



DOCTOR WHO – SERIES 7

Episode 2

“DINOSAURS ON A SPACESHIP”

**By
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DURATION: 45.13

**SPOOL NO:
PROG ID: DRR A812S/01**

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10:00:00 INT. PYRAMID - DAY

MUSIC DW7 1M2 IN

Pan along column which says:

CAPTION: EGYPT 1334 BC

To where in the corner of the Queen's Chamber - is THE DOCTOR
-- heading towards the TARDIS --

THE DOCTOR
Bye then! *Lovely* meeting you, sorry
about the mess --

We see he's talking to. QUEEN NEFERTITI, soon-to-be-legendary
Egyptian Queen. Late 20s/early 30s: tough, gorgeous, clever.
She has him backed up against the TARDIS door -- close to him.

QUEEN NEFERTITI
You think I'll let you leave without
me, after what we've just been through?

THE DOCTOR
You've got the Egyptian people to rule,
Queen Nefertiti. They'll need
reassuring after that weapon-bearing
giant alien locust attack we just
stopped. Rather brilliantly.

There's a noise like an old fashioned car horn -- the Doctor
fishes out the psychic paper --

THE DOCTOR (CONT'D)
Sorry! Got it set to temporal newsfeed,
oh, that's interesting!

QUEEN NEFERTITI
What is?

THE DOCTOR
(moves paper from her view)
Nothing! Not interesting! Not at ohh!
Never been there, exciting --

Nefertiti grabs The Doctor, fast pan up with camera to.

CUT TO:

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POST PRODUCTION SCRIPT

10.00.31 **EXT SPACESHIP**

Spaceship speeds off into space.

MIX TO:

10.00.35 **INT. ISA MONITORING HQ - NIGHT**

Low-lit, busy, buzzy room.

In the centre of the room, a hologram projected: the Earth. Approaching it, a dodecahedron shaped ship, its structure a mass of individual strands and lines, like a cat's cradle. INDIRA, late 20s, ISA chief circles the hologram.

INDIRA

Craft size approximately ten million square kilometres.

She's talking to THE DOCTOR, in a ISA general's hat. QUEEN NEFERTITI is walking round, nosing at the screens --

THE DOCTOR

A ship the size of Canada, coming at Earth very fast. Any signs of life?

INDIRA

We sent up a drone craft, it took these readings --

THE DOCTOR

(checking the data)

Crikey Charlie, look at that! Ooh, I know someone who'd love a look. And the Ponds! Mustn't forget the Ponds, Neffy! Haven't seen them in ages, I'm riffing, people usually stop me when I'm riffing, or carry on without me, that's also an option --

NEFERTITI

Can you communicate with this craft?

THE DOCTOR

She's with me: good question, Neffy.

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10.01.03

INDIRA

No. No response on any channel in any recognised language. If it comes within 10,000 kilometres of Earth, we send up missiles --

THE DOCTOR

Oh, Indira, I liked you before you said missiles. How long till the ship gets that close?

INDIRA

Six hours, nineteen minutes.

THE DOCTOR

Right, better get a shift on then!
Leave it with us. Come on then Neffy!
We're going to need help.

He takes her by the hand and they run out.

CUT TO:

10.01.25 **EXT. AFRICAN PLAINS - NIGHT**

Dark. Sounds of the wild.

THE DOCTOR

More stew?

Riddell, British to his bones, finishes eating something from a campfire jerry tin, turns to look at THE DOCTOR, sitting next to him!

RIDDELL

Where have you *been*, man?! Seven months! You said you were popping out for some liquorice! I had two very disappointed dancers on my hands! Not that I couldn't manage.....

THE DOCTOR

Riddell, listen, I've found... well, *something*.

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10.01.43

RIDDELL

No, no, no, no, no, no. I shan't fall
for that again.

(Beat)

What is it?

THE DOCTOR

(big grin)

I've no idea. D'you want to find out?

Riddell grins.

MUSIC DW7 1M2 ENDS AT CUT

CUT TO:

10.01.57 **INT. AMY AND RORY'S HOUSE - DAY**

AMY and RORY are holding either side of a large stepladder. At the top, fixing a light is BRIAN WILLIAMS, Rory's Dad, 50s, limited world view, conservative with a small c.

BRIAN WILLIAMS

I think it's the fitting --

RORY

Dad, it's not the fitting, it just needs a
new bulb --

BRIAN WILLIAMS

You're wobbling the ladder --

RORY

I'm not!

BRIAN WILLIAMS

I don't want another loft incident --

AMY

(grinning at Rory)
How's my side, Brian?

BRIAN WILLIAMS

Perfect as ever Amy.

AMY

Thank you, Brian!

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10.02.11 TARDIS FX MUSIC IN, OUT AT 10:02:40

BRIAN WILLIAMS

I don't know what he said to you to make
you marry him, but he's a lucky man.

A fluttering of papers, a breeze through the flat -- and now
THAT sound, the wheezing groaning: Amy and Rory look at each
other: alarmed!

10.02.16 MUSIC DW7 2M2 IN

RORY

Not here! Not now!

BRIAN WILLIAMS

Did you leave the back door open?

But then the TARDIS console room is materialising AROUND THEM
(like in Blink).

RORY

What is he doing?!

AMY

I'm gonna kill him!

But TOO LATE -- they're in!

THE DOCTOR

Hello!

CUT TO:

10.02.25 INT. TARDIS - CONTINUOUS

AMY, RORY and BRIAN (at the top of the ladder, now holding a
light bulb up to nothing) are frozen in position. BRIAN is
wide-eyed -- And THE DOCTOR oblivious, not even looking up,
whirling round the console, dematerialisation sound going,
they're off --

THE DOCTOR

You weren't busy were you, well even if
you were it wasn't as interesting as
this -- probably is -- didn't want you
to miss it, now, just a quick hop -

CUT TO:

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10.02.34 EXT SPACE

TARDIS hurtling towards the spaceship of earlier.

CUT TO:

10.02.39 INT. TARDIS

The landing SLAM sound --

THE DOCTOR (CONT'D)
Everybody grab a torch!

10.02.42 *MUSIC DW7 2M2 ENDS*

And without looking, he's out the door --

They do as he says, only BRIAN, still at the top of the ladder is confused - he drops the light bulb?

CUT TO:

10.02.47 EXT. SPACESHIP CORRIDOR - DAY - CONTINUOUS

MUSIC DW7 3M2 IN

A deserted, long, high-ceilinged corridor. Dark. Smoky. Cobwebs. The TARDIS parked in a corner -- THE DOCTOR kneeling down at a large cobweb.

THE DOCTOR
Spiders. Don't normally get spiders in space. Don't move!

He darts up -- past the emerging group: NEFERTITI, AMY, RIDDELL, RORY (all equipped with torches now) up to BRIAN --

THE DOCTOR (CONT'D)
D'you really think I'm that stupid I wouldn't notice? How did you get aboard ey? Transmat? Who sent you?

RORY
Doctor, that's my Dad

The Doctor looks from Rory to Brian. From Brian to Rory.

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10.03.10

THE DOCTOR
Well, frankly that's outrageous.

RORY
What?

THE DOCTOR
You think you can just bring your Dad
along without asking? I'm not a taxi
service you know!

10.03.16 **MUSIC DW7 3M2 ENDS**

RORY
You materialised around us!

THE DOCTOR
Oh, well that's fine then, my mistake.
Hello Brian, how are you, nice to meet
you. Welcome, welcome! This is the
gang, I've got a gang - yes! Come on
then, everyone!

He heads off, others follow: Amy passing Rory and Brian.

AMY
Tell him something, quick.

RORY
Yes, thank you!

BRIAN WILLIAMS
I'm not entirely sure what's going on.

RORY
You know when Amy and I first got
married and we went travelling.

BRIAN WILLIAMS
To Thailand.

RORY
More the entirety of space and time. In
that police box.

10.03.45 **MUSIC DW7 4M2 IN** Before Brian can reply there's a
THUD above. They both look up.

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POST PRODUCTION SCRIPT

THUD. Amy's up with the Doctor. They're all looking up.

AMY

Alright, where are we, and what is that noise, and hello! Ten months!

THE DOCTOR

Orbiting Earth -- well I say orbiting, more like pre-crashing -- on a spaceship; don't know, and hello Pond.

(10.04.03 MUSIC DW7 4M2 ENDS)

Ten months, time flies. Never really understood that phrase. This is Neffy, this is Riddell. They're with me.

AMY

With you? They're with you, are they the new us? Is that why we haven't seen you?

THE DOCTOR

No, they're just people. They're not Ponds! I thought we might need a gang, not really had a gang before, it's new.

10.04.24 MUSIC DW7 5M2 IN

THUD. At one end of the corridor, built into the wall, a large set of double doors, like loading doors. A red light flicks on at the side of the doors. Then it starts descending. The Doctor looks at it.

THE DOCTOR (CONT'D)

It's coming down.

And they're all gathered round him.

RIDDELL

What is it?

THE DOCTOR

No idea.

Close in on the group. Slowly backing off. Close in on the doors. The light stops. Beat. It's arrived. Our group wait:

10.04.35 The doors roll open --

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POST PRODUCTION SCRIPT

And out crash: TWO DINOSAURS! TWO ANKYLOSAURS! Low slung,
armoured lizards, 30 feet long, 5 tons in weight, with HUGE
CLUBS at the ends of their tails --

BRIAN WILLIAMS

Not possible!

THE DOCTOR

Run!

And they run onwards, away from the Tardis!

PURSUED BY TWO ROARING, SCREECHING, CLUMSY ANKYLOSAURS,
bumping into walls, sending stuff flying!

Our team pelting along, pursued --

AMY

Doctor!

