



**DOCTOR WHO – SERIES 7**

**Episode 4**

**“THE POWER OF THREE”**  
**By**  
**CHRIS CHIBNALL**

**Producer MARCUS WILSON**

**Director DOUGLAS MACKINNON**

**DURATION: 41'17**

**SPOOL NO: HDW006333**  
**PROG ID: DRR A814/01**

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.00.00 SPACE**

The earth, hanging serene in space. We hear Amy's voice.

AMY (VO)  
Life with the Doctor was like this.

**10.00.07 MUSIC DW7 1M4 IN**

A blizzard of cuts - joyous actions scenes from the last two years. Very fast.

AMY (VO)  
Real life was like this.

**MUSIC DW7 1M4 ENDS AT CUT**

CUT TO:

**10.00.17 INT. AMY & RORY'S HOUSE/KITCHEN - SUNSET**

**MUSIC DW7 2M4 IN**

CU on phone - we hear answerphone message. In the b/g we see:  
JULY (like a digital display)

VOICE  
It's Lane's Opticians.  
Just reminding you your  
reading glasses are  
ready for collection.  
Bye...

AMY is emptying the fridge of stuff from past their sell-by date, dumping it into a bin --

AMY  
Milk, two months out of date, yoghurt  
- agh!!...nasty...

RORY holds upside down a box of washing liquid.

RORY  
We've run out of washing tablets.

**MUSIC DW7 2M4 ENDS AT CUT**

CUT TO:

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**10.00.28 EXT. AMY AND RORY'S HOUSE.GARDEN - DAY**

RORY and AMY, sitting together, having a coffee. Bit slumped.

RORY

We have two lives. Real life and Doctor life. Except real life doesn't get much of a look in.

AMY

What do we do?

RORY

Choose?

**10.00.40 MUSIC DW7 3M4 IN**

**10.00.42 TARDIS MUSIC FX IN**

A beat of silence - and then, from off the sound of the TARDIS engines. They look round, put down their coffees - the call to arms. And grin.

AMY

Not today though.

RORY

Nah, not today.

***DW TARDIS MUSIC FX ENDS AT CUT***

CUT TO:

**10.00.48 MONTAGE OF SHOTS FROM EARLIER DW EPISODES**

AMY (VO)

Every time we flew away with the Doctor we'd just become part of his life - but he never stood still long enough to become part of ours. Except once.

***MUSIC DW7 3M4 ENDS AT CUT***

CUT TO:

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**10.00.58 INT. AMY & RORY'S HOUSE/BEDROOM - DAWN**

**MUSIC DW7 4M4 IN**

4:51am. AMY and RORY sleeping - pan to a cube materialising.

AMY (VO)  
The year of the slow invasion.  
The time the Doctor came to stay....

**10.01.13 MUSIC DW7 4M4 MIXES TO TITLE MUSIC**

CUT TO:

**10.01.14 OPENING TITLES**

**10.01.26 MATT SMITH**

**10.01.29 KAREN GILLAN**

**10.01.31 ARTHUR DARVILL**

**10.01.36 DOCTOR WHO BBC**

**10.01.44 THE POWER OF THREE written by CHRIS CHIBNALL**

CUT TO:

**10.01.48 EXT. AMY & RORY'S HOUSE - SUNRISE**

BRIAN rings the doorbell

**10.01.50 PRODUCED BY MARCUS WILSON**

**10.01.52 TITLE MUSIC ENDS**

AMY and RORY lean out of their bedroom window and look down to see -- BRIAN!

**10.01.55 DIRECTED BY DOUGLAS MACKINNON**

RORY  
Dad, it's half past six in the morning!

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**10.01.57**

BRIAN WILLIAMS  
What're you doing lying around?  
Haven't you seen them?

And he holds up his cube.

**10.02.01 MUSIC DW7 5M4 IN**

Amy and Rory look -- as we pull away from Brian. We keep moving back, into the road. Away from the house, one continuous move, back along the road.

More cubes, identical sizes, all along the road. On the pavement, in the middle of the road, in bushes, in trees, on top of lampposts, on bonnets of cars.

RORY (OOV)  
What are they?

CUT TO:

**10.02.07 EXT. AMY & RORY'S HOUSE - SUNRISE**

AMY and RORY (in nightclothes) walk outside their house into the street packed with cubes -- the two of them stunned, bewildered, looking around --

BRIAN WILLIAMS  
Nobody knows! They're everywhere!

AMY  
Where did they come from?  
(her eye caught)  
Wait -- Doctor?

Across the road -- THE DOCTOR with a magnifying glass, leaning over a cube, peering down. The TARDIS nestling in a bush nearby. The Doctor looks up --

THE DOCTOR  
Invasion of the very small  
cubes... That's new.

**MUSIC DW7 5M4 ENDS AT CUT**

CUT TO:

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**10.02.26 INT AMY AND RORY'S HOUSE**

**MUSIC DW7 6M4 IN**

CU on TV screen

MALE NEWSREADER

World leaders are appealing for calm.

FEMALE NEWSREADER

The global appearance of millions of  
small cubes.

**10.02.31 TV picture divides into 4 - 3<sup>rd</sup> quadrant shows  
Great Wall of China from Getty Library**

FEMALE NEWSREADER

Despite official warnings people are  
taking the cubes from the streets  
into offices and homes.

MALE NEWSREADER

What are they?

FEMALE NEWSREADER

Where do they come from?

MALE NEWSREADER

And why are they here?

BRIAN COX

Well they are certainly not random  
space debris; they're too  
perfectly formed for that.

(cut in tighter)

Are they extra-terrestrial in  
origin...well....?

**10.02.49 MUSIC DW7 6M4 ENDS**

BRIAN COX

...you'll have to ask a better man  
than me.

Cut to TV shash.

CUT TO:

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**10.02.51 INT. TARDIS - DAY**

***MUSIC DW7 7M4 IN***

THE DOCTOR examining a cube, at the console. BRIAN, AMY and RORY are in the TARDIS with him.

THE DOCTOR

All absolutely identical, not a single molecules difference between them. No blemishes, no imperfections, individualities  
Hello Brian, all Ponds together --

BRIAN WILLIAMS

What if they're bombs? Billions of tiny bombs. Or transport capsules, maybe with a mini robot inside. Or deadly hard drives. Or alien eggs. Or messages, needing decoding. Or they're all parts of a bigger whole, jigsaw pieces, that need fitting together.

THE DOCTOR

Very thorough, Brian. Very, very thorough. Well done. Stay here, watch those, yell if anything happens.

He heads out -- Amy & Rory follow --

AMY

Doctor, is this really an invasion? Because that's what it feels like.

RORY

There couldn't be life-forms in every cube. Could there?

THE DOCTOR

I don't know. And I really don't like not knowing.

The Doctor leaves, Amy and Rory following

CUT TO:

**10.03.36 INT. AMY & RORY'S HOUSE/HALL - DAY**

THE DOCTOR exiting the TARDIS, now landed inside the house, heading for the kitchen, Amy laden down with stuff.

THE DOCTOR

Right I need to use your kitchen as a lab, cook up some cubes, see what happens --

RORY

Right, I'm due at work --

THE DOCTOR

What, you've got a job?

RORY

Course I've got a job, what d'you think we do when we're not with you?

THE DOCTOR

I imagined mostly kissing.

AMY

I write travel articles for magazines and Rory heals the sick.

RORY

My shift starts in an hour --

(to Amy)

You don't know where my scrubs are --

AMY

In the lounge, where you left them --

Rory heads to the lounge, the Doctor and Amy to the kitchen--

***MUSIC DW7 7M4 ENDS AT CUT***

CUT TO:

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**10.04.0    EXT. ALLEYWAY - DAY**

**MUSIC DW7 8M4 IN**

Range Rover in alleyway. Soldiers all around

SOLDIER 1

Approaching site.  
(unclear)..confirmed..maybe  
hostile

SOLDIER 2

Approaching source now.

Soldiers approaching front door of Amy's house.

SOLDIER 2

Area will be secure in sixty  
seconds. Ultimate force available

**MUSIC DW7 8M4 ENDS AT CUT**

CUT TO:

**10.04.11    INT. AMY & RORY'S HOUSE/HALL INTO KITCHEN - DAY**

THE DOCTOR connecting up the trailing wires from the TARDIS to appliances in the kitchen. Two dozen cubes on the island block in the middle of the kitchen.

THE DOCTOR

All the Ponds, with their house and their jobs and their everyday lives. The journalist and the nurse. Long way from Leadworth.

AMY

We think it's been ten years. Not for you, or Earth. But for us. Ten years older, ten years of you. On and off.

THE DOCTOR

Look at you now, all grown up.

**10.04.41    **MUSIC DW7 9M4 IN****

Suddenly the back and front doors burst open! UNIT SOLDIERS slam in talking on their walkie-talkies.!

