

DOCTOR WHO SERIES 7 – EPISODE 3
POST PRODUCTION SCRIPT



DOCTOR WHO – SERIES 7

Episode 3

“A Town Called Mercy”

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DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10.00.00 EXT. DESERT PLAIN. NIGHT.

MUSIC DW7 3M1 IN

Then a voice. A woman's voice.

VOICE (VO)

When I was a child my favourite story was about a man who lived forever. But whose eyes were heavy with the weight of all he'd seen.

BLACK SCREEN FADE UP TO:

The night sky. Stars scattered like jewels. We pan down...

VOICE

The man who fell from the stars.

... and the serenity is shattered as an Attack Drone staggers into shot. It's a Heath Robinson, cobbled together with whatever its creator could lay his hands on. Engine parts, bits of wrecked fuselage, even a fire-extinguisher.

10:00:14 ON SCREEN GRAPHIC: WE SEE THROUGH **GUNSLINGER'S POV**, The Droid. GRAPHIC 'TARGETING'.

The Drone is blasted away and falls forward, onto the dirt with a thud...

... revealing Kahler-Mas, cowering behind it. He looks human aside from the intricate tattoo, like tribal markings, down one side of his face.

10:00:22 GUNSLINGER POV:

KAHLER-MAS

I knew you'd find me eventually.

We've seen only glimpses of the monster Kahler-Mas is facing. The boots, his shadow across on the ground. A single blue light shining from his eye. And now his gun-arm. Colossal, like Hellboy's arm, but a mass of weapons. Not just one gun, a whole arsenal. Everything from an assassin's rifle to a shotgun. We'll call him The Gunslinger (because that's his name). There is a whir and whine as the weaponry engages. And when he speaks, his voice like iron gears grinding.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10:00:28 **GUNSLINGER TARGETING GRAPHIC: 'TERMINATE'**

THE GUNSLINGER
Make peace with your Gods.

KAHLER-MAS
Once they were your Gods too.

10:00:34 **GUNSLINGER TARGETING GRAPHIC: TERMINATE'**

THE GUNSLINGER
Not any more.

Kahler-Mas sighs and nods, resigned to his fate. He turns, kneels and bows his head in prayer, now facing away from the Gunslinger. His eyes are scanning around frantically for a weapon. He spots the gun the Drone was holding, in the dirt in front of him.

Suddenly Kahler-Mas snatches the gun and spins around -
- but the Gunslinger is quicker. Impossibly quick. A blast of laser slams into Kahler-Mas. He lies in a heap. The Gunslinger strides towards him, looms over Kahler-Mas, watching his life ebb away.

KAHLER-MAS
Am I... the last one?

THE GUNSLINGER
There's one more.

He raises his gun to fire again.

THE GUNSLINGER (cont'd)
The doctor.

MUSIC DW7 3M1 ENDS ON CUT

And the blast of the gun crashes into:

10:01:04 **OPENING TITLES - SWIRLING VORTEX**

OPENING TITLE MUSIC IN

10:01:18 **MATT SMITH**

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10:01:21 KAREN GILLAN

10:01:23 ARTHUR DARVILL

10:01:28 DOCTOR WHO, INTO SPINNING TARDIS

10:01:35 A TOWN CALLED MERCY

WRITTEN BY

TOBY WHITHOUSE

END OF CREDITS

CUT TO:

10:01:40 EXT. TOWN BORDERLINE. DAY.

MUSIC DOCTOR WHO XI MIXES WITH MUSIC DW7 3M2

PRODUCED BY MARCUS WILSON

We come in on an animal skull on top of a sign, with THE DOCTOR looking at it. The plains of the American desert stretch out behind him. On The Doctors POV - sign says 'Mercy. 80 residents'. Except the '80' has been crossed out, and '81' etched next to it.

The Doctor regards the sign, the alteration. Curious.

DOCTOR
Mercy, 81 residents

Amy is pointing at the ground: A boundary line, made from stones and lengths of wood. An improvised border stretching all the way around the little town.

10:01:49 DIRECTED BY SAUL METZSTEIN

AMY
Look at this. It's a load of stones
and lumps of wood.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

The Doctor crouches down, examines it, Sonics it. Then stands, looks at the town before them with a troubled expression.

AMY (OS) (cont'd)
What is it?

THE DOCTOR
A load of stones and lumps of wood.

The Doctor raises his foot to step over the line...

MUSIC DW7 3M2 END ON CUT

CUT TO:

10:02:08 EXT. DESERT PLAIN. DAY.

The Gunslinger, his face fills the frame. His glowing blue eye tells us he is watching what is happening beneath him.

CUT TO:

10:02:11 EXT. DESERT PLAIN. DAY.

The same, but from a distance, Gunslinger POV as if watched from the mountains. One of the figures steps across the boundary.

RORY
The sign does say 'Keep Out'.

CUT TO:

10:02:12 EXT. TOWN BORDERLINE. DAY.

10:02:15 MUSIC DW7 3M3 IN

The Doctor on one side, Amy and Rory on the other.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

THE DOCTOR

I see 'Keep Out' signs as
suggestions more than actual
orders. Like 'Dry Clean Only'.

He's striding towards the town gate now. Amy and Rory
sigh, step over the line and follow him.

CUT TO:

10:02:23 EXT. MERCY. DAY

Establishing shot of Mercy, Mercy is tiny. Genuinely a one
horse town. A saloon, a bank, a Marshall's office, some
houses. All but deserted.

CUT TO:

10:02:27 EXT. MERCY. MAIN STREET. DAY.

But as the Doctor, Amy and Rory make their way along the
main street, they become aware of faces watching them
through the windows. Suspicious, frightened.

Amy and Rory quicken their pace. But the Doctor has
stopped.

A lamp post sparks. Cobbled together from wood and iron,
with a lamp made from what was clearly once a beer bottle,
but definitely a street lamp.

THE DOCTOR

That's not right.

He's Sonic-ing a street lamp.

RORY

It's a street lamp.

THE DOCTOR

An *electric* street lamp. About ten
years too early.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

RORY

It's only a few years out.

THE DOCTOR

That's what you said when you left
your phone recharger in Henry
VIII's en suite.

Suddenly, from over their heads, a clunking and grinding sound; gears and cogs protesting. A large clock over the bank is struggling and straining to find the strength to strike. Finally it manages a deep clang. One o'clock.

AMY

Doctor...

And now people are stepping out onto the porches of the shops and houses. Among them, we might concentrate on a little girl, watching the strangers.

THE DOCTOR

(gleeful)

Anachronistic electricity, 'Keep Out' signs, aggressive stares. Has someone been peeking at my Christmas list?

AMY

Doctor...

The townsfolk are staring with undisguised hostility now. Some are advancing forward. The Doctor pulls a toothpick out of his brest pocket and walks on.

MUSIC DW7 3M3 OUT ON CUT

CUT TO:

10:03:19 INT. SALOON. DAY.

MUSIC DW7 3M4 IN

Saloon piano music plays, over the general chat and glasses clinking. The piano obviously stops as they step through the Saloon doors.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10:03:26 MUSIC DW7 3M4 OUT

A dozen heads turn. The Doctor, Amy and Rory freeze. They bluff it out. They lope to the bar.

10:03:31 MUSIC DW7 3M5 IN

Behind the bar is Sadie. 40s, tough. Beautiful once. The Doctor nods. Cobra eyes, à la Clint Eastwood. His voice a drawl.

THE DOCTOR
Tea. But the strong stuff. Leave
the bag in.

SADIE
What you doin' here, son?

The Doctor blushes, the persona drops.

THE DOCTOR
"Son". You can stay.

The Preacher - 30s, African American, dressed in dusty black - has got to his feet. The voice of the assembled.

THE PREACHER
Sir, might ah enquire who you is?

THE DOCTOR
Of course. I'm the Doctor, this is
-

Another ten men stand, hands on guns. The atmosphere has darkened even more. Not that the Doctor has noticed.

THE DOCTOR (cont'd)
Oh no need to stand.
(to Amy and Rory)
You see that: Manners.

A whiskery little man has scurried across to the Doctor. He whips out a tape measure, quickly measures the Doctor's shoulders, height...