And instead of terror, THE DOCTOR'S face is filled with delight!

THE DOCTOR

(delighted; running)

I know! Dinosaurs! *On a spaceship!*

AMY grabs him and he runs on -- and the ANKYLOSAURS run straight
towards the camera as we..

10.04.59 MUSIC DW7 5M2 MIXES TO TITLE MUSIC

CUT TO:

10.05.00 START OF OPENING TITLES

10.05.12 MATT SMITH

10.05.15 KAREN GILLAN

10.05.19 ARTHUR DARVILL

10.05.22 DOCTOR WHO BBC

10.02.29 "DINOSAURS ON A SPACEEHSIP" BY CHRIS CHIBNALL

CUT TO:

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POST PRODUCTION SCRIPT

10.05.34 INT. SPACESHIP CORRIDOR - CONTINUOUS

TITLE MUSIC MIXES TO MUSIC DW7 6M2

Running down the corridor, pursued by dinosaurs.

10.05.37 CAPTION: PRODUCED BY MARCUS WILSON

NEFERTITI spots a netted side compartment attached to a wall:

10.05.45 CAPTION: DIRECTED BY SAUL METZSTEIN

NEFERTITI

In here!

They all run in, as the Ankylosaurs head towards them -- their CLUB TAILS smashing against the walls, vicious accidental weapons --

THE DOCTOR gestures everyone to be silent --

The ANKYLOSAURS pace around, sniffing the walls -- near to our group, hiding in the net compartment in the wall --

RIDDELL pulls out a lengthy dagger from his pocket -- whispers.

RIDDELL

I could take one of them, short blow,
up into the throat --

THE DOCTOR

Or not. We've just found dinosaurs, in
space. We need to preserve them.

RIDDELL

And who's going to preserve us?

AMY

Sshh!

The group freezes, all still. The Ankylosaurs stumble past, tails swinging. One club tail bangs into the top of the netted compartment. The dinosaurs move on.

Big exhale. The Doctor's first out of the compartment, watching the creatures stumble away into the distance and away. Rory following -

10.06.36 MUSIC DW7 6M2 ENDS

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RORY

OK, so, how? And whose ship?

THE DOCTOR

There's so much to discover, think how much wiser we'll be by the end of all this.

BRIAN WILLIAMS

Sorry. *Sorry*. Are you saying dinosaurs are *flying* a spaceship?

THE DOCTOR

Brian, please! That would be ridiculous. They're probably just passengers. Did I mention missiles?

BRIAN WILLIAMS

Missiles?!

THE DOCTOR

Didn't want to worry you. Anyway, six hours is a lifetime -- not literally a lifetime, that's what we're trying to avoid -- and we're all really clever! Let's see what we can find out. Come on.

ANGLE ON: we watch the group move from a distance. As they do, a shape FLASHES past the camera. The sounds of scudding claws running away.

Back with the group, Amy notices a section of wall -- thick structure, with BITE MARKS disfiguring and bending it.

AMY

(looking around)

How many dinosaurs d'you think are on here?

But the Doctor's busy -- there's a screen built into the wall -- the Doctor smudges away the cobwebs, they stick to his fingers, he wipes them absent mindedly on Brian -- sonics the screen -- it crackles erratically into life (everything on this ship is aged and unreliable, needs to feel it).

On screen -- a spinning schematic of the ship.

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POST PRODUCTION SCRIPT

10.07.23

THE DOCTOR

Oh, well done, whoever you are. Looking
for engines.

Four sectors light up the diagram. Major concentration at the
bottom of the dodecahedron, other sectors spread evenly
across.

THE DOCTOR (CONT'D)

Thank you computer! Look at that,
different sections have different
engines, but these look like the
primary clusters. Where are we now,
computer?

Green dot flashes on their location, near to the middle.

THE DOCTOR (CONT'D)

We need to get down to these engines --

FX: A BIG SHINING WIDE HORIZONTAL BEAM OF GOLDEN LIGHT bursts
out from the wall and hits the grouping of RORY, BRIAN and THE
DOCTOR. They vanish!

The remaining trio look at each other, stunned!

NEFERTITI

What happened?

AMY

Oh, great!

CUT TO:

10.07.43 **EXT. BEACH - DAY**

SHZUUM! RORY, BRIAN and THE DOCTOR appear.

THE DOCTOR

-- and find out how -- what?!

BRIAN WILLIAMS

We're outside.

(spinning)

We're on a beach.

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10.07.49

THE DOCTOR

Teleport! Oh, I hate teleports. Must
have activated on my voice --

BRIAN WILLIAMS

Ah yes well, thank you Arthur C Clarke,
teleport, obviously, I mean we're on a
spaceship, with dinosaurs, why wouldn't
there be a teleport, in fact why don't
we just *teleport now!*

THE DOCTOR

(to Rory)

Is he alright?

RORY

No, he hates travelling. Makes him
anxious. He only goes to the paper shop
and golf.

THE DOCTOR

What did you bring him for?

RORY

I didn't! Why can't you just phone
ahead, like any normal person!

BRIAN WILLIAMS

Can somebody tell me where we are, NOW?

THE DOCTOR

Well, it's not Earth --

(sticking his tongue out)

-- doesn't taste right, too metallic --

He's looking up into the sky. Peering. The distant silhouette
of a circling bird in the sky. Ominous.

BRIAN WILLIAMS

Is that a kestrel?

THE DOCTOR

I do hope so.

RORY

The beach is humming.

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10.08.34

THE DOCTOR

Is it?

(touches the ground)

Oh yes! Right, well don't just stand there you two, dig! I'm going to look at rocks. Love a rock.

RORY

(as the Doctor heads off)

Dig with what?

BRIAN WILLIAMS

Ah! Well!

Brian pulls out a handle from his trousers. Flips open: trowel.

RORY

Did you just have that on you?

BRIAN WILLIAMS

Of course! What sort of a man doesn't carry a trowel? Put it on your Christmas list.

RORY

Dad, I'm thirty one. I don't have n a Christmas list any more.

THE DOCTOR

(calling over)

I do!

Brian keeps digging. Squawks above. Rory looks up. Three distant birds in the sky now. Circling. Something is unnerving about them.

Clank! Brian moves the sand away. Metal.

10.09.04 MUSIC DW7 7M2 IN

BRIAN WILLIAMS

There's a floor under this beach.

CUT TO:

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10.09.08 INT. POD - DAY

Monitor, showing them on the beach, hear a weak voice.

MALE VOICE (O.S.)

Did you hear that? Did you hear what he
called him? Doctor! After all this
time!

MUSIC DW7 7M2 ENDS AT CUT

CUT TO:

10.09.26 INT. SPACESHIP/CORRIDOR - DAY

Darker, cobwebs. AMY, NEFERTITI and RIDDELL round a corner.

All along the floor, shards of something. Riddell kneels.

RIDDELL

There are clearly more than just two of
those creatures.

He takes a slug from his hipflask -- Amy snatches it from him --

AMY

Hey put that away, I need you sober.

RIDDELL

(snatching it back)
It's medicinal. And I don't take orders
from females.

NEFERTITI

Then learn. Any man who speaks to me that
way, I execute.

RIDDELL

You're very welcome to try.

AMY

(loving this)
Sorry, what was your name again?

NEFERTITI

Lady of the Two Lands, wife of the
Great King Amenhotep, Queen Nefertiti
of Egypt.

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10.09.54

RIDDELL

I'll be damned -

AMY

Oh my God! Queen Nefertiti! I learned
all about you, at school. You're
awesome! Big fan, high-five!

She raises her hand -- Nefertiti doesn't move --

AMY (CONT'D)

Yeah, bit behind on that, you're really
famous.

RIDDELL

Ssh. Listen.

They do as he says for a second. Listen. Shine their torches
around. The sound of the engines. Distant roars.

10.10.11 MUSIC DW7 8M2 IN

And then, BREATHING. The heavy breathing of a creature.

The trio look at each other in alarm. Riddell gestures, they all
kneel. He shines his torch forward. Amy shines hers. The beams
criss cross.

Ahead of them, on the floor, a sleeping (PRAC) dinosaur. A baby
T Rex.

AMY

Okay. At a guess, T-Rex. Not yet full
size. We're in the middle of a dinosaur
nest.

RIDDELL

Then I propose a retreat.

They look back to the way they came -- a large RAPTOR SHADOW
on the wall, moving towards them -- accompanied by roaring.

RIDDELL (CONT'D)

Or perhaps forward.

AMY

Agreed. Just don't wake the baby.

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10.10.36 She moves forward, the other two by her side. Careful, quiet. The T Rex sleeps. Riddell steps on the shard of an eggshell. It cracks! The crack seems momentarily loud! The trio freeze!

The T Rex stirs a little. Goes on sleeping. Amy shoots Riddell an "idiot" look.

Amy steps over the T Rex. The sound of the creature's breathing is very loud. Nefertiti does the same, Amy watching every step. Then Riddell. As he steps, he wobbles slightly -- Amy's eyes widen --

Then he rights himself, grinning at them! Just messing around -- he points and grins -- gotcha! They move on, round another corner. Away. As they do -

10.10.58 MUSIC DW7 8M2 ENDS

AMY (CONT'D)

Who are you, anyway?

RIDDELL

John Riddell. Big game hunter on the African Plains. I'm sure you've heard of me, too.

AMY

No.

RIDDELL

You clearly have some alarming gaps in your education.

AMY

Or men who hunt defenceless creatures just don't impact on history. Face it, she's way cooler than you.

NEFERTITI

And you, Amy? Are you also a Queen?

Close in on Amy.

AMY

Yes. Yes, I am.

