

DOCTOR WHO SERIES 7 – EPISODE 5
POST PRODUCTION SCRIPT



DOCTOR WHO – SERIES 7

Episode 5

“THE ANGELS TAKE MANHATTAN”

**By
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Producer MARCUS WILSON

Director NICK HURRAN

DURATION: 44'15

**SPOOL NO: HDW00719
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DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

10:00:00 INT. GARNER'S OFFICE - DAY

MUSIC DW7 5M1 IN

Close up on an old fashioned typewriter with hands typing away. The image mixes with a cityscape - lights burning in every window and lining the streets. Returning to the keyboard.

Then, a voice. SAM GARNER.

GARNER (VO)

New York. The city of a million stories. Half of them are true. The other half ...just haven't happened yet.

CUT TO:

10:00:12 EXT. NEW YORK/VARIOUS LOCATIONS - NIGHT

Night sky and a NY cityscape, cut to shots of various statues. Thunder can be heard and torrential rain, as we cut from statue to statue.

GARNER (VO) (CONT'D)

Statues the man said, living statues that moved in the dark.

10:00:21 C/U rain streaked face of a statue, and a second; more childlike. We see the reverse it is a mother and young son (perhaps a memorial of some kind) - stone holding hands in the pouring rain as passers-by hurry past through the rain.

They are staring, facing across the street. A grand brownstone house. The home of someone fabulously wealthy.

10:00:32 GRAYLE (OS)

So, will you take the case, Mr. Garner?

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

10:00:35 INT. GRAYLE'S STUDY - NIGHT

A bundle of cash, still with the bankers seal wrapped around it, is thrown onto a table, on top of an envelope addressed to 'Julius Grayle...'

GARNER

Sure. Why not?

Large, opulent, a massive desk, a huge fireplace, a roaring fire. The room is decorated with many artefacts. This is the room of a wealthy, powerful man - and collector of antiquities. (We note that many - though not all - of the pieces are Chinese.)

Standing in front of the desk - clearly the visitor - is Sam Garner. A private-eye, and everything you'd want him to be. Cynical, shrewd, world-weary - but in such a Hollywood way. The man stood opposite him behind the desk is JULIUS GRAYLE, the Sidney Greenstreet of this world. Ageing and fleshly and corrupt.

10:00:40 MUSIC DW7 5M1 OUT

GRAYLE

Because you don't believe me.

GARNER

For 25 dollars a day, plus expenses, **(10:00:43 MUSIC DW7 5M2 IN)** I'll believe any damn thing you like.

GRAYLE

But you don't believe that statues can move.

Garner says nothing.

GRAYLE

You're right, Mr. Garner. They can't. Of course they can't...

(Turns back to look at the statues)
...when you're looking.

CUT TO:

Grayle's view through the window, we can see the Mother and Child statue, dimly illuminated by the street lights.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

Garner just eyes him for a beat.

GARNER
Good night, Mr. Grayle.

He picks up the cash from the table turns to walk out of the room and puts on his hat and is followed out by one of Grayle's men.

10:01:08 MUSIC DW7 5M2 MIXES WITH MUSIC DW7 5M3

On Grayle. Alone in his vast room, he turns to the window.

CUT TO:

10:01:15 EXT. GRAYLE'S HOUSE - NIGHT

Grayle stands at the window and pears through the curtain, eyeing Garner and the statues.

CUT TO:

10:01:18 INT. GRAYLE'S STUDY - NIGHT

Grayle at the window, we see his troubles expression reflected in the window. As he turns away we can hear outside footsteps in the water, Grayle turns back to the window to see that the mother has gone leaving the stone child alone on the plinth.

CUT TO:

10:01:32 EXT. GRAYLE'S HOUSE - NIGHT

The child statue alone in the rain facing the house.

CUT TO:

10:01:35 INT. GARNER'S OFFICE - NIGHT

Back to the typewriter, keys tapping. The words typed on to the paper and Garner speaks - under this NY city fades in, and the apartment block Garner is heading towards.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

GARNER (VO)

The address Grayle gave me was an apartment block near Battery Park. He said it was where the statues lived.

CUT TO:

10:01:44 EXT. WINTERS QUAY - NIGHT

On the bang of a car door we cut to:

Garner - he's standing next to his car, looking out to:

Garner's POV. We're at the edge of the island; he's looking out to sea. We can just make out Ellis Island and the Statue of Liberty.

GARNER (VO) (CONT'D)

I asked him why he didn't go look himself, he didn't answer. Grayle was the scariest guy I knew. If something scared him...

10:01:49 MUSIC DW7 5M3 OUT

Garner looks up at the building, and walks towards the entrance the camera pans to follows this. And we see a huge apartment block - the red sign lit up on it's roof - WINTER QUAY

GARNER (VO) (CONT'D)

...I kinda wanted to shake it's hand.

CUT TO:

10:01:59 INT. WINTERS QUAY - NIGHT

As Garner approaches the building

We see statues flanking the doors, on Garner, looking up at the building. Sees something that chills him.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

People are sitting at the windows - not all of them, but most of them. Just sitting there, quietly looking out. A sense of such despair - like they're trapped.

A Weeping Angel is in its traditional pose - hands covering its face.

10:02:07 MUSIC DW7 5M4 IN

On this, we cut round the various faces - hollow-eyed, lost, so sad, all of them quite aged. Somehow, just by looking, you can tell they will never leave this place.

An old lady staring out. A small girl in a blue silk dress playing peek-a-boo hiding behind her hands.

Back on Garner as he moves to walk up the steps an Angel to his right covering its face.

The doors open and swing slowly back of their own accord, Garner hesitates at the door. As he steps inside, we pan to one of the Weeping Angels. It has lowered its hands, its blank stone eyes now visible and fangs exposed...

CUT TO:

10:02:36 INT. WINTER QUAY/LOBBY - NIGHT

Grand, but bare. And deserted. Garner, steps through the door, looking round, the door shuts behind him.

GARNER
Hello? Hello?

On Garner. Chilled in spite of himself - then he startles.

A clanking, wheezing -

- but it's just the elevator, descending into the lobby. It's one of those ancient cage ones, rattling as it settles into place.

Who sent that down?

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

Garner steps over - hesitates - steps in...revealing a Weeping Angel stood behind him face cupped it's hands.

CUT TO:

INT. ELEVATOR - NIGHT

The interior - cramped, dark wood. Looks around, what now?
Then -

The Elevator clanks into life, starts to rise.

GARNER

What the....

The top of the lift rises and fills the frame.

CUT TO:

10:03:11 INT. FLOOR 7/CORRIDOR - NIGHT

Garner emerges from the elevator. Looks cautiously along the corridor, which stretches ahead of him. Long, bleak, so empty and quiet.

10:03:16 MUSIC DW7 5M4 OUT

Ahead of him a Weeping Angel, It stands in an alcove - again, as if it were part of the decor. Just a little incongruous though.

10:03:21 MUSIC DW7 5M5 IN

Garner ignores it. He's checking the numbers on the doors.

- and he sees the name below it.

S. GARNER.

Garner pushed the unlocked door open.

10:03:39 INT. THE GARNER APARTMENT - NIGHT

From inside the apartment we see Garner enter. He knocks on the opened door.

GARNER

Hello, anyone home?

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

A bleak, dusty, characterless apartment. Someone has lived here a very long time. Alone probably.

Takes a few steps in, notices -

There's a hat and coat rack. And hanging from it, a coat and hat exactly like his own, though much older.

Self-consciously, he touches his own coat. Coincidence, of course. Perfectly standard hat and coat. Then something else.