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

THE DOCTOR (cont'd)
Oh thank you, but I don't need a
new suit.

10:04:02 **MUSIC DW7 3M5 MIXES INTO MUSIC DW7 3M6**

ABRAHAM
I'm the undertaker, sir.

Another man speaks up. He's younger. Still
working out if he's kind or mean.

DOCKERY
I got a question. Is you an Alien?

The Doctor certainly wasn't expecting that.

THE DOCTOR
Well, um, (bit personal), it's all
relative, isn't it. I mean I think
you're the aliens. But in this
context, yes, I suppose I am -

That's as far as he gets. The townsfolk move as one,
separating the Doctor from Amy and Rory, scooping him up
and literally carrying him from the saloon...

CUT TO:

10:04:23 EXT. MERCY. MAIN STREET. DAY.

... out onto the dusty road. They carry the Doctor along
the street, back towards the edge of the town, while Amy
and Rory fight and struggle helplessly against their
captors.

AMY
Doctor! Put him down! Doctor!

RORY
Get off me! Leave her alone!

THE DOCTOR
Don't worry! Everything is completely
under control! Get of me...Guys..Guys!

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10:04:36 EXT. TOWN BORDERLINE. DAY.

The mob reach the improvised town line, and literally hurl the Doctor across it.

10:04:38 MUSIC DW7 3M6 OUT

The Doctor gets to his feet and is about to run back...

... but a dozen guns are drawn on him. He stumbles back.

THE PREACHER
He's comin'. Oh God, he's comin'.

Amy and Rory are with their captors... while the Doctor stands marooned on the other side of the line.

Dockery and the other men shuffle back.

DOCKERY
Preacher, say somethin'.

THE PREACHER
Our father... who art in heaven...

10:05:05 MUSIC DW7 3M7 IN

And then something makes him turn...

THE PREACHER
... hallow'ed be thy name...thy
kingdom come...

A figure. Clad in black. In the distance, lost and distorted in the shimmering heat, coming into view and moving across the plain towards them.

Spooked, the Doctor tries to cross back over the line, but again the townsfolk brandish their guns.

THE PREACHER
...thy will be done.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10:05:15 A gunshot, from behind the mob. They fall back to reveal... Isaac. The Marshall. Quiet, calm, a natural authority.

ISAAC
You. Bow tie. Get back across that line. Now.

The Doctor scampers back across the line. The music is all around them... but the figure seems to have stopped moving. The heat shimmer seems to build until it devours the figure whole. The music fades and all returns to normal. The townsfolk exhale.

10:05:36 MUSIC DW7 3M7 OUT

DOCKERY
Isaac, he said he was a *doctor*. An *alien* doctor.

10:05:41 MUSIC DW7 3M7B FADES IN

ISAAC
That a reason to hand him to his death?

DOCKERY
But Isaac, it could be *him*.

ISAAC
You know it ain't.
(he looks to Amy)
Ma'am.

He turns and walks away. The Doctor dusts himself off, Amy and Rory fall quickly into step behind him.

CROWD
Let him go like that, be seeing you boy.

CUT TO:

10:06:08 EXT. MARSHALL'S OFFICE. DAY.

Establisher of the Marshalls office

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10:06:10 MUSIC DW7 3M7B ENDS ON FIZZ OF LAMP

CUT TO:

10:06:11 INT. MARSHALL'S OFFICE. DAY.

Isaac strides into the Marshall's office, the Doctor, Amy and Rory trailing behind. An electric light glows dimly.

THE DOCTOR
What was that outside?

ISAAC
The Gunslinger. Showed up three weeks back. We been prisoners ever since. You see that borderline, stretching round the town?

(10:06:28 MUSIC DWS738 IN)
We woke up one morning and there it was. Nothin' gets past it, in or out. No supply wagons, no reinforcements. Pretty soon the whole town's gonna starve to death.

RORY
But he let us in.

ISAAC
You ain't carrying any food, just three more mouths to feed. We all die even sooner now.

THE DOCTOR
What happens if someone crosses the line?

Isaac takes a Stetson from a hook and hands it to the Doctor. A hole has been blasted through the rim.

THE DOCTOR (cont'd)
He's not a very good shot then.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

ISAAC

He was aiming for the hat.

THE DOCTOR

He shoots people's hats?

AMY

I think it was a warning shot.

THE DOCTOR

Ah. No. Yes. I see. Hmmm.

AMY

What does he want? Has he issued some kind of demand?

ISAAC

He says he wants us to give him "the Alien Doctor".

AMY

(to the Doctor)

But that's you. Why would he want to kill you? Unless he's met you.

RORY

And how could he know that we'd be here? We didn't even know we'd be here.

AMY

We were aiming for Mexico. The Doctor was taking us to see the Day of the Dead Festival.

As they talk, the Doctor clocks the electric light hanging from the ceiling

ISAAC

Mexico's 200 miles due south.

THE DOCTOR

Well that's what happens when people GET TOAST CRUMBS ON THE CONSOLE...Anyway, I think it's about time I met him, don't you?

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

ISAAC

Who?

THE DOCTOR

The chap outside said I could be the alien doctor but you said I wasn't. So you already know who it is. Two Alien Doctors! We're like buses!) Resident 81 I presume. So beloved by the townsfolk, he warranted an alteration to the sign. Probably because he rigged up these electrics.

He spins around to face the cell and the sleeping figure.

THE DOCTOR (cont'd)

And I'm guessing he's in *here* because if half of that same town suddenly wanted to throw me to *my* death this is where *I'd* want to be.

10:07:47 MUSIC DWS738 OUT

He starts walking towards the cell.

ISAAC

I don't know what you're -

JEX (OS)

It's alright, Isaac. I think the time for subterfuge has passed.

10:07:53 MUSIC DW7 3M9 IN

They turn. The figure in the cell stands up and walks towards the bars. He steps into the spill of the light. He's an alien, like Kahler-Mas from the pre-titles. The same looping tribal markings on his face. But he's small and neat. A little fussy perhaps. He's wearing a smart green suit of the period, a little pair of spectacles on his nose.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

JEX (cont'd)

Good afternoon. My name is Kahler-Jex. I'm the doctor.

CUT TO:

10:08:07 EXT. HILLSIDE. DAY.

10:08:09 MUSIC DW7 3M9 OUT

Alone on the hillside sits the Gunslinger. Watching the town.

CUT TO:

10:08:17 INT. MARSHALL'S OFFICE. DAY.

Jex is stood awkwardly in the doorway while the Doctor pumps his hand.

THE DOCTOR

The Kahler. I love the Kahler! They're one of the most ingenious races in the galaxy. Seriously, they could build a spaceship out of Tupperware and moss.

They've clearly been standing like that for some time. Amy gently extricates Jex's hand from the Doctor's. They move to the table and sit down.

AMY

Alright...How did you get here?

JEX

My craft crashed about a mile or so out of town. I would have died if Isaac and the others hadn't pulled me from the wreckage.

THE DOCTOR

And you stayed? As their doctor?

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

JEX

On my world I was a surgeon, so it seemed logical. And it gave me an opportunity to repay my debt to them.

ISAAC

(smiles)

Listen to him. Talking like it was nothin'! Tell them about the cholera.

JEX

Oh Isaac, I'm sure our guests aren't -

ISAAC

Two years after he arrived there was an outbreak of cholera. Thanks to the doc here not a single person died.

JEX

(a dismissive hand)

A minor infection we'd found a treatment for centuries ago.

ISAAC

No, no, no... what did you call them? The lectricks?

JEX

Using my ship as a generator, I was able to rig up some rudimentary heating and lighting for the town.

THE DOCTOR

So why does the Gunslinger want you?

ISAAC

(sharp)

It don't matter.

THE DOCTOR

I'm just saying if we knew that -

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

ISAAC

America is a land of second
chances. We called this town Mercy
for a reason.

(an angry mutter)

ISAAC (CONT'D)

Others...there's some round here
don't feel that way...

JEX

Now, Isaac, we've discussed this.

ISAAC

People whose *lives* you saved are
suddenly sayin' we should just
hand you over!

