere, you're like
rabbits. I'll never get done saving
you!

OCTAVIAN

Sir, if there's a clear and present
danger to the local population -

THE DOCTOR

Oh there is. Bad as it gets. Bishop
... lock and load!

OCTAVIAN

(Striding off, yelling)

Verger, how we doing with those
explosives? Dr. Song, with me!

RIVER SONG

Two minutes. Doctor, need you!

She's already heading away, the Doctor following, leaving -

- Amy at the door, suddenly deserted.

AMY

Anybody need me? Nobody? Okay.

(CONTINUED)

26 CONTINUED: (2)

26

She's about to follow the Doctor - a little resignedly -
when she glances at -

CUT TO:

27 INT. SHUTTLE HQ -- NIGHT

27

- the screen.

AMY freezes. Frowns.

FX: Close on the screen, the video loop on its three
second cycle. But the FULL WEEPING ANGEL *is looking at
her!*

Closer on the Angel: the picture is all lines this close,
still breaking up every three seconds - but the Angel has
*turned its head from its hands and is looking directly at
Amy.*

Amy: *how? How??*

CUT TO:

28 EXT. ENCAMPMENT -- NIGHT

28

THE DOCTOR is joining RIVER at a work surface improvised
from flight cases set up a few yards from the Shuttle HQ,
which we can see beyond them. She's going through a
little rucksack (similar to the one she had in 4.9
Silence In The Library) and pulling out an ancient book -
as different as possible from her blue diary.

RIVER SONG

Found this. Definitive work on the
Angels. Well, the only one. Written by
a madman, barely readable, but I've
marked a few passages --

THE DOCTOR

(Riffles through it)
Not bad, bit slow in the middle, didn't
you hate his girlfriend - no, no, hang
on, wait, wait, wait!

AMY

(From off)
Dr. Song?

River turns. AMY is calling from door of the HQ.

AMY (CONT'D)

Did you have more than one clip of the
Angel?

(CONTINUED)

28 CONTINUED:

28

RIVER SONG

No, just those three seconds.

The Doctor is spinning the book round in his hands,
looking at it from every angle, sniffing it --

THE DOCTOR

This book is wrong! What's wrong with
this book, it's *wrong*!!

CUT TO:

29 INT. SHUTTLE HQ -- NIGHT

29

FX: - AMY has looked back to the screen. The FULL ANGEL -
it has clearly turned towards her, no doubt about it.

Amy's eyes flick to -

- we pan across the screen big close up of the Time Code
counter. As before the three second loop 11.24.13 to
11.28.10, *blip*, back to 11.24.13.

Amy, frowning, how's this possible. Eyes flick back to:

- panning back across the screen to:

FX: *The Full Angel has moved again!!* This time it's
turned its whole body to face Amy. It's still right at
the back of the shot, but the hands are lowered, and it
stares, solemnly, stonily, right at Amy.

Amy: staring: how? *How??*

AMY

Doctor!!

And she turns to the door - *and the door is shut!*

Amy: confused now. How did that happen? When? Looks
back to the screen.

FX: *Oh my God!* The Full Angel has moved closer!!

CUT TO:

30 EXT. ENCAMPMENT -- NIGHT

30

THE DOCTOR and RIVER - the Doctor is still examining the
book, while River seems to be studying *him*.

THE DOCTOR

What is it though, what's wrong with it?

(CONTINUED)

30 CONTINUED:

30

RIVER SONG

Oh it's so strange when you go all baby-face. How early is this for you?

THE DOCTOR

Very early.

RIVER SONG

Oh! So you don't know who I am yet.

The Doctor shoots her a look. *Hates* not knowing stuff.

THE DOCTOR

How do you know who *I* am? I don't always look the same.

RIVER SONG

(Holds up the blue diary)

Pictures of all your faces - you never show up in the right order, I need the spotters guide -

THE DOCTOR

(Seizing the book again)

Pictures! *Why aren't there pictures??*

CUT TO:

31 INT. SHUTTLE HQ -- NIGHT

31

AMY has grabbed the remote control is scrabbling among the buttons. One at the top - ON/OFF. Zaps the screen.

FX: The screen goes dark for a blip of a second - and then flares back to life by itself. The FULL ANGEL staring! She tries again. Off! On!

FX: Her face: *what??* She tosses aside the remote, approaches the screen, staring at the Full Angel. Breathing hard, terrified, fighting to keep it together.

AMY

You're just a recording. You can't move!

The side of the screen - there's cables, maybe she could pull one out? She grabs one, pulls it - no good, won't budge. Glancing back at the screen, and sees -

- she is jolted back a step, complete terror.

(CONTINUED)

31 CONTINUED:

31

FX: The Full Angel now stands right at the other side of the screen - a close-up! Those blank, staring ovals. (Still on a loop, still blipping every three seconds.)

AMY (CONT'D)

No!! No!!

CUT TO:

32 EXT. ENCAMPMENT -- NIGHT

32

THE DOCTOR and RIVER.

THE DOCTOR

This whole book - it's a warning, about the Weeping Angels. So why no pictures, why not *show* us what to look out for.

RIVER SONG

There was that bit about images - what was that?--

THE DOCTOR

(Flicking through the pages)

Yeah, hang on --

CUT TO:

33 INT. SHUTTLE HQ -- NIGHT

33

AMY's at the door, yanking at the spin wheel. Won't turn, *won't turn!*

AMY

Doctor!! Doctor!!

Looks back at the screen -

FX: - and the FULL ANGEL is fanged now, its mouth stretched horribly open, blank eyes staring madly at her.

AMY (CONT'D)

Doctor!!

CUT TO:

34 EXT. ENCAMPMENT -- NIGHT

34

THE DOCTOR and RIVER, the Doctor reading ...

(CONTINUED)

34 CONTINUED:

34

THE DOCTOR

"That which holds the image of an Angel,
becomes itself an Angel."

CUT TO:

35 INT. SHUTTLE HQ -- NIGHT

35

AMY, still frantic at the spin-wheel - no good! There's
a keypad by the door, she starts frantically jabbing, any
old sequence. She glances to the screen -

Oh my God oh my God oh my God!!! -

FX: The FULL ANGEL is now in the room standing in front
of the screen!

It's still a grainy, liney, video image (like Chris in
Parting Of The Ways, or David in Blink) but its fangs are
bared and one claw is reaching out for Amy. (Throughout
this, the loop is still going, so the Video Angel breaks
into mush for a tiny blip every three seconds.)

AMY

Doctor!!