Lying on the shelf next to the coat rack, a wallet. Looks dusty and unused.

Garner frowns, reaches for it. Inside, the usual stuff - and a Detective ID.

SAM GARNER P.I. and a photograph of him.

He reaches inside his coat for his wallet, finds the identical ID.

Looking between the two - the same, though the one he just found looks much older.

A noise makes him turn - a moan or a whimper.

GARNER

Hello?

There's a door standing open to what is clearly a bedroom. He crosses to it.

There's an old man lying in the bed - in his nineties - but just recognisable as Garner himself. (We'll call him Garner 2.)

Garner stares for a moment.

GARNER

...Who are you?

10:04:23 MUSIC DW7 5M5 OUT

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

Garner 2's eyes flicker open. Stares at Garner. His breath, ancient and rasping as he stares.

10:04:27 MUSIC DW7 5M6 IN

GARNER 2

...They're coming for you. They're going to send you back.

GARNER

Who's coming?? Back where??

GARNER 2

In time. Back in time

(Clutches Garner's arm, a last spasm of urgency)

I'm you. I'm you!!

And now his eyes are closing. A last breath rattling from his throat. He falls back.

Garner, freaked now, stumbling back. Time to get the hell out of here!

CUT TO:

10:04:50 INT. FLOOR 7/CORRIDOR - NIGHT

Garner, racing out of the apartment, stumbles to a halt, as he sees...

The Weeping Angel has left its alcove. It stands a few feet away from him. The hands lowered, the face, serene. One hand is reaching out to him. Like an invitation, a beckoning.

On Garner: what??

Behind him the lift sighs and clanks into place. The doors clatter open -

Standing inside the lift -

- oh *impossible!* Another Weeping Angel. It stands, just staring blankly at him.

What?? *What??*

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

Another creak from behind him!

The Angel closer - still that hand, extended, inviting.

Looks back to the elevator. The Angel now just standing just outside the elevator doors.

Garner, gun out now. So afraid, looking one way, then the other. *What the hell is going on!!*

He's stuck in the middle of the corridor. Nowhere to run, except -

He's backing against a door - marked STAIRS. He throws himself through it --

CUT TO:

10:05:00 INT. STAIRWELL - NIGHT

-- Garner lunges for the downward stairs -

-- but two Angel are already there, frozen in the act of ascending. Hands reaching out and fangs exposed.

Garner changes course, starts racing up the stairs!!

CUT TO:

10:05:06 INT. HIGHER IN THE STAIRWELL - NIGHT

-- Garner bounding up the stairs for his life. From below the clunk-clunk-clunk of stone feet rapidly ascending the stairs (CUT TO TYPEWRITER, KEYS TAPPING AND BACK TO STAIR WELL), running faster up the stairs.

CUT TO:

10:05:15 EXT. ROOFTOP - NIGHT

Garner comes crashing through the stairwell door, on to -

A rooftop, he quickly bolts the door -

The statues are here, trying to get in!!

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

- and CRASH! A huge noise from behind him, like something massive fell. The whole building shakes. Then another - CRASH! - then another - CRASH!

Garner turns to look - and stares in horror, and fear, and total disbelief.

A giant stone face is staring at him, over the far edge of the rooftop.

GARNER
You gotta be kiddin' me!

The Statue Of Liberty...

10.05.33 MUSIC DW7 5M6 MIXES TO TITLE MUSIC

CUT TO:

10.05.34 START OF OPENING TITLES

10.05.47 MATT SMITH

10.05.50 KAREN GILLAN

10.05.52 ARTHUR DARVILL

10.05.57 DOCTOR WHO BBC

10.06:05 "THE ANGELS TAKE MANHATTAN"

WRITTEN BY STEVEN MOFFAT

TITLE MUSIC ENDS AT CUT.

CUT TO:

10:06:09 EXT. NEW YORK (PRESENT DAY) - DAY

MUSIC IN - STING 'ENGLISHMAN IN NEW YORK'

A shot of blue sky and the modern-Manhattan skyline.

10:06:17 PRODUCED BY MARCUS WILSON

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

10:06:20 DIRECTED BY NICK HURRAN

Another shot, a busy bustling street - establishing this is definitely modern day.

The DOCTOR (OS)
New York growled at my window - but I was ready for it.

Another shot - this time Central Park. A sunny day - the skyscrapers visible through the trees, all that glass and steel glittering through the leaves.

CUT TO:

10:06:32 EXT. CENTRAL PARK - DAY

***MUSIC FADES - STING 'ENGLISHMAN IN NEW YORK' OUT AT
10:06:35***

The Doctor and Amy sitting, backs resting against each other, on a picnic blanket, next to the lake. Rory dozes on his back next to them. The Doctor is reading a lurid-covered paperback, Amy is reading a newspaper. Amy is wearing reading glasses. (NB Amy and Rory now in their mid-thirties.)

THE DOCTOR (OS) (CONT'D)
My stocking seams were straight, my
lipstick was combat ready, and I was
packing cleavage that could fell an ox at
twenty feet -

AMY (OS)
Doctor, you're doing it again.

THE DOCTOR
I'm reading.

AMY
Aloud. Please could you not?

THE DOCTOR
(Glances back at Amy, frowns)

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

There's something different about you, isn't there?

RORY

What's the book?

THE DOCTOR

Melody Malone. She's a private detective in old town New York.

AMY

"She's got ice in her heart and a kiss on her lips, and a vulnerable side she keeps well hidden."

THE DOCTOR

Oh, you've read it?

AMY

You read it. Aloud. And then went "Yowzah!"

RORY

Only you could fancy someone in a book.

THE DOCTOR

I'm just reading it. I just liked the cover.

AMY

Can we see the cover?

The Doctor flips over the cover. We see that it is lurid picture of a very sexy lady detective - all cleavage and guns and a detective hat. Hurriedly folds it over, hiding it.

THE DOCTOR

No, I'm busy.

(Glances at Amy again)

It's your hair! Is it your hair?

AMY

Oh, shut up, it's the glasses. I'm wearing reading glasses. On my nose, see, there you go.

THE DOCTOR

...I don't like them. They make your eyes look all liney -

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

He's pulled her glasses off, and oh! It's not the glasses.
(NB. We play this on the Doctor's reaction, not some terrible amount of makeup on Karen - she looks much the same, just a fraction older. But for the Doctor, his little Amelia Pond is far too grown up and it wounds him a little.)

THE DOCTOR

No, actually, sorry, they're fine,
carry on...

He pops her glasses back in place (a bit squint) buries himself in his book - not sure how to handle that.

Rory - detecting that things aren't going well - rolls to his feet.

RORY

Okay, going to go and get us some more coffee. Who wants more coffee?
Me too, I'll go!

AMY

Rory, do I have noticeable lines on my eyes now?

THE DOCTOR

Yes.

RORY

No.

AMY

You didn't look.

RORY

I noticed them earlier. Didn't notice them. I specifically remember not noticing them.

AMY

You walk among fire pits, Centurion!

RORY

Do I have to come over there?

AMY

(flirting)

Can if you like.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

RORY

Well we've have company.

AMY

I'll get a babysitter.

THE DOCTOR

...oh, it is *so* humiliating when you do that.

RORY

Coffee?

AMY

Coffee!

He takes Amy's glasses from her nose, pops them on.

THE DOCTOR

Can I have a go? Oh. Actually
that is much better, that is
exciting.

AMY

Read to me!

THE DOCTOR

Thought you didn't like me reading aloud.