10:09:26 MUSIC DW7 3M10 FADES IN

JEX

They're scared, that's all. You
can hardly blame them.

ISAAC

And them being scared, scares me.

ISAAC (CONT'D)

(to the Doctor)

War only ended five years back,
and that old violence is still
under the surface. We give up
doctor Jex, then we're handin' the
keys of the town over to chaos.

THE DOCTOR

(to Jex)

Did you try to repair your craft?
Surely someone with your skills -

JEX

It really was *very* badly damaged.

The Doctor searches Jex's face for a moment... then
stands.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

THE DOCTOR

We evacuate the town. Our ship is just over the hills. Room for everyone. I'll pop out, bring it back here. Robert's your uncle.

AMY

Really? Simple as that? No crazy schemes, no negotiations?

THE DOCTOR

I've matured. I'm twelve hundred years old now. Plus I don't want to miss the Archers.

AMY

Oh so you're not even a tiny bit curious?

THE DOCTOR

Why would I be curious? - it's a mysterious space assassin?
I'm not curious, of course I'm not curious.

ISAAC

Son...you still gotta get past the Gunslinger. How you gonna do that?

The Doctor pops the Stetson on, cut back to Isaac and Jex.

THE DOCTOR

A little slight of hand.

Amy and Rory exchange glances.

MUSIC DW7 3M10 ENDS AT CUT

CUT TO:

10:10:27 EXT. HILLSIDE. DAY.

Two figures running on the hillside. Rory and Isaac.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

ISAAC

You ok?

RORY

Yeah, fine, yeah - keep moving.

The Gunslingers watches from the opposite hillside.

ISAAC (OS)

Next Time you get to wear Jex's clothes.

10:10:41 GUNSLINGER POV: A telescopic lens, like the sight of a rifle, zooms in until it finds its target.

GRAPHIC: '87% Chance of injury to innocent - DISENGAGE'.

He lowers his weapon.

CUT TO:

10:10:53 EXT. MERCY. MAIN STREET. DAY.

The Doctor, still in the Stetson, is hurtling down the main street. He stops. The Preacher is tending to a horse, tied to a rail.

THE DOCTOR

Can I borrow your horse please? It's official Marshall business.

THE PREACHER

He's called Joshua. It's from the bible. It means 'the deliverer'.

The Doctor climbs up onto the horse. The horse whinnies.

THE DOCTOR

No he isn't.

10:11:00 MUSIC DW7 3M11 IN

THE PREACHER

... what?

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

THE DOCTOR

I speak horse. He's called Susan.
And he wants you to respect his
life choices.

The Doctor snaps the reins and they rocket away, galloping out through the town.

CUT TO:

10:11:22 EXT. HILLSIDE. DAY.

Isaac and Rory scramble up the hill. Suddenly a laser blast scorches past, missing Rory's ear by millimetres. It atomizes a rock in front of them. Rory is frozen, pale with shock.

RORY

I, uh, I think he's seen us.

10:11:29 MUSIC DW7 3M11 MIXES TO MUSIC DW7 3M12

ISAAC

This way.

He grabs Rory, drags him onwards.

MUSIC DW7 3M12 OUT ON CUT

CUT TO:

10:11:36 EXT/INT. MARSHALL'S OFFICE. DAY.

Main street establishing shot

In Isaac's office, Amy has been left to watch over Jex. Pensive. Eyeing the door.

10:11:40 MUSIC DW7 3M13 IN

AMY

When this is all done, do you want us to take you home?

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

JEX

Thank you, but I have already given everything I have to the Kahler. My skills, my energy. All that was good in me. But here I could start afresh. I could remember myself and help people. That's all I ever wanted to do. End suffering.

He is lost in a memory somewhere. It makes him shiver. Amy stands, gets Isaac's coat and drapes it over Jex's shoulders.

AMY

Here.

JEX

(smiles)

You're a mother, aren't you.

AMY

How did you know?

JEX

There's kindness in your eyes. And sadness. But a ferocity too.

AMY

It wasn't exactly straightforward.

JEX

It seldom is.

AMY

And what about you, are you a father?

JEX

(thinks, then smiles sadly)

Yes. In a way I suppose I am.

MUSIC DW7 3M13 ENDS AT CUT

CUT TO:

10:12:44 EXT / INT. RAVINE. DAY.

MUSIC DW7 3M14 IN

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

Rory and Isaac scuttle into a ravine, and hide in the shadows.

ISAAC

So we wait here till the Doctor comes
to pick us up in your ship.

RORY

Yes, I know, I was there when we
agreed it.

ISAAC

Yeah I said that more for my benefit
more than yours.

They wait.

CUT TO:

10:13:09 EXT. DESERT PLAIN. DAY.

The Doctor and Susan hurtle through the scrubland

THE DOCTOR

Whoa, whoa, whoa, whoa. Yeah I
know we're in a hurry, I just want
to check something out...

He dismounts.

10:13:27 MUSIC DW7 3M14 MIXES TO DW7 3M15

THE DOCTOR (cont'd)

Two ticks. Yes, it could be
important. Oi, don't swear.

He gets down on his knees and starts scrabbling around in
the dust. Got it. A cable. Electricity is heard fizzing.

He gives it a yank and it twangs up from the dirt and
begins to follow the trail.

CUT TO:

10:13:48 INT. MARSHALL'S OFFICE. DAY.

The lights in the Marshall's office flicker slightly. Jex
looks up. He looks worried.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

CUT TO:

10:33:55 EXT. DESERT PLAIN. DAY.

One end of the cable leads back to the town, the other stretches deeper into the desert. He turns to collect Susan.

CUT TO:

10:13:58 INT. MARSHALL'S OFFICE. DAY.

JEX looks up at the light anxiously

CUT TO:

10:14:00 EXT. DESERT PLAIN. DAY.

The Doctor and Susan follow the cable around a hill...

THE DOCTOR

Whoa, whoa, whoa, whoa, whoa, whoa.
Yes, I wear a Stetson now.

... to Jex's ship, hidden under the tarpaulins, and branches the townsfolk have tried to disguise it with.

It's silver, oval, about 3 metres long and, aside from some dust and dents, it looks pretty much intact. Susan whinnies.

THE DOCTOR (cont'd)

Yes good point Susan...Where is the damage?

MUSIC DW7 3M15 OUT AT CUT

CUT TO:

10:14:34 INT. RAVINE. DAY.

MUSIC DW7 3M16 IN

The Gunslinger appears at the top of the ravine. Behind Rory and Isaac - blue bionic eye gleaming.

Rory and Isaac, hidden from view, hold their breath.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10:14:43 C/U of Gunslinger eye.

10:14:45 the Gunslinger's POV: And there they are, thermo image through the rocks. The computer analyses the figures: 'Target located: Terminate.'

The Gunslinger raises his arm.

MUSIC DW7 3M16 OUT ON CUT

CUT TO:

10:15:00 EXT. JEX' SHIP. DESERT PLAIN. DAY

The Doctor has torn away the camouflage and climbed on top of the ship. He runs his fingers over the hull, bangs, stamps and knocks trying to find a hatch. The Doctor fumbles for the Sonic. The ship emits a deafening scream. There - the hatch. He wrenches it open.

The sound echoes around the hillsides.

CUT TO:

10:15:23 INT. RAVINE. DAY

LOTS of intercutting between the doctor on top of the spaceship, the desert, then to The Gunslinger who has heard the sound. Staring ahead Gunslinger POV his sight comes up with the message *KAHLEER ALARM DETECT*.

CUT TO:

10:15:31 INT. RAVINE. DAY.

Rory and Isaac hear the sound, the distant scream of the alarm reaches them. The Gunslinger lowers his gun and moves away. Rory and Isaac make good their escape.

10:15:36 MUSIC DW7 3M17 IN

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10:15:43 EXT/INT. MARSHALL'S OFFICE. VERANDA. DAY.

Amy races out onto the veranda outside Isaac's office, straining to find the source of the alarm. Jex behind her.

JEX
That's the alarm on my ship!

AMY
Maybe the Doctor wants to get it working again.

JEX
But that wasn't the *plan*, he's not following the *plan*.

AMY
Welcome to my world.