CUT TO:

36 EXT. ENCAMPMENT -- NIGHT

36

THE DOCTOR and RIVER.

RIVER SONG

What does that mean? An image of a
Weeping Angel *is* a Weeping Angel?

The Doctor's face: mounting realisation.

THE DOCTOR

An image ... or a recording ...
(Spins, looks round)
Amy! Where's Amy??

The Doctor's POV: zooming in on the spin wheel on the
Shuttle HQ door. The wheel is jerking, rattling, -
someone's trying to get out! Faintly we can hear -

AMY

(From off)

Doctor!! Doctor, *please!!*

CUT TO:

37 INT. SHUTTLE HQ -- NIGHT

37

AMY is pressed back against the door, yanking at the spin wheel behind her.

AMY

Doctor!

FX: The FULL ANGEL - those fangs, those eyes!

A battering at the door.

THE DOCTOR

(From off)

Amy? Are you all right, what's happening.

AMY

Doctor, it's coming out the television.
The Angel, it's *here!*

CUT TO:

38 EXT. ENCAMPMENT - SHUTTLE HQ -- NIGHT

38

THE DOCTOR is frantically trying to sonic the door, RIVER right next to him.

THE DOCTOR

Don't take your eyes off it. Keep looking - it can't move if you're looking.

RIVER SONG

(Of the screwdriver)

What's wrong?

THE DOCTOR

Deadlocked.

RIVER SONG

Doesn't *have* a deadlock.

THE DOCTOR

Don't blink, Amy! Don't even blink!!

CUT TO:

39 INT. SHUTTLE HQ -- NIGHT

39

AMY, staring at the FULL ANGEL for all she's worth (Angel not in shot).

(CONTINUED)

39 CONTINUED:

39

AMY

Doctor, get me out of here! *Doctor!!*

CUT TO:

40 EXT. ENCAMPMENT - SHUTTLE HQ -- NIGHT

40

THE DOCTOR is racing round the side of the shuttle,
throws open a flap at the side - electrics.

RIVER SONG

What are you doing?

THE DOCTOR

(Sonicing)

Cutting the power - it's using the
screen, I'm turning the screen off -

(Stops, stares)

Deadlocked. The whole system.

RIVER SONG

There is no deadlock.

THE DOCTOR

There is now!

RIVER is racing over to the work surface, now grabs the
little gun we saw her with earlier.

The Doctor, hammering on the wall of the shuttle --

THE DOCTOR (CONT'D)

Amy! Can you turn it off?

CUT TO:

41 INT. SHUTTLE HQ -- NIGHT

41

AMY, staring for her life.

THE DOCTOR

(From off)

The screen, can you turn it off?

AMY

I tried!

THE DOCTOR

(From off))

Try again! But don't take your eyes off
the Angel!

(CONTINUED)

41 CONTINUED:

41

FX: Amy - her eyes still locked on the FULL ANGEL - is scrabbling around with hands on the table, trying to find the remote.

AMY

I'm not!

CUT TO:

42 EXT. ENCAMPMENT - SHUTTLE HQ -- NIGHT

42

THE DOCTOR, at the door yelling. (Beyond him we can see RIVER who has turned her little gun like a blowtorch on the wall of the shuttle.)

THE DOCTOR

Each time it moves, it'll move faster -
don't even blink.

CUT TO:

43 INT. SHUTTLE HQ -- NIGHT

43

AMY still scrabbling for the remote.

AMY

I'm not blinking! *You ever tried not
blinking??*

She's winking with alternate eyes - has found the remote, snatches it up. Zaps the FULL ANGEL.

FX: The screen goes dark, the Full Angel vanishes - and an instant later the screen flares back to life, and the Angel reappears.

AMY (CONT'D)

It just keeps switching back on!

THE DOCTOR

(From off)

It's the Angel.

AMY

But it's just a *recording*.

CUT TO:

44 EXT. ENCAMPMENT - SHUTTLE HQ -- NIGHT

44

THE DOCTOR

Anything that takes the image of an
Angel *is* an Angel.

(CONTINUED)

44 CONTINUED:

44

Beyond him we can see that RIVER has stopped blasting the wall, is now feeling the (completely unmarked) wall where she was concentrating her fire.

THE DOCTOR (CONT'D)

What are you doing?

RIVER SONG

Trying to cut through - it's not even warm.

THE DOCTOR feels the patch of wall.

THE DOCTOR

It's deadlocked every particle of the vehicle - there's no way in, it's not physically possible.

AMY

(From within)

Doctor??

CUT TO:

45 INT. SHUTTLE HQ -- NIGHT

45

FX: AMY and the FULL ANGEL, locked in their stare.

On Amy: tears, shaking.

AMY

What's it gonna do to me? Just tell me, what's it gonna do?

CUT TO:

46 EXT. ENCAMPMENT - SHUTTLE HQ -- NIGHT

46

THE DOCTOR

(Shouting)

Just keep looking at it, don't stop looking!

He's racing over to the work surface, now grabs the book, racing through the pages. River, by his side now -

RIVER SONG

What *will* it do?

(CONTINUED)

46 CONTINUED:

46

THE DOCTOR
(Frantically flipping
the pages)

Last time I met them, they zapped you
back in time, let you die of old age -
but they were hiding out, starving.
This one won't be so merciful.

(Turns, shouts)
Amy, not the eyes. Look at the angel,
just don't look at the eyes.

CUT TO:

47 INT. SHUTTLE HQ -- NIGHT

47

On AMY, staring at the FULL ANGEL, directly at -
FX: - the Angel's eyes: the blank, stone ovals.

AMY
Why?

CUT TO:

48 EXT. ENCAMPMENT - SHUTTLE HQ -- NIGHT

48

THE DOCTOR, with the book - he's found the passage he's
looking for.

RIVER SONG
What is it?

THE DOCTOR
(Quieter - this
between River and the
Doctor)
"The eyes are not the windows of the
soul, they are the doors."

CUT TO:

49 INT. SHUTTLE HQ -- NIGHT

49

FX: Intercutting now, fast, between the FULL ANGEL's
eyes, and AMY's. (The Angel *blips* again.)

CUT TO:

50 EXT. ENCAMPMENT - SHUTTLE HQ -- NIGHT

50

THE DOCTOR
"Beware what may enter there."

(CONTINUED)

50 CONTINUED:

50

AMY
(Calling from inside)
Doctor, what did you say?

THE DOCTOR
(Calling)
Don't look at the eyes!

CUT TO:

51 INT. SHUTTLE HQ -- NIGHT

51

On AMY: winking her eyes alternately again - desperate now, end of her tether.