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**10.04.47**

SOLDIER 1  
Trap One, kitchen secured!

At the windows -- soldiers pour past and take up stations -

FAST CUT TO:

**10.04.49** In the garden, UNIT soldiers come through the bushes, over the fences -- we're with them, all hand-held and kinetic --

SOLDIER 2  
Trap two, back garden secured!

THE DOCTOR and AMY stare

**MUSIC DW7 9M4 ENDS AT CUT**

CUT TO:

**10.04.53 INT. AMY & RORY'S HOUSE/KITCHEN - CONTINUOUS**

A Soldier prods RORY back into the kitchen. He is half-changed into his nurse's scrubs: he's got the top on, but no trousers --

RORY  
There are soldiers all over my house  
and I'm in my pants.

AMY  
My whole life I've dreamt of saying  
that and I miss it by being someone  
else.

And through the line of soldiers, walks KATE STEWART.

KATE STEWART  
All these muscles and they still  
don't know how to knock.

**(10.05.04 MUSIC DW7 10M4 IN)**

Sorry about the raucous entrance.  
Spike in Artron energy reading at  
this address, in the light of the  
last 24 hours, we had to check it  
out.

(re the soldiers)

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**10.05.12**

KATE STEWART

And the dogs do love a run out.  
Hello! Kate Stewart, head of  
Scientific Research at UNIT. And with  
dress sense like that...

She holds up an iPhone shaped screen in front of him. It registers the two hearts.

KATE STEWART

...you must be the Doctor.

The Doctor salutes her.

KATE STEWART

I hoped it would be you.

THE DOCTOR

Since when did Science run the  
military, Kate?

KATE STEWART

Since me. UNIT's been adapting -  
well, I've dragged them along kicking  
and screaming -- which made it sound  
like more fun than it actually was.

THE DOCTOR

What do we know about these cubes?

KATE STEWART

Far less than we need to.

**10.05.44 MUSIC DW7 10M4 ENDS**

KATE STEWART

We've been freighting them in from  
around the world for testing. So  
far we've subjected them to  
temperatures of plus and minus two  
hundred Celsius, simulated a water  
depth of five miles, dropped one  
out of a helicopter at ten  
thousand feet and rolled our best  
tank over it. Always intact.

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**10.05.58**

THE DOCTOR

That's impressive. I don't want them to be impressive; I want them vulnerable with a nice Achilles heel.

KATE STEWART

We don't know how they got here, what they're made of or why they're here.

THE DOCTOR

And all around the world, people are picking them up, and taking them home.

KATE STEWART

Like iPads have dropped out of the sky. Taking them to work, taking pictures, making films, posting them on Flickr and YouTube. Within three hours, the cubes had a thousand separate Twitter accounts.

THE DOCTOR

Twitter?

KATE STEWART

I've recommended we treat this as a hostile incursion, gather them all up, lock them away in a secure facility. But that would take massive international agreement and co-operation.

THE DOCTOR

You need evidence. The cubes arrived in plain sight, in vast quantities, as the sun rose. So what does that tell us?

AMY

Maybe they wanted to be seen.  
Noticed.

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THE DOCTOR

Or more than that, they want to be observed. So we observe them. Stay with them. Round the clock. Watch the cubes, day and night,

**(10.06.46 MUSIC DW7 11M4 IN)**

record absolutely everything about them. Team cube, in it together.

CUT TO:

**10.06.52 INT. AMY & RORY'S HOUSE/LOUNGE - DAY**

Pull out on a group of cubes -- THE DOCTOR watching the cubes, RORY and AMY watching him --

THE DOCTOR

Four days! Nothing! *Nothing!*

**(10.06.58 MUSIC DW7 11M4 ENDS)**

Not a single change in any cube, anywhere in the world! Four days! And I am still in your lounge!

AMY

You were the one who wanted to observe them.

THE DOCTOR

Yes, I thought they'd do something didn't I?! Not just sit there, while everyone eats endless cereal.

RORY

You said we had to be patient.

THE DOCTOR

Yes, you, you! Not me! I hate being patient! Patience is for wimps!

(up to them)

I can't live like this, don't make me. I need to be busy --

AMY

Fine! Be busy! We'll watch the cubes.

**10.07.26 MUSIC DW7 12M4 IN**

CUT TO:

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**10.07.29 MONTAGE: THE BUSY DOCTOR**

Vroom! THE DOCTOR Creosoting a fence like a crazy man!

Jump cut: The Doctor starts playing keepy-uppy

Next he fires up the lawnmower. And he mows the back garden lawn like he's scything down Daleks.

Jump cuts: Under the hood of a car, fixing the engine!

More keepy-uppy..

THE DOCTOR  
Ninety eight, ninety nine..one  
hundred and..

Back to creosoting the fence

Hoovering under Amy and Rory's feet!

More creosoting...

Final keepy-uppy -- Doctor looking a bit more ragged now.

THE DOCTOR (CONT'D)  
Four million, nine hundred and  
ninety nine, five million!

And he finishes with a flourish, catching the ball on his back.

***MUSIC DW7 12M4 ENDS AT CUT***

CUT TO:

**10.07.51 INT. AMY & RORY'S HOUSE/LOUNGE - DAY**

THE DOCTOR, cheerier, jumps onto the sofa between AMY and RORY

THE DOCTOR  
That's better! Nothing like a bit of activity to pass the time! How long was I gone?

RORY  
About an hour.

On the Doctor -- oh, the horror!

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**10.07.59 MUSIC DW7 13M4 IN**

THE DOCTOR  
Can't do it --

He spins on his heel, and heads for the Tardis.

CUT TO:

**10.08.07 INT. TARDIS - DAY**

THE DOCTOR running in, followed by AMY and RORY --

THE DOCTOR  
Brian. You're still here.

He is. Brian is sitting down on a fold-out chair, watching the cubes on the console.

BRIAN WILLIAMS  
You told me to watch the cubes.

THE DOCTOR  
Four days ago.

BRIAN WILLIAMS  
Doesn't time fly when you're alone  
with your thoughts?

RORY  
You can't just leave Doctor--

THE DOCTOR  
Yes, course I can. Quick jaunt,  
restore sanity...  
(naughty; hopeful)  
Oooh, hey, come if you like.

BRIAN WILLIAMS  
They can't just go off like that.

THE DOCTOR  
Can't they? Can't you? That's how it  
goes, isn't it?

RORY  
I've got my job -

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**10.08.26**

THE DOCTOR

Oh yes, Rory. The universe is awaiting, but you have a little job to go...

RORY

It's not little. It's important to me. Look, what you do, isn't all there is.

THE DOCTOR

I never said it was.

The Doctor moves them all to the door.

THE DOCTOR (CONT'D)

Alright. Fine. I'll be back soon. Monitor the cubes. Call me, I'll have the Tardis set for every earth news feed.

They go, leaving him on his own.

***MUSIC DW7 13M4 ENDS AT CUT***

CUT TO:

**10.08.52 TV FOOTAGE: NEWSNIGHT**

***MUSIC DW7 14M4 IN***

TV shash.

Newsnight theme and titles -- then EMILY MAITLIS to camera  
--

EMILY MAITLIS

At the end of a week of cubic questions and theories, but no answers, could this be the greatest stealth marketing campaign...

**10.08.59 Shot of White House, Taj Mahal, Eifel Tower, with cubes in foreground - pictures from Getty Library.**

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**10.08.59**

EMILY MAITLIS  
..in business history and if it is,  
will those behind it ever come  
forward and explain exactly what it's  
for?

***MUSIC DW7 14M4 ENDS AT CUT***

CUT TO:

**10.09.06 INT. BAR - NIGHT**

***MUSIC DW7 15M4 IN***

**CAPTION: OCTOBER**

Party! Music in b/g. AMY with her friend, LAURA.

AMY  
I'm so pleased for you two. It's  
about time you made an honest woman  
of her.

LAURA  
Amy. About bridesmaids. You've missed  
quite a few things the last year or  
two...

AMY  
I am so totally there. Whatever you  
need.

***MUSIC DW7 15M4 ENDS AT CUT***

CUT TO:

**10.09.19 INT. HOSPITAL/CORRIDOR - DAY**

RORY and RANJIT (30s, hard working, brilliant, loved by  
everyone) are running alongside a trolley with a patient on  
mid-conversation --

RANJIT  
Everyone here loves you. The nurses,  
the doctors... You're a lifesaver  
mate, literally.

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**10.09.24**

RORY

Ah well thanks.

RANJIT

But there are months when we don't see you. And we can't do without you. I want you to go full-time.

RORY

Full-time?

CUT TO:

**10.09.34 INT. RORY AND AMY'S BEDROOM - NIGHT**

***MUSIC DW7 16M4 IN***

RORY and AMY sitting up in bed talking... just a little surprised at themselves.

RORY

I said yes. I committed.