AMY

Shut up, and read me a story. Just don't go
"yowzah!"

THE DOCTOR

Ha, ha, ha...

He's opened his book again. And now, casually, he rips out
a page from his book, tosses it in the hamper.

AMY

Why did you do that?

THE DOCTOR

I always rip out the last page of a book. Then
it doesn't have to end. I hate endings.

She smiles. And we hold on them for a moment, tranquil in
the park, sitting back to back, as the Doctor reads...

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

10:08:34 MUSIC DW7 5M7 IN

THE DOCTOR

"As I crossed the street, I saw the thin guy, but he didn't see me - I guess that's how it began..."

CUT TO:

10:08:43 EXT. CENTRAL PARK/FOUNTAIN - DAY

On Rory, turning from a coffee stall. He has three coffees, which he struggles to keep hold of.

Now Rory is heading past the fountain, we hold on the cherubs as he walks towards the underpass.

There is a sound of children giggling - but it is distorted, not like children at play, more sinister.

As he walks towards the archway we cut back to the fountain - one of the cherub faces now is now fanged and feral, like a Weeping Angel in attack mode...

On Rory - he's heading through the underpass section now.

Rory turns but sees nothing - the camera picks up that the cherub is gone from it's plinth.

The giggling continues as Rory enters the darkness of the underpass, and from behind, a noise - like stones skipping along the concrete. Or the patter of little stone feet...

He turns to look - nothing there. Except...

Frowns. Steps closer. He's sensing something odd here. Maybe even dangerous.

THE DOCTOR (VO)

(Reading)

"I followed the skinny guy for two more blocks,...

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

10:09:24 EXT. CENTRAL PARK - DAY

The Doctor sitting on the bridge and Amy playing Pooh sticks.

THE DOCTOR (CONT'D)

(Reading)

"... before he turned and I could ask exactly what he was doing here. He looked a little scared so I gave him best smile and my bluest eyes..."

AMY

Beware the yowzah. Do not, at this point, yowz.

We hold on Amy - nothing coming from the Doctor, he's just stopped.

AMY

Doctor?

(Looks round)

So what did the skinny guy say?

On the Doctor, staring at the words on the page.

THE DOCTOR

... "He said, 'I just went to get coffees for the Doctor and Amy. Hello, River.'"

MUSIC DW7 5M7 OUT

CUT TO:

10:09:50 EXT. NEW YORK STREET/1938 - NIGHT

MUSIC DW7 5M8 IN

On a slouch hat, as favoured by detectives in those kind of movies -

- it is slowly tilting up to reveal River Song beneath it.

RIVER SONG

Hello, Dad.

On Rory, much as we last saw him - still holding the coffees - but bewildered, shocked.

RORY

Where am I?? How the hell did I get here??

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

RIVER SONG

I haven't the faintest idea, but I think you probably want to put your hands up.

She nods. Rory looks round. Two Hoods, guns drawn on them.

HOOD 1

(Who we recognise from Grayle's
Study)
Melody Malone?

On Rory, getting it.

RORY

You're Melody??

A big black car is drawing up next to them.

HOOD 1

Get in!

CUT TO:

10:10:16 EXT. NEW YORK(PRESENT DAY) - DAY

The Doctor and Amy, now on their feet, racing across town towards the TARDIS.

10:10:17 MUSIC DW7 5M8 OUT

AMY

What's River doing in a book?? What's Rory doing in a book??

THE DOCTOR

He went for a coffee, pay attention!

AMY

He went for a coffee and turned up in a book. How does that work??

THE DOCTOR

I don't know, we're in New York!!

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

10:10:26 INT. BIG BLACK CAR - NIGHT

MUSIC DW7 5M9 IN

Rory and River climb in from either passenger side.

RORY

What is going on?...

CUT TO:

10:10:30 INT. TARDIS - DAY

10:10:32 TARDIS FX MUSIC IN, OUT AT CUT

The Doctor whirling round the controls, Amy reading from the book (wearing her glasses again). The Doctor is in the act of spinning round indignantly on her.

AMY

Where did you get this book?

THE DOCTOR

It was in my jacket.

AMY

How did it get there?

THE DOCTOR

How does *anything* get there, I've given up asking! Date, date, does she mention a date?? When is this happening??

AMY

Yeah, hang on. Oh, April the third 1938.

CUT TO:

10:10:41 INT. BIG BLACK CAR - NIGHT

Establishing shot of the car driving down a NY street.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

Lights flashing across Rory and River's faces, as the car speeds through the night.

RIVER SONG

You didn't come here in the TARDIS obviously...

RORY

Why?

RIVER SONG

Because you couldn't have.

10:10:50 INT. TARDIS

TARDIS FX MUSIC IN, OUT AT CUT

The Doctor rounds on Amy, still reading from the book.

THE DOCTOR

Couldn't have?? What does she mean?

Couldn't have??

CUT TO:

10:10:53 INT. BIG BLACK CAR - NIGHT

River POV of Grand Central Station out of the window.

RIVER SONG (OS)

This city is full of time distortions.

She glances out the window. The headlights are just sweeping past a statue in the street.

RIVER SONG (CONT'D)

Be impossible to land the TARDIS here. Like trying to land a plane in a blizzard, even I couldn't do it.

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

10:11:03 INT. TARDIS - DAY

TARDIS FX MUSIC IN, OUT AT CUT

The Doctor, slamming away at the console, looks up indignantly.

THE DOCTOR
Even *who* couldn't do it??

AMY
Don't you two fall out; she's only in a book.

THE DOCTOR
1938. Easy one!!

Slams another lever - the console explodes and the room spins and bucks, sending the Doctor and Amy flying.

10:11:14 EXT: TARDIS/BROOKLYN BRIDGE/GRAVEYARD - DAWN

The TARDIS bounced against what looks like a force field (though must be the time-distortions River described) - sending lightning bolts and crackles of electricity...

...The TARDIS lands in a graveyard.

10:11:19 INT. TARDIS - DAY

TARDIS FX MUSIC IN, OUT AT 10:11:23

The monitor on the console states 'WARNING TEMPORAL DISTORTIONS DETECTED' - then 'NO SIGNAL'.

Amy stands and fixes her glasses.

AMY
What was that??

THE DOCTOR
1938! We just bounced of it.

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

10:11:31 INT. BIG BLACK CAR - NIGHT

Hood 1 looks in his rear view mirror at his passengers.
Rory and River, as we left them.

RORY (OS)
So how did you get here?

She holds up her wrist - the leather strap round it.

RIVER SONG
Vortex Manipulator. Less bulky than a TARDIS -
a motorbike through traffic. You?

RORY
I'm not sure.

CUT TO:

10:11:44 EXT. NEW YORK STREET/1938

The big black car sweeps past us. We crane up as it heads away down the street - to see a pair of Weeping Angels standing at the corners of rooftop, outlined by the night sky. (Again, styled to seem part of the building.)

CUT TO:

10:11:53 EXT. GRAVEYARD/NEW YORK/PRESENT DAY - DAY

We're in that enormous graveyard just outside New York.

10:11:54 MUSIC DW7 5M9 OUT

AMY (OS)
The Weeping Angels??

THE DOCTOR (VO)
Makes sense.

AMY (OS)
It makes what??

The TARDIS is parked at an ungainly angle, and smoke is pouring out. The Doctor is in the doorway, spraying with the fire extinguisher. Amy, book still in hand, looks up, alarmed.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

THE DOCTOR

That's what happened to Rory. That's what the Angels *do*, it's their preferred form of attack - they zap you back in time, let you live to death.