CUT TO:

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10.11.24 **EXT. BEACH - DAY**

THE DOCTOR stands at a big rock, with BRIAN and RORY. Embedded into the rock, a steel panel. He slides it back. There is a screen in there. The Doctor sonics it. It lights up.

THE DOCTOR (CONT'D)
See! Metal floor, screens in rocks. It was just a short-range teleport. We're still on the ship.

BRIAN WILLIAMS
No. We're *outside*. On a beach.

RORY
No, it's part of the ship, Dad.

BRIAN WILLIAMS
Don't be ridiculous.

THE DOCTOR
Well, it is quite ridiculous, also brilliant. That's why the system teleported us here: I wanted the engines. This is the engine room! Hydro-generators.

BRIAN WILLIAMS
I have literally no idea what he's saying.

RORY
(realising)
A spaceship powered by waves.

THE DOCTOR
Fabulously impossible! Oh, think of the things we could learn from this ship if we manage to stop it being blown to pieces.

RORY
Plus, not dying.

THE DOCTOR
Bad news is: can't shut the wave systems down in time. Takes...takes way too long.

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10.12.02

RORY

If these are the engines, there must be
a control room.

THE DOCTOR

Exactly, that's what we need to find.
Now, what do we do about the things
that aren't kestrels --

He looks past Rory and Brian. They follow his gaze.

10.12.11 MUSIC DW7 9M2 IN

BRIAN WILLIAMS

Oh my Lord.

In the sky now: five pterodactyls -- closer, circling --

BRIAN WILLIAMS (CONT'D)

Are those pterodactyls?

THE DOCTOR

Yes. On any other occasion, I'd be
thrilled. Exposed on a beach, less than
thrilled. We should be going.

BRIAN WILLIAMS

Where?

THE DOCTOR

Definitely away from them.

RORY

That's the plan?

THE DOCTOR

That's the plan! Amendments welcome!
Move away from the pterodactyls.

They start to walk. And there's a cacophony of noise, screams
and squawks -- the pterodactyls all screaming!

RORY

I think they might be noticing --

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10.12.32 The Doctor looks up. Iconic image: above, dozens of pterodactyls swarming, screaming, like seagulls behind a trawler.

THE DOCTOR
Amended plan: run!

They run -- Rory looking up -- as the pterodactyls dive bomb!

BEHIND: a MASS of pterodactyls SWOOP DOWN, all as one, all focused on the Doctor, Rory and Brian -- FAST, gaining on them, a really terrifying, iconic image.

THE DOCTOR (CONT'D)
There's an opening in the cliffs over there!

And they run for their lives -- across the beach-- pterodactyls in pursuit --

Our trio get to the cave with a narrow opening -- it's just wide enough -- Brian goes first --

RORY
Come on run!

BRIAN WILLIAMS
I'm trying!

A pterodactyl swoops down, its beak nipping at Rory's face -- he yells in pain --

BRIAN WILLIAMS (CONT'D)
Get off my boy!

Brian pulls his trowel out -- swings it -- lands a blow on a beak -- it shrieks in pain and recoils, flies off -- the others the huge swarm of pterodactyls are swarming and swooping outside -- the Doctor swinging his rolled-up jacket to shoo them off --

Rory's in -- the Doctor's in --

As the Doctor, Rory and Brian disappear into the cave, the entrance too narrow for the wingspan, the swarm of pterodactyls circle outside. No way back!

CUT TO:

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10.13.00 INT. CAVE - CONTINUOUS

THE DOCTOR, RORY and BRIAN out of breath -- Brian checks
Rory's shoulder wound -

10.13.01 USIC DW7 9M2 ENDS

BRIAN WILLIAMS
Are you alright?

RORY
Yeah I'm fine. What do we do now?
There's no way back out there.

The shrieks and squawks and flaps outside bear him out.

THE DOCTOR
Through the cave, come on.

10.13.10 MUSIC DW7 10M2 IN

And then a HUGE THUMPING SOUND echoes down from the other end
of the cave! Something moving! The trio look at each other.

THE DOCTOR (CONT'D)
That suggestion was a work in progress.

BRIAN WILLIAMS
We're trapped --

THE DOCTOR
Yes, thanks for spelling it out--

The noise is getting closer from the other end of the cave --
stomping, crashing --

RORY
Doctor, whatever's down there is coming
this way

THE DOCTOR
Spelling-it-out is hereditary,
wonderful!

The Doctor, Rory and Brian back up against the entrance -- the
sound of pterodactyls the other side, beaks poking through --

The loud stomping at the far end -

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10.13.24

BRIAN WILLIAMS

That sound's getting nearer!

And out of the other end of the cave come -

TWO ROBOTS.

Big, bulky, old and rusted -- copper-coloured but very much on their last legs, little bits broken and hanging off, wires hanging out. Formidable in their day, knackered but still imposing now.

And when they talk, they are expressive, emotional human voices. (No robotic treatment, just like ordinary people)

10.13.43 MUSIC DW7 10M2 ENDS

ROBOT 1

We're very cross with you.

CUT TO:

10.13.48 SPACESHIP/BIO-LAB - DAY

Low-lit: shadowy, cobwebbed. A smaller area of computer banks, alien lab equipment.

AMY, NEFERTITI and RIDDELL enter. Some blinking light. The natural phosphorescence in here more reds and oranges.

AMY

Bit of weedkiller wouldn't go amiss in here.

RIDDELL

Whoever was running this vessel left in a hurry.

NEFERTITI

Maybe a plague came and took them.

RIDDELL

No, there'd be corpses, and bones.

NEFERTITI

Unless the animals ate them.

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10.14.03 MUSIC DW7 11M2 IN

AMY

Whoa, Chuckle Brothers, lighten up
wouldja?

She's found a panel with low-burning illuminated lights --
touches one: the room lights up slowly via the
phosphorescence. Illuminated in orange and red, a warm,
intimate feel.

NEFERTITI

How did you know how to do that?

10.14.13 MUSIC DW7 11M2 ENDS

AMY

I've spent enough time with the Doctor
to know whenever you enter somewhere
new, press buttons.

NEFERTITI

What else have you learned from him?

Amy's looking at a rack of many small translucent discs about
the size of a £2 coin. Next to them, a slot of the same size.
She picks out a disc.

AMY

Don't stop at button-pressing.

She puts the disc in the slot. A screen springs into life:
displaying corrupted white noise patterns.

Beneath the noise, a speech pattern, but barely audible. Like
foreign speech on a long wave radio. Amy messes with the
settings -- and it clears a little. No image but a clearer voice

MALE VOICE

One hundred and seventeen years --

Then it's swamped by noise again --

AMY

Data records.

RIDDELL

..ship's owners?

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.14.29

AMY

Could be. Come on, help us out...

And now the voice comes amidst bursts of white noise --

MALE VOICE (O.S.)

...will remain cryogenic..fast space
sleep..I will continue to work..

AMY

How about a picture, come on, for me!

She fiddles some more -- and now a picture -- fuzzy,
indecipherable -- comes up. The voice carries on.

MALE VOICE

Far beyond our mapping --

And as Amy works the controls some more, the picture crackles
into life, a face comes onto the screen. The footage is
crackly, aged, but there it is -

10.14.51 MUSIC DW7 12M2 IN

NEFERTITI

Look! It's beautiful.

BLEYTAL

I can't tell how far we have come. Far
enough to avoid the destructive impact
forecast for our planet. Far enough for
me to feel a profound sense of loss.

On screen: BLEYTAL, an ancestor of Malohkeh, from The Hungry
Earth. Same genetic chain, different facial markings, (older)
and different costume.

RIDDELL

What is that?

Close in on Amy.

AMY

Silurian.

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.15.10 INT. SPACESHIP CORRIDOR - DAY

The two ROBOTS march along behind THE DOCTOR, RORY and BRIAN, weapons raised.

ROBOT 1
You're going straight to the naughty
step?

10.15.16 MUSIC DW7 12M2 ENDS

THE DOCTOR
(whispering)
Why do we want to escape?

BRIAN WILLIAMS
Because they have us hostage.

RORY
They're taking us somewhere. We might
learn things.

THE DOCTOR
(pinching Rory's cheeks)
Oh, he's so clever, Missed you, Rory!

RORY
Don't do that --

BRIAN WILLIAMS
They might kill us --

THE DOCTOR
They wouldn't do that!
(patting the robot)
You're not going to kill us, are you
Rusty?

ROBOT 1
Who are you calling Rusty?!

THE DOCTOR
Have you seen yourself lately?

ROBOT 1
You try being on this ship for two
millennia, see how your paintwork does!

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.15.41

ROBOT 2
Don't listen to him, he's just being mean
cos we captured him.

10.15.46 MUSIC DW7 13M2 IN

BRIAN WILLIAMS
(looking ahead)
Oh my goodness!

They've turned a corner: in front of them a TRICERATOPS. A cute little baby triceratops, big eyes, two metres high, six metres long. It stands there looking at them. It's nibbling on some plant life hanging out of the wall/ceiling.

THE DOCTOR
Oooh, Herbivore, Brian, don't panic.
Triceratops. Beautiful.

ROBOT 2
Shall I shoot it?

ROBOT 1
We're not supposed to shoot the
creatures, stupid!

ROBOT 2
Stop calling me stupid!

It walks over, curious. It sniffs the Doctor. He's thrilled.

THE DOCTOR
Cry yourself. Hello cutey-pie. Who's a
lovely Tricey then ey? Yes you are..

The triceratops moves past the robots, on to Brian. Sniffs all over him. Brian frozen in fear --

BRIAN WILLIAMS
What do I do? What do I do?

The triceratops sniffs at Brian's trousers. Which does little to quell Brian's panic --

BRIAN WILLIAMS (CONT'D)
What's it doing?!