Isaac looks worried. He slips back inside.

MUSIC DW7 3M17 OUT ON CUT

CUT TO:

10:16:04 EXT. JEX' SHIP. DESERT PLAIN. DAY.

The Doctor with the hatch open, swings his legs in...

CUT TO:

10:16:09 INT. JEX' SHIP. DAY.

... and drops down into the chair, small and cramped like a Spitfire cockpit.

COMPUTER
Security breach. You have ten seconds to enter the pass-code or this vehicle will self destruct.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

COMPUTER (CONT'D)

Thank you for choosing Abaraxas
Security Software. Incinerating
intruders for three centuries.
Nine, eight, seven. Self destruct
over-ridden

THE DOCTOR

This is a awful lot of security
for a titchy spacecraft...

He plugs the Sonic into the console. General faff.

COMPUTER

Awaiting command.

THE DOCTOR

Tell me everything you can about
the Gunslinger.

COMPUTER

File not found. Please choose
from: Technical specifications.
Flight recorder. Personal files.
Maps and charts.

The Doctor thinks. Then:

THE DOCTOR

Personal files of Doctor Kahler-
Jex.

The screen flickers to Jex's file.

KAHLER-JEX (VO)

Names of deceased subjects can be
found in the drop down menu.

10:16:53 MUSIC DW7 3M18 IN

The files flicker across the screen, the reflection playing over
the Doctor's face as he reads. He looks shocked. Sickened. He
turns the computer off. For a moment the Doctor just sits there,
processing what he's seen. His expression darkens. Resolute.

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10:17:10 INT. MARSHALL'S OFFICE. DAY.

Amy walks back into the office, closes the door.

10:17:14 MUSIC DWS DW7 3M18 MIXES INTO MUSIC DW7 3M19

She stops dead. Jex his pointing one of Isaac's guns at her.

JEX

I'm sorry, Amy. He really should have followed the plan.

CUT TO:

10:17:21 EXT. JEX' SHIP. DESERT PLAIN. DAY.

The Doctor is clambering out of Jex's ship. He freezes...

... the Gunslinger is waiting for him! His gun-arm is raised. The red dot of a sniper sight plays over the Doctor's face, dazzling him and us.

THE DOCTOR

Don't shoot, don't shoot! I know who you are! And who Jex is too!

The Gunslinger lowers his arm,

THE DOCTOR (cont'd)

Now what I don't understand is why you haven't just walked into the town and killed him?

THE GUNSLINGER

People will get in the way.

THE DOCTOR

Look, you want justice, you deserve justice, but this isn't the way. We can put him on trial, we can -

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

THE GUNSLINGER

When he starts killing *your* people,
you can use *your* justice.

MUSIC DW7 3M19 OUT AT CUT

CUT TO:

10:17:58 INT. MARSHALL'S OFFICE. DAY.

MUSIC DW7 3M20 IN

Jex has a saddle bag slung over his shoulder. He keeps the gun trained on Amy and moves around the room grabbing whatever he can - ammunition, scraps of food.

JEX

Isaac says he doesn't care about my past. But things may have been uncovered that even *he* might struggle to forgive. So it's best we beat a hasty retreat.

AMY

We? I'm coming with you?

Jex backs towards the door, still facing Amy. He reaches behind him and fumbles with the latch.

JEX

It's unlikely the Gunslinger will shoot if I'm with you. As far as I can tell he's programmed to take innocent lives only if absolutely necessary.

AMY

Well, colour me Reassured.

Jex freezes. The barrel of a gun has just been pressed against the back of his head. We follow the gun... to an arm... to Isaac. Rory close behind. Isaac stares, bewildered and furious at the scene of betrayal unfolding before him.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

ISAAC
Doc, what are you doin'?

CUT TO:

10:18:33 EXT. JEX'S SHIP. DESERT PLAIN. DAY.

THE GUNSLINGER
No more warning shots. I'll kill the
next person to step over that line.
Make sure it's Jex.

The Gunslinger turns and walks away. The Doctor turns and looks back at the town.

CUT TO:

10:18:53 EXT/INT. MARSHALL'S OFFICE. DAY.

10:18:54 MUSIC DW7 3M20 FADES OUT

Jex is all nervous smiles and apologies, eyes still flicking from the door to Isaac's gun - lowered but not holstered - as he tries to explain his behaviour.

JEX
It was stupid of me, I realise that now. I just thought I've put you all in enough danger, perhaps if I left -

THE DOCTOR (OS)
He's lying.

They turn to see the Doctor walking in the doorway. He looks demonic, furious.

THE DOCTOR (cont'd)
Every word. Everything he says, it's... all... LIES. This man is a murderer!

JEX
I'm a scientist.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

THE DOCTOR
Sit down. SIT DOWN!

Jex and slams sits down in a chair

THE DOCTOR
Tell them what you are.

Jex cowers and squirms in his chair, eyes wide with terror like a trapped animal. But then something happens. His features harden, his mouth twists into a sneer.

JEX
What am I? A War Hero.

The change is subtle, but so sweeping it makes the others instinctively take a step back. He shifts in his chair, all the timidity gone, replaced by something hard and dangerous.

ISAAC
OK, somebody want to tell me what's going on.

THE DOCTOR
The Gunslinger is a cyborg.

ISAAC
A what?

THE DOCTOR
Half man, half machine. A *weapon*. Jex built it. He and his team took volunteers, told them they'd been selected for special training. Then experimented on them, fused their bodies with weaponry, programmed them to kill.

ISAAC
Okay, why? Why would you do that doc?

JEX
We'd been at war for nine years. A war that had already decimated half of our planet. Our task was to bring peace. And we did. We built an army that routed the enemy and ended the

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

JEX (CONT'D)

war in less than a week. (**10:20:15**)
MUSIC DW7 3M21 IN) Do you want me to
repent? To beg forgiveness for saving
millions of lives?

The Doctor leans forward so they are nose to nose.

THE DOCTOR

And how many died screaming on the
operating table before you had
found your 'advantage'?

JEX

War is another world. You cannot
apply the politics of peace to
what I did, to what *any* of us did.

The Doctor straightens up. Simmering with fury. It's taking all
his self-control not to strike Jex.

RORY

But what happened then? How come
you're here?

JEX

When the war ended we had the Cyborgs
decommissioned. But one of them must
have got its circuitry damaged in
battle. It went offline and began
hunting down the team that created
it, until just two of us were left.
We fled and our ships crashed here.

NB: MUSIC IS CONSTANT BUT VOLUME FADES UP & DOWN

Beat.

RORY

So what do we do with Jex?

ISAAC

What do we *do* with him?

RORY

Yeah, I mean he's a war criminal.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

ISAAC

No, he's the guy that saved the town from *Cholera*, the guy that gave us *heat and light*.

AMY

Look, Jex may be a criminal and yeah, kinda creepy -

JEX

And still in the room!

AMY

But I think we should put aside what he did and find another solution.

Turns to Rory.

AMY

When did we start letting people get executed? Did I miss a memo? Doctor, tell him.

The Doctor is brooding. He looks up at them.

THE DOCTOR

Yes. I don't know. Whatever Amy said.

He starts plodding towards the door.

JEX

Looking at you, Doctor, is like looking into a mirror. Almost. There's rage there, like me. Guilt, like me. Solitude. Everything but the nerve to do what needs to be done. Thank the Gods my people weren't relying on you to save them...

For a moment the Doctor doesn't move, doesn't speak.

THE DOCTOR

No...NO!!

He lunges forward, grabs Jex and pulls him out of his chair.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

THE DOCTOR (cont'd)
... but these people are. OUT!
OUT!!

Isaac tries to stop the Doctor, but Rory intercepts him, delaying him long enough for the Doctor to drag Jex outside.

Isaac pushes him away and stumbles out into the street.

Amy tries to race out after them, but Rory steps between her and the door. She stares at him, shocked, sickened.

AMY
Ah, you're really letting him do this?

RORY
Save us all? Yeah, I really am.

She shakes her head - who are you? - and pushes past him.

CUT TO:

10:22:06 EXT. MERCY. MAIN STREET. DAY.

The Doctor frogmarches Jex down the main street, towards the Town Line.