AMY

Well we've got a time machine, we can just go and get him,

THE DOCTOR

Well, tried that, if you noticed - back where we Started in 2012.

AMY

We didn't start in a graveyard - what are we doing here?

THE DOCTOR

Dunno - probably causally linked somehow, doesn't matter.

(Yelling into the TARDIS)

Extractor fans on!!

Amy is flicking through the rest of the book.

AMY

Well we're going to get there somehow; we're in the rest of the book.

THE DOCTOR

(Sonicing into the TARDIS - not really listening)

What??

AMY

Page 43. You're going to break something.

THE DOCTOR

(Poking his head out the TARDIS)

I'm what?

AMY

(Now reading from the book)

"Why do you have to break mine?" I asked the Doctor. He frowned and said "Because Amy read it in a book and now I have no choice."

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

The Doctor has dashed over, now snatching the book from Amy. Furious, almost panicking.

THE DOCTOR

Stop, you can't read ahead - you mustn't and you can't do that.

AMY

But we've already been reading it.

THE DOCTOR

Just the stuff that's happening now, in parallel with us - that's as far as we go -

AMY

But it could help us find Rory!!

10:12:45 MUSIC DW7 5M10 IN

THE DOCTOR

And if you read ahead and find that Rory dies? This isn't any old future Amy, this is ours. Once we know what's coming, it's fixed. I'm going to break something, because you just told me that I'm going to do it - no choice now.

AMY

Time can be rewritten.

THE DOCTOR

Not once you've read it. Once we know what's coming it's written in stone.

He grabs her hand, practically drags her into the TARDIS.

As she clears frame, we hold on a gravestone, closing in on it. The lower part of it is obscured by the gravestone in front - but we can see clearly enough, words carved in stone:

IN LOVING MEMORY

RORY ARTHUR WILLIAMS.

MUSIC DW7 5M10 MIXES WITH MUSIC DW7 5M11 ON CUT

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

10:13:07 INT. GRAYLE'S HALLWAY - NIGHT

Establishing shot of Grayle's house.

On River and Rory - they're being ushered by the Hoods.

River, looking round the artefacts.

RIVER SONG

Early Quin dynasty, I'd say.

GRAYLE (OS)

Correct.

Julius Grayle, emerging on the top of the stairs looking over the bannister, as sinister and fleshy as ever.

GRAYLE

Are you an archaeologist as well as a detective?

ON River, Rory and the Hoods.

MUSIC DW7 5M11 ENDS ON CUT

CUT TO:

10:13:24 INT. TARDIS

TARDIS FX MUSIC IN, OUT ON CUT.

The Doctor at the console, working frantically.

THE DOCTOR

Okay, landing a plane in a timey-wimey blizzard.
I could push through, but if I'm out by a
nano-second the engines will phase and I'll
shatter the planet...

(Inspiration)

I need landing lights.

AMY

Landing lights??

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

THE DOCTOR
What did she say? Early *what* dynasty?

CUT TO:

10:13:39 INT. GRAYLE'S HALLWAY - NIGHT

MUSIC DW7 5M12 IN

Grayle has now joined the others at the bottom of the stairs.

GRAYLE
Early Quin, just as you say. You're very well informed.

River is looking over at the locks on Grayle's front door. So many of them.

RIVER SONG
And you're very afraid. That's a lot of locks for one door.

10:13:52 INT. GRAYLE'S STUDY - NIGHT

Rory is looking round the room, slightly puzzled.

Rory's POV. The various pieces of Chinese script on the artefacts are flickering before his eyes - in and out of English. "The Rapture of Summer".

RORY (OS)
River, I'm translating.

RIVER SONG (OS)
Gift of the TARDIS, it hangs around.

GRAYLE
(To the hoods, Points at Rory)
That one. Put him somewhere uncomfortable.

HOOD 1
With the babies, sir?

Grayle considers that idea. It pleases him.

GRAYLE

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

Yes, why not? Give him to the babies.

Hood 1 grabs Rory's arm - we hear bones crunch.

CUT TO:

10:14:08 INT. GRAYLE'S HOUSE/CELLAR - NIGHT

A chandelier discarded reflects the only light in the room. The darkness is split as a door is thrown open. Hood 1 appears hurling Rory down a flight of steps.

He rolls down and sprawls into the centre of a stone floor, spins, looks round. Almost total darkness - only the light from the door.

Hood 1 is leering at him from the top of the stairs.

HOOD 1

The lights are out - you'll last longer with those.

- and a box of matches lands on the floor next to him.

RORY

What do you care?

HOOD 1

It's funnier.

He grins at him, goes. The door closes, bolts slam.

On Rory, on his own in the almost total darkness. Looks around.

And from the darkness, the scrape of stone on stone - and the same childish giggles can be heard.

RORY (OS)

Hello?

MUSIC DW7 5M12 OUT ON CUT

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

10:14:35 EXT. ANCIENT CHINESE WORKSHOP - DAY

CAPTION: CHINA. 221 BC

TARDIS FX IN ENDS AT 10:14:40

We're in Ancient China. Artisans at work. Pottery being made, and inscribed. And bursting through the door come the Doctor and Amy!!

THE DOCTOR

Ah, hello, yes.

The Artisans all just stare at them. The most senior of them, clearly the equivalent of a foreman, marches.

THE DOCTOR (CONT'D)

(Flourishes his psychic paper)

Special commission from the Emperor!

10:14:49 INT. GRAYLE'S STUDY - DAY

MUSIC DW7 5M13 IN

Large, opulent, a massive desk, a huge fireplace, a roaring fire. Grayle is taking her coat.

As her coat is taken from her shoulders - revealing a dress as spectacular as advertised - she turns to face the desk. And stares.

River's POV: an oriental vase inscribed with the word YOWZAH.

RIVER SONG

(A faint smile)

Hello, sweetie.

River turns and walks towards the alcove in the wall. The rich curtain still drawn across it.

RIVER SONG

Let's see - crime boss with a collecting fetish. Whatever you don't let anyone else see, has got to be your favourite. Or possibly your girlfriend.

She pulls the curtain aside -

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

- revealing the scariest *Weeping Angel* ever!! It's damaged and scarred - and emaciated, like it's starving. Its face is feral and fanged, but its mouth is stretched open in what could be a terrible scream of pain, with a length of chain holding it by the wrist and binding it to the wall.

The whole thing is framed and lit as if were a beautiful exhibit.

RIVER SONG
So. Girlfriend then.

Grayle stands smug, and proud of his exhibit.

River is now tapping something into the keypad on her leather wrist strap.

GRAYLE
What are you doing?

RIVER SONG
Oh, you know - texting a boy.

CUT TO:

10:15:26 INT. TARDIS

TARDIS FX MUSIC IN, OUT AT 10:15:30

The Doctor and Amy, as the console *dings!*

Over the schematic of 30s New York on the scanner, we now see the word YOWZAH!

THE DOCTOR
Landing lights!!

He's racing round the console, slamming and wrenching! The rooms bucks and spins. They both grab the console - and a moment later, join hands across the controls, clinging to each other for dear life as the room thunders around them!

CUT TO:

10:15:40 INT. GRAYLE'S STUDY - NIGHT

River and Grayle, as before.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

GRAYLE

These things are all over, (**10:15:43 MUSIC DW7 5M13 MIXES WITH MUSIC 5M14**) but people don't seem to notice. Take a closer look. It never moves while you're looking.

RIVER SONG

I know how this works.

GRAYLE

So I understand. Melody Malone - the detective who investigates Angels.