AMY

And I committed to being a bridesmaid, months in advance. Like I know I'm going to be here.

RORY

So. The Doctor's God knows where, the cubes aren't doing anything at all... did real life just get started?

They look at each other, bit bemused.

AMY

... I like it.

RORY

So do I.

CUT TO:

**10.09.57 INT. BRIAN'S STUDY - DAY**

BRIAN prepares to start recording..

BRIAN WILLIAMS  
Brian's log, day sixty seven --

RORY  
You can't call it that. Brian's log?

Brian pauses the camera.

BRIAN WILLIAMS  
(camera on; defiant)  
Brian's log, day sixty seven. Cube  
was quiet all night. Once again. Cube  
was quiet all day. As per previously.  
No movements. No change in  
measurements. End of entry.

RORY  
You stay up and watch it all the  
time.

BRIAN WILLIAMS  
I film it while I'm asleep. When I  
wake up, I watch the footage on fast  
forward. I e-mail the result to UNIT.  
My middle name is diligence.

RORY  
Wow. I can't wait to see day sixty  
eight!

BRIAN WILLIAMS  
Don't mock my log. I'm doing what the  
Doctor asked.

Picture clicks forward to.....

***MUSIC DW7 16M4 ENDS AT CUT***

CUT TO:

**10.10.45 INT. HOSPITAL - DAY**

**"MERRY CHRISTMAS EVERYBODY" - BY SLADE IN**

**CAPTION: DECEMBER.**

Busy A&E unit. RORY comes up, nurse's scrubs, hospital file in hand, stops in front of the seated group of waiting patients.

RORY

Mr Ryan, please?

A seventeen year old man raises his hand. He is sitting in a wheelchair but has a toilet attached to his foot. The foot is jammed in. Rory looks at him.

RORY (CONT'D)

Again?

The seventeen year old looks sheepish. RORY wheels him past a TEN YEAR OLD AFRO-CARIBBEAN GIRL sitting, watching. A flash of something in her eyes

**10.11.02 "MERRY CHRISTMAS EVERYBODY" - BY SLADE MIXES TO MUSIC 17M4**

She is holding a cube which for a moment glows blue. She stares at the entrance to a cubicle.

CUT TO:

**10.11.09 INT. HOSPITAL CUBICLE - DAY**

ARNOLD UNDERWOOD, 60s, sits on the bed in a cubicle, reading a battered old **1974 Len Deighton paperback**. Checks his watch.

The curtain swooshes back. A man -- ORDERLY -- standing there, short hair, with a surgeon's mask over his face. In hospital scrubs. He has surgical gloves on. His complexion is paler than normal.

ARNOLD UNDERWOOD

I'm fine. I've been done.

ORDERLY

What seems to be the matter?

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**10.11.17**

ARNOLD UNDERWOOD  
I'm just waiting for a prescription.

ORDERLY  
Where does it hurt?

ARNOLD UNDERWOOD  
I said I'm fine --

The curtain goes back -- another ORDERLY comes in. Identical. Same height, same hair, same clothes, same delivery.

ARNOLD UNDERWOOD  
Will you tell your colleague here  
that I...

They're advancing on him.

ARNOLD UNDERWOOD  
Stop!..

Arnold pulls away the mask on Orderly 2. Pale face, the eyes ice cold. There is a metal grille where the mouth should be.

**10.11.27** Jump cut to little girl just staring...

Inside the cubicle Arnold pulls away the mask on Orderly 1.

**10.11.28** Back to the little girl, staring as she hears Arnold screaming - the screaming fades.....

CUT TO:

**10.11.33 HOSPITAL CORRIDOR**

Up ahead we see a trolley being pushed by two orderlies

***MUSIC DW7 17M4 ENDS AT CUT***

CUT TO:

**10.11.36 INT. OFFICE/CANTEEN - MONTAGE**

***MUSIC DW7 18M4 IN***

Busy office, man using a cube to pin notes on. Another man practices his putting using the cubes as markers.

**10.11.43** Cubes being used as paper weights.

**10.11.44** In the canteen cubes in the cutlery trays.

**10.11.45** Coffee cup stands on cup as coffee is poured

**10.11.49** Cubes being used to prop up menus

**10.11.50** Cube on side of piano

**10.11.51** Cubes in with coffee mugs

**10.11.52** Cubes next to waste bins for recycling.

**10.11.55** Cubes in and on litter bin in street.

***MUSIC DW7 18M4 ENDS AT CUT***

CUT TO:

**10.11.56 EXT. AMY & RORY'S BACK GARDEN - EVENING**

***"DON'T FALTER" BY MINT ROYALE IN***

**CAPTION: JUNE.**

Barbecue, food sizzling. Party going on, guests laughing and drinking. Music blaring. AMY in the doorway, set back from the party, on the phone.

AMY

Hey, Doctor, it's me. Hello! So, the UN classified the cubes as provisionally safe. Whatever that means, and Banksy and Damien Hirst have both put out statements saying the cubes are nothing to do with them. And the cubes well, they're just... here. Still. What's it been, nine months? People are just taking

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**10.12.16**

AMY

them for granted. Maybe we'll never know why they came, but anyway... I got to Laura's wedding. It was great. She's here tonight. Being as it's our wedding anniversary. We thought you might have dropped by. I left you messages.

THE DOCTOR

I know.

Amy turns -- THE DOCTOR is there. Big bouquet of flowers.

THE DOCTOR (CONT'D)

Happy anniversary. Come with me. And bring your husband..

**10.12.34 "DON'T FALTER" MIXES TO MJUSIC DW7 19M4**

**10.12.37 TARDIS MUSIC FX IN - ENDS 10.12.40**

CUT TO:

**10.12.37 INT. PERIOD HOTEL ROOM - EVENING**

TARDIS appears - the door opens, out comes THE DOCTER, followed by Amy and RORY in Victorian dress.

THE DOCTOR

Twenty sixth of June, eighteen ninety. The recently opened Savoy Hotel. Dinner, bed and breakfast for two.

(grins at the chef)

Bonjour, bonjour. Merci, Auguste. You'll be back before the party's over. They won't even know you went.

(so heartfelt)

No complications. I promise.

On Amy and Rory -- looking round, delighted. Rory kisses The Doctor

CUT TO:

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**10.13.04 EXT. COBBLES - SUNRISE**

Tight on: THE DOCTOR, AMY and RORY sat on cobbles. Their faces are smoke-marked, their clothes torn, Amy has a blanket round her. The sounds of market traders yelling, horses hooves and gushing water on stone.

THE DOCTOR

Bit of a shock,

**(10.13.06 MUSIC DW7 19M4 ENDS)**

Zygon ship under the Savoy, half the staff imposters -- still, it's all fixed now ey?

CUT TO:

**10.13.15 INT. HENRY VIII'S BEDROOM/UNDER THE ROYAL BED - DAY**

**MUSIC DW7 20M4 IN**

Now the three are in a Tudor bedroom, listening to voices outside.

HENRY VIII (OOV)

Gentlemen open the doors!

AMY

I thought we were going home?

THE DOCTOR

You can't miss a good wedding..under the bed! Ssssh.

Underneath the royal bed: THE DOCTOR, AMY and RORY scrambling under there, hiding, arguing --

AMY

It wasn't my fault!

RORY

It's totally your fault!

AMY

Somebody was talking and I just said yes -

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**10.13.27**

RORY  
To wedding vows! You just married  
Henry the Eighth! - on our  
anniversary!

**10.13.32** Under the bed POV: the door slamming open. A pair of Henry VIII-alike feet come pacing towards the bed.

The Doctor sneezes.

THE DOCTOR  
Sorry...

***MUSIC DW7 20M4 ENDS AT CUT***

CUT TO:

**10.13.39 INT. AMY & RORY'S BACK GARDEN - NIGHT**

**"SENSE" BY LIGHTENING SEEDS IN**

***CAPTION: JUNE...AGAIN***

AMY and RORY being toasted by their friends THE DOCTOR at the back of the crowd applauding. BRIAN sidles up to him.

BRIAN WILLIAMS  
How long were they away?

THE DOCTOR  
I don't know what you're talking about, Brian.

BRIAN WILLIAMS  
Cos they're wearing totally different clothes from earlier.

THE DOCTOR  
Seven weeks.  
(Beat)  
They got side-tracked. A lot.

As they watch -- Brian looks to the Doctor, so serious.

**10.13.59**

BRIAN WILLIAMS

What happened to the other people who travel with you?

THE DOCTOR

Some left me. Some got left behind. And some... not many but...

**(10.14.18 "SENSE" MIXES TO MUSIC DW7 21M3)**

some died.

(off Brian's horrified look; watching Amy & Rory)

Not them. Not them Brian. Never them.

Looking over at RORY and AMY.

CUT TO:

**10.14.36 EXT. AMY & RORY'S BACK GARDEN - NIGHT**

THE DOCTOR and AMY beneath the night sky. Party debris out here too. They're both looking at a cube.