Again people emerge from their houses and shops to watch. Some fall into step behind him.

Isaac scrambles out of the office, Amy and Rory in pursuit.

CUT TO:

10:22:22 EXT. TOWN BORDERLINE. DAY.

The Doctor marches Jex under the wooden arch and throws him over the Town Line, where he crashes into the dust.

10:22:25 MUSIC DW7 3M21 OUT

10:22:29 MUSIC DW7 3M22 IN

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

Jex scrambles to his feet and makes to dive back, but the Doctor has snatched a gun from one of the townsfolk. He points it at Jex, who stops in his tracks, almost overbalancing.

JEX
You, you wouldn't.

DOCTOR
I genuinely don't know...

Isaac pushes through the crowd.

ISAAC
Doctor!

The Doctor turns, his gun swinging wildly over the crowd. Everyone ducks or scrambles back. Suddenly a gunshot rings out. And a shriek. The crowd flinch and duck. They fall back to reveal... Amy. Pistol in hand. She looks shocked and shaken from the recoil of the pistol.

AMY
Let him come back, Doctor.

THE DOCTOR
Or what? You won't shoot me, Amy.

AMY
How do you know? Maybe I've changed.
I mean, you've clearly been taking
Stupid Lessons since I saw you last.

She fires again, into the ground. Shrieks again.

AMY (cont'd)
I didn't mean to do that!

ISAAC
Ok, everyone who isn't an American
drop your gun!

The music can be heard... and in the distance, shimmering in the heat, the Gunslinger is marching towards the town...

THE DOCTOR
We could end this right now, we could
save everyone *Right Now.*

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

AMY

This is *not* how we roll, and you know it. What's happened to you Doctor, when did killing someone become an option.

THE DOCTOR

Jex should answer for his crimes.

AMY

And what then? Are you going to hunt down everyone who's made a gun or a bullet or a bomb?

THE DOCTOR

But they keep coming back, don't you see?! Every time I negotiate, I try to "understand". Well, not today! No! Today I honour the *victims* first! His, the Master's, the Dalek's, all the people who died because of my *mercy*!

AMY

See, this is what happens when you travel alone for too long. Well listen to me, Doctor: We can't be like him. We *have* to be better than him.

The Doctor knows she's right. He sags where he stands, beaten.

THE DOCTOR

Amelia Pond...fine...fine...we think of something else. But frankly I'm betting on the Gunslinger.

10:24:03 MUSIC DW7 3M22 OUT

He hands his gun over and moves towards Jez.

THE DOCTOR (cont'd)

Jex, move over the line, NOW.

01:24:13 In the background we see the Gunslinger shimmer in and out of vision. Everyone stares, suddenly the

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

Gunslinger is right behind Jex who turns slowly.... and finds himself face to face with the Gunslinger.

10:24:24 The Gunslinger's POV. The computer scans Jex, focusing on the markings on his face. The match is confirmed, his identity verified.

Jex doesn't flee or cower. He stares at the Gunslinger, rapt.

THE GUNSLINGER
Make peace with your Gods.

JEX

Kahler-Tek, isn't it. I remember all your names, even now. (**10:24:37 MUSIC DW7 3M23 IN**) Please, I'd never hurt anyone again. I'm even helping people here.

THE GUNSLINGER
Last chance. Make peace with your Gods.

10:24:47 THE GUNSLINGER'S POV. TERMINATE appears.

ISAAC
NO!

Before anyone can stop him, Isaac has covered the 20 or so yards to Jex.

He grabs Jex by his coat and yanks him back and around, so that they almost swap positions.

It's too late. The Gunslinger's weapon fires and a blast of laser smashes into Isaac's side.

10:24:50 MUSIC DW7 3M23 OUT AT BLAST

The impact throws him and Jex back a few feet, and they slam onto the ground.

The Doctor has dived down to Isaac's side.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

THE DOCTOR

Isaac, **(10:24:54 MUSIC DW7 3M24)**

IN) Isaac, it's okay, it's okay.

It's okay, we can get you to Jex's
surgery, he can save you...

10:25:00 THE GUNSLINGER'S POV. Monitoring Isaac's
heartbeat 'Life Signs deteriorating'.

Isaac grabs the Doctor's hands, stares into his eyes.

ISAAC (cont'd)

Listen to me: you gotta stay, you
gotta look after everyone.

THE DOCTOR

It won't come to that. Isaac -

ISAAC

Protect Jex. Protect my town.

Isaac gasps as a wave of pain crashes into him.

The Doctor closes his eyes, nods. Isaac smiles weakly. His
grip starts to weaken, his life ebbing away.

ISAAC (cont'd)

You're both good men... you just
forget it sometimes...

His eyes close, his body is suddenly heavy in the Doctor's
arms. Gently the Doctor lays him on the ground.

The Doctor stands, his fist clenched. He unfolds the
fingers, and in his palm is the tin star of the Marshall.

He looks up at the people of Mercy. Mothers clutch their
children, husbands hold their wives. They stare at the
Doctor, helpless. Amy and Rory. The Preacher, Sadie,
Abraham, the little girl.

And he looks at Jex. Standing now, his breathing ragged.
He heard everything.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

The Doctor looks down at the tin star again... and pins it to his jacket.

THE DOCTOR
Take Jex to a cell. If anything happens to him you'll have me to answer to.

10:26:09 MUSIC DW7 3M24 OUT

A couple of the men stumble across to Jex, who shrugs them off. He turns and walks off towards the Marshall's office, the men trailing in his wake.

The Doctor walks across to the Gunslinger. They face each other again. But the Gunslinger looks oddly cowed. Shaken even.

THE DOCTOR (cont'd)
(steel)
This has gone on long enough.

The Gunslinger's jaw sets. The Mask of War falling across his face again like a visor.

THE GUNSLINGER
You are right.

There is a screech of feedback as the Gunslinger's voice amplifies, broadcasting to the town.

His immense arm points in the direction of the town clock.

THE GUNSLINGER (cont'd)
You've got until noon tomorrow.
(10:26:27 MUSIC DW7 3M25 IN)
Give him to me or I'll kill you all.

He walks off into the desert. The heat shimmer builds and swallows him.

The Doctor turns and trudges back into the town.

AMY
Oh my God, you're the Marshall.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

THE DOCTOR
Yeah. And you're the Deputy.

He walks on. And the crowd parts as he passes by.

FADE TO BLACK.

10:26:51 EXT. MERCY. MAIN STREET. NIGHT.

MUSIC DW7 3M25 MIXES WITH MUSIC DW7 3M26

The main street is deserted. The little row of electric lights cast pools of yellow light on the dusty ground. The town clock grinds and clunks as it summons the strength to strike ten.

CUT TO:

10:25:56 INT. MARSHALL'S OFFICE. NIGHT.

The Doctor is on a stool next to the cell, watching Jex
A knock at the door.

THE DOCTOR
Come in

The Preacher steps in. Doffs his hat to the Doctor.

THE PREACHER
Marshall.
(to Amy)
Ma'am.
(to Rory)
... Fella.
(back to the Doctor)
You need to come outside.

THE DOCTOR
Why, what's wrong?

THE PREACHER
Just come outside.

Hanging from a hook by the door is Isaac's holster and gun.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

THE PREACHER (cont'd)
And you should put that on.

CUT TO:

10:27:24 EXT. MARSHALL'S OFFICE. NIGHT.

Half the town is there. Sadie, a lot of the women. They are all stood up, peering into the shadows. The Preacher and The Doctor step out, Amy and Rory behind them.

THE DOCTOR
What's going on?

Another group, half hidden in shadows. The menfolk. Furtive, surly. A palpable tension in the air. Dockery steps forward.

DOCKERY
He in there?

The Doctor nods.

DOCKERY (cont'd)
Leave the keys and take a walk.
Time you get back, this'll all be
done.

The Doctor walks down to the patch of ground between the groups.

THE DOCTOR
I promised Isaac I'd protect him.

DOCKERY
Protecting him got Isaac dead.
Tomorrow it's gonna get us all
dead.

Another man, from Dockery's group, steps forward. Sheepish.