FX: Close on the FULL ANGEL's eyes, staring back at her. The loop is still happening - every three seconds, blip, the image fuzzes and reforms.

On Amy: hope! An idea is dawning.

AMY
No, about images, what did you say about images?

FX: On the Angel. Blips, reforms.

CUT TO:

52 EXT. ENCAMPMENT - SHUTTLE HQ -- NIGHT

52

RIVER SONG
(Calling in)
Whatever holds the image of an angel, *is*
an angel.

CUT TO:

53 INT. SHUTTLE HQ -- NIGHT

53

On AMY: determined now, focussed. Staring at the FULL ANGEL, ready now.

AMY
Okay. Hold this.

She holds up something in front of her.

FX: Amy's POV. The remote, held in front of the Angel, so that she can see both at the same time. The Angel blips, reforms. Instantly Amy starts counting.

AMY (CONT'D)
One ... two ... three ...

(CONTINUED)

53 CONTINUED:

53

FX: Blips. Reforms.

AMY (CONT'D)

One ...

Close on the Remote. Amy moves her thumb carefully to a particular button.

AMY (CONT'D)

Two ...

Big close up of button - PAUSE!

AMY (CONT'D)

Three!

FX: The Angel blips, Amy thumbs the button - and the images freezes, distorted in air, a stationary mist of video particles.

Clunk! The door releases, swings open. THE DOCTOR, leaping through, followed by RIVER, in time to see.

FX: And the hanging video distortion just vanishes. We pan to the screen - the same distortion, back where it belongs.

The Doctor stares at:

Amy, just standing there - shaky, but pleased.

AMY (CONT'D)

I froze it. There was a sort of blip on the tape, I froze it on the blip, it wasn't the image of an angel any more.

The Doctor and River staring at her - bit fazed.

AMY (CONT'D)

That was good, yeah? It was, wasn't it? That was pretty good.

RIVER SONG

That was *amazing*.

THE DOCTOR

River - hug Amy.

The Doctor is already leaping over to the screen, now yanks out the cable. It goes dark.

AMY

Why?

(CONTINUED)

53 CONTINUED: (2)

53

THE DOCTOR
(Now sonicing the
screen, taking
readings)
Cos I'm busy.

AMY
I'm fine.

RIVER SONG
You're *brilliant!*

AMY
Thanks. Yeah. Kind of creamed it,
didn't I?

RIVER SONG
So it was here then? That was the
Angel?

THE DOCTOR
That was a projection of the Angel.
It's reaching out - getting a good look
at us -

From outside, a tremendous *BOOM!* Amy and River startle,
the vehicle rocks.

The Doctor is already at the door.

CUT TO:

54 INT./EXT. SHUTTLE HQ/ENCAMPMENT -- NIGHT

54

THE DOCTOR throws open the door, looks out into:

There's a huge cloud of dust and smoke round the base of
the cliff, right where the explosives were being placed.
OCTAVIAN is calling over.

OCTAVIAN
Doctor! We're through!

CUT TO:

55 INT./EXT. SHUTTLE HQ/ENCAMPMENT -- NIGHT

55

THE DOCTOR: grim - looks to RIVER.

THE DOCTOR
Okay. Now it starts.

(CONTINUED)

55 CONTINUED:

55

He jumps down from the vehicle, starts to head over to OCTAVIAN.

CUT TO:

55A INT. SHUTTLE HQ --NIGHT

55A

RIVER makes to follow.

RIVER SONG

Coming?

AMY is now picking at her eye - like there's a piece of grit in there.

AMY

Yeah, coming, there's just - ...

River heads out to follow the Doctor. We close in on Amy, still picking.

AMY (CONT'D)

... something in my eye.

CUT TO:

56 OMITTED

56

57 INT. CATACOMBS - ENTRANCE CHAMBER -- NIGHT

57

A rope ladder hanging down from a ragged blown-open hole into a darkened chamber - just one pool of light under. THE DOCTOR is climbing down it, jumps to the stone floor. Crosses to join OCTAVIAN who is flashing his torch round the cavernous interior. (We don't yet see what he's looking at.)

OCTAVIAN

Well. I guess this makes it a bit trickier.

THE DOCTOR

A bit, yeah. Do we have a Gravity Globe.

OCTAVIAN

(Calling over his shoulder)

Grav Globe!

Behind them, RIVER has climbed down, joining them. (She's changed now - suited up for the caves.)

(CONTINUED)

57 CONTINUED:

57

ANGELO and CHRISTIAN pull a Gravity Globe (big ball, slightly larger than a football - see The Satan Pit) from a rucksack.

AMY has climbed down, joins the Doctor.

AMY

Where are we? What is this?

RIVER SONG

It's an Aplan Mortarium. Sometimes called a maze of the dead.

AMY

And what's that?

THE DOCTOR

Well if you happen to be a creature of living stone ...

The Doctor has been handed the gravity globe by one of the Clerics. He activates it - then kicks it up into the air like a footballer.

FX: It soars to the ceiling, illuminates the whole room. It's like a cathedral High vaulted ceiling, grim stone walls, all dank and dripping, unseen for centuries. And everywhere, in every corner, shadows flapping round them as the gravity globe settles ... STATUES! (Deformed statues)

Cutting round them. Humanoid. They are all ancient, and terribly weathered, limbs missing, their faces half crumbled. Sometimes just sockets staring from the gloom. Some stand on plinths, some in alcoves, some lie in pieces on the ground. (10 deformed statues and 2 deformed statue suits.)

THE DOCTOR (CONT'D)

... the perfect hiding place.

They stand there, looking around for a moment.

RIVER SONG

Needle in a haystack.

THE DOCTOR

A needle that looks like hay. A hay-alike needle. Of death. A hay-alike needle of death in a haystack of ... statues ... No, yours was fine.

(CONTINUED)

57 CONTINUED: (2)

57

Octavian turns on his CLERICS. Seven of them have now followed into the Chamber (BOB, CRISPIN, CHRISTIAN, PHILLIP, PEDRO, MARCO, ANGELO).

OCTAVIAN

Right! Check every single statue in this chamber - you know what you're looking for. Complete visual inspection.

(To the Doctor)

One question - how do we fight it?

THE DOCTOR

We *find* it - and hope.

He strides off. Octavian watches him go, thoughtful. River is making to go, Octavian pulls her back. (Beyond them we see the Doctor heading through into the Maze Entrance, followed by Amy.)

OCTAVIAN

He doesn't know yet, does he - who and what you are?

RIVER SONG

Too early in his time stream.