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.16.19

THE DOCTOR

You don't have any vegetable matter in
your trousers do you, Brian?

BRIAN WILLIAMS

Only my balls.

THE DOCTOR

I'm sorry?

Brian pulls out two golf balls. Holds them up.

BRIAN WILLIAMS

Golf balls. Grassy residue.

RORY

What're you carrying those around for?

The triceratops sniffs the golf balls -- and licks one -- the
tongue is so big it covers Brian's face too. He is covered in
dino-saliva. Brian freezes!

THE DOCTOR

Ah, bless.

BRIAN WILLIAMS

Get it away from me!!

THE DOCTOR

Throw one.

BRIAN WILLIAMS

Really?

He holds a golf ball up to triceratops.

BRIAN WILLIAMS (CONT'D)

Is this what you want, is it?

The triceratops looks. Brian throws the golf ball. And the
triceratops lumbers after the golf ball!

THE DOCTOR

And breathe out.

(to the robots)

Right! Take us to your leader!

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.16.59

RORY

Really?

THE DOCTOR

Too good to resist!

MUSIC DW7 13M2 ENDS AT CUT

CUT TO:

10.17.03 INT. SPACESHIP/BIO-LAB - DAY

MUSIC DW7 14M2 IN

AMY, NEFERTITI and RIDDELL watch the SILURIAN recording on-screen.

BLEYTAL

Of the fifty species loaded, only one
has had any difficulty in surviving.
All the others are thriving and we
expect them to be able to repopulate.

AMY

We're on an ark. A Silurian ark.

RIDDELL

Lizard people herding *dinosaurs*, onto a
space-ark?! Absolute tommy-rot!

NEFERTITI

Only an idiot denies the evidence of their
own eyes.

RIDDELL

Egyptian Queen or not, I shall put you
across my knee and spank you --

AMY

Oh Lord -

NEFERTITI

Try and I'll snap your neck in a
heartbeat -

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.17.34 MUSIC DW7 14M2 ENDS

RIDDELL

Oh, they certainly bred firecrackers in
your time --

AMY

No, please, don't start flirting, I will
not have flirting companions!

NEFERTITI

If the Doctor trusts Amy, so do I. Stop
doubting her.

Riddell looks from Nefertiti to Amy.

RIDDELL

If this ship was built by --

AMY

-- Silurians, yes --

RIDDELL

-- where are they?

AMY

Surprisingly good question. Display life
signs for homo reptilia.

On screen: scan in progress. Then: NO LIFE SIGNALS DETECTED.

AMY (CONT'D)

Where have they gone?

NEFERTITI

Perhaps they found another world, left
the ship.

AMY

Why are the dinosaurs still on board?
And why is the ship coming back to
Earth?

(10.18.12 MUSIC DW7 15M2 IN)

Y'see it doesn't make sense. What's
changed, between then and now? Wait --
computer, show me the ship at launch
with all life signals.

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.18.19 The ship's image comes up. Thousands of life signal dots. Different colours for dinosaurs and Silurians.

AMY (CONT'D)

Now show me the ship today, with all
life signals.

Another image. Thousands less. Dinosaur life signals, and the
signals of our travellers.

AMY (CONT'D)

Thousands less. But why? Show me both
images, then and now, side by side.

RIDDELL

What are you looking for?

AMY

Okay, two images, spot the difference,
what changed, what happened to the
Silurians?

The two images -- the trio staring, looking for clues --

NEFERTITI

The centre.

She points. Amy and Riddell look. There is a small jagged
black shape right at the centre of the ship, in the middle,
the perfect singular middle where the strands don't overlap.

AMY

Computer, zoom in to the centre.

It does. Closing in, closing in -- intercut with Amy's face.

AMY (CONT'D)

Oh no.

RIDDELL

What is it?

The image comes into focus --

AMY

Another spacecraft. This ship's been
boarded before.

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.18.51 **EXT SPACESHIP**

We see the other spaceship.

MUSIC DW7 15M2 ENDS AT CUT

CUT TO:

10.18.55 **INT. SPACESHIP CORRIDOR - DAY**

MUSIC IN - SCHUBERTT'S FANTASIA IN F MINOR FOR FOUR HANDS

Short corridor. The ROBOTS lead THE DOCTOR, BRIAN and RORY down the corridor. At the other end, the architecture changes -- darker, harder, less organic, more technological.

THE DOCTOR

Love what you've done with the place
down here.

SOLOMON'S VOICE (O.S.)

Let him in! Open the gate!

ROBOT 1 pushes a button -- the gates hiss and slide open. The Doctor heads in -- Rory and Brian go to follow. The gate clangs in front of them. The Doctor turns back.

THE DOCTOR

It's fine. It's fine.

Brian and Rory look at each other. Robot 1 comes up to them.

ROBOT 1

He's not interested in you.

RORY

Look, you need to learn some manners.

ROBOT 1

No, you need to learn some manners!

RORY

No, you do!

ROBOT 2

No, you do! Mr Manners!

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.19.30 INT. SOLOMON'S POD - DAY

THE DOCTOR enters into SOLOMON'S pod.

THE DOCTOR
Fantasia in F Minor for four hands.

It's a small spaceship, a combination of junk and light. Within it, a hospital-like bed. Wires and equipment. A ventilator. Intravenous drips criss-cross each other. We don't see the figure on the bed. It's dark and difficult to see: there's someone in here but un-illuminated for now.

SOLOMON
You know it.

THE DOCTOR
Know it?
(waving his hands)
Say hello to hands three and four!
Schubert kept tickling me to try and
put me off. Franz the Hands, oh that
takes me back. Well, this is cosy.

10.19.50 SCHUBERTT'S FANTASIA IN F MINOR FOR FOUR HANDS ENDS

SOLOMON, is lying on a bed. He removes the black ventilator from his face, uncouples himself from the drips. Sits up.

SOLOMON
It's fate you came.

THE DOCTOR
Is it? I'm the Doctor --

SOLOMON
Yes, I know -- I'm Solomon.

And the Doctor is walking around, examining all the equipment, a red horizontal beam suddenly runs up and down him once. He recoils.

THE DOCTOR
What's that?

SOLOMON
System malfunction, ignore it.

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.20.14

THE DOCTOR

What happened to you?

SOLOMON

I was attacked. Three raptors. They cornered me -- the robots rescued me, but it was nearly too late --

THE DOCTOR

Ah yes, the robots. They're unusual.

SOLOMON

I got them cheap, from a concession on Illyria Seven.

(Beat)

The robots did as best they could with my legs. But you can help me so much more.

THE DOCTOR

Oh, a *doctor* doctor! I see. Let's have a look.

The Doctor looks under Solomon's clothes, to his legs. (We don't see). Winces.

SOLOMON

They chewed through part of the bone in my legs.

THE DOCTOR

Yes, very nasty.

SOLOMON

But you can repair them.

THE DOCTOR

If you tell me how you came by so many dinosaurs.

And there's a slight, almost imperceptible shift in Solomon's attitude, as he looks at the Doctor. He presses a button nearby.

SOLOMON

Injure the older one.

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.21.23 Cut to Rory looking back - ***MUSIC DW7 16M2 IN***

THE DOCTOR

What?

He runs to the gate -- ROBOT 2 is on guard there (ROBOT 1 guarding Rory and Brian a bit further down)

CUT TO:

10.21.25 **INT. SPACESHIP/CORRIDOR BY SOLOMON'S POD**

The weapon on top of ROBOT 1's shoulder clicks into action -- and it SHOOTs a laser bolt into Brian's shoulder -- he yells and falls back against the wall --

RORY

Dad!

The robot stops firing

CUT TO:

10.21.29 **INT. SOLOMON'S POD - DAY**

THE DOCTOR looks on horrified.

CUT TO:

10.21.31 **INT. SPACESHIP/CORRIDOR BY SOLOMON'S POD - DAY**

BRIAN yelling in pain, RORY attending to his Dad, ROBOT 1 standing over them.

RORY

It's alright, Dad, it's okay, it's okay.

CUT TO:

10.21.33 **INT. SOLOMON'S POD - CONTINUOUS**

THE DOCTOR turns back to SOLOMON, so angry -- Solomon cold and calm.

THE DOCTOR

I don't respond well to violence Solomon.

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.21.41

SOLOMON

And I don't like questions, Doctor. You boarded without my permission. Now fix me, or the next bolt will be fatal.

On The Doctor.

CUT TO:

10.21.53 **INT. SPACESHIP/CORRIDOR BY SOLOMON'S POD - DAY**

Rory rips his Dad's shirt open -- burn mark on Brian's shoulder.

RORY

I will take you apart, cog by cog, and melt you down when all this is over.

10.21.58 **MUSIC DW7 16M2 ENDS**

ROBOT 1

Ooh, I'm so scared.

(Beat; realising)

Actually, I might be. A little bit of oil just came out.

RORY

(to his Dad)

Stay still. It's just a burn, it's nothing serious.

He pulls a small medpack out of a pocket.

BRIAN WILLIAMS

What's that?

RORY

Well you carry a trowel, I carry a medpack. It's all about the pockets in our family.

(holds up small square patch)

This is an ice patch it cools the skin.

He tears the back off, applies it to the burn.

BRIAN WILLIAMS

Never seen one of those.

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.22.15

RORY

I keep my eye out for cool stuff wherever
we go. Some people it's cars and hardware,
for me it is nursing supplies.

(holds up tiny hypo)

Pain-killer, now this won't hurt.

He stamps it on his Dad's shoulder -- Brian yelps, outraged.

BRIAN WILLIAMS

Oww!