THE DOCTOR

Can I... stay? Here. With you. And Rory. For a bit. Keep an eye on the cubes. However long that takes.

AMY

I thought it would drive you mad.

THE DOCTOR

No, NO, I mean, I'll be better at it this time.

(Beat)

I... miss you.

On Amy -- so delighted, looking at the Doctor -

**MUSIC DW7 21M4 ENDS AT CUT**

CUT TO:

**10.15.03 INT. BRIAN'S STUDY - SUNSET**

**MUSIC DW7 22M4 IN**

**CAPTION: JULY**

Bleary BRIAN with his flip camera. Placed in front of him on the coffee table is a cube. Near to him, empty mug of tea. Remnants of a sandwich. A Sudoku puzzle.

BRIAN WILLIAMS

Brian's log, day three hundred and sixty one. Eight fifty pm. No movement.

(flicks off the camera)

And I am cream crackered.

He is staring at the cube. The cube stares back. Brian sighs, settles back in his chair. His eyes are getting heavy. His eyes close. Asleep.

CUT TO:

**10.15.31 TV FOOTAGE: THE APPRENTICE**

Alan Sugar berating a bunch of hopefuls -- cubes are scattered across the desk.

LORD SUGAR

I sent you out to sell as many cubes as you could, in 24 hours. And look at you, you made a right hash of it, haven't you? Well Craig you're fired.

CUT TO:

**10.15.40 INT. AMY & RORY'S HOUSE/LOUNGE - EVENING**

AMY, RORY and THE DOCTOR watch telly, bowls of fish custard.

THE DOCTOR

If I had a restaurant, this'd be all I'd serve.

**10.15.44 MUSIC DW7 22M4 ENDS**

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.15.45**

AMY

Yeah right, you, running a  
restaurant!

THE DOCTOR

I've run restaurants! Who d'you think  
invented the Yorkshire pudding?

RORY

You didn't --

THE DOCTOR

Pudding yet savoury --  
(holds up his custard-  
coated fishfinger)  
Sound familiar?

CUT TO:

**10.15.58 INT. BRIAN'S STUDY - SUNSET**

**MUSIC DW7 23M4 IN**

BRIAN startles awake, then nods off again. The cube  
rattles! Of its own accord, for five seconds, shakes and  
rattles against the table.

Brian's eyes snap open -- jolted awake! The cube stops!

Brian grabs his camera -- flicks it on -- just as he does,  
the cube stops! Brian has his camera aimed --

BRIAN WILLIAMS (CONT'D)

Do it again!

**MUSIC DW7 23M4 ENDS AT CUT**

CUT TO:

**10.16.29 INT. AMY & RORY'S HOUSE/KITCHEN - SUNSET**

**MUSIC DW7 24M4 IN**

RORY clearing up. AMY comes over and wraps her arms round him from behind, kisses him.

AMY

Good job, mister. Civilisations saved, surfaces wiped. What more could any woman ask for?  
I mean it.

RORY

Where's the Doctor?

AMY

On the Wii, again. I'm going for a bath.

She heads out. A cube on the central island, suddenly a side slides open. Rory turns round.

The cube sits there. Doing nothing.

CUT TO:

**10.17.04 INT. AMY & RORY'S HOUSE/LOUNGE - SUNSET**

THE DOCTOR on the Wii, playing tennis -- forehand, backhand, overarm smash -- applause!

THE DOCTOR

Second set Doctor! Oh if Fred Perry could see me now... he'd probably ask for his shorts back.

CUT TO:

**10.17.16 INT. AMY & RORY'S HOUSE/BEDROOM - SUNSET**

On the side, a cube. As AMY enters, it begins to glow blue slightly.

Amy notices. Stops. The glow is pulsing slightly. She goes over to it, starts to pick it up but drops the cube in pain! Looks at her hand --

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.17.26** Thirty or so tiny pinpricks of blood in the palm of her hand. (Nothing gruesome, no blood pouring)

She looks back at the cube -- thirty tiny spikes protruding from one face of the cube. The metal tips dotted with her blood. Then, the spikes *shhhingg* back into the cube!

Amy touches the side of the cube -- suddenly on the side of the cube -- a heartbeat line, blipping! The familiar line, with a spike, for every heartbeat --

CUT TO:

**10.17.36 INT. AMY & RORY'S HOUSE/KITCHEN - SUNSET**

RORY turns; the far face of the cube (furthest from Rory) lifts up! Like a trap door!

**10.17.43 MUSIC DW7 24M4 ENDS**

Rory runs -- as he gets there -- it slams shut.

**10.17.47 MUSIC DW7 24M4 IN**

the opposite face flips up (again, furthest from Rory) --

Rory leans to the other side: it flips down, as he looks! *Like it's taunting him.*

CUT TO:

**10.17.50 INT. AMY & RORY'S HOUSE/LOUNGE - SUNSET**

**THE DOCTOR**

Third set decider - come on then...

As he says this, a cube floats up in front of him.

THE DOCTOR (CONT'D)

Out the way dear, I'm trying to --

The cube comes up to eye level. Hovers there. Like it's looking at him. The Doctor meets its gaze, so serious.

THE DOCTOR (CONT'D)

Whatever you are, this planet, these people are precious to me. And I will defend them to my last breath.

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.18.13** The cube angles down, then angles up -- slowly, as if looking at and taking stock of the Doctor.

THE DOCTOR (CONT'D)  
Is that all you can do? Hover? Bet a metal dog could do that.

In the centre of the face of the cube, a tiny little nozzle appears and protrudes.

THE DOCTOR (CONT'D)  
Oh, that's clever! What's tha--

Laser bolt! Fired straight at the Doctor -- he ducks to one side! It hits the wall! Scorch mark!

**10.18.28** The Doctor leaps over the sofa - peers beneath it, the cube fires a laser bolt at him. He leaps up and makes for the door

The Doctor scrambles to the door -- gets out -- slams it -- another laser bolt hits the back of the door.

Back in the room the cube is flying around.

**10.18.37** TV - Montage of shots fly across the screen.

**10.18.42** The Doctor peers back into the room, watching what is happening on the TV screen

THE DOCTOR  
You really have woken up.

RORY runs in from the kitchen --

RORY  
Doctor, hi, the cube, in there, it just opened

AMY  
(running downstairs)  
The cube upstairs just spiked me, and took my pulse!

THE DOCTOR  
Really? Mine fired laser bolts and now it's surfing the net

The front door bursts open! Brian! Breathless!

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.18.56**

BRIAN WILLIAMS  
You're never going to believe this.  
My cube just moved! It rattled!

Rory answers his ringing phone --

RORY  
Hello?

CUT TO:

**10.19.02 INT. HOSPITAL - CONTINUOUS**

Crowded A&E. Bustle and madness. RANJIT striding through, on the phone --

RANJIT  
Rory, mate, I'm desperate for help, people are saying they've been attacked by the cubes, it's going to be a long night -

RORY (VO)  
Okay, I'm on my way.

**10.19.08** In the corner of the room, the AFRO-CARRIBBEAN GIRL sits with her cube in her hand. Watching. Smiling.

CUT TO:

**10.19.13 INT. AMY & RORY'S HOUSE/HALL - CONTINUOUS**

RORY (VO)  
(hangs up phone)  
I have to get to work; they need all the help they can get --

BRIAN WILLIAMS  
Let me come, help out.

RORY  
Take Your Dad To Work night, brilliant. OK.  
(to Amy)  
You going to be alright here?

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.19.21**

AMY  
(nods; kisses him)  
Keep away from the cubes.  
(as Rory heads off)  
What're you grinning about?

THE DOCTOR  
(re the psychic paper)  
We're wanted at the Tower of London.

CUT TO:

**10.19.29 EXT. TOWER OF LONDON - NIGHT**

An unmarked vehicle sweeps in to the Tower of London -- past TWO UNIT SOLDIERS on sentry duty.

It stops at the entrance to the Tower, THE DOCTOR gets out, followed by AMY -- soldiers salute -

KATE STEWART (VO)  
Every cube, across the whole world..

CUT TO:

**10.19.34 INT. TUNNEL - NIGHT**

A BEEFEATER and TWO UNIT SOLDIERS escort THE DOCTOR, AMY and KATE along a long tunnel --

KATE STEWART  
...activated at the same moment.

THE DOCTOR  
Now we're in business! You sent me a message to my psychic paper; you know what I'm almost impressed!

AMY  
Secret base beneath the Tower. Hope we're not here 'cos we know too much.

KATE STEWART  
(grinning at Amy)  
Yes, I've got officers trained in beheading. Also Ravens of Death.

**10.19.49**

AMY  
(to the Doctor)  
I like her.