OCTAVIAN

Well make sure he doesn't work it out. Or he's not gonna help us.

RIVER SONG

I won't let you down. Believe me, I have no intention of going back to prison.

CHRISTIAN

(Calling over)

Sir?

CHRISTIAN - one of the Clerics - is at an archway set in the wall. He's flashing his torch into a darkened interior.

CHRISTIAN (CONT'D)

Side chamber. One visible exit.

OCTAVIAN

Check it out. Angelo, go with him.

ANGELO and Christian duck through the arch.

CUT TO:

57A INT. MAZE ENTRANCE -- NIGHT

57A

On AMY - looking around.

Amy's POV: A long tall twisting corridor, various exits branching off it. Statues stand at intervals. (10 deformed statues and 2 statue suits.) THE DOCTOR is a little distance ahead, examining the walls.

Amy makes to go to him - stops. She puts her hand to her eye, like it's bothering her again. She picks at it, looks at her finger, flicks away a piece of grit. Eye still smarting, she picks at it again - and freezes in horror - cos a shower of stone coloured dust is streaming through her fingers, like its pouring from inside her.

She snatches her hand away - the grit is gone! Her hand is clean too. Checks her eye. Fine. She imagined it, must have.

RIVER SONG

You all right?

River has stepped through from the entrance chamber - she has a probe, bit like a hypodermic.

AMY

Yeah, fine, I'm fine. So what's a maze of the dead?

RIVER SONG

Not as bad as it sounds. It's just a labyrinth with dead people buried in the walls.

(Off Amy's look)

Okay, that is fairly bad. Give me your arm, this won't hurt a bit.

Amy proffers her arm. River takes it, readies the probe, Zaps Amy's arm, now holds the probe against it.

AMY

Ow!!

RIVER SONG

There, you see - I lied. Viro-stabiliser. Stabilises your metabolism against radiation, drive burn, anything - you'll need it when we get up to the ship.

AMY

So what's he like then?

(MORE)

(CONTINUED)

57A CONTINUED:

57A

AMY (CONT'D)
(She nods at the
Doctor)

In the future, I mean. Cos you know him
in the future, don't you.

On River: just a little bit uneasy about this
conversation.

RIVER SONG
The Doctor is the Doctor.

AMY
Oh, very helpful, mind if I write that
down.

RIVER SONG
(Louder, calling over
to the Doctor)
Yes, we are.

The Doctor looks round, bemused. He has one of the
Cleric's PDAs in his hand, is working on it.

THE DOCTOR
Sorry, what?

RIVER SONG
Talking about you.

THE DOCTOR
I wasn't listening, I'm *busy*!

RIVER SONG
Other way up.

The Doctor looks at the PDA in his hand. Turns it round.

THE DOCTOR
Yeah.

He wanders off.

AMY
You're so his wife.

RIVER SONG
Oh, Amy! This is the Doctor we're
talking about. Do you really think it
could be anything that simple?

AMY
Yep.

(CONTINUED)

57A CONTINUED: (2)

57A

River smiles, almost pleased.

RIVER SONG

You're good! Not saying you're right,
but you're very good.

As she speaks she's looking up, directing her torch up into the maze.

FX: The maze extends upwards becoming gantries and criss-crossing staircases, picked out in occasional shafts of light. Eerie, desolate. And everywhere - weathered, crumbled, mournful - statues. There's creaking and groaning like this whole structure is under terrible pressure.

CUT TO:

58 INT. SIDE CHAMBER 1 -- NIGHT

58

Small side chamber, in the style of the main one - alcoves, pillars. No statues though. ANGELO and CHRISTIAN, moving separately round it, checking each alcove. Christian has come to:

One of the other exits - a low arch. He ducks under the arch.

CUT TO:

59 INT. SIDE CHAMBER 2 -- NIGHT

59

A smaller chamber, circular. Low ceiling, real feeling of pressure. In the centre of the room one thick, squat pillar.

On CHRISTIAN, sweeping his torch round the room. Nothing, not a statue. But the pillar ...

The pillar: thick enough to conceal someone standing on the other side ...

His torchbeam flickers, dims a bit. He slaps it - better.

Now he's moving round the pillar - is there something on the far side?

His POV: on the pillar, as he moves round it. There's nothing. But -

- as he stops moving, just for a moment, there's a sound from the other side of the pillar. The scrape of a foot.

(CONTINUED)

59 CONTINUED:

59

Someone is moving round the other side, keeping the pillar between them.

Christian's face: *what?* His torch flickers again. Slaps it.

Again, from the other side, the scrape of a foot.

CHRISTIAN

Who's there? Is someone there?

Silence.

He's now backing away from the pillar, right to the door.

Stares at the pillar. Something behind it - definitely.

CHRISTIAN (CONT'D)

(Calling, soft)

Angelo?

No answer.

CHRISTIAN (CONT'D)

(Slightly louder)

Angelo?

As he calls he flicks his eyes to the door, the tiniest turn of this head - and as his eyes flick back -

The FULL ANGEL!! Standing right in front of him (hands down, face serene).

We see this only for an instant - and his torch snaps out. Blackness!

CUT TO:

60 INT. SIDE CHAMBER 1 -- NIGHT

60

ANGELO inspecting, the alcoves. He's turned toward the archway leading to Chamber 2.

ANGELO

Christian? Was that you?

The archway: the other chamber is now in darkness. Angelo raises his communicator, clicks it.

ANGELO (CONT'D)

Christian, you dropped your torch.
Don't always drop your torch!

(CONTINUED)

60 CONTINUED:

60

CHRISTIAN
(V.O., radio distort)
Come and see this.

ANGELO
What is it?

CHRISTIAN
(V.O., radio distort)
Just come and see it.

ANGELO
It's not a school trip, just *tell* me.

CHRISTIAN
(V.O., radio distort)
No, really, come and see this.

With bad grace, Angelo ducks under the arch ...

CUT TO:

60A INT. MAZE ENTRANCE -- NIGHT

60A

THE DOCTOR, RIVER and AMY as we left them - and from off a sudden blaze of gunfire. They turn, race back to the entrance chamber. (10 deformed statues and 2 deformed statue suits.)

CUT TO:

61 INT. CATACOMBS - ENTRANCE CHAMBER -- NIGHT

61

THE DOCTOR skidding into the room, to see -

BOB - one of the Clerics - is lowering his gun. He's just been blasting a deformed statue. He's young, skinny, properly scared. It is riddled with bullet holes.