RORY

I lied. It won't hurt from now on, though.
Alright, you're done.

He does his Dad's top back up --

BRIAN WILLIAMS

(bit awkward)

Thanks.

RORY

(bit awkward back)

S'alright. You get to see my awesome
nursing skills in action for once.

His phone rings. He looks it, surprised. ROBOT 1 aims its
weapon at Rory's head.

ROBOT 1

What's that?

BRIAN WILLIAMS

Your phone's ringing. In *space*.

RORY

You get used to it.

(to the robots)

I have to take this. The wife. Hello Mrs!

AMY

(intercut; in bio-lab)

Where are you?

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.22.52

RORY

Still on board. Met some pterodactyls and some rusty robots, that I'm going to MELT DOWN.

ROBOT 1's gun twitches, points at Rory.

AMY

Rory, this is a Silurian ship.

CUT TO:

10.23.0 INT. SOLOMON'S POD - DAY

MUSIC DW7 17M2 IN

THE DOCTOR is operating on SOLOMON. Piano music playing.

SOLOMON

How did you get on board, Doctor?

THE DOCTOR

Oh, I never talk about myself with a gun pointed at me. Let's talk about you. Your cosy little craft embedded in a vast old ship.

SOLOMON

Very observant.

THE DOCTOR

I'm a Sagittarius. Probably.

SOLOMON

I'm transporting it to the Roxborne Peninsula.

THE DOCTOR

The commerce colony. You're a trader.

SOLOMON

I search out opportunities for profit, across the nine galaxies.

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.23.32

THE DOCTOR

Oh, the purple light, that's what it was! An IV system -- identify and value: the database of everything across space and time, allocated a market value. Argos, for the universe. You were trying to find out how much I'm worth!

SOLOMON

Would you like to know?

He checks a screen: the Doctor's face appears -- the computer chatters, data spools across. Then: no identification found.

SOLOMON (CONT'D)

You don't exist. It's never done that.

THE DOCTOR

That's me. Worthless. Unlike these creatures you have on board. Very valuable, given they're extinct.

(off Solomon's look)

Done, sit up. Very slowly.

RORY appears at the bars.

RORY

Doctor: Amy.

The Doctor looks to Rory -- what? Rory's expression is clear.

THE DOCTOR

I need to take this.

(into the phone)

Amy.

AMY (V.O.)

This is an ark, built by the Silurians. They were looking for another planet.

Close in on the Doctor. Totally silenced. Processing. His mind moving at a million miles an hour. His face hardening.

THE DOCTOR

Where are they now?

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.24.45

AMY (V.O.)

None on board. I mean thousands of
stasis pods. All empty.

The Doctor turns and looks at Solomon.

THE DOCTOR

(to Amy)

I'll see you soon.

He hangs up. Hands the phone back to Rory. And it's one of those moments when the Doctor is barely there, barely communicating because his mind is racing so fast on to what will happen next.

THE DOCTOR (CONT'D)

(quietly; ominously)

Be ready.

Rory nods. The Doctor turns back to Solomon.

SOLOMON

The pain in my legs. It's gone. I can move
them. Thank you, Doctor!

THE DOCTOR

What did you do to the Silurians?

Solomon looks up. The whole atmosphere has shifted.

SOLOMON

We ejected them.

Close in on the Doctor's face, as he tries to control his disgust. A big moment, a big shift.

SOLOMON (CONT'D)

The robots woke them from cryo-sleep, a
handful at a time, and jettisoned them
from the airlocks. We must have left a
trail of dust and bone.

THE DOCTOR

Because you wanted the dinosaurs.

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.25.16

SOLOMON

Their ship crossed my path. I sent out a distress signal. They let me board. But when I saw the cargo, things became more complex.

THE DOCTOR

Piracy. Then genocide.

SOLOMON

Very emotive words, Doctor.

THE DOCTOR

Oh, I'm a very emotive man.

SOLOMON

The lizards wouldn't negotiate. I made them a generous offer.

THE DOCTOR

The creatures on board this ship are not objects to be sold or traded.

SOLOMON

I feel like you're judging me.

THE DOCTOR

You said Roxborne Peninsula. So why are you heading to Earth? You're on the wrong course.

(Solomon looks defiant)

Oh! You don't know how! Ha! Brilliant! You couldn't change the pre-programmed course. Without instructions, the ship defaulted, returned home. Oh dear, the Silurians outwitted you, even after you'd massacred them. So now you're a prisoner on the ship that you hijacked!

SOLOMON

Not now you're here. You're going to help me to where I want to go Doctor.

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.26.29

THE DOCTOR

Little bit of news Solomon. You're
being targeted by missiles. Get off
this ship. While you still can.

He walks to the barred gates

SOLOMON

You think I believe that? You just want
them for yourself. You won't profit
from me, Doctor.

And the Doctor's face is thunderous --

THE DOCTOR

Don't ever judge me by your standards.

He presses the gates button: the bars open and he darts out --

CUT TO:

10.26.53 **INT. SPACESHIP CORRIDOR - CONTINUOUS**

And THE DOCTOR runs! Past Rory --

THE DOCTOR

Well don't just stand there Rory!

(to ROBOT 2)

Hey he wants to see you --

ROBOT 2 looks down the corridor -

RORY

Dad up!

The Doctor looks ahead -- and there's TRICEY!

BRIAN WILLIAMS

What're we doing?

THE DOCTOR

Just do exactly as I do --

RORY

Doctor, no --

The Doctor TAKES A RUNNING LEAP -

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.27.09

THE DOCTOR
Geronimo!

And lands ON THE BACK OF THE TRICERATOPS! The dinosaur yelps!
Spins its head round -- can't see what's on it.

CUT TO:

10.27.15 INT. SOLOMON'S POD - CONTINUOUS

The ROBOTS appear at the bars.

ROBOT 2
Did you call?

SOLOMON
What're you doing! Stop them!

ROBOT 1
Alright! Don't shout!

CUT TO:

10.27.22 INT. SPACESHIP CORRIDOR - CONTINUOUS

THE DOCTOR on TRICEY --

RORY and BRIAN both land on the back, bumping into the Doctor!

The Doctor grabs Tricey's collarbone, points forward --

THE DOCTOR
Go Tricey! Run like the wind!

Tricey stays still -- The Doctor clicks his non-existent spurs -
- nothing! Triceratops roars in indignant protest! The robots
advancing! More laser bolts!

THE DOCTOR (CONT'D)
(panicking)
How d'you start a triceratops?!

And now the ROBOTS are coming for them, from the far end of the
corridor -- firing! Laser bolts in the wall by Brian and Rory's
heads!

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.27.38

ROBOT 2
There they are

ROBOT 1
I know! I saw them before you.

Brian realises -- pulls out a golf ball and throws it!

BRIAN WILLIAMS
Tricey, fetch!

And Tricey rears up -- the three men yell in horror -- Tricey runs! So fast! After the golf ball! All three men screaming!

THE DOCTOR
Thataboy! Yee-hah! Come on Tricey.

And they're riding, the three of them, on a triceratops!
Holding on for dear life -- to each other -- and to the creature's huge collarbone (which the Doctor seems to be using as handlebars)

And it's just THE BEST THING EVER. Three men on a dinosaur, yelling, wobbling, bouncing, terrified and exhilarated!

ROBOT 2
They've stolen a dinosaur.

ROBOT 1
I can see that.

THE DOCTOR
Come on Tricey! Faster baby!

Rory looks behind: they're leaving the robots for dust behind them!

ROBOT 2
They're turning off, we're losing them!

ROBOT 1
Which way did they go?

ROBOT 2
I thought you were looking.

10.28.21

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

ROBOT 1
NO! Now they've got away.

ROBOT 2
We definitely used to be faster.

Brian turns to Rory! He's high on adrenaline!

BRIAN WILLIAMS
(yelling)
I'm riding a dinosaur! On a spaceship!

RORY
I know!

Laser bolt hits the wall near Brian!

BRIAN WILLIAMS
I only came round to fix your light!

THE DOCTOR
Come on Tricey!

WIDE: Three men on a dinosaur. Howling with delight. Come on!

CUT TO:

10.28.34 INT. SPACESHIP CORRIDOR - CONTINUOUS

The golf ball hits a wall -- and stops --

TRICEY running after it -- they're heading for the wall!

THE DOCTOR'S expression -- Heading for the wall!

THE DOCTOR
Where are the brakes?!

He pulls the collar -- the Triceratops SKIDS TO A HALT -
THROWING the Doctor, RORY and BRIAN off --

And they smash to the floor.

10.28.54 *MUSIC DW7 17M2 ENDS*

The Triceratops roars and drops the golf ball at Brian's feet.
Then lumbers off. The Doctor wobbles to his feet -

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.29.08

THE DOCTOR (CONT'D)

Good, that worked -- okay --

He's at the nearest computer screen in the wall.

THE DOCTOR (CONT'D)

Where are we now - ooh?

But on screen, there's an alert graphic and sound.

THE DOCTOR (CONT'D)

Incoming message -- from Earth.

He opens the frequency: INDIRA from the ISA on screen.

THE DOCTOR (CONT'D)

Hello Earth! How are things?

CUT TO:

10.29.18 **INT. ISA MONITORING HQ - NIGHT**

(Intercut with the corridor above)

INDIRA

Doctor, the ship's coming through the atmosphere. I have to start the missile program -

10.29.24 **MUSIC DW7 18M2 IN**

THE DOCTOR

No, no, no, no, don't do that, everything's completely under control here, turning round any moment -- I need a bit of wriggle room on the timings.

INDIRA

I can't do that.