WALTER
We thought Isaac was right to
fight. But it's different now. We
gotta say "alright, we lost" and
give that thing what it wants.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

SADIE

What it *wants* is to kill our friend.

DOCKERY

Look, we don't got ill feelin' t'ord the doc, we just thinkin' 'bout our families. Hand him over and we all safe again.

THE DOCTOR

You know I can't do that.

DOCKERY

Then we got us a problem.

Dockery shifts his weight, his hand hovering over the gun in its holster. The other men know the signal, they fall back, creating an arena for Dockery and the Doctor.

The Doctor reluctantly mirrors Dockery's pose.

THE DOCTOR

Please don't do this.

DOCKERY

Why? Reckon you quicker than me?

THE DOCTOR

Almost certainly not. But this... lynch mobs, the town turning against itself. This is everything Isaac didn't want.

He moves forward a few steps. Dockery stumbles back, draws his gun. The Doctor keeps moving slowly forward.

THE DOCTOR (cont'd)

How old are you?

DOCKERY

Nearly nineteen.

THE DOCTOR

So that'll be eighteen then. Too young to have fought in the war, so I'm guessing you've never shot anyone before, have you?

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

DOCKERY
First time for everything.

THE DOCTOR
But that's how all this started.
Jex turned someone into a weapon.
Now that same story is going to
make you a killer too. Don't you
see? Violence doesn't end
violence, it extends it.

They are just a foot or so apart now. The Doctor can see how scared Dockery is. He keeps his voice low, his eyes locked with Dockery like he's trying to calm an animal.

THE DOCTOR (cont'd)
I don't think you want to do this.
I don't think you want to become
that man.

DOCKERY
There's *kids* here...

THE DOCTOR
I know, who I can save. If you'll
let me.

DOCKERY
He really worth the risk?

THE DOCTOR
I don't know. But you are.

Dockery sags slightly, the fight gone. He turns to the others. A jerk of his head - come on. He walks through the group and off into the night. The others drift away. The Doctor can exhale now.

THE DOCTOR (cont'd)
Frightened people. Give me a Dalek
any day.

MUSIC DW7 3M26 ENDS AT CUT

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10:30:18 INT. MARSHALL'S OFFICE. NIGHT.

The Doctor walks into the Marshall's office. Abraham the coffin maker is clattering about with a tin jug and mugs.

ABRAHAM
Fresh coffee, Marshall.

Abraham hands The Doctor his coffee, and lingers, something on his mind.

ABRAHAM (cont'd)
For what it's worth, I know you're
gonna save us. Isaac made you
Marshall for a reason, and if you're
good enough for him, you're good
enough for me. Reckon you should know
that.

The Doctor even musters a smile for that.

THE DOCTOR
Thank you.

He turns back. Abraham surreptitiously takes out a tape-measure and stretches it the width of the Doctor's shoulders.

THE DOCTOR (cont'd)
OI, GET OUT OF IT.

Abraham scurries out. Jex is leaning against the bars.

JEX
Let me guess. The good folk of Mercy
wanted me to take a little stroll
into the desert.

10:31:07 MUSIC DW7 3M27 IN

The Doctor says nothing.

JEX (cont'd)
You could turn a blind eye. No one
would blame you. You'd be a hero.

The Doctor turns, raging.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

THE DOCTOR

But I can't, can I! Because then
Isaac's death would mean *nothing*!
Just another casualty in your ENDLESS
BLOODY WAR!

Jex seems to sag, almost disappointed. The Doctor watches him turn, plod to his bunk and lie down, facing the wall.

THE DOCTOR (cont'd)

Do you *want* me to hand you over? Is
that what you want? Do you even *know*?

JEX

You think I'm unaffected by what I
did? That I don't hear them screaming
every time I close my eyes?

Jex rolls over, regards the Doctor.

JEX (cont'd)

It would be so much simpler if I was
just one thing, wouldn't it; the mad
scientist who made that killing
machine, or the physician who has
dedicated his life to serving this
town. The fact that I'm both...
bewilders you.

The Doctor stands, walks over to the cell.

THE DOCTOR

Oh I know exactly what you are. And I
see this 'reformation' for what it
really is. You committed an atrocity
and chose this as your punishment.
Don't get me wrong, good choice.
Civilised hours, lots of adulation,
nice weather. But, BUT, justice
doesn't work like that. You don't get
to decide when and how your debt is
paid.

And for the first time it looks as though something is
getting through to Jex. He swings his legs to the floor and
sits up.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

JEX

In my culture we believe that when you die your spirit has to climb a mountain, carrying the soul of everyone you wronged in your lifetime. Imagine the weight I will have to lift. The monsters I created, the people they killed. Isaac. He was my friend. Now his soul will be in my arms too. Can you see now why I fear death?

JEX (cont'd)

You want to hand me over. There's no shame in that. But you won't. We all carry our prisons with us. Mine is my past, yours is your morality.

The Doctor blinks. An idea taking fast and glorious shape.

THE DOCTOR

"We all carry our prisons with us." Ha..

He smiles. Got it.

MUSIC DW7 3M27 ENDS

FADE TO:

10:33:42 EXT. MERCY. MAIN STREET. DAY.

MUSIC DW7 3M28 IN

The sun sits high above the town of Mercy. The main street is deserted. Except for the Doctor, a lone and vulnerable figure stood in the silence and dust, the only sound the cracking of his neck, the town clock behind him shows it is nearly midday.

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10:34:02 INT. MERCY. CHURCH.

Here is where many of the people have gathered. They are packed in the pews, faces pale with fear. Among them the little girl and her parents.

At the front, the Preacher praying.

CUT TO:

10:34:12 EXT. MERCY. MAIN STREET. DAY.

The Doctor narrows his eyes, trying to see the far end of the street.

CUT TO:

10:34:14 INT. SALOON. DAY.

Alone in the saloon, Sadie stands like a sentry behind the bar. Jaw set. Pale.

CUT TO:

10: 34:16 INT. MARSHALL'S OFFICE

AMY looks at the clock and out to the street, JEZ in the cell behind her.

CUT TO:

10:34:29 EXT. MERCY. MAIN STREET. DAY.

Rear view of The Doctor as he stares ahead, seeing the heat shimmer.

The Gunslinger has reached the town boundary.

10:34:35 MUSIC DW7 3M28 OUT

The clock chimes, and the Gunslinger steps over the boundary.

And now he's maybe fifty yards away from the Doctor.

The Doctor and the Gunslinger lock eyes as the chimes strike twelve - both have their hands near their guns.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

They face each other. The Gunslinger's music is reaching its end, at the same time as the clock is straining towards its final... Clang!

The Gunslinger's arm shoots up and the Doctor draws... the Sonic! It emits a high pitched scream that shatters windows and makes the Gunslinger cry out as it scrambles his sensors.

10:35:21 MUSIC DWS DW7 3M29 IN

The Gunslinger's shot goes wide, screaming past the Doctor.

The Doctor sprints away, around a corner.

The Gunslinger shoots again, disintegrating a porch post.

CUT TO:

10:35:42 INT. MARSHALL'S OFFICE. DAY.

Amy is unlocking the cell door. Jex stands.

AMY

Ready?

CUT TO:

10:35:49 EXT. MERCY. STREET. DAY.

Rory turns to Dockery, and we see that on his face he has the same tribal markings as Jex. So does Dockery.

RORY

Ready?

Dockery nods. Pale with fear. And darts off.

CUT TO:

10:35:53 EXT. MERCY. MAIN STREET. DAY

On the main street, the Gunslinger marches on.

Cut between THE GUNSLINGER'S POV and back to the street. Readouts spool down the side of the screen. Target options zoom. Weapons are suggested.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

CUT TO:

10:36:07 EXT. MERCY. STREET. DAY

Jex is scurrying down a side road, checks the coast is clear, then darts across the gap to the cover of the next building.

CUT TO:

10:36:09 EXT. MERCY. STREET. DAY

Gunslingers POV as he watches through his screen.

CUT TO:

10:36:15 EXT. MERCY. STREET. DAY

Jex hurrying for cover.