All the others (OCTAVIAN, PEDRO, PHILLIP, MARCO, CRISPIN), have spun round, ready to engage.

On the statue - an especially crumbled and damaged one, half its face missing

BOB
Sorry. Sorry, I thought ... I thought
it looked at me.

OCTAVIAN crosses, furious, to Bob.

(CONTINUED)

61 CONTINUED:

61

OCTAVIAN

We know what the Angel looks like. Is that the Angel?

BOB

No, sir.

OCTAVIAN

No, sir, it is not!

(To Bob, but for everyone's benefit)

According to the Doctor we are facing an enemy of unknowable power and infinite evil. So it would be good, it would be very, very good, *if we could all remain calm in the presence of decor!*

The Doctor's voice, from a few feet away.

THE DOCTOR

What's your name?

Bob looks over. So do the others. (Octavian a little affronted that he's been cut across.)

THE DOCTOR is still over at the entrance to the maze, with RIVER and AMY.

BOB

Bob, sir.

THE DOCTOR

That's a great name. I love Bob.

OCTAVIAN

It's a Sacred Name, Doctor. We all have Sacred Names, they're given to us in the service of the Church.

THE DOCTOR

Sacred Bob! More like scared Bob now, eh?

BOB

(Ashamed)

... Yes, sir.

THE DOCTOR

Good. Scared keeps you fast. Anyone in this room who isn't scared is a moron.

(Looks directly at Octavian)

Carry on.

(CONTINUED)

61 CONTINUED: (2)

61

The Doctor steps back into the Maze Entrance.

OCTAVIAN

We'll be moving into the maze in two minutes. Bob, you stay with Angelo and Christian - guard the approach.

CUT TO:

61A INT. MAZE ENTRANCE -- NIGHT

61A

On THE DOCTOR, as AMY joins him, then RIVER. (10 deformed statues and 2 deformed statue suits).

THE DOCTOR

Any one of those statues ...

AMY

Isn't there a chance this lot's just gonna collapse. There's a whole ship up there ...

RIVER SONG

Incredible builders, the Aplans.

THE DOCTOR

Had dinner with their chief architect once. Two heads are better than one.

AMY

What, you mean you helped him?

THE DOCTOR

No, I mean he had two heads.

(Turning, calling to
River)

That book. The very end, what did it say?

RIVER SONG

Hang on ...

THE DOCTOR

Read it to me.

As River fishes out the book, the Doctor looks up at the maze again.

FX: The gantries, the staircases, creaking and eerie.

Over this, we hear River reading.

(CONTINUED)

61A CONTINUED:

61A

RIVER SONG

"What if we had ideas that could think for themselves. What if one day our dreams no longer needed us. When these things occur and are held to be true, the time will be upon us ... "

During above we have DISSOLVED

TO:

62 INT. SIDE CHAMBER 2 -- NIGHT

62

We are in the second chamber. Lying on the floor, a torch, its beam still on - we see a limp, dead hand flopped next to it.

We pan to the wall, illuminated by the torch. A shadow moves through into the beam, stands there - seemingly a man.

RIVER SONG

(V.O.)

"The time of angels."

On the shadow, as it shifts, unfolds - wings are spreading behind the thin figure ...

DISSOLVE TO:

63 INT. GANTRY STAIRS 1 -- NIGHT

63

FX: One of the criss-crossing gantries reaching up into the gloom. THE DOCTOR, OCTAVIAN, RIVER, AMY, four of the CLERICS (CRISPIN, PEDRO, PHILLIP, MARCO), making their way up. As they go, the Clerics are examining each statue (deformed statues) in turn. All around the dark and creaking vault ...

THE DOCTOR

Lovely species, the Aplans. We should visit them some time.

CUT TO:

64 INT. MAZE CORRIDOR 1 -- NIGHT

64

THE DOCTOR, AMY, RIVER, OCTAVIAN, PEDRO, MARCO, CRISPIN, PHILLIP, rounding the corner, into another statue lined corridor. (10 deformed statues and 2 deformed suits)

AMY

I thought they were all dead.

(CONTINUED)

64 CONTINUED:

64

THE DOCTOR

So's Virginia Woolf, I'm on her bowling team.

Very relaxed, sort of cheerful - well, that's having two heads of course.

You're never short of a snog with an extra head. Took 'em ages to invent the wheel, but oh they were happy!

Walking ahead, River has hesitated to a halt.

RIVER SONG

Doctor ... there's something - I don't know what it is ...

THE DOCTOR

Yeah, there's something wrong. Don't know what it is yet either, working on it. Course, then they started having laws against self-marrying - what was the point in that? But that's the church for you. No offence, Bishop.

OCTAVIAN

Quite a lot taken, if that's all right, Doctor.

They are all turning the corner into:

CUT TO:

65 INT. MAZE JUNCTION POINT 1 -- NIGHT

65

This is a wider section of corridor, several different corridors branching off into the gloom. Deformed Statues round the wall, some on plinths. OCTAVIAN is taking readings on his PDA. (10 deformed statues and 2 deformed suits.)

OCTAVIAN

Lowest point of the wreckage is only about fifty feet up from here.

(Points to one exit)

That way.

He's pointing to an exit that leads to one of the staircase gantries, rising up into the dark.

AMY

Church had a point, if you think about it. The divorces must have been messy.

She becomes aware that THE DOCTOR is no longer walking next to her.

(CONTINUED)

65 CONTINUED:

65

Because the Doctor has come to a complete halt.
Standing, staring into space. And the look on his face
would prickle your neck, cos something is terribly wrong.

THE DOCTOR

Oh!

AMY

What's wrong?

A few feet ahead, RIVER is also coming to a halt. She's
now turning to face the Doctor. Exactly the same look on
her face.

RIVER SONG

Oh!

Their eyes meet. They're having the same, terrible
thought.

THE DOCTOR

Exactly.

RIVER SONG

How could we not notice that?

THE DOCTOR

Low level perception filter. Or maybe
we're thick.

The others have all come to a halt too, watching them.

OCTAVIAN

What's wrong, sir?

THE DOCTOR

Nobody move. Everyone stay exactly
where they are. Bishop, I am truly
sorry. I've made a mistake, and we are
all in terrible danger.

OCTAVIAN

What danger?

RIVER SONG

The Aplans.

OCTAVIAN

The *Aplans*?

RIVER SONG

They've got two heads.

(CONTINUED)

65 CONTINUED: (2)

65

OCTAVIAN

Yes, I get that, two heads. So?

THE DOCTOR

So why don't the statues?

Long moment. They're all looking round. Statues. All with one head.