THE DOCTOR

You can, of course you can. Tiny bit more time, Indira, please. This ship contains the most precious cargo -

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.29.36

INDIRA

My only responsibility is the Earth's
safety. I'm launching the missiles.
Goodbye, Doctor.

She breaks the communication. THE DOCTOR jabs at the screen --

THE DOCTOR

No Indira! Hey come back! PLEASE!!

They really are in trouble now.

CUT TO:

10.29.47 INT. ISA MONITORING HQ - NIGHT

ISA COMPUTER GRAPHIC: Missile program launching. Missile
targets lock on to the Silurian ship.

On INDIRA: her face set grim.

CUT TO:

10.29.57 INT. BIO-LAB - DAY

RIDDELL

Now these are what we need!

Riddell is going through a storage cupboard. He pulls out two
impressive looking weapons: pump action rifles. Chucks one to
Amy -- she catches --

AMY

No weapons!

10.30.07 *MUSIC DW7 18M2 ENDS*

AMY

(she checks it; pulls out
the ammo pack)

Anaesthetic. Those are stun guns.
You're almost clever!

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.30.12

RIDDELL

Enough to make a dinosaur take a nap.
Even the Doctor couldn't object to
that.

NEFERTITI

You and the Doctor. Are you his queen?

AMY

No, no, I'm Rory's queen! Wife, I'm his
wife, please don't tell him I said I
was his queen, I'll never hear the end
of it.

NEFERTITI

And the Doctor, does he have a queen?

AMY

I thought you had a husband.

NEFERTITI

A male equivalent of a sleeping potion.

RIDDELL

You clearly need a man of action and
excitement. One with a very large weapon.

He locks and loads the stun gun, while grinning at Nefertiti.

AMY

So, human sleeping potion or walking
innuendo, take your pick.

They see on CCTV: The Doctor, Rory and Brian in another
corridor

THE DOCTOR

That's very bad indeed..

10.30.48 **MUSIC DW7 19M2 IN**

RORY

Doesn't this ship have any defence
systems installed?

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.30.53

THE DOCTOR
Good thinking Rory! Computer, show us
weapons and defence systems.

ON SCREEN MESSAGE: *No systems available.*

THE DOCTOR (CONT'D)
(slapping Rory on the face)
Well, that was a waste of time wasn't
it. Getting my hopes up like that.

RORY
What ship doesn't have weapons?

THE DOCTOR
The ancient species Rory: still full of
hope.

CUT TO:

10.31.07 **INT. SPACESHIP CORRIDOR - CONTINUOUS**

Back to the corridor.

BRIAN WILLIAMS
What about the control deck, you said
we should go to the control deck next.

THE DOCTOR
It's too late, it won't make any
difference --

RORY
We could at least try --

THE DOCTOR
IT WON'T WORK, RORY! The missiles are
locked on.

RORY
So, what? We're just giving up?!

THE DOCTOR
I don't know!
(Beat)
I don't know.

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.31.22 FLASH OF LIGHTS. THE DOCTOR looks to RORY. Defeat in his eyes. And then a voice from the other end of the corridor:-

SOLOMON

You were telling the truth, Doctor.
Earth has launched missiles.

SOLOMON, flanked by his ROBOTS. He's on black crutches and with a flowing black robe over him, these extra extended limbs lend his physicality the atmosphere of a poisonous spider.

They obey. The Doctor and Solomon come forward to face each other. Stand-off between the two.

SOLOMON

This vessel is too clumsy to outrun them. But I have my own ship.

THE DOCTOR

You won't get your precious cargo on board, though. Just be you and your metal tantrum machines.

ROBOT 1

(so cross)

We do not have tantrums!

SOLOMON

Shut up! You're right Doctor, I can't keep the dinosaurs and live myself. But I had the IV system scan the entire ship. And it found something even more valuable. Utterly unique. I don't know where you found it, or how you got it here, but I want it.

THE DOCTOR

I don't know what you're talking about.

SOLOMON

Earth Queen Nefertiti of Egypt.

Close in on the Doctor: his blood running cold.

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.32.14

SOLOMON (CONT'D)

A face stamped across history. Give her to me and I'll let the rest of you live.

THE DOCTOR

No.

SOLOMON

You think I won't punish those who get in my way? Whatever their worth?

He nods to the robots. The ROBOTS SHOOT THE TRICERATOPS. Pump laser bolts into it.

The triceratops roars in pain and slumps to the ground. Dead.

CUT TO:

10.32.52 INT. BIO-LAB - CONTINUOUS

AMY, RIDDELL and NEFERTITI watch in horror. Even the big game hunter is disgusted.

CUT TO:

10.32.58 INT. SPACESHIP CORRIDOR - CONTINUOUS

CU TRICERATOPS as it lies dying. THE DOCTOR goes and kneels next to it, stroking it as it dies. He stands, The Doctor's voice thick with cold rage.

THE DOCTOR

You must be very proud.

SOLOMON

Bring her to me. Or the robots will make their way through your corpses.

THE DOCTOR

No.

And behind him, there's a flash of teleport light. The Doctor, Brian and Rory turn -- AMY, RIDDELL... and NEFERTITI.

THE DOCTOR (CONT'D)

What are you doing?

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.33.43

NEFERTITI

I demanded to be brought here.

Nefertiti walks forward, past the Doctor, eyes on Solomon --
the Doctor grabs her arm.

THE DOCTOR

No, no, no, no, no way.

NEFERTITI

It isn't your choice, Doctor. It's mine.

THE DOCTOR

Listen to me, if you go with him, I
can't guarantee your safety --

NEFERTITI

You saved my people. I am in your debt.

THE DOCTOR

No -- no debts, you don't owe me
anything --

NEFERTITI

Then I do it of my own will.

THE DOCTOR

Neffy - Neffy -- Neffy

She walks forward, to Solomon. His smile is wide.

RIDDELL

No!

(raises his stun gun at
Solomon)

Take her, I shoot you.

The robots' weapons point at Riddell. Nefertiti angry --

NEFERTITI

Put your weapon down. Let me make my
choice.

SOLOMON

Do it, boy.

Riddell reluctantly lowers it. Solomon looks at Nefertiti.

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.34.19

SOLOMON (CONT'D)

My bounty increases. And what an
extraordinary bounty you are.

He reaches out to touch her. She slaps his arm away.

NEFERTITI

Never touch me.

And Solomon reacts whip-fast, a crutch to her throat, pushing
her back against the wall, terrifying.

SOLOMON

I like my possessions to have spirit.
It means I can have fun breaking them.

(comes closer to her)

And I will break you in, with immense
pleasure.

(to the Doctor)

Thank you Doctor.

(calls out)

Computer, take us back to my ship --

The flash of teleport light: robots, Solomon, Nefertiti gone.

The screens spring to life -- alarms sound! Lights flash! On
screen: HOSTILE TARGETING IN PROCESS.

10.35.08 MUSIC DW7 19M2 ENDS

DOCTOR

Bingo!

10.35.11 MUSIC DW7 20M2 IN

The storm. Intercut: the words "ship" and "targeted" on the
screen. The Doctor piecing things together -- a possibility...

RORY

Doctor!

The Doctor turns, his eyes blazing, a hint of a smile - they
all teleport.

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.35.14 INT. CONTROL DECK - DAY

SCHZUUM! THE DOCTOR, RIDDELL, AMY, RORY and BRIAN teleport in.
The Doctor straight into action -- pulling a panel off --
sonicing something --

THE DOCTOR
Control deck!

RORY
So what's the plan?

THE DOCTOR
Come on! The missiles are locked on to
us, we can't outrun them, we have to
save the dinosaurs and get Nefertiti
back from Solomon, isn't it obvious?!

RORY
It's sort of the opposite of obvious.

THE DOCTOR
Seventeen minutes before the missiles
hit, we need to turn this ship around:

RORY
You said it was too late, there wasn't
any time.

THE DOCTOR
Ah yes, but I didn't have this plan
then, did I?! Riddell, keep an eye out
for dinosaurs.

RIDDELL
(holding up the stun gun)
I was rather hoping you'd say that.

THE DOCTOR
No killing any! Rory, Brian, get rid of
the cobwebs.

Riddell heads to the doorway, Rory and Brian dust cobwebs -

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.35.44 EXT SPACESHIP

SOLOMON'S ship.

CUT TO:

10.35.48 INT. SOLOMON'S POD - DAY

Solomon at the controls. The robots standing either side of Nefertiti, keeping her in place under guard. The ship is shuddering as Solomon pushes the controls. He jams at a lever on the console --

SOLOMON

Come on, come on. We're not moving.

(checks the console)

He's magnetised us. We can't move away!

CUT TO:

10.36.01 INT. SPACESHIP CORRIDOR - DAY

RIDDELL stands guard outside. Looks up and down the long cobwebby corridor.

As he does, a shadow comes from round the corner at the corridor end.

A RAPTOR PELTS ROUND THE CORNER, wanders into sight. Looking up and around, inquisitive. It ROARS, baring its teeth.

RIDDELL

Keep walking, big chap.

The raptor turns and calls behind it. A loud, carnivorous call. From round the corner, another three raptors appear. Some faster than others. Some bouncing off the walls. A pack of raptors.

RIDDELL (CONT'D)

Hell's teeth, that's really not fair!

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.36.27 INT. ISA MONITORING HQ

Everyone standing round, watching, gathering behind Indira.
Tension.

On other screens: graphics of missiles approaching the ship.

MUSIC DW7 20M2 ENDS AT CUT

CUT TO:

10.36.33 INT. CONTROL DECK - CONTINUOUS

THE DOCTOR examining the control chairs, RORY, AMY and BRIAN
by his side --

THE DOCTOR
No! Don't be like that! Really
unhelpful!

AMY
What's the matter?