CUT TO:

**10.19.51 INT. UNIT/OBSERVATION CELLS CORRIDOR - NIGHT**

KATE leads THE DOCTOR and AMY past a series of small cells with transparent panels for observation. In each cell is a cube.

First cell: a slow stream of thick gas pouring out of a cube.

Next cell: lightning bolts from a cube to the light socket.

KATE STEWART  
We have fifty being monitored and more coming in all the time. I don't know how useful it is. Every cube is behaving individually. There's no meaningful pattern.

Next cell: a single flame coming out the top of the cube. Amy puts her hand on the glass -- the single flame becomes a jet of fire upwards. Amy jumps back

KATE STEWART (CONT'D)  
Some respond to proximity.

Next cell: a cube. And a UNIT worker (no uniform) sitting on the floor, back against the wall, weeping. Anguished tears.

KATE STEWART (CONT'D)  
Some create mood swings.

AMY  
What's this one?

Next cell -- nothing happening. The cube just sitting there.

KATE STEWART  
Try the door.

Amy opens the door.

**10.20.14 MUSIC DW7 25M4 ENDS**

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.20.14 "THE BIRDY SONG" BY THE TWEETS - ENDS 10.20.20**

KATE STEWART (CONT'D)

On a loop.

Amy closes the door,

CUT TO:

**10.20.21 INT. UNIT LABORATORY - MOMENTS LATER**

**MUSIC DW7 26M4 IN**

Now they walk into a large lab, moodily lit, this is the research department.

AMY, THE DOCTOR and KATE at a computer --

KATE STEWART

This is the latest.

THE DOCTOR

(reading the screen)

Oh dear, systems breached at the Pentagon, China, every African nation, the Middle East.

KATE STEWART

I've got governments screaming for explanations. And no idea what to tell them. I'm lost, Doctor. We all are.

THE DOCTOR

Don't despair, Kate. Your Dad never did.

Kate stares at him.

THE DOCTOR

Kate Stewart, heading up UNIT, changing the way they work. How could you not be? Why did you drop Lethbridge?

KATE STEWART

I didn't want any favours. Though he guided me, even to the end. "Science leads" he always told me. Said he'd learned that from an old friend.

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.21.00** The Doctor so touched by this, across the years.

THE DOCTOR

We don't let him down. We don't let this planet down.

UNIT RESEARCHER

They've stopped! The cubes. Across the world. They just shut down.

KATE STEWART

Active for forty seven minutes -- and then they just die?

THE DOCTOR

Not dead. Dormant maybe.

AMY

Then why shut down?

THE DOCTOR

I don't know, I don't know. I need to think! I need some air. Who has an underground base! Terrible ventilation!

He heads out, worried. Amy follows.

**10.21.27 MUSIC DW7 26M4 ENDS**

CUT TO:

**10.21.28 EXT. TOWER OF LONDON (UNIT HQ) - NIGHT**

The city glistens. The familiar icons, lit up, close by -- St Paul's, the Shard, Canary Wharf. THE DOCTOR sits; looks out over the Thames, mind whirring, AMY is beside him.

THE DOCTOR

The moment they arrived, I should've made sure they were collected and burned. That is what I should've done.

AMY

How? Nobody would've listened.

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.21.40**

THE DOCTOR

You're thinking of stopping. Aren't you? You and Rory.

AMY

No I mean, we haven't made a decision  
--

THE DOCTOR

But you're considering it.

**10.21.47 MUSIC DW7 27M4 IN**

AMY

Maybe. I don't know. We don't know.

(Beat)

Well our lives have changed so much. But there was a time; there were years, when I couldn't live without you. When just the whole everyday thing would drive me crazy.

(Beat)

But since you dropped us back here, since you gave us this house you know... We built a life. I don't know if I can have both.

THE DOCTOR

Why?

AMY

Because they pull at each other. Because they pull at me and because the travelling is starting to feel like running away.

THE DOCTOR

That's not what it is.

AMY

Oh, come on. Look at you, four days in a lounge and you go crazy -

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

10.22.20

THE DOCTOR

I'm not running away. But this is one corner... of one country, in one continent, on one planet, that's a corner of a galaxy that's a corner of a universe that is forever growing and shrinking and creating and destroying and never remaining the same for a single millisecond and there is so much, so much to see, Amy. Because it goes so fast.

(Beat)

I'm not running away from things. I'm running to them. Before they flare and fade forever.

Beat.

THE DOCTOR (CONT'D)

And it's alright. Our lives won't run the same. They can't. One day, soon maybe, you'll stop. I've known for a while.

AMY

Then why do you keep coming back for us?

THE DOCTOR

Because you were the first. The first face this face saw. And you're seared onto my hearts. Amelia Pond. Always will be.

(Beat)

I'm running to you. And Rory. Before you.....fade from me.

She leans her head on the Doctor's shoulder.

AMY

Don't be nice to me. I don't want you to be nice to me.

THE DOCTOR

Yes you do Pond, and you always get what you want.

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.23.51** And after a beat, the Doctor's brain clicks back in, like Amy's healed the frustration, like he's working again --

THE DOCTOR  
They got what they wanted.

AMY  
What?! Who did?

THE DOCTOR  
The cubes! That's why they stopped.  
Come on!

And he's off --

CUT TO:

**10.23.56 INT. UNIT/OBSERVATION CELLS CORRIDOR - NIGHT**

THE DOCTOR and AMY running and meet KATE in the corridor --

THE DOCTOR  
Kate! Before they shut down, they scanned everything -- from your medical limits, to your military response patterns. They made a complete assessment of planet Earth, and its inhabitants. That's what the surge of activity was.

And then the whole place blacks out! Shunnnkkk! Lights out, screens out, power out, darkness and silence. The Doctor's sonic lights up the gloom.

THE DOCTOR (CONT'D)  
Problem with the power?

KATE STEWART  
Not possible, we've got back-ups.

The Doctor, uses his sonic as a torch, looks in to a cell -- a cube visible, dormant. The next cell the same, and the next. He peers in to the fourth --

The cube *lights up!* In the centre of the front side of the cube: a number. 7. Icy blue, single numeral. Impassive!

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.24.22**

AMY  
Doctor, look --

Every cube in every cell is the same. The line of cells, cubes visible, the same numbers displaying on the front of every cube, lighting up the darkness --

7. 7. 7. 7. On every cube.

THE DOCTOR  
What?!

KATE STEWART  
Why do they all say seven?

THE DOCTOR  
Seven. Seven, what's important about seven, seven wonders of the world, seven streams of the river Ota, seven sides of a cube --

AMY  
A cube has six sides --

THE DOCTOR  
Not if you count the inside --

And the power flicks back on! Close in on the Doctor -- bewildered, horrified --

And the number on the cubes changes to 6!

CUT TO:

**10.24.45 INT/EXT. VARIOUS - NIGHT**

Montage:

Menu Holding cubes

Litter bin cubes

All lit up, with the number 6. On every cube.

CUT TO:

**10.24.47 INT. UNIT LABORATORY - NIGHT**

THE DOCTOR with KATE, on the move --

THE DOCTOR  
It has to be a countdown.

KATE STEWART  
Not in minutes.

THE DOCTOR  
Why wouldn't it be minutes? Kate, you have to get humanity away from those cubes. God knows what we'll do if they hit zero. Get the information out any way you can: news channels, websites, radio, text messages. People have to know that the cubes are dangerous.

AMY  
Okay, but why's this starting now? I mean the cubes arrived months ago. Why wait this long?

THE DOCTOR  
Because they're clever. Allow people enough time to collect them, take them into their homes, their lives. Humans, the great early adopters. And then wham! - profile every inch of Earth's existence.

KATE STEWART  
And discover how best to attack us.

THE DOCTOR

Get that information out anyway you can, go!

(and he's now at a computer himself)

Right.....every cube was activated, there must be signals, energy fluctuations on a colossal scale, there must be some trace, there can't not be. We need to think of all the variables, all the possibilities, okay, go, go go....!!--

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.25.33**

NEWSCASTER (VO)  
This is a National Security Alert:

CUT TO:

**10.25.35 BBC NEWS 24 COVERAGE**

NEWSCASTER  
..The Government advises that members  
of the public dispose of all cubes.

Cube has turned to 5

NEWSCASTER  
If there are cubes inside your house,  
remove them immediately.

CUT TO:

**10.25.45 INT. HOSPITAL/A&E - NIGHT**

TWO NURSES collecting up cubes, gathering them up in a  
shopping basket -- RORY running through --

RORY  
Get them out the building, just away  
from here, as far as you can and get  
back here before it hits zero --

He runs past BRIAN, amidst the mêlée --

RORY (CONT'D)  
Dad, could you go and get me a box of  
tape for dressings, it's just THE  
cupboard round the corner --

BRIAN WILLIAMS  
Yes boss!