CUT TO:

10:36:18 EXT. MERCY. STREET. DAY

THE GUNSLINGERS POV as he sees man standing up on balcony, but his computer tells him it is not Jex. 'Error: Invalid Visual Match'.

THE GUNSLINGER
Disengage. It's a trick

MUSIC DW7 3M29 ENDS AT CUT

CUT TO:

10:36:28 INT. CHURCH. DAY.

MUSIC DW7 3M30 IN

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

In the church, the congregation hear the clink clink clink of the Gunslinger's spurs as he passes the window. His enormous black shadow passing over them. The girl can't help it, she stumbles back away from the shadow. Her shoulder brushes against a pile of bibles causing them to fall.

CUT TO:

10:36:46 EXT. MERCY. MAIN STREET. DAY.

In the silence of the street, the sound is as loud as a rifle shot. The Gunslinger stops, turns. Faces the church.

CUT TO:

10:36:52 INT. CHURCH. DAY.

MUSIC DW7 3M30 MIXES INTO MUSIC DW7 3M31

The door is blasted open. The Gunslinger stands on the threshold. The congregation scream and scramble away from him.

CUT TO:

10:36:56 INT. SALOON. DAY.

In the saloon, the Doctor hears them too. He IS wearing Jex's coat. Sadie is there too, applying the markings to the Doctor's face.

CUT TO:

10:36:57 EXT. TOWN BORDERLINE. DAY.

Jex is near the line out of the town and into the desert. But screams bring him to a stumbling halt.

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10:36:59 INT. CHURCH. DAY.

The Gunslinger stands on the threshold. The congregation are fearful as he points his weaponry at them - scanning. We see Gunslinger POV.

CUT TO:

10:37:04 EXT. TOWN BORDERLINE. DAY.

10:37:09 MUSIC DW7 3M31 MIXES INTO MUSIC DW7 3M32

Jex glances at the desert plain, then back into the town. Salvation verses damnation.

And then the Doctor darts out. He yells at Jex over his shoulder.

THE DOCTOR

Go! Just GO! I can't save them while you're here.

Jex obeys.

CUT TO:

10:37:16 INT. CHURCH. DAY.

THE GUNSLINGER'S POV. The Gunslinger raises his gun-arm locking on numerous targets. Then we see the little girl staring right at him.

And nothing happens, he lowers his arm, turns and strides out of the door...

MUSIC DW7 3M32 ENDS ON CUT

CUT TO:

10:37:38 EXT. DESERT PLAIN. DAY.

MUSIC DW7 3M33 IN

Jex skirts around the low rise of the hill...

... to his ship, hidden under the tarpaulins.

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10:37:46 EXT. MERCY. MAIN STREET. DAY.

The Gunslinger's POV. Everywhere he looks, there's a disappearing figure with the same facial markings as Jex.

The Gunslinger looks around.

The Gunslinger's POV. Thermal imaging. One blob of heat, hidden around a corner. The 'camera' zooms in. Identifies the facial marking - but identifies the Doctor; the whir of the gun stops as he lowers his weapon.

CUT TO:

10:37:58 INT. JEX'S SHIP. DAY.

Jex prepares to fire up his ship, his computer is counting down.

COMPUTER
Nine, eight, seven - self-destruct overridden.

CUT TO:

10:38:05 EXT. MERCY. MAIN STREET. DAY

The Gunslinger heads towards The Doctor.

THE GUNSLINGER
Deactivate automatic targeting.
(10:38:10 MUSIC DW7 3M33 OUT)
Switch to manual.

10:38:13 Gunslinger POV The Doctor is thermo-imaged through the wall of the building. The Gunslinger walks towards where he is waiting, flattened against the wall. He moves closer to the edge, to see into the street..... and finds himself inches away from the barrel of the Gunslinger's gun-arm and jumps up - hands raised.

THE GUNSLINGER (cont'd)
Where is he?

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

The Gunslinger bears down on him, the red dot of the sight playing over the Doctor's face.

THE DOCTOR
He's gone.

THE GUNSLINGER
WHERE? ANSWER ME!

THE DOCTOR
Away from here. Look up. Any second now you'll see the vapour trail of his ship. This is their home, not the backdrop for your revenge. Look up. Go after him, take this battle away from -

There is a crackle of feedback. The Gunslinger's own radio receiver suddenly picking up a signal.

JEX (OS)
Kahler-Tek.

CUT TO:

10:38:50 INT. JEX'S SHIP. DAY.

Jex sitting inside his spaceship.

JEX
Kahler-Tek.

CUT TO:

10:38:52 EXT. MERCY. MAIN STREET. DAY.

MUSIC DW7 3M34 IN

THE GUNSLINGER
Jex...?

The Gunslinger spins around, eyes scanning the rooftops.

THE GUNSLINGER (cont'd)
Coward!

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10:38:55 INT. JEX'S SHIP. DAY.

THE GUNSLINGER (VO)
Where are you?!

JEX
I'm in my ship.

CUT TO:

10:38:57 EXT. MERCY. MAIN STREET. DAY.

THE DOCTOR
Jex, what are you doing? Just Go!

JEX (VO)

Where are you from?

CUT TO:

10:39:02 INT. JEX'S SHIP. DAY.

JEX (CONT'D)
Where on Kahler?

CUT TO:

10:39:03 EXT. MERCY. MAIN STREET. DAY

(INTERCUT WITH SPACESHIP)

THE DOCTOR
Now?! You are asking him this NOW?!!

THE GUNSLINGER
Gabrean.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

CUT TO:

10:39:07 INT. JEX'S SHIP. DAY.

JEX

I know it. It was beautiful there.
When this is over, will you go back?

THE GUNSLINGER (VO)

How can I? ...

CUT TO:

10:39:14 MERCY. MAIN STREET. DAY.

THE GUNSLINGER (CONT'D)

... I am a monster now.

CUT TO:

10:39:16 INT. JEX'S SHIP. DAY.

JEX

(quiet)
So am I.

CUT TO:

10:39:19 MERCY. MAIN STREET. DAY.

THE DOCTOR
Just go! *Finish this!*

THE GUNSLINGER
I will find you. If I have to tear
this universe apart, I will find you.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

CUT TO:

10:39:28 INT. JEX'S SHIP. DAY.

JEX
I don't doubt that.

CUT TO:

10:39:31 EXT. MERCY. MAIN STREET. DAY.

JEX (VO) (CONT'D)
You'll chase me to another planet...

CUT TO:

10:39:35 INT. JEX'S SHIP. DAY.

JEX (CONT'D)
Where another race will be caught in
the crossfire.

CUT TO:

10:39:37 EXT. MERCY. MAIN STREET. DAY.

THE GUNSLINGER
THEN FACE ME.

CUT TO:

10:39:40 INT. JEX'S SHIP. DAY.

Jex presses a button.

COMPUTER
Countdown to self destruct resumed.

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10:39:44 EXT. MERCY. MAIN STREET. DAY.

THE GUNSLINGER
THEN FACE ME.

JEX (VO)
No. You've killed enough.

CUT TO:

10:39:46 INT. JEX'S SHIP. DAY.

JEX
I'm ending the war for you too.

COMPUTER
Countdown to self destruct...

CUT TO:

10:39:31 EXT. MERCY. MAIN STREET. DAY.

COMPUTER
... resumed.

THE DOCTOR
What's going on...? (*Computer: 10. 9.*) that countdown, what's going on Jex?!

The Doctor can hear the countdown over the radio: 8.7.

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10:39:57 INT. JEX'S SHIP. DAY.

JEX

Thank you, Doctor. But I have to face
the souls of those I wronged.

6...5...4...

JEX (cont'd)

Perhaps they will be kind.

3...2...1..

CUT TO:

10:40:08 EXT. JEX'S SHIP. DESERT PLAIN. DAY.

Jex's ship explodes!

CUT TO:

10:40:14 EXT. MERCY. MAIN STREET. DAY.

Over the rooftops, a plume of smoke boils up into the sky.

Townsfolk are emerging into the street. Dockery, Walter, Rory, all with Jex's markings starting to smear on their faces. Amy, the Preacher, Sadie and co.

10:40:46 DW7 3M34 ENDS

The Gunslinger looks down. Spent. His mission ended.