On AMY: the realisation creeping in, not wanting to think about it ...

They're all looking round now, flashing their torches The statues - crumbled ancient, battered. Shadows flapping around them. All those blank stone eyes, shadows flickering inside them, giving them a semblance of life.

THE DOCTOR (CONT'D)

Everyone, over there! Just move, don't ask questions, don't *spe*ak.

He's pointing to the one angle of wall with no exits, no statues.

Octavian shoots a look at River. She nods: do as he says.

They all start shifting over to the wall. The Doctor, flashing his torch round the statues, backs up to them. He now stands at the front of them all.

THE DOCTOR (CONT'D)

Okay. I want you all to switch off your torches.

OCTAVIAN

Sir?

THE DOCTOR

Just *do it*.

All other torches go off. Just the Doctor's now.

The Doctor's POV. The crumbled, weathered statues caught in the single beam, their shadows looming monstrous behind them. The Doctor: calm, level.

THE DOCTOR (CONT'D)

Okay. I'm going to turn off this one too, just for a moment...

RIVER SONG

You sure about this?

(CONTINUED)

65 CONTINUED: (3)

65

THE DOCTOR

No.

Raises his torch. Can't hide the fact his hand is shaking slightly. Puts his thumb to the switch - and -

FX REPLICATION: Doctor's POV: the statues - *click!* A flash of darkness - *and all the statues have turned to look at them!*

AMY

... oh my God!

As the other torches click back on, the Doctor is racing back the way they came.

CUT TO:

66 INT. MAZE CORRIDOR 1 -- NIGHT

66

THE DOCTOR shines his torch down the corridor. Every statue lining the corridor has turned to look at him!! (10 deformed statues and 2 deformed statue suits.)

On the Doctor, staring in horror. RIVER and AMY have arrived behind him, also staring.

THE DOCTOR

They're Angels. All of them!

RIVER SONG

But they can't be.

The Doctor has swept his torch beam to the other end of the corridor - where one statue is frozen in the act of walking towards them. Or more exactly, frozen in the act of *staggering*. It's like a still life of a wounded thing, dragging itself along.

THE DOCTOR

Keep looking at them.

The Doctor is striding down the corridor, past the walking statue, flashes his torch down -

CUT TO:

67 INT. GANTRY STAIRS 1 -- NIGHT

67

- Doctor's POV down the stairs. His torch beam picks out a column of weathered, crumbled statues climbing up the stairs. Again, they're staggering, pulling themselves along. The nearest statue is missing its head. (10 deformed statues and 2 deformed statue suits.)

(CONTINUED)

67 CONTINUED:

67

On THE DOCTOR, RIVER and AMY behind him. This is *bad*.

THE DOCTOR
Every statue in this maze, every single
one, is a Weeping Angel!

SUDDEN JARRING CUT TO:

68 INT. CATACOMBS - ENTRANCE CHAMBER -- NIGHT

68

The face of a statue - the one Bob riddled with bullets.
BOB is pacing in front of it, alone, a little nervous.

We hold on the bullet riddled statue. Closer on the
eyes. Almost like it's watching him ...

Bob's communicator crackles, startling him.

ANGELO
(V.O.; radio distort)
Bob?

BOB
Angelo?

ANGELO
(V.O.; radio distort)
Come and see what we've found.

BOB
Are you with Christian? The Bishop said
you'd be five minutes.

CHRISTIAN
(V.O.; radio distort)
I'm here, Bob. Come and see this.

BOB
Where are you?

ANGELO
(V.O.; radio distort)
Through the arch, Bob. Honestly, you've
got to come and see this.

Despite himself - despite the eerie repetition - Bob is
finding himself drawn. Moving towards the arch.

FX REPLICATION: as he clears frame, we see that all the
statues behind him have turned to watch him go. (10
deformed statues and 2 deformed statue suits.)

BOB
What have you found?

(CONTINUED)

68 CONTINUED:

68

CHRISTIAN
(V.O.; radio distort)
Just come and see.

BOB
No, but what is it?

ANGELO
(V.O.; radio distort)
Come and see.

CUT TO:

69 INT. SIDE CHAMBER 1 -- NIGHT

69

BOB enters through the arch into the darkened room. As he steps in the light from his torch flashes briefly over something standing behind him, just inside the doorway. A fleeting glimpse of the FULL ANGEL ... (This is the fully formed one from the ship, not one of the crumbled statues.)

CUT TO:

70 INT. MAZE JUNCTION POINT 1 -- NIGHT

70

THE DOCTOR, AMY, RIVER, OCTAVIAN, MARCO, PEDRO, PHILLIP, CRISPIN. They're in the centre of the room, flashing their torches, keeping the ANGELS under watch. Crisis mode! (10 deformed statues and 2 deformed statue suits.)

RIVER SONG
But there was only one Angel on the ship. Just the one, I swear.

AMY
Could they have been here already?

THE DOCTOR
The Aplans, what happened, how did they die out?

RIVER SONG
Nobody knows.

The Doctor is looking grimly round the statues.

THE DOCTOR
We know.

OCTAVIAN
But they don't look like Angels.

(CONTINUED)

70 CONTINUED:

70

AMY

And they're not fast. You said they were fast, they should have had us by now.

The Doctor has stepped closer to one of the statues. A poor, contorted thing, twisted as if in howling pain. The features are crude, basic - like some piece of modern art

THE DOCTOR

Look at them. They're dying. Losing their form. They must have been down here for centuries, starving ...

AMY

Losing their image.

THE DOCTOR

And their image is their power ...

And it hits him. Wham!

THE DOCTOR (CONT'D)

Power!

AMY

Doctor?

THE DOCTOR

Don't you see? All that radiation spilling out, the drive burn. The crash of the Byzantium wasn't an accident - it was a rescue mission! For the Angels. We're in the middle of an army - and it's waking up.

RIVER SONG

Then we need to get out of here *fast!*

Octavian is already on his communicator.

OCTAVIAN

Angelo, Christian, Bob, come in, please.

(Nothing)

Any of you, come in!

A crackle - then an exhausted, terrified voice.

BOB

(V.O.; radio distort)

It's Bob, sir. Sorry, sir.

(CONTINUED)

70 CONTINUED: (2)

70

OCTAVIAN

Bob, are Angelo and Christian with you?
All the statues are active. I repeat,
all the statues are active!

BOB

(V.O.; radio distort)
I know, sir. Angelo and Christian are
dead, sir. The statues killed them,
sir.

A terrible moment - and the Doctor is grabbing the radio
from Octavian.