***MUSIC DW7 27M4 ENDS AT CUT***

CUT TO:

**10.26.0 INT. HOSPITAL CORRIDOR - NIGHT**

**MUSIC DW7 28M4 IN**

Corridor with flickering light. BRIAN wanders out into it, not sure where he's going --

Two figures bump a wheelchair past him, giving him a knock --

BRIAN WILLIAMS

Sorry, 'scuse me, I'm looking for the supplies cupboard --

The two figures just stand there

BRIAN WILLIAMS (CONT'D)

I said, I'm looking for the supplies cupboard --

The figures turn -- Masks over their mouths, they start to walk towards Brian..

CUT TO:

**10.26.29 INT HOSPITAL WAITING AREA**

The young girl with the cube in her hand - the number is now 3.

CUT TO:

**10.26.30 INT. HOSPITAL/A&E - NIGHT**

RORY is looking for BRIAN

RORY

Have you seen my dad?

NURSE

No sorry.

Rory heads off in search of Brian.

CUT TO:

**10.26.36 INT HOSPITAL CORRIDOR**

RORY looks down the corridor, nothing, turning he sees two orderlies up ahead

Rory gets a glimpse of someone like Brian --

RORY (CONT'D)  
Hey...Dad! Hey

He runs after -

The ORDERLIES speed up -- their feet start running -- the wheels on the bed move faster --

RORY (CONT'D)  
Hey!

And the orderlies are just moving faster, getting to the end --

As they do, big industrial lift doors open -- they push the bed in --

On Rory -- pelting along -- the shock slowing him --

Lift doors close.

Slam. Rory makes it to the lift doors as they shut. He jabs at the button -- looks up at the indicator. Still on the ground floor. Hasn't moved yet!

The lift doors begin to open: Rory delighted, also worried --

The lift doors open -- empty.

Rory gets in to the lift. Looks around. Nothing. He pushes at the walls.

The lift doors close

Rory touches a wall -- and it ripples.

Rory takes a deep breath -- and steps through. The wall rippling as he does so --

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.27.20 INT. DARK SPACE. DAY**

Establishing shot of spaceship

**10.27.23** RORY steps through the ripple, into a dark, echoing cold area. We don't see any more detail yet. But it's the polar opposite in feel and atmosphere on the hospital and lift --

Close in on Rory as he walks forward.

**MUSIC DW7 28M4 ENDS AT CUT**

CUT TO:

**10.27.29 INT. UNIT/OBSERVATION CELLS CORRIDOR - NIGHT**

THE DOCTOR. AMY and KATE with him.

AMY

Doctor, please. You don't have to do this.

KATE STEWART

She's right. You don't have to be in there. We can do this remotely.

THE DOCTOR

Remotely isn't my style.  
See you after.

**10.27.37 MUSIC DW7 29M4 IN**

He goes inside the cell. Seals the door. The cube impassively saying 2.

The Doctor sits facing a cube: a man and his latest nemesis.

The cube changes from 2 to 1.

CUT TO:

**10.27.56 MONTAGE: CUBE COUNTDOWN**

Cubes in a cupboard with mugs

**10.27.58** Cubes in a cutlery tray

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.28.00 INT. UNIT/OBSERVATION CELL - CONTINUOUS**

THE DOCTOR sitting over the single cube. (Inter-cut with KATE and AMY watching from the lab, UNIT staff gathered behind).

The cube changes to 1.

CUT TO:

**10.28.09 MONTAGE: CUBE COUNTDOWN**

Cubes with golf balls.

Little girl in hospital waiting area, her cube showing 1.

A number of cubes all showing 1.

Single cube showing 1 - then it changes to 0.

CUT TO:

**10.28.19 INT. UNIT/OBSERVATION CELL - CONTINUOUS**

Nothing moves. The numbers stay at zero. And then the numbers disappear: the cube goes blank.

AMY and KATE look on anxiously.

With a small, elegant hiss, the lid releases. Sits there ajar, as if it's just been depressurised.

On the Doctor.

THE DOCTOR  
Geronimo

KATE STEWART  
What's happening?

The Doctor peers inside the cube.

AMY  
Well? - what's in there?

On the cube: empty.

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.28.45**

THE DOCTOR (CONT'D)

There is nothing in there.

AMY

Well, that's good...it's not...it's  
not bombs, it's not aliens,

The Doctor looks ashen --

THE DOCTOR

Why, why is there nothing inside?  
Why? It doesn't make any sense.

He heads out of his cell.

CUT TO:

**10.28.56 INT. UNIT LABORATORY - NIGHT**

CU Screen, people walking amongst the cubes.

The Doctor runs in to the lab.

THE DOCTOR running into the main UNIT space --

THE DOCTOR

Glasses...Is it the same? Is it the  
same all round the world?

TV screens: people holding up empty cubes, shaking them  
upside down --

KATE STEWART

They're empty. We're safe. Right?

THE DOCTOR

No, no, no, we are very far from  
safe. All along, every action has  
been deliberate. Why draw attention  
to the cubes, if they don't contain  
anything?

AMY

Doctor, look -

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.29.13**

LAB ASSISTANT

They're CCTV feeds from across the world, they're showing the same

TV coverage: bodies lying in streets. Not dozens, just three or four, but it's clear --

Close in on AMY, the Doctor and KATE, watching in horror --

KATE STEWART

People are dying --

And close in on the Doctor, so horrified -- so dark --

THE DOCTOR

What? - they can't be dying. How? How are they dying?

KATE STEWART

(behind a researcher at a computer)

I want information on how people are being affected --

THE DOCTOR

The cubes brought people close together, they opened and then --

And the Doctor gasps, grabbing hold of his chest--

AMY

Doctor, what's the matter?

THE DOCTOR

I don't know --

He convulses in pain, clasps his chest -- as Kate looks up.

LAB ASSISTANT

Hospitals logging a global surge -- in heart failures -- cardiac arrests.

The Doctor, sweating, looking terrible --

He slams his hand on one side of the chest, then the other, then the first again, manic, checking, comparing one to the other -- then outraged.

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.29.38**

THE DOCTOR (CONT'D)  
Only one heart. The other one's not  
working --

AMY  
(trying to help him up)  
I'm going to get you to the hospital  
--

THE DOCTOR  
No, no, no, no, no, no, no, no, no,  
just a short circuit, turn around,  
turn around

He pulls himself up to the computer screens --

THE DOCTOR (CONT'D)  
Show me, show me, ten seconds *after*  
the cubes opened, show me the  
patterns in their electrical currents  
-

Kate does so -- a graph of a million jags --

THE DOCTOR (CONT'D)  
See --

KATE STEWART  
No!

THE DOCTOR  
Yes, the power cut, they sucked the  
power and then -- blam!

The Doctor doubles over, gasps in pain -- clasps his chest

THE DOCTOR  
They're *signal boxes!* - people  
leaning in, wham -- pure electrical  
surge out of the cube, targeted at  
the nearest human heart. The heart,  
an organ powered by electrical  
currents: short-circuited. How to  
destroy a human -- go for the heart.  
Ow, crikey..Moses..

**10.30.14**

KATE STEWART

Doctor, the scan you set running --  
the transmitter locations -- it's  
found them --

The Doctor heaves himself over to that screen -- map of the world. Seven pulses, spread evenly across the world.

THE DOCTOR

Look at them all, pulsing, bold as brass. Seven of them. All across the world. Seven stations. Seven minutes. Why's that important?

(gasping in pain)

How do you people *manage*? One heart, it is *pitiful*!

THE DOCTOR

A wormhole, bridging two dimensions. Seven of them, hitched on to this planet. But where's the closest one? Glasses, zoom in --

The computer does -- they all crowd round the screen.

AMY

It's the hospital where Rory works.

CUT TO:

**10.30.48 EXT SPACE**

Large spaceship floating above the earth

CUT TO:

**10.30.54 INT. SHAKRI SANCTUM - DAY**

We're with RORY as he walks slowly round a corner into --

Circular, high, wide space. People lie on plinths - he sees on a hospital trolley - BRIAN.

RORY

Dad!

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.30.58**

RORY

Dad!

Then -- up ahead, two ORDERLIES. Their masks off now, their mouth grilles obvious.

RORY

Just get away from him!

Syringes flip out from the hands of the two Orderlies and they approach -

CUT TO:

**10.31.06 INT. HOSPITAL/A&E RECEPTION - DAY**

-- THE DOCTOR, AMY and KATE smash in -- UNIT soldiers behind --

THE DOCTOR

(so urgent; to Kate)

How many deaths have been recorded?

KATE STEWART

We don't know. We think it could be a third of the population.

THE DOCTOR

Kate, I have to find the wormhole but the attacks could still happen, tell them how to deal with this. The world needs your leadership right now.

A moment between Kate and the Doctor --

KATE STEWART

I'll do my best.

THE DOCTOR

Of course you will. Good luck.

He gasps in pain -- Amy by his side --

AMY

Okay, how long are you going to last with only one heart?