THE GUNSLINGER

He behaved with honour at the end.
Maybe more than me.

The Doctor ventures tentatively forward.

THE DOCTOR

We could take you back to your world.
You could help with the
reconstruction.

The Gunslinger looks at the people, their frightened faces. He shakes his head.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

THE GUNSLINGER

I will walk into the desert and self-destruct. I am a creature of war; I have no role to play during peace.

The Gunslinger starts to walk away. But the Doctor turns to Amy. An idea seems to pass between them.

The Doctor calls out after the Gunslinger.

THE DOCTOR

Except maybe to protect it?

The Gunslinger stops, and turns to face the Doctor.

CUT TO:

10:41:28 EXT. MERCY. MAIN STREET. DAY.

The Doctor bounds out of a building followed by Amy and Rory who all head for the TARDIS.

Outside the TARDIS, now in the middle of the street. A crowd have gathered to watch it go.

THE DOCTOR

Ok, so, our next trip: You know all the monkeys and dogs they sent into

THE DOCTOR (Cont'd)
space in the 50s and 60s? You'll never guess what *really* happened to them -

AMY

(a glance at Rory)
Could we leave it a while? Our friends are going to start noticing that we're ageing faster than them.

10:41:42 MUSIC DW7 3M35 IN

THE DOCTOR

(breezily)
Another Time! No worries!

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

Amy and Rory step into the TARDIS. A flicker of hurt across the Doctor's face. But he shakes it away, turns to the crowd.

Dockerty and the Doctor quick draw using their fingers as guns. They all wave cheerily and disappears inside.

10:42:13 VOICE (VO)

By the time The Gunslinger arrived, the people of Mercy were used to the strange and the impossible.

10:42:15 TARDIS FX MUSIC IN - The engines grind and the TARDIS vanishes (**OUT AT 10:42:29**).

The people start to disperse. The atmosphere couldn't be more different. The people are happy and healthy, chatting and laughing together.

VOICE (VO) (cont'd)

Where he came from didn't matter. As a man once said, America is a land of second chances.

Among them, the little girl. She walks through the crowd... past Sadie... Dockery... the Preacher... Abraham...

10:42:36 EXT. TOWN BORDERLINE. DAY.

The little girl steps over the border.

VOICE (VO) (cont'd)

Do I believe the story? I don't know. My great grandmother must have been a little girl when he arrived.

10:42:44 EXT. MOUNTAININSIDE. DAY.

The little girl looks up to the hillside to see the Gunslinger watching down.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

VOICE (VO) (cont'd)

But next time you're in Mercy, ask
someone why they don't have a
Marshall or a Sheriff or policeman
there.

The girls watches on, intercut with the girl and the
Gunslinger on the hillside.

The girl smiles. Then scampers after her mother.

VOICE (VO) (cont'd)

"We got our own arrangement", they'll
say. Then they'll smile, like they
got a secret. Like they got their own
special angel watchin' out for them.

CUT TO:

10:43:01 EXT. MOUNTAININSIDE. DAY.

The Gunslinger, the camera tilts up. His body language is
different. He's stood straight now, looking out over the
desert plain, and the little town nestled there. Ever
watchful, ever protective.

VOICE (cont'd)

Their very own angel that fell from
the stars.

The Gunslinger with the Marshalls badge pinned to his chest.

And the sun fills the frame - FADE TO WHITE.

MUSIC DW7 3M35 ENDS AT CUT

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10:43:13 NEXT TIME

10:43:15 MUSIC DW7 3M36 IN

EXT. PLAYGROUND. DAY.

The Doctor is sat on top of a child's climbing frame, studying a cube with a magnifying glass.

10:43:15

AMY (VO)

Every time we flew away with the Doctor...

CUT TO:

10:43:21 INT. ORNATE BEDROOM (HENRY VIII'S). NIGHT

AMY (VO) (Cont'd)

...we just become part of his life.

CUT TO:

10:43:18 EXT. AMY & RORY'S GARDEN. DAY

The Doctor hands Amy flowers

DOCTOR
Come with me!...

AMY (VO) (Cont'd)
But he never stood still long enough to become part of ours.

CUT TO:

10:43:21 EXT. ALLY WAY BEHIND AMY & RORY'S HOUSE. DAY

A 4x4 makes its way along an ally way, people quickly run past frame.

10:43:23 INT. AMY & RORY'S BEDROOM. NIGHT

Amy and Rory asleep in bed.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

AMY (VO)

Except once.

10:43:23 EXT. ALLY WAY BEHIND AMY & RORY'S HOUSE. DAY

UNIT soldiers run with guns held aloft.

10:43:24 EXT. AMY & RORY'S HOUSE - FRONT DOOR. DAY

Rory's dad is talking up to Amy and Rory's bedroom window holding a cube - they surround his feet on the floor.

BRIAN WILLIAMS
Haven't you seen them?

10:43:25 EXT. AMY & RORY'S BEDROOM WINDOW. DAY

Amy and Rory lean out of the window.

AMY (VO)

The year of the slow invasion.

10:43:26 EXT. AMY & RORY'S HOUSE - FRONT DOOR. DAY

Overhead shot of Amy, Rory and Brian a surrounded by cubed.

10:43:28 INT. AMY & RORY'S KITCHEN. DAY

KATE LETHBRIDGE
I've recommended that we treat
this as a hostile incursion.

10:43:29: INT. UNIT LAB.

A cube is glowing with the number '4'.

10:43:30 INT. AMY & RORY'S KITCHEN. DAY

Rory is being marched into the kitchen by UNIT soldiers.

RORY
There are soldiers all over my house,

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

and I'm in my pants.

10:43:33 EXT. AMY & RORY'S GARDEN. DAY

Amy and Rory sit outside.

RORY

We have two lives.

10:43:35 INT. AMY AND ROY'S HOUSE. DAY.

RORY (VO)

Real life ...

10:43:37 INT. HOSPITAL LIFT. DAY.

RORY (VO)

... and Doctor life.

Amy, The Doctor and Rory all land on the floor.

10:43:37 INT. HOSPITAL. DAY

Rory is faced with the two Orderlies holding syringes and moving towards him.

10:43:38 INT. UNIT LAB.

Amy looks into the specimen case.

The Doctor lies back in his chair clasping his heart.

10:43:39 INT. HOSPITAL. DAY

KATE LETHBRIDGE

Are best hope now is each other.

10:43:40 INT. HOSPITAL. DAY

The Doctor falls against the wall.

10:43:40 INT. SHAKRI SANCTUM. DAY

Rory is wheeling his dad away on a bed.

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

10:43:40 INT. SHAKRI SANCTUM. DAY

The Shakri laughs.

10:43:33 EXT. AMY & RORY'S GARDEN. DAY

AMY

What do we do?

RORY

Choose.

10:43:43 MUSIC DW7 3M36 MIXES TO END TITLE MUSIC

CUT TO:

10:43:44 START OF END ROLLER

THE DOCTOR	MATT SMITH
AMY POND	KAREN GILLAN
RORY WILLIAMS	ARTHUR DARVILL
THE GUNSLINGER	ANDREW BROOKE
KAHLER-JEX	ADRIAN SCARBOROUGH
KAHLER-MAS	DOMINIC KEMP
SADIE	JOANNE McQUINN
THE PREACHER	BYRD WILKINS
ABRAHAM	GARRICK HAGON
ISAAC	BEN BROWDER
DOCKERY	SEAN BENEDICT
WALTER	ROB CAVAZOS

DOCTOR WHO SERIES 7 - EPISODE 3
POST PRODUCTION SCRIPT

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GORDON SEED

STUNT PERFORMER

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ELECTRICIANS

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PROPS DRIVER	GARETH FOX
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POST PRODUCTION SCRIPT

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MAKE-UP DESIGNER	BARBARA SOUTHCOTT
MUSIC	MURRAY GOLD
VISUAL EFFECTS	SPACE DIGITAL
SPECIAL EFFECTS	REAL SFX
PROSTHETICS	MILLENNIUM FX
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END TITLE MUSIC OUT AT CUT TO:

10:44:09 BBC WALES END PRODUCTION CARD

10:44:15 PROGRAMME ENDS