THE DOCTOR
Parallel pilot compartments, bio-
configured, needs two operators of the
same gene chain. That's why Solomon
couldn't change the ship's course. And
neither can we - what?

BRIAN WILLIAMS
We can.

10.36.47 MUSIC DW7 21M2 IN

BRIAN WILLIAMS
(they all look at him)
Me and Rory. We must be the same gene -
- thingy-you-just-said.

Half-beat --

THE DOCTOR
Brian Pond, you are delicious --

BRIAN WILLIAMS
I'm not a Pond -

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.36.55

THE DOCTOR

Course you are, sit down, both of you,
lickety split --

RORY and BRIAN sit in the control chairs, as instructed.

THE DOCTOR (CONT'D)

Ship does all the engineering, the
controls are straightforward, even a
monkey could use them. Oh look, they're
going to!

(he grins; blank looks)

Guys come on, comedy gold. Where's a
Silurian audience when you need one?
Anyway, two eyeline screens: velocity
and trajectory. Steer away from Earth,
try not to bump into the moon otherwise
the races who live there will be livid.

BRIAN WILLIAMS

What?

THE DOCTOR

Primary controls in the arms of the
chairs, principles the same as any
vehicle. Eight minutes forty five
seconds. Get us as far away as you can.

He sonics the controls: the screens spring to life, the chairs
emit a throb of power!

RORY and BRIAN at the controls -- screens alive -- humming --

THE DOCTOR

Right, phase two sorted. Now for phase
one --

AMY

Phase two comes *after* phase one --

THE DOCTOR

Humans, you're so linear --

At the bottom of the podium, the Doctor pulls off a panel. A
load of circuits, wires -

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.37.37

THE DOCTOR (CONT'D)
Shine a torch in here --

AMY
What're you doing?

THE DOCTOR
Mixing my messages.
(sonicing, fiddling; tying
wires, moving circuits)
How's the job?

AMY
We're about to be hit by missiles and
you're asking me *that*?

THE DOCTOR
I work best when I'm multi-tasking!
Keep talking! How's the job?

AMY
I gave it up.

THE DOCTOR
You gave the last one up.

AMY
Yeah, well I can't settle. Every
minute, I'm listening out for that
stupid Tardis sound.

THE DOCTOR
Ah, so it's my fault is it?!

AMY
I can't not wait for you. Even now.
(Beat)
They're getting longer. The gaps
between your visits.

THE DOCTOR
Are they?

AMY
I think you're weaning us off you.

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.38.00

THE DOCTOR

I'm not, I promise.

(looks at her)

Really promise. The others, they're not you. But you and Rory, you have lives. Each other. I thought that's what we agreed.

AMY

I know. I just worry there'll come a time when you never turn up. That something will have happened to you. And I'll still be waiting, never knowing.

THE DOCTOR

(all bravado)

No! Come on Pond! You'll be there till the end of me.

AMY

Or vice versa.

He stops -- looks at her -- both of them haunted by that.

THE DOCTOR

Done!

RIDDELL

(backing in; gun trained on the doorway)

Doctor! This is a two man job!

Amy grabs the gun -- heads to Riddell --

RIDDELL (CONT'D)

What're you doing?

AMY

(brandishing the gun)

I'm easily worth two men. You can help too, if you like.

She heads off with Riddell.

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.38.47

THE DOCTOR
(pulls out a green jagged
crystalline structure;
about the size of a plug)

Aha!

Amy turns back to the Doctor --

AMY
Doctor, what're you going to --

But he vanishes! Teleports!

RORY and BRIAN prepare to pilot --

CUT TO:

10.39.00 **INT. SPACESHIP CORRIDOR - DAY**

AMY and RIDDELL emerge -- facing the four RAPTORS.

Their heads turn and look at Amy and Riddell. And they ROAR!
And Riddell turns to Amy and grins --

RIDDELL
Quickens the blood, doesn't it?

AMY
The sooner this lot go back to being
extinct, the better.

RIDDELL
You know what I want more than
anything?

AMY
Lessons in gender politics?

RIDDELL
A dinosaur tooth to take home.

And the first raptor LEAPS at them -- Riddell fires! The
raptor falls back - stunned! The remaining three raptors roar,
hiss -- offended! And Riddell's loving this -

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.39.14

RIDDELL (CONT'D)

Dinosaurs ahead, lady at my side, about
to be blown up. Not sure I've ever been
happier!

AMY

Shut up and shoot!

The raptors LAUNCH themselves at Riddell and Amy --

Back to back, spinning round, they fire the stun guns! So
heroic! So brilliant!

CUT TO:

10.39.32 INT. CONTROL DECK - CONTINUOUS

RORY and BRIAN have taken control.

RORY

Oooh!

BRIAN WILLIAMS

(joyous/terrified)

I'm flying a spaceship! Rory! We're
flying a spaceship!

RORY

I know!

CUT TO:

10.39.48 EXT SPACE

Spaceship flying - changing flight path..

CUT TO:

10.39.52 INT. ISA MONITORING HQ - CONTINUOUS

INDIRA and the whole of her team's eyes are on the graphic of
the ship and the approaching missiles.

ISA WORKER

The ship's trajectory is changing -

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.39.54

INDIRA

It makes no difference. The missiles
have locked on. How long till target?

ISA WORKER

Seven minutes.

On Indira. She's not proud of this.

CUT TO:

10.40.03 INT. CONTROL DECK - CONTINUOUS

RORY and BRIAN frantically flying the spaceship.

BRIAN WILLIAMS

Gooooooooooo! That's it, that's it!
That's it, that's it! Me, me, me,
me..yes..this is better than golf.

CUT TO:

10.40.15 INT. SOLOMON'S POD - DAY

The ship's screaming, shaking, SOLOMON frantically trying to
fix the controls, as THE DOCTOR teleports on!

THE DOCTOR

Hello! Having trouble leaving?

And he's right by the ROBOTS -- he pulls two cables from the
ventilating machines and shoves them into each robot's head!
Their heads spark and fuse -- the robots shut down!

MUSIC DAISY BELL IN 10:40:22 OUT AT 10:40:29

ROBOTS 1 & 2

(slurring as it shuts down)

**Daisy, daisy give me your answer --
MUSIC**

It shuts off--

THE DOCTOR

Ship's still magnetised, couldn't bear
to lose you.

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.40.30

SOLOMON

Release my ship, Doctor, or I kill this
precious little object --

Nefertiti kicks away his crutches -- Solomon slumps to the
floor. Nefertiti has a crutch to his throat and presses.

NEFERTITI

I am not your possession now, nor will
I ever be. Now stay there.

THE DOCTOR

Don't mess with Egyptian Queens,
Solomon. I hope you've learnt that now.

The Doctor at the controls -- and he places the crystalline
orb from the Silurian ship at the heart of the panel, sonics
it into place -- working fast, as he does --

SOLOMON

What're you doing?!

THE DOCTOR

Disabling this ship's signal and
replacing it with the one from the
Silurian ship. I send this craft off
emitting the signal they're looking
for, the missiles will follow.
Hopefully. Silurian ship safe,
dinosaurs safe, everybody safe. Bit
tight for time though, shouldn't really
be chatting -- Neffy, let's go.

He activates the door seal -- it opens -- as do the metal
gates behind -- as the Doctor works --

THE DOCTOR

Though admittedly, almost forgot, the
thing about missiles, very literal,
this is what they latch onto to!

The Doctor backs off, facing Solomon. Holds up his sonic, as
he moves back, towards the exit and the spaceship's
demagnetised -

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.41.19

THE DOCTOR (CONT'D)

Now, one press on this, and the ship's
demagnetised.

SOLOMON

(on the floor, looking up)
Doctor, whatever you want, I can get it
for you, whatever object you desire --

And the Doctor so hard, so unforgiving now --

THE DOCTOR

Did the Silurians beg you to stop?
(looks to the screen)
Look, Solomon. The missiles. See them
shine. See how valuable they are. And
they're all yours.

He presses the sonic -- the barred gates slam --

Split second: the Doctor and Solomon look at each other
through the bars --

THE DOCTOR (CONT'D)

Enjoy your bounty.

And the ship's sealed door SLAMS across, separating them -

SOLOMON

(screaming in rage)
DOCTOR!!

CUT TO:

10.41.49 **EXT. SPACE - DAY**

The small pod-ship emerges from the large Silurian ship.

WHIP-PAN: missiles arriving from Earth, they change direction
and follow Solomon's craft..

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.41.58 INT. SOLOMON'S POD - DAY

(intercut with space ship flying)

SOLOMON trying to pull himself up to the controls --

He's scrabbling at the Silurian ship's signal orb --

Seeing the missiles approaching -

SOLOMON
(screaming in rage)
DOCTOR!!

CUT TO:

10.42.06 EXT. SPACE - DAY

And the missiles hit. Solomon's ship explodes. Played out in total silence. The debris explodes into space. Hold on it.

CUT TO:

10.42.12 INT. SPACESHIP CORRIDOR - CONTINUOUS

Five RAPTORS sleeping. AMY and RIDDELL survey their work.

CUT TO:

10.42.20 EXT. SPACE - CONTINUOUS

The Silurian ship moves away from Earth.

CUT TO:

10.42.26 INT. SPACESHIP CORRIDOR - DAY

The TARDIS back on board. Our travellers walking back to it: AMY, RORY, THE DOCTOR, BRIAN, RIDDELL and NEFERTITI.

Amy locks her arm through Rory's.

RORY
Actually, we think, home. For us.

10.42.33 *MUSIC DW7 21M2 ENDS*

THE DOCTOR
Oh. Fine. Of course.

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.42.37

AMY

Not forever. Just a couple of months.