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

10.31.30

THE DOCTOR

Not much longer -- need to locate the wormhole portal --

And he's kneeling in front of the young AFRO-CARIBBEAN GIRL, soniccing her, as she stands, holding a now-dormant cube.

THE DOCTOR (CONT'D)

Hello. You're giving off some very strange signals.

He sonics her and underneath her skin, circuitry illuminates. Her eyes go blank.

AMY

Oh my God --

THE DOCTOR

Outlier-droid. Monitoring everything. If I shut her down, I can track the control signal back --

The Doctor sonics her and she collapses into his arms:

THE DOCTOR (CONT'D)

(lying her down gently)

It's alright, it's alright.

(now he collapses against the wall; slides down)

I can't do it, Amy - I need both hearts --

Amy looks -- and grabs a pair of defib paddles --

AMY

Alright, desperate measures --

THE DOCTOR

What?! No! No! No! No! No! No! That won't work on a Time Lord!

Amy opens his shirt and slams the paddles onto the wide-eyed Doctor's chest!

AMY

ALRIGHT CLEAR!

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.32.18**

THE DOCTOR

Agh!

Wham! Amy shocks the Doctor and he flips back up -- energised --

THE DOCTOR (CONT'D)

Woh! Welcome back Lefty! Wo ho!

(beats his chest)

Two hearts, back in the game!

(to Amy; shellshocked as  
he kisses her)

Never do that to me again --

He heads off, Amy following.

CUT TO:

**10.32.38 INT. GOODS LIFT - DAY**

The doors open on THE DOCTOR and AMY -- the Doctor sonicating up and around, leading them into the lift.

AMY

Ah, portal to another dimension -- in a goods lift.

THE DOCTOR

The energy signals converge here.

Does seem a bit cramped though.

They walk in. Then, the wall - ripples. The two friends look at each other and grin. The Doctor holds out a hand to Amy:

THE DOCTOR (CONT'D)

Through the looking glass, Amelia?

She puts her hand in his --

CUT TO:

**10.33.12 EXT SPACE**

Spaceship floating above the earth.

AMY (VO)

Where are we?

THE DOCTOR (VO)

We're in orbit. One dimension to  
the..

CUT TO:

**10.33.17 INT. SHAKRI SANCTUM - DAY**

RORY, unconscious by the end of Brian's bed -- they run over, the Doctor fishing a small bottle from his pocket --

THE DOCTOR

..left.

AMY

Rory!

THE DOCTOR

Soborian smelling salts, outlawed in  
seven galaxies --

Two blue bolts smash into the wall by Amy and the Doctor. Amy ducks, the Doctor raising his hands --

THE DOCTOR (CONT'D)

Oh! What kind of a welcome d'you call  
that?!

We follow the Doctor's gaze: the SHAKRI at a raised control panel.

THE DOCTOR (CONT'D)

(hands Amy the bottle;  
sotto voce)

Get them out of here. You too. Now!

AMY

What're you going to do?

THE DOCTOR

Absolutely no idea.

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.33.32** He helps push the trolley -- Amy wakes BRIAN with the salts -- shushes him.

THE DOCTOR  
Get them to the portal..

Angle on: We're with the Doctor as he walks on --

The Shakri looking down. The Doctor horrified.

SHAKRI  
So many of them, crawling the planet  
seeping into every corner.

THE DOCTOR  
It's not possible I thought the Shakri were a myth, a myth to keep the young of Gallifrey in their place.

SHAKRI  
The Shakri exist in all of time and none. We travel alone and together, the Seven.

THE DOCTOR  
The Shakri craft, connected to Earth, through seven portals and seven minutes. But why?

SHAKRI  
Serving the word of the Tally.

THE DOCTOR  
(realising)  
Why the cubes? Why earth?

SHAKRI  
Not Earth. Humanity. The Shakri will halt the human plague before the spread.

THE DOCTOR  
Erase humanity, before it colonises space. We thought the cubes were an invasion, the start of war.

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.34.57**

SHAKRI

The human contagion only must be  
eliminated.

AMY

(appearing beside the  
Doctor)

Who're you calling a contagion?

THE DOCTOR

Oi, didn't I tell you two to go?

RORY

Should've learned by now.

AMY

Yeah, and what is this Tally anyway?

THE DOCTOR

Some people call it Judgment Day, or  
the Reckoning.

AMY

Don't you know?

THE DOCTOR

(haunted)

I've never wanted to find out.

SHAKRI

Before the Closure, there is the  
Tally. The Shakri serves the Tally.

THE DOCTOR

The pest controllers of the universe,  
that's how the tales went isn't it?

AMY

Wow. That's some seriously weird  
bedtime story.

THE DOCTOR

You can talk, wolf in your  
grandmother's nightdress.

(to the Shakri)

So here you are, depositing slug  
pellets, all over the Earth.

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.35.42**

THE DOCTOR

Made attractive so humans would collect them, hoping to find something beautiful inside. Because that's what they are. Not pests or plague, creatures of hope. Forever building and reaching. Making mistakes, of course, every life-form does. But, but they learn, and they strive for greater and they achieve it. You want a tally -- put their achievements against their failings, through the whole of time. I will back humanity against the Shakri every time.

And the Shakri's expression hardens --

SHAKRI

The Tally must be met. The second wave will be released.

AMY

What does that mean?

THE DOCTOR

It's going to release more cubes to kill more people.

CUT TO:

**10.36.34 INT. HOSPITAL/A&E - DAY**

KATE STEWART on a computer in reception: video conference -

KATE STEWART

Tell the Secretary General, it's not just hospitals and equipment, its people, our best hope now is each other.

SHAKRI (VO)

The human plague...

CUT TO:

**10.36.42 INT. SHAKRI SANCTUM**

The Shakri continues addressing the Doctor, threatening the human race.

SHAKRI

.. breeding and fighting. And when cornered their rage to destroy.  
You're too late Doctor

Pause.

SHAKRI (CONT'D)

The tally shall be met!

Suddenly, the Shakri disappears.

AMY

He's gone.

THE DOCTOR

(sonicing)

He was never really here - just the ship's automated interface. Like a talking propaganda Poster.

The Doctor races off.

CUT TO:

**10.37.07 INT. SHAKRI SANCTUM - DAY**

And the Doctor runs to the panel -- runs his hands across the Shakri screen --

THE DOCTOR

I can stop the second wave. I can disconnect all the Shakri's craft from their portals, leave them drifting in the darkspace.

(Beat)

Ah but all those who were near the cubes, so many of them will have died.

AMY

I restarted one of your hearts -

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.37.18**

RORY

You'd need mass defibrillation --

The Doctor. So still, so quiet.

THE DOCTOR

Of course. Ah beautiful, but Ponds, Ponds, we are going to go one better than that.

(speaking as he's realising)

The Shakri used the cubes to turn people's hearts off. Bingo! We're going to use them to turn them back on again.

AMY

Will that work?

THE DOCTOR

Creatures of hope! Has to!

He sonics the screen, movement on the screen.

THE DOCTOR

Thirty seconds - don't let me down cubes, you're working for me now,

He sonics the controls.

THE DOCTOR (CONT'D)

Oh dear all these cubes, there's gonna be a terrible wave of energy ricocheting around here any second.

RUN!

And the Doctor runs.

RORY

I'm going to miss this!

They look at each other as they run -- an understanding --

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.38.0    EXT. SPACE**

The Spaceship explodes.

CUT TO:

**10.38.03    INT. GOODS LIFT - DAY**

THE DOCTOR, AMY and RORY dive through the portal and crash onto the floor.

CUT TO:

**10.38.08    EXT. STREET - DAY**

The previously dead bodies, surrounded by cubes, reviving slowly, groggily.

NEWSREADER (VO)  
Emergency hospitals and field units  
are working at full...

CUT TO:

**10.38.15    INT. UNIT HQ**

All gathered, watching the screens

NEWSREADER (VO)  
...capacity around the world, as millions  
of survivors of cardiac arrests are  
nursed back to health after an  
unprecedented night across the globe

CUT TO:

**10.38.25    EXT. UNIT HQ - DAY**

THE DOCTOR and KATE STEWART walk to the entrance.

KATE STEWART  
You er...you really are as remarkable  
as Dad said.

She kisses his cheek

KATE STEWART  
Thank you.

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.38.37**

THE DOCTOR

My, a kiss from a Lethbridge-Stewart.  
That is new.

(checks his watch)

Oh dear, I'm late for dinner -

He goes to shake her hand then playfully pulls his hand to his nose.

Laughing he heads to the waiting car, salutes and gets in.

CUT TO:

**10.38.55 INT. AMY & RORY'S HOUSE - NIGHT**

THE DOCTOR, AMY, RORY and BRIAN: cheery, raucous dinner -

THE DOCTOR

Well, better be going. Things to do, worlds to save, swings to -- swing on.