Discreetly, Grayle has stepped closer to the light switch.

RIVER SONG

Badly damaged.

GRAYLE

I wanted to know if it could feel pain.

RIVER SONG

You realise it's screaming? And the others can hear it.

(Turns to face him)

Is that why you need all the locks?

He hits the light switch. A blip of darkness, he clicks the light on again.

The Angel has moved. It has grabbed hold of River's wrist, twisted her round.

GRAYLE

Now then. You're going to tell me all about these creatures.

And his hand moves towards the light switch --

GRAYLE (CONT'D)

And you're going to do it quickly.

Grayle switches off the light and we hear River gasp.

MUSIC DW7 5M14 OUT AT CUT

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

10:16:22 INT. GRAYLE'S HOUSE/CELLAR - NIGHT

A match is struck and we are back with Rory in the cellar. He's examining the wrecked and broken statues, a noise causes him to whip round, and a giggle comes from the darkness.

The pitter patter of little stone feet on the floor.

RORY
Hello, is someone there?

Steps closer to:

A little pile of smaller statues - cherubs, in fact. Little stone babies, with their little stubby wings. Three of them, cracked and discarded...

10:16:54 MUSIC DW7 5M15 IN

At that moment, the match burns down. Burns his fingers and drops the match.

He strikes another, and -
- he recoils in fright.

The three cherubs, lying where they were - *but now they've all turned to look at him!!*

Startled he drops the match. He scrabbles to pick it up, and when he looks back to the cherubs --

-- they've all moved, now frozen in the act of getting to their feet.

Rory now scrambling backwards.

And tiny stone feet patterning behind him.

He swings round. More little stone babies, crouched and frozen in the act of sneaking towards him.

Patter, patter!!

He swings round again - three more!

And the match burns out in his hand.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

Scrambling backwards, frantically trying to light another match - stony pattering everywhere.

Close on the match as it flares into life -

- and filling the screen, the face of a Cherub, right up close to him. Its cheeks are puffed, it's mouth is formed into a little 'o', like it's blowing. We hear a little puff of air and the match goes out.

Blackness!!

MUSIC DW7 5M15 OUT AT CUT

CUT TO:

10:17:24 INT. GRAYLE'S STUDY - NIGHT

River in the grip of the Angel. She's trying frantically to free her wrist.

RIVER SONG

The Angels are predators, they're deadly.
What do you want with them?

GRAYLE

I'm a collector - what collector could resist these? I'm only human.

RIVER SONG

That's exactly what they're thinking.

10:17:39 MUSIC DW7 5M16 IN

And she breaks off - because the whole room has started to shake. All the fine art and pottery, shivering and clattering.

GRAYLE

What's that, what's happening?? Is it an earthquake?

River glances at the vortex manipulator. There's a beeping coming from it, louder and louder. A faint smile on River's face.

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

10:17:46 EXT. GRAYLE'S HOUSE - NIGHT

The Mother & Child statue back on it's plinth look onto the house. The time distortion sparks with lightning flaring across the sky.

10:17:47 INT. TARDIS - NIGHT

The Doctor and Amy hang on to the console, and grab each other's hand.

CUT TO:

10:17:49 INT. GRAYLE'S STUDY - NIGHT

- the grinding engines of the TARDIS!! The whole room, shaking and rattling, and now a point of light glowing fiercely in the centre.

GRAYLE

What is this?...

River, watching, loving it. The TARDIS spins into the hallway.

RIVER SONG

Oh, you bad boy - you could burn New York!

(CUT TO: Lightning bolts over Manhattan skyline, back on Grayle.)

10:18:00 TARDIS FX MUSIC IN, OUT AT 10:18:06

GRAYLE

What does that *mean*??

RIVER SONG

It means, Mr. Grayle - just you wait 'til my husband gets home!!

And *fatoom!* The TARDIS explodes into existence in the centre of the room.

We see Grayle, blasted by the force of its arrival, thrown against the wall, his oriental vase smashing on the floor.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

CUT TO:

10:18:10 INT. TARDIS

Amy dashing for the door.

AMY

Come on!

THE DOCTOR

(Pulling the monitor round)

Just a moment, final checks.

AMY

Since when??

On the Doctor. We see that actually he's checking his quiff and bow tie in the monitor reflection.

MUSIC DW7 5M16 OUT ON CUT

CUT TO:

10:18:24 INT. GRAYLE'S HOUSE/HALLWAY - NIGHT

The TARDIS, smoking and a little charred, in Grayle's study. Amy and The Doctor exit the TARDIS.

On Amy, running up the stairs, yelling, looking around

AMY

Rory? Rory??.....Rory?

The Doctor doing "cool" for all he's worth, steps up to Grayle lying unconscious on the floor.

10:18:37 MUSIC 5M17 IN

THE DOCTOR

(To River)

Sorry, I'm late, hon - traffic was hell.

CUT TO:

The Doctor kneeling by the unconscious Grayle, checking.

THE DOCTOR

Shock - he'll be fine.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

RIVER SONG

Not if I can get loose.

The Doctor goes to her (INT. STUDY), where's she still held fast by the Angel's grip.

THE DOCTOR

So where are we now, Dr. Song? How's prison?

RIVER SONG

I was pardoned ages ago. And it's Professor Song to you.

A beat on the Doctor. Oh! A step closer to the Library. (As in Silence In The Library/Forest Of The Dead, the story where River first meets the Doctor, and he sees her die.)

THE DOCTOR

Pardoned?

RIVER SONG

Turns out, the man I killed never existed in the first place. Apparently there's no record of him. It's almost as if someone's gone around, deleting himself from every database in the universe.

THE DOCTOR

You said I got too big.

RIVER SONG

And now no one's ever heard of you. Didn't you used to be somebody?

THE DOCTOR

Weren't you the woman who killed the Doctor?

RIVER SONG

Doctor who?

THE DOCTOR

(Of the Angel)

She's holding you very tight.

RIVER SONG

At least she didn't send me back in time.

THE DOCTOR

I doubt she's strong enough.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

RIVER SONG

Well I need my a hand back, so which is it going to be? Are you going to break my wrist or hers?

On Amy, coming through the door at this moment, just in time to hear that.

The Doctor - his face falls. River sees that.

RIVER SONG

Oh dear, really? Why do you have to break mine?

THE DOCTOR

Because Amy read it in a book. And now I have no choice.

(Gentler - to Amy)

You see?

RIVER SONG

What book?

The Doctor pulls it from his pocket.

THE DOCTOR

Your book. Which you haven't written yet, so we can't read.

RIVER SONG

I see. I don't like the cover much.

AMY

But if River's going to write that book, she'd make it useful, yeah?

RIVER SONG

Well I'll try, certainly - but we can't read ahead. It's too dangerous.

AMY

I know. But there must be something we can look at.

THE DOCTOR

What a page of handy hints? Previews?? Spoiler free?

AMY

Chapter titles?

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

10:20:24 MUSIC DW7 5M17 CUTS TO MUSIC DW7 5M18

The Doctor's face: oh!

The Doctor has already snatched up the book. He scans down the list of chapters:

Close on the book: Table Of Contents. He scans quickly down them.

1. *The Dying Detective.*
2. *The Angels Take Manhattan.*
3. *Missing In New York.*
4. *Taking The Case.*
5. *Night In The Statue Park*
6. *The Gargoyle.*
7. *The Skinny Guy.*
8. *Julius Grayle.*
9. *Calling The Doctor.*
10. *The Roman In The Cellar.*
11. *Death At Winter Quay.*

That's the one!!