THE DOCTOR

Bob! Sacred Bob, it's me, the Doctor.
Where are you now?

OCTAVIAN

(Furious - at the
Doctor)
I'm talking to my Cleric!!

THE DOCTOR

Yeah, shut up!

BOB

(V.O.; radio distort)
I'm on my way up to you, sir, I'm homing
on your signal.

THE DOCTOR

Well done, Bob - scared keeps you fast,
told you, didn't I? Your friends, Bob -
what did the Angel do to them.

BOB

(V.O.; radio distort)
Snapped their necks, sir.

THE DOCTOR

That's odd. That's not how the Angels
kill you, they displace you in time.
Unless they needed the bodies for
something ...

OCTAVIAN has grabbed another communicator, now joins in.

OCTAVIAN

Bob, did you check their data packs for
vital signs - we may be able to initiate
a rescue plan -

(CONTINUED)

70 CONTINUED: (3)

70

THE DOCTOR

Oh, don't be an idiot, the Angels don't leave you alive!

(Into communicator)

Bob, keep running, but tell me - how did you escape?

BOB

(V.O.; radio distort)

I didn't escape, sir. The Angel killed me too.

A chill. A terrible exchange of glances. *What??*

THE DOCTOR

What do you mean, the Angel killed you?

BOB

(V.O.; radio distort)

Snapped my neck, sir. Wasn't as painless as I expected but it was pretty quick. So that was something.

THE DOCTOR

But if you're dead, how can I be talking to you?

BOB

(V.O.; radio distort)

You're not talking to me, sir. The Angel has no voice. It stripped my cerebral cortex from my body, and re-animated a version of my consciousness to communicate with you. Sorry about the confusion.

THE DOCTOR

So when you say you're on your way up to us ...

BOB

(V.O.; radio distort)

It's the Angel that's coming, sir, yes.

They all look at each other.

THE DOCTOR

No way back!

OCTAVIAN

Then we get out through the wreckage.

THE DOCTOR

Agreed. Go, go, go, all of you *run!*

(CONTINUED)

70 CONTINUED: (4)

70

They all start piling on to the staircase exit Octavian pointed out earlier. Amy hesitating.

AMY

Doctor ... ?

THE DOCTOR

I'm coming, just *go*!

She dashes off. Only Octavian remains, he holds the Doctor with a steely look. Seething.

THE DOCTOR (CONT'D)

Yeah, called you an idiot, sorry, but there's no way we could have rescued your men -

OCTAVIAN

I know that, sir - and when you've flown away in your little blue box, I'll explain that to their families.

Turns, storms away. On the Doctor - fair point, ouch!

THE DOCTOR

Angel Bob, which Angel am I talking to?
The one from the ship?

BOB

(V.O.; radio distort)

Yes, sir. The other Angels are still restoring.

THE DOCTOR

So the Angel is not in the wreckage -
thank you!

And he turns and races -

CUT TO:

71 INT. GANTRY STAIRS 2 -- NIGHT

71

- up another of the gantry staircases (this one has no statues on it.) He stops as he sees AMY seemingly waiting for him, half way up the stairs, one hand on the rail.

THE DOCTOR

Don't wait for me, go, run!

Closer on Amy. She's suddenly terrified, almost tearful.

(CONTINUED)

71 CONTINUED:

71

AMY

I can't!

He's grabbing her hand now.

AMY (CONT'D)

No, I really can't. I can't let go of the rail.

THE DOCTOR

Why not?

AMY

Look at it. Look at my hand.

THE DOCTOR looks.

Close on Amy's hand gripping the rail, and we see that it's -

AMY (CONT'D)

It's made of stone!

Amy's hand is now like the arm of a statue - and the hand is gripped immovably round the rail!

CUT TO:

72 INT. MAZE JUNCTION POINT 2 -- NIGHT

72

Similar to the other Junction Point, two differences. No statues - and scattered over the floor chunks of space ship debris. RIVER SONG, OCTAVIAN, CRISPIN, PEDRO, PHILLIP, MARCO. They've just arrived and they're looking up, shining their torches.

OCTAVIAN

Well! There it is.

FX: Their POV - the ceiling, far above. There's a terrible hole ripped in it, and through the hole we see a section of the hull of the Byzantium. Charred, scored, still sparking and arcing.

RIVER SONG

It's got to be thirty feet - how do we get up there?

Octavian is flashing his torch round the various branching off corridors.

OCTAVIAN

Check all these exits, I want them all secure.

(CONTINUED)

72 CONTINUED:

72

The Clerics dash to their work.

CUT TO:

73 INT. GANTRY STAIRS 2 -- NIGHT

73

AMY and the DOCTOR.

THE DOCTOR

You looked into the eyes of the Angel,
didn't you?

AMY

I couldn't stop myself. I *tried*.

THE DOCTOR

Listen to me. It's messing with your
head. Your hand is *not* made of stone.

We pan down to see - Amy's flesh and blood hand gripping
to the rail.

AMY

It is, look at it!

THE DOCTOR

It's in your mind. I promise you - you
can move that hand. You can let go!

AMY

I can't. I've tried, I can't, it's
stone.

The Doctor's torch flickers.

THE DOCTOR

The Angel is coming.
It's gonna turn this light off, and then
there's nothing I can do to stop it. So
do it, concentrate, *move your hand!*

AMY

I can't.

THE DOCTOR

Then we're both gonna die.

AMY

You're not gonna die.

The torch flickers again.

THE DOCTOR

It's getting closer. Please, Amy -

(CONTINUED)

73 CONTINUED:

73

AMY

You've got to go, you know you have.
You've got all that stuff with River,
that's all got to happen, you *know* you
can't die here -

THE DOCTOR

Time can be rewritten, it doesn't work
like that.

AMY

Doctor!

She's looking down the stairs.

And there it is, a few feet away, at the foot of the
stairs. AN ANGEL (deformed statue suit), staring blankly
up at them.

THE DOCTOR

Keep your eyes on it. Don't blink.

AMY

Run!

THE DOCTOR

I'm not going, I'm not leaving you here.

AMY

I don't need you to die for me, Doctor,
do I look that clingy??

THE DOCTOR

You can move your hand.

AMY

It's stone.

THE DOCTOR

It's not stone!

Torch flickers. A flash of darkness - and the Angel has
climbed several steps.

AMY

Those people up there will die without
you. If you stay here with me you'll
have as good as killed them. There! No
choice now!

Amy: staring at the Doctor, tear-stained, so afraid, but
so determined.

The Doctor: what she just said really hitting home.