And there's an awkward atmosphere around the table as he gets up -- the TARDIS visible out the back door in the garden.

THE DOCTOR (CONT'D)

I know. You both have lives here. Beautiful, messy lives. That is what makes you so fabulously human. You don't want to give them up. I understand.

Rory and Amy exchange glances. But before they can speak --

BRIAN WILLIAMS

Actually, it's you they can't give up, Doctor.

(off Rory & Amy's surprise)

And I don't think they should.  
(heartbroken but strong)

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.39.31**

BRIAN WILLIAMS

Go with him. Go save every world you can find. Who else has that chance? Life'll still be here.

THE DOCTOR

You could come, Brian.

BRIAN WILLIAMS

Somebody has to water the plants. Just... bring them back safe.

AMY (VO)

So that was the year of the slow invasion - when the Earth got cubed and the Doctor came to stay...

CUT TO:

**10.39.55 INT. AMY & RORY'S HOUSE/KITCHEN - NIGHT**

BRIAN in the doorway, watching AMY and RORY and THE DOCTOR head into the TARDIS. Amy and Rory turn, look back.

AMY (VO)

It was also when we realised something the Shakri never understood - what cubed actually means.

**10.40.02** THE DOCTOR, AMY and RORY - the hero shot in front of the TARDIS.

AMY (VO)

The power of three.

Iconic shot: Amy and Rory in the doorway of the TARDIS.

The Doctor nods at Brian who waves back.

**FADE TO BLACK**

**10.40.14 MUSIC DW7 29M4 ENDS**

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**10.40.15 START OF NEXT TIME TRAIL**

**10.40.16 MUSIC DW7 30M4 IN**

**RORY**

**MAN'S VOICE**

You don't believe that statues can move and you're right they can't when you're looking.

**STATUE OF LIBERTY**

**THE DOCTOR**

New York, it's policed by angels, every time you try to escape you get zapped back in time. The city that never sleeps.

**THREE CHERUBS**

**THE DOCTOR**

The angels will come...and I think they are coming for you.

**AMY + RORY**

**THE DOCTOR**

Placing someone back in time creates time energy and that is what the angels feed on.

**ROOF TOP**

**MAN'S VOICE**

What the hell are you doing?

**INT HALLWAY - TARDIS**

**RIVER SONG**

Any ideas?

**THE DOCTOR**

Run!

**10.40.44 JUMPING FROM A BUILDING -MUSIC DW7 MIXES TO END  
TITLE MUSIC**

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

10.40.45 START OF END ROLLER

|                             |                        |
|-----------------------------|------------------------|
| THE DOCTOR                  | MATT SMITH             |
| AMY POND                    | KAREN GILLAN           |
| RORY WILLIAMS               | ARTHUR DARVILL         |
| BRIAN WILLIAMS              | MARK WILLIAMS          |
| KATE STEWART                | JEMMA REDGRAVE         |
| SHAKRI                      | STEVEN BERKOFF         |
| RANJIT                      | SELVARA SALINGHAM      |
| LAURA                       | ALICE O' CONNELL       |
| ARNOLD UNDERWOOD            | PETER CARTWRIGHT       |
| ORDERLY 1                   | DAVID BECK             |
| ORDERLY 2                   | DANIEL BECK            |
| UNIT RESEARCHER             | DAVID HARTLEY          |
| STUNT COORDINATOR           | CRISPIN LAYFIELD       |
| FIRST ASSISTANT DIRECTOR    | SARAH DAVIES           |
| SECOND ASSISTANT DIRECTOR   | JAMES DEHAVILAND       |
| THIRD ASSISTANT DIRECTOR    | HEDDI-JOY TAYLOR-WELCH |
| ASSISTANT DIRECTOR          | DANIELLE RICHARDS      |
| LOCATION MANAGER            | IWAN ROBERTS           |
| UNIT MANAGER                | GERAINT WILLIAMS       |
| LOCATION ASSISTANT          | IESTYN HAMPSON JONES   |
| PRODUCTION MANAGER          | PHILLIPA COLE          |
| PRODUCTION COORDINATOR      | CLAIRE HILDRED         |
| ASST PRODUCTION COORDINATOR | GABRIELLA RICCI        |

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| PRODUCTION ASSISTANTS       | RACHEL VIPOND    |
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| ASST PRODUCTION ACCOUNTANT  | RHYS EVANS       |
|                             | JUSTINE WOOFF    |
| SCRIPT SUPERVISOR           | JOHN PHILLIPS    |
| CAMERA OPERATOR             | JOE RUSSELL      |
| FOCUS PULLERS               | JAMES SCOTT      |
|                             | JULIUS OGDEN     |
| GRIP                        | GARY NORMAN      |
| CAMERA ASSISTANTS           | MEG DE KONING    |
|                             | SAM SMITHARD     |
|                             | CAI THOMPSON     |
| ASSISTANT GRIP              | OWEN CHARNLEY    |
| SOUND MAINTENANCE ENGINEERS | ROSS ADAMS       |
|                             | CHRIS GODING     |
| GAFFER                      | MARK HUTCHINGS   |
| BEST BOY                    | STEPHEN SLOCOMBE |
| ELECTRICIANS                | BOB MILTON       |
|                             | GARETH SHELDON   |
|                             | MATT WILSON      |
| SUPERVISING ART DIRECTOR    | PAUL SPRIGGS     |
| SET DECORATOR               | ADRIAN ANSCOMBE  |
| PRODUCTION BUYERS           | CHARLIE LYNAM    |
|                             | ADRIAN GREENWOOD |
| ART DIRECTOR                | AMY PICKWOAD     |
| ASSISTANT ART DIRECTOR      | RICHARD HARDY    |
| ART DEPARTMENT COORDINATOR  | DONNA SHAKESHEFF |
| PROP MASTER                 | PAUL SMITH       |
| PROP CHARGEHAND             | IAN GRIFFIN      |
| SET DRESSER                 | JAYNE DAVIES     |
| PROP HAND                   | AUSTIN J CURTIS  |
| STANDBY PROPS               | PHILL SHELLARD   |

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

**HELEN ATHERTON**

|                              |                       |
|------------------------------|-----------------------|
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|                              | PAUL BARNETT          |
| GRAPHIC ARTIST               | CHRISTINA TOM         |
| GRAPHIC DESIGNER             | CHRIS LEES            |
| PETTY CASH BUYER             | FLORENCE TASKER       |
| STANDBY CARPENTER            | WILL POPE             |
| STANDBY RIGGER               | BRYAN GRIFFITHS       |
| PROPS MAKERS                 | PENNY HOWARTH         |
|                              | ALAN 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  |
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| MAKE UP ARTISTS              | SARA ANGHARAD         |
|                              | VIVIENNE SIMPSON      |
|                              | ALLISON SING          |
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| VFX EDITOR                   | JOEL SKINNER          |
| DUBBING MIXER                | DARRAN CLEMENT        |
| ADR EDITOR                   | MATTHEW COX           |
| DIALOGUE EDITOR              | PAUL McFADDEN         |
| SOUND EFFECTS EDITOR         | TOM HEUZENROEDER      |
| FOLEY EDITOR                 | JAMIE TALBUTT         |
| GRAPHICS                     | PETER ANDERSON STUDIO |
| ONLINE EDITOR                | GERAINT PARI HUWS     |
| COLOURIST                    | GAREDH SPENSLEY       |

DOCTOR WHO SERIES 7 - EPISODE 4 TX SCRIPT

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

|                            |                                   |
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| CASTING DIRECTROR          | ANDY PRYOR CDG                    |
| PRODUCTION EXECUTIVE       | JULIE SCOTT                       |
| POST PRODUCTION SUPERVISOR | NERYS DAVIES                      |
| PRODUCTION ACCOUNTANT      | JEFF DUNN                         |
| SOUND RECORDIST            | DEIAN LLYR HUMPHREYS              |
| COSTUME DESIGNER           | HOWARD BURDEN                     |
| MAKE-UP DESIGNER           | BARBARA SOUTHCOTT                 |
| MUSIC                      | MURRAY GOLD                       |
| VISUAL EFFECTS             | THE MILL<br>SPACE DIGITAL         |
| SPECIAL EFFECTS            | REAL SFX                          |
| PROSTHETICS                | MILLENNIUM FX                     |
| EDITOR                     | MIKE HOPKINS                      |
| PRODUCTION DESIGNER        | MICHAEL PICKWOAD                  |
| DIRECTOR OF PHOTOGRAPHY    | GAVIN STRUTHERS                   |
| ASSOCIATE PRODUCER         | DENISE PAUL                       |
| LINE PRODUCER              | DIANA BARTON                      |
| EXECUTIVE PRODUCERS        | STEVEN MOFFAT<br>CAROLINE SKINNER |

10.41.11 BBC WALES END PRODUCTION CARD

10.41.14 PROGRAMME ENDS

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