THE DOCTOR
He's in the cellar.

AMY
Gimme!

He tosses her the screwdriver, she runs for the door.

The Doctor kisses River and runs after Amy.

But as the Doctor is about to follow, he just can't help it -

- he glances down the rest of the chapter titles:

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

RIVER SONG

Doctor?

And it's like his legs are buckling under him. The shock - he can't believe what he's reading. What he *let* himself read!

RIVER SONG

Doctor, what is it, what's wrong? tell me!

(On the Doctor, River OS)

Doctor, what is it, tell me!

- then C/U of the final title.

12. *Amelia's Last Farewell.*

On the Doctor! The blood draining from his face. No! No!!

And just throws the book from himself - such a furious face, demonic rage.

RIVER SONG

Okay, I know that face. Calm down, talk to me.

THE DOCTOR

No!

And he's striding for the door, after Amy.

RIVER SONG

Doctor!!

And rounds on her, savage and angry.

THE DOCTOR

Get your wrist out. Get your wrist out *without* breaking it!!

RIVER SONG

How?

THE DOCTOR

I don't know, just *do it, change the future!!*

And he slams out of the room. River looks at her wrist, caught in the Angel's grip. Okay...

CUT TO:

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

10:21:12 INT. GRAYLE'S HOUSE/CELLAR - NIGHT

10:21:14 MUSIC DW7 5M18 OUT

The darkness of the cellar - Amy thunders down the stairs. The screwdriver sound, the darkness splits as Amy opens the door, peers in.

AMY

Rory.

She scans with the screwdriver, using it like a torch.

Amy's POV. A scatter of Weeping Angel Cherubs, frozen in various attitudes. But no Rory.

She starts to head down the stairs -

- but the Doctor is suddenly there, taking her arm, stopping her. (Still so grim - simmering with anger.)

10:21:24 MUSIC DW7 5M19 IN

THE DOCTOR

No. They're Angels. Baby Angels.

The torch picks up all of the burnt out matches on the floor.

AMY

Did they get Rory? Where is he, did they take him??

THE DOCTOR

Yes, I think so, yes.

There is stony scuttling from the dark corners of the cellar - and the chilling giggles of the cherubs.

- they back out of the cellar.

CUT TO:

10:21:45 shot of Elis Island/ Statue of Liberty, we realise this is Rory's POV.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

10:21:47 EXT. WINTER QUAY APARTMENTS - NIGHT

He's standing in the gateway to Winter Quay. Unsteady on his feet Rory walks towards the strange, creepy building rearing up in front of him.

We pan to one side of him, see the lettering on the wall next to the gate. As before:

WINTER QUAY.

MUSIC DW7 5M19 ENDS AT CUT

CUT TO:

10:21:54 INT. GRAYLE'S HOUSE/HALLWAY - NIGHT

The Doctor pacing up and down the hallway, Amy sat at the bottom of the stairs.

AMY

So is this what's going to happen? We just keep chasing him back in time, and they keep pulling him further back??

RIVER SONG

He isn't back in time.

They turn. River is emerging, perfectly calmly from Grayle's study. She's working at her PDA. (One handed - we don't note it, or make any fuss of it, but the hand that was gripped by the angel, just hangs at her side.)

10:22:03 MUSIC DW7 5M20 IN

RIVER SONG (CONT'D)

I'm reading a displacement, but there are no temporal markers. He's been moved in space, not in time - and not that far from here, by the look of it.

THE DOCTOR

You got out??

AMY

So where is he??

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

CUT TO:

10:22:15 EXT. WINTER QUAY - NIGHT

Rory, approaching the grand doors to the Winter Quay building. Tries them. Unsure what to do, unsure why he's here...

But still he pushes the door open and enters, same shot we saw as Garner entered earlier - the Weeping Angel face feral and hands raised.

MUSIC DW7 5M20 OUT ON CUT

CUT TO:

10:22:32 INT. GRAYLE'S HOUSE/HALLWAY - NIGHT

River tapping away at her PDA, the Doctor pacing and raging his impatience.

THE DOCTOR

Well, come on, come on, come on!!

RIVER SONG

If it was that easy I'd get you to do it.

THE DOCTOR

How did you get your wrist out without breaking it?

RIVER SONG

You asked, I did. Problem?

THE DOCTOR

You just changed the future.

RIVER SONG

It's called marriage, honey. Now hush, I'm working.

On the Doctor - just a little dazed that she managed to do that. And under that, so happy. Maybe there's hope.

THE DOCTOR

She's good, her, have you noticed? Really, really good.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

RIVER SONG

(Working at her PDA)

Ah, wherever it is, it's within a few blocks.
There's a car out front - shall we steal it?

THE DOCTOR

Show me!

He grabs her hand, to run to the door,

10:22:57 MUSIC DW7 5M21 IN

- and she moans in pain, snatching it back from him. Now cradling her wrist, gasping as she recovers.

On the Doctor, getting it. She did break her wrist to get out...

MUSIC DW7 5M21 OUT ON CUT

10:23:08 INT. WINTER QUAY - NIGHT

As before: the empty lobby. And the elevator, clanking down into place...Rory walks into the lift.

10:23:15 MUSIC DW7 5M22 IN

CUT TO:

10:23:23 INT. GRAYLE'S HOUSE/HALLWAY - NIGHT

The Doctor is handing River's wrist strap and PDA to Amy, demonstrating something.

THE DOCTOR

Okay, when all those numbers, on both units go to zero, that's when we've got a lock, okay. It's how we find Rory.

AMY

(Fumbling on her reading glasses.)

Got it.

The Doctor now crosses to River. She's sitting on the stairs, trying to not to cradle her wrist. It lies limply across her lap. She's a little stiff, a little frosty - doesn't like being caught out, and especially doesn't like being vulnerable.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

The Doctor - very gentle now - sits next to her.

THE DOCTOR

Why did you lie to me?

RIVER SONG

When one is in love with an ageless god who insists on the face of a twelve year old, one does one's best to hide the damage.

On Amy, listening for a moment. Subconsciously, she adjusts her reading glasses.

The Doctor is gently taking River's wrist in his hands.

THE DOCTOR

It must hurt.

RIVER SONG

Yes. The wrist is pretty bad too.

He just looks at her, a little pained by that. She can't quite meet his gaze - like she's ashamed of saying that.

On the Doctor - a decision.

Now on his hand, holding River's wrist. It's glowing, like regeneration.

RIVER SONG

No! No, stop that, stop that, stop it.

He grips his glowing hand round her wrist. The fierce glow envelopes her arm too - and then snaps off. He kissed her hand.

THE DOCTOR

There we go. How's that?

She glares at him.

RIVER SONG

Well let's see, shall we.

And she uses that hand to slap him hard across the face.

RIVER SONG

That was stupid waste of regeneration energy - nothing is gained by you being a sentimental idiot.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

THE DOCTOR

River -

RIVER SONG

You *embarrass* me!

THE DOCTOR

River -

And she gets up, strides to the front door, and slams out.

On the Doctor - what?

Amy is already getting to her feet. She shoves the PDA plus wrist strap and glasses at the Doctor.

AMY

Tell you what - stick to the science part.

Amy exists and the Doctor stamps his feet in frustration.

CUT TO:

10:24:54 EXT. GRAYLE'S HOUSE - NIGHT

River outside the door, collecting herself. Amy coming through the door - approaching carefully, as you do on those occasions. A beat.

AMY

Okay, so why did you lie?

RIVER SONG

Never let him see the damage. And never, ever let him see you age. He doesn't like endings.