(CONTINUED)

73 CONTINUED: (2)

73

Torch flickers. The Angel, a few more steps.

THE DOCTOR

Amy Pond, you are magnificent. And I'm sorry.

AMY

It's okay. I understand, you've got to leave me.

THE DOCTOR

Oh, no, I'm not *leaving* you, never - I'm sorry about *this*.

And he leans over and bites her rail-gripping hand, savagely hard. She screams, snatches her hand from rail.

THE DOCTOR (CONT'D)

See, not stone. Now *run*!

And they're racing up the steps, the Doctor stumbling backwards, levelling his torch beam at the frozen angel.

AMY

That really hurt.

THE DOCTOR

Yep - and you're alive.

AMY

I've got a *mark*! Look at my hand!

THE DOCTOR

Yeah, and you're alive, did I mention?

AMY

Blimey, your teeth! Have you got space teeth??

THE DOCTOR

Alive! All I'm saying!

CUT TO:

74 INT. MAZE JUNCTION POINT 2 -- NIGHT

74

One of the CLERICS (MARCO) is coming out of one of the branch corridors.

*

MARCO

*

Statues advancing along all corridors.
And, sir, my torch keeps flickering.

(CONTINUED)

74 CONTINUED:

74

OCTAVIAN

They all do.

RIVER SONG

So does the gravity globe.

She looks up at:

FX: Another of the gravity globes is hanging twenty feet above them, illuminating the area. Above that is the visible hull of the Byzantium.

THE DOCTOR

It's the Angels - they're coming.

THE DOCTOR and AMY are entering from one of the corridors.

THE DOCTOR (CONT'D)

They're draining the power for themselves.

OCTAVIAN

Which means we won't be able to see them.

THE DOCTOR

Which means we can't stay here.

RIVER SONG

Any suggestions?

OCTAVIAN

The statues are advancing on all sides. And we don't have the climbing equipment to reach the Byzantium.

RIVER SONG

No way up, no way back, no way out. No pressure, but this is usually when you have a really good idea.

THE DOCTOR

Oh brilliant! Oh thanks! Oh, that's a help. What am I supposed to do just stand here and -

And suddenly he just stops, staring into space, lost in his thoughts. We zoom right in on his eyes, as he screws them shut, thinking!

FLASHBACK - the Doctor standing frozen on the beach at the top of the episode, staring up at the wreck of the Byzantium.

(CONTINUED)

74 CONTINUED: (2)

74

FX: (CU sc22.1) Closer on a detail of the wreckage. The ship's name - BYZANTIUM. (The name runs in a line perpendicular to the ground, cos that's how the ship crashed.) Now panning along to: a row of winking lights along the side of the hull. Now pulling back out from -

- the Doctor. We are back in the Junction Point, everyone as we left them. The Doctor still staring, thinking, lost in it. Then, grim:

THE DOCTOR (CONT'D)

There's *always* a way out.

BOB

(V.O.; radio distort)

Doctor? Can I speak to the Doctor please?

The voice is crackling from the Doctor's communicator.

THE DOCTOR

Hello, Angels, what's your problem?

BOB

(V.O.; radio distort)

Your power will not last much longer, and the Angels will be with you shortly. Sorry, sir.

OCTAVIAN and his CLERICS (CRISPIN, MARCO, PEDRO, PHILLIP) hearing this, start taking up positions at the various corridor mouths, ready for the battle.

THE DOCTOR

Why are you telling me this?

BOB

(V.O.; radio distort)

There's something the Angels are very keen you should know before the end.

THE DOCTOR

Which is?

BOB

(V.O.; radio distort)

I died in fear.

THE DOCTOR

... I'm sorry?

(CONTINUED)

74 CONTINUED: (3)

74

BOB

(V.O.; radio distort)

You told me my fear would keep me alive,
but I died afraid, in pain, and alone.
You made me trust you, and when it
mattered, you let me down.

On the Doctor: so shocked he can't speak. Can't believe
what he's hearing.

On Amy and RIVER, watching.

AMY

What are they doing?

River's eyes are on the Doctor. Something terrible in
his face now. His hand is shaking.

RIVER SONG

They're making him angry. On purpose.
(Almost a smile)
They must be new.

BOB

(V.O.; radio distort)

Sorry, sir. The Angels were very keen
for you to know that.

On the Doctor: such rage in his face now. But SO
contained.

THE DOCTOR

Well then. The Angels have made their
second mistake. Because I'm not going
to let that pass. I'm sorry you're
dead, Bob - but I swear to whatever is
left of you, they will be sorrier.

BOB

(V.O.; radio distort)

But you're trapped, sir. And about to
die.

All around the lights start flickering.

THE DOCTOR

Yeah. I'm trapped. And speaking of
traps, you know what?
This trap has got a great big mistake in
it. A great big, whopping mistake.

BOB

(V.O.; radio distort)

What mistake, sir.

(CONTINUED)

74 CONTINUED: (4)

74

The Doctor lowers the communicator, looks to Amy -

THE DOCTOR

Trust me?

AMY

Yeah.

THE DOCTOR

(To River)

Trust me?

RIVER SONG

Always.

THE DOCTOR

You lot - trust me?

OCTAVIAN

We have faith, sir.

THE DOCTOR

Then give me your gun.

River and Amy exchange a glance. Not like him. Octavian is now handing the Doctor his handgun.

THE DOCTOR (CONT'D)

(Taking it)

I'm about to do something incredibly stupid and dangerous. When I do, jump.

AMY

Jump?

OCTAVIAN

Jump where?

THE DOCTOR

Just jump, high as you can. Leap of faith, Bishop - on my signal

OCTAVIAN

What signal?

THE DOCTOR

You won't miss it.

BOB

(V.O.; radio distort)

Sorry, can I ask again - you mentioned a mistake we'd made?

THE DOCTOR

Oh, big, big mistake. Really huge.

(MORE)

(CONTINUED)

74 CONTINUED: (5)

74

THE DOCTOR (CONT'D)

Didn't anyone ever tell you, there's one thing you never put in a trap. If you're smart, if you value your continued existence, if you have any plans about seeing tomorrow, there is one thing you never, ever put in a trap.

The little group are now backed right in the middle of the room. The lights flickering, the statues now at the various ends of the corridors, ready to emerge. (10 deformed statues and 2 deformed statue suits.)

BOB

(V.O.; radio distort)

And what would that be, sir?

THE DOCTOR

Me!

And he raises the gun, points straight up, and fires.

FX: On the gravity globe pulsing above them. It explodes into thousands of pieces!

END CREDITS