THE DOCTOR

Right, yes, I'm pretty busy anyway. I mean
I've got to drop everyone back --

BRIAN WILLIAMS

About that. Can I ask a favour?
(all eyes on Brian)
There's something I want to see.

THE DOCTOR

Oh..

CUT TO:

10.42.51 **EXT. EARTH - DAY**

MUSIC DW2 22M2 IN

The world turns, in space. It is beautiful. Brian sits by the open TARDIS doors and sips a cup of tea, eats a sandwich.

10.43.13 Amy and Rory come to stand behind him, The Doctor joins them

CUT TO:

10.43.25 **EXT. AFRICAN PLAINS - NIGHT**

Pan down from the sky to RIDDELL back by his campfire, around his neck is a piece of string. On it: a dinosaur tooth.

He grins. Looks up next to him: Egyptian Queen, NEFERTITI -- standing with a great big Silurian stun gun: locked and loaded. She's looking up at the stars.

CUT TO:

10.43.42 **INT. AMY & RORY'S HOUSE - DAY**

RORY is fixing a light, badly, on top of a ladder. AMY comes in, holding the post --

AMY

More postcards from your Dad!

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.43.47

RORY
(descending the ladder)
D'you know what, I think it *is* the
fitting.

Amy pins a postcard on the fridge, from Brian in Rio -- beside a dozen others from all around the world. (Brian has stuck his own picture on each one)

Amy looks at the other postcard. Grins. Hands it to Rory --

And we see the cover of it, as they both look --

POSTCARD IMAGE: *A lush landscape. Three moons in a sunlit sky. A wide open terrain. On the horizon: the large dodecahedron spaceship. A herd of ANKYLOSAURS graze. A TRICERATOPS on one side. RAPTORS on the other. And in the corner of the frame, the TARDIS. In the bottom right -- a small, hand-bodged wooden sign, hammered rakishly into the grass. On it is painted: SILURIA.*

Amy pins it to the fridge, next to Brian's travels.

Close in on Siluria as it fills the frame.

MUSIC DW7 22M2 ENDS AT CUT

CUT TO:

10.44.11 START OF NEXT TIME

10.44.13 WILD WEST SETTING

PREACHER (VO)
Our father..

10.44.14 CU FEET AS THEY WALK ON THE WOODEN SIDEWALK

PREACHER (VO)
..who art in heaven..

10.44.15 COWBOY WITH STRANGE EYE

PREACHER (VO)
..hallowed be thy name..

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.44.17 **PREACHER PRAYING**

PREACHER (VO)
..thy kingdom come..

10.44.19 **THE DOCTOR, STETSON ON, LOOKS UP**

PREACHER (VO)
..Thy will be done..

10.44.22 **FADE TO BLACK**

10.44.23 **BACK VIEW OF CYBORG - *MUSIC DW7 23M2 IN***

DOCTOR (VO)
..Gunslinger is a cyborg..

10.44.25 **SILHOUETTE OF CYBORG**

DOCTOR (VO)
..half man, half machine..

10.44.27 **THE DOCTOR RIDING A HORSE**

AMY (VO)
..are you going to let him do this?

10.44.29 **SALOON**

RORY
..Save us all? - yeah I really am..

10.44.32 **THE DOCTOR BEING SHOT AT**

10.44.32 **PEOPLE SHELTERING IN CHURCH**

10.44.33 **GUNSLINGER**

10.44.34 **HAND ON SCREEN**

10.44.35 **EXPLOSION**

10.44.35 **LAMP**

10.44.35 **GUNSLINGER WITH WEAPON**

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

10.44.36 MAN WITH GLASSES

10.44.36 THE DOCTOR RUNNING

10.44.38 LAMP EXPLODES

10.44.39 THE DOCTOR POINTS A GUN

ISAAC (VO)
..okay, everyone who isn't an American..

10.44.41 THE DOCTOR FACED BY MEN POINTING GUNS AT HIM

ISAAC
..drop your gun.

10.44.42 EXPLOSION - MUSIC DW7 23M2 ENDS

10.44.43 START OF END ROLLER & END TITLE MUSIC IN

THE DOCTOR

MATT SMITH

AMY POND

KAREN GILLAN

RORY WILLIAMS

ARTHUR DARVILL

RIDDELL

RUPERT GRAVES

BRIAN WILLIAMS

MARK WILLIAMS

SOLOMON

DAVID BRADLEY

QUEEN NEFERTITI

RIANN STEELE

INDIRA

SUNETRA SARKER

ROBOT 1

NOEL BYRNE

ROBOT 2

RICHARD GARAGHTY

BLEYTAL

RICHARD HOPE

ISA WORKER

RUDI DHARMALINGAM

ROBOT 1 VOICE

DAVID MITCHELL

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

ROBOT 2 VOICE	ROBERT WEBB
STUNT COORDINATORS	CRISPIN LAYFIELD GORDON SEED
STUNT PERFORMERS	WILL WILLOUGHBY ROB COOPER MIKE LAMBERT
FIRST ASSISTANT DIRECTOR	NICK BROWN
SECOND ASSISTANT DIRECTOR	JAMES DEHAVILAND
THIRD ASSISTANT DIRECTOR	HEDDI-JOY TAYLOR-WELCH
ASSISTANT DIRECTOR	DANIELLE RICHARDS
LOCATION MANAGER	IWAN ROBERTS
UNIT MANAGER	GERAINT WILLIAMS
PRODUCTION MANAGER	PHILLIPA COLE
PRODUCTION COORDINATOR	CLAIRE HILDRED
ASST PRODUCTION COORDINATOR	GABRIELLA RICCI
PRODUCTION SECRETARY	SANDRA COSFELD
PRODUCTION ASSISTANTS	RACHEL VIPOND SAMANTHA PRICE
ASST PRODUCTION ACCOUNTANT	RHYS EVANS
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FOCUS PULLERS	STEVE REES JAMES SCOTT
GRIP	GARY NORMAN
CAMERA ASSISTANTS	MEG DE KONING SAM SMITHARD CAI THOMPSON
ASSISTANT GRIP	OWEN CHARNLEY
SOUND MAINTENANCE ENGINEERS	JEFF WELCH CHRIS GODING
GAFFER	MARK HUTCHINGS

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

BEST BOY	STEPHEN SLOCOMBE
ELECTRICIANS	BOB MILTON
	GARETH SHELDON
	MATT WILSON
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SET DECORATOR	ADRIAN ANSCOMBE
PRODUCTION BUYER	CHARLIE LYNAM
ART DIRECTOR	AMY PICKWOAD
ASSISTANT ART DIRECTOR	RICHARD HARDY
ART DEPARTMENT COORDINATOR	DONNA SHAKESHEFF
PROP MASTER	PAUL SMITH
PROP CHARGEHAND	BERNIE DAVIES
SET DRESSER	JAYNE DAVIES
PROP HAND	AUSTIN J CURTIS
STANDBY PROPS	PHILL SHELLARD
	HELEN ATHERTON
DRESSING PROPS	MIKE ELKINS
	IAN GRIFFIN
	TOM BELTON
GRAPHIC ARTIST	CHRISTINA TOM
GRAPHIC DESIGNER	CHRIS J LEES
PETTY CASH BUYER	HELEN O'LEARY
STANDBY CARPENTER	WILL POPE
STANDBY RIGGER	BRYAN GRIFFITHS
PROPS MAKERS	PENNY HOWARTH
	ALAM HARDY
	JAMIE THOMAS
PROPS DRIVER	GARETH FOX
CONSTRUCTION MANAGER	TERRY HORLE
CONSTRUCTION CHARGEHAND	DEAN TUCKER
ASSISTANT COSTUME SUPERVISOR	FRASER PURFIT
COSTUME SUPERVISOR	CARLY GRIFFITH
COSTUME ASSISTANTS	KATARINA CAPPELLAZZI

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

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CASTING ASSOCIATE	ALICE PURSER
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VFX EDITOR	JOEL SKINNER
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ADR EDITOR	MATTHEW COX
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SOUND EFFECTS EDITOR	PAUL JEFFERIES
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ONLINE EDITOR	GERAINT PARI HUWS
ONLINE CONFORM	MARK BRIGHT
COLOURIST	MICK VINCENT

WITH THANKS TO
THE BBC NATIONAL ORCHESTRA OF WALES
CONDUCTED AND ORCHESTRATED BY BEN FOSTER
MIXED BY JAKE JACKSON
RECORDED BY GERRY O'RIORDAN

ORIGINAL THEME MUSIC	RON GRAINGER
CASTING DIRECTOR	ANDY PRYOR CDG
PRODUCTION EXECUTIVE	JULIE SCOTT
PRODUCTION ACCOUNTANT	JEFF DUNN
SOUND RECORDIST	DEIAN HUMPHREYS
COSTUME DESIGNER	HOWARD BURDEN
MAKE-UP DESIGNER	BARBARA SOUTHCOTT
MUSIC	MURRAY GOLD
VISUAL EFFECTS	THE MILL
SPECIAL EFFECTS	REAL SFX

DOCTOR WHO SERIES 7 - EPISODE 2
POST PRODUCTION SCRIPT

PROSTHETICS	MILLENNIUM FX
EDITOR	TIM PORTER
PRODUCTION DESIGNER	MICHAEL PICKWOOD
DIRECTOR OF PHOTOGRAPHY	STEPHAN PEHRSSON
ASSOCIATE PRODUCER	DENISE PAUL
LINE PRODUCER	DIANA BARTON
EXECUTIVE PRODUCERS	STEVEN MOFFAT
	CAROLINE SKINNER

10.45.08 BBC WALES END PRODUCTION CARD

10.45.13 PROGRAMME ENDS