CUT TO:

10:25:17 INT. GRAYLE'S HOUSE/HALLWAY - NIGHT

10:25:19 MUSIC DW7 5M22 MIXED INTO MUSIC DW7 5M23

The Doctor still seated on the stairs looking intently at the PDA.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

THE DOCTOR (OS)

There you are...

CUT TO:

10:25:21 EXT. GRAYLE'S HOUSE - NIGHT

The door flies open - the Doctor, with the PDA (he's now wearing Amy's glasses again). On a wide as the Doctor runs towards the car and rallies Amy and River.

THE DOCTOR

Got it. He's at a place called...
Winter Quay. The car, yes - let's go.

And they races down the steps, the other following. As they run off, they pass the mother and child statue. We hold on it, cutting closer on the mother's eyes.

Statue's POV. The door to Grayle's house stands OPEN...

MUSIC DW7 5M23 OUT ON CUT

CUT TO:

10:25:43 INT. GRAYLE'S STUDY - NIGHT

On Grayle, still unconscious. His eyes flicker open. As he sits up.

On Grayle: a neck-prickling moment. Because the door to his study is open - and the papers are fluttering through the hallway.

10:26:00 MUSIC DW7 5M24 IN

No! Is the front door open. A panicky stumble to the hallway the Mother statue from outside is inside the door.

Grayle - looks almost pleased to see her; though he still backs away.

And turns to see the young boy statue by the door to his study - now he is getting rattled, his eyes widen as he realises that the Mother will be right behind him...

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

MUSIC DW7 5M24 OUT ON *Bzzzzst!*...

CUT TO:

10:26:18 INT. FLOOR 8/CORRIDOR - NIGHT

Bzzzzst!... The lights flickers - On the elevator doors as they clank open. Like Garner before him, Rory slowly emerges into the corridor.

10:26:24 MUSIC DW7 5M25 IN

The same arrangement. Long dusty corridor, doors, at the far end a Weeping Angel standing in an alcove. The light flickering.

Steps out. Advances. What the hell is going on, what is this place??

Looks at the doors, each has a name on it. Rory reaches out for the door handle - it opens before he touches the handle.

The lights flicker again - *bzzzzst!* - and we cut closer on the Angel. We see what Rory hasn't noticed - the Angel has lowered its hands very slightly, is peeking over, watching him now.

Now stepping inside the apartment...

CUT TO:

10:26:43 EXT. WINTER QUAY - NIGHT

MUSIC DW7 5M25 MIXES TO MUSIC DW7 5M26

A car screeches to a halt outside the door.

Inside the car - River (driving), the Doctor, and Amy. They're already scrambling out.

RIVER SONG

Why would they send him here. Why not zap him back in time, like they normally do?

THE DOCTOR

We'll know that, when we know what this place is.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

The Doctor and Amy looking up at the glowing red sign.

AMY
Winter Quay...

And they run off towards the apartment building, up the steps. Open the large door.

Amy and the Doctor in the apprehensive in the doorway.

CUT TO:

10:27:08 INT. FLOOR 8/CORRIDOR - NIGHT

The elevator door opens and Amy runs out followed by River and the Doctor.

AMY
Rory?...

RIVER
He's close.

Amy corners into the apartment.

AMY
Rory!

Amy throws herself into Rory's arms.

River and the Doctor, racing to follow Amy. River notices the Angel in the alcove.

RIVER SONG
Doctor, look!

The Angel hasn't moved, but has lowered its hands to stare directly at him. And something we haven't seen before - it's smiling. A simple, evil smile.

RIVER SONG
Why's it smiling??

On the Doctor - what? What?? Looks to the name plate next to the door -

- R. Williams.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

- and in one moment gets it. Now he's lunging into the apartment -

THE DOCTOR
Rory, Amy -

CUT TO:

10:27:32 INT. THE RORY APARTMENT - NIGHT

The Doctor bursting through the door.

THE DOCTOR
Get out of here! Don't look at anything, don't touch anything!

But it's too late. Because Amy is pointing at something.

AMY
Who's that?

10:27:34 MUSIC DW7 5M26 OUT

She's pointing through the opened door of the bedroom. An ancient man lies on the bed - Rory 2.

The Doctor's face: too late!

Now Rory 2 is reaching an ancient, withered hand towards -

RORY 2
Amy...Amy, please.

Amy, so freaked - who is this, how does he know her name.

10:27:45 MUSIC DW7 5M27 IN

RORY 2
Amy... Please...please...

Amy steps towards the bed. Goes to the ancient man, takes his hand. And then she sees it, recognises him...

AMY
Rory...He's you.

Rory 2 looking up at her, so desperately sad, so terribly old -

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

RORY 2

Amy...

- and the lights die in his eyes. His hand slips from hers and he falls back.

She turns to the others. Bewildered, horrified.

RORY

Will someone *please tell me* what is going on??

A silence. The Doctor looks to the bed, the still ancient.

THE DOCTOR

I'm sorry, Rory. But you just died.

CUT TO:

10:28:59 INT. THE RORY APARTMENT - NIGHT

Close on the typewriter: II. Death at Winter Quay..., fades into the roof top and red sign 'WINTER QUAY' we tilt down the apartment building.

CUT TO:

On Amy.

THE DOCTOR (OS)

This place is policed by Angels. Every time you try to escape, you get zapped back in time. Of course they're all old!

AMY

So this place belongs to the Angels? They built it?

10:29:15 MUSIC DW7 5M27 OUT

THE DOCTOR

Displacing someone back in time, creates time energy, and that's what the Angels feed on. But normally it's a one-off - a hit and run. If they could keep hold of their victims, feed off their time energy over and over again... This place is a farm. A battery farm.

(Rounds on River)

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

How many Angels in New York?

RIVER SONG

It's like they've taken over every statue in the city.

THE DOCTOR

The Angels take Manhattan! Because they can, because they've never had a food source like this one. The city that never sleeps.

A huge crash, distantly (like we heard before, when Garner was taken.)

RORY

What was that?

THE DOCTOR

I don't know. But I think they're coming for you.

10:29:57 MUSIC DW7 5M28 IN

RORY

What does that mean? What's going to happen to me. What, physically, is going to happen?

THE DOCTOR

...The Angels will come for you. They'll zap you back in time to this very spot, thirty, forty years ago. And you'll live out your life in this room, till you die in that bed.

RORY

...Will Amy be there?

THE DOCTOR

No.

AMY

How do you know?

THE DOCTOR

Because -

Breaks off. So sad, so defeated. Maybe more defeated than we've ever seen him. He turns to look at the old man in the bed, summons the will to speak.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

THE DOCTOR

Because he was so pleased to see you again.

10:30:33 MUSIC DW7 5M28 OUT

RORY

...Okay. Well they haven't got me yet. What if I just run? What if I just get the hell out of here? (Points to his own dead body)
Then that never happen, right?

THE DOCTOR

It's already happened - you've witnessed your own future,

RIVER SONG

Doctor, he's right.

THE DOCTOR

No, he isn't.

RIVER SONG

If Rory got out, it would create a paradox -

Crash!!

AMY

What is that??

RIVER SONG

This is the Angels food source. The paradox poisons the well. It could kill all of them. This whole place would literally *unhappen*.

THE DOCTOR

It would be almost impossible.

RIVER SONG

Loving the almost.

THE DOCTOR

But to create a paradox like that, it takes almost unimaginable power. What have we got? Tell me, come on, what?

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

A silence. Then Amy reaches for Rory's hand takes it.

AMY

I won't let them take him. That's what we got.

10:31:17 MUSIC DW7 5M29 IN

Crash!

RORY

Whatever that thing is, it's getting closer.

THE DOCTOR

Rory, even if you got out, you'd have to keep running for the rest of your life. They would be chasing you forever.

AMY

Well then. Better get started!

She's gone to the apartment door, throws it open - - an Angels there, frozen in their feral attack mode.

Amy: her face sets.

AMY

Husband - *run!!*

She's grabbed his hand, and they now race out, ducking past the frozen angel.

As they clear frame - two Angels in feral mode!

River, making to follow -

THE DOCTOR

River - I'm not sure this can work...

RIVER SONG

Husband - shut up!

But as he goes to the door, the lights - *bzzzzsst!!* - flicker!

And the Angels are on their feet again - filling the doorway, claws out, feral!

The Doctor and River, backing away...

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

Bzzzzsst! And they're closer!

CUT TO:

10:31:54 INT. STAIRWELL - DAY

Rory and Amy, racing down the steps, like Garner before them
-

- now stumble to halt.

An Angels frozen on the steps below them. From further down,
the clatter of stone feet!

AMY

Up! !

She starts running up the stairs.

RORY

What good's up??

AMY

Better than down!

CUT TO:

10:32:01 INT. THE RORY APARTMENT - NIGHT

The Doctor, frantically soniccing the light. He sonics, it
comes back on - soon as he stops, *bzzzzst*, it flickers -

- and the Angels are closer!!

The Doctor and River, back to back, keeping their eyes on
both sets of Angels.

THE DOCTOR

We can't keep doing this.

RIVER SONG

Any ideas?

THE DOCTOR

Yeah, the usual! *Run!!*

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

And they break for the door (the Angels, having advanced into the room, have now left it clear.)

CUT TO:

10:32:09 EXT. ROOFTOP - NIGHT

Rory bursts through the door onto the roof top, behind him we can see the huge teeth of the Statue of Liberty, he realises something isn't right and turns around -

Amy onto the roof closes the door behind her.

10:32:17 INT. FLOOR 8/HALLWAY RORY'S APARTMENT - NIGHT

The Doctor and River tear into the hallway; the Doctor runs into the stairwell and sees the Angel posed to ascend up the stairs.

- Angels on the stairs above and Angels on the stairs below!

THE DOCTOR

Okay! Fire escape.

They sprint back out into the corridor.

CUT TO:

10:32:30 EXT. ROOFTOP - NIGHT

Wide shot of Rory and Amy on the roof top - WINTER QUAY sign we are now familiar with and the looming feral face of the Statue of Liberty staring down at them.

Hand in hand, Rory and Amy stand facing the Statue Of Liberty.

RORY

Always wanted to visit the Statue Of Liberty. I guess she got impatient.

10:32:37 MUSIC DW7 5M29 OUT

A pounding from behind them. Stone fists on the service door.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

And as he says that, a new thought. He glances to the edge of the building.

AMY

What? What is it, what?

RORY

Keep your eyes on that...

He darts to the edge of the building.

AMY

Is there a way down.

RORY

Ah...No. But there's a way out.

And he skips up on the low wall skirting the edge of the building, and turns to face Amy, the city glittering behind him.

AMY

What are you doing?? Rory, what are you doing?!...

Rory!

AMY

Rory, no, stop it. You'll die.

RORY

Yeah, exactly. Twice in the same building on the same night. Who else could do that??

AMY

Just come down. Please.

10:33:10 MUSIC DW7 5M30 IN

RORY

This is the right thing to do. This will work. If I die now, it's a paradox, right. The paradox kills the Angels, tell me I'm wrong. Go on, please, 'cos I'm really scared.

Amy: says nothing.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

RORY

Oh, great! The one time you can't manage it!

Rory falter's, almost falling, Amy steadies him. He's breathing hard, afraid, struggling to cope with this. He takes Amy's hand, presses against the centre of his chest.

RORY

Amy... I think I'm going to need a little help here.

Amy and Rory, facing each other, her hand still on his chest, his hand holding it there.

AMY

Stop it! Just stop it!

RORY

Think it through. This will work, this will kill the Angels.

AMY

It'll kill you too.

RORY

Will it? River said this place would be erased from time, never exist. If this place never existed, what did I fall off?

AMY

You think you'll just come back to life?

RORY

When don't I?

AMY

Rory -

RORY

And anyway, what else is there? Dying of old age downstairs, never seeing you again? Amy, please, if you love me, trust me, and push.

AMY

I can't.

RORY

You have to.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

AMY

Could you? If it was me, could you do it?

RORY

To save you, I could do anything.

On Amy: a decision is reached. She takes Rory's hands, and puts his arms around her.

AMY

Prove it.

RORY

I can't take you too.

AMY

You said we'd come back to life.
Money-where-your-mouth is time.

RORY

Amy -

AMY

Shut up. Together. Or not at all.

10:35:10 A scrambling from behind. The Doctor and River, appearing up the fire escape.

THE DOCTOR

What the hell are you doing?!

Rory and Amy don't take their eyes from each other.

AMY

Changing the future. It's called marriage.

A breath. And together the step from the edge, toppling over.

THE DOCTOR

Amy!!!

Too late.

Now, on Rory and Amy falling, in terrible, tragic slow motion - still wrapped in each other's arms, turning as they fall.

Pushing closer on the Doctor - like it's his worst ever moment.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

THE DOCTOR

Amy!! Amy!!

And then - silence. And then - screams from below, cars swerving horns blaring.

On the Doctor and River. Frozen, listening. Just goes on and on, worse and worse.

The Statue of Liberty, facing them across the rooftop, River turns,

RIVER SONG

Doctor!!

The Doctor spins.

And then - a crackle of energy.

They look round. Energy-like lightning flashing over the face of the Statue of Liberty, and engulfing the roof.

RIVER SONG

What's happening?

THE DOCTOR

The paradox.

The whole building, now glowing around them -

The whole place shaking now, glowing fiercer and fiercer. And the Doctor is grinning.

THE DOCTOR

It's working! The paradox is work -

His voice is cut off as the screaming white light burns out the screen -

10:36:00 MUSIC DW7 5M30 OUT

A long silence. Then slowly fading to:

10:36:04 EXT. GRAVEYARD/NEW YORK/PRESENT DAY

MUSIC DW7 5M31 IN

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

The same Angel stood in the graveyard - move between the stones and Amy and Rory sit up quickly - they are dazed, looking around.

RORY

Where are we?

THE DOCTOR (O.S.)

Back where we started.

They look round.

The Doctor is running towards them.

THE DOCTOR

You collapsed the time line, the paradox worked; we all pinged back where we belong.

RORY

What, in a graveyard?

AMY

(To the Doctor)

That happened the last time. Why always here?

THE DOCTOR

Does it matter? We got lucky; we could have blown New York off the planet. I can't ever take the TARDIS back there, the time lines are too scrambled.

(looks at them both, so serious)

I could have lost you both. Don't ever do that again.

And he folds them both into the biggest hug...

RORY

What did we do? We *fixed* it, we solved the problem,

--

THE DOCTOR

I was talking to myself.

And kisses them both on the head.

DISSOLVE TO:

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

10:36:53 EXT. GRAVEYARD/NEW YORK/PRESENT DAY - DAY

On the Doctor. He's wiping down his TARDIS with a damp cloth (it's still a bit charred and battered.)

River steps into sight next to him. She has a bucket and cloth and is helping him. The Doctor and the Mrs doing the chores.

RIVER SONG
Could do with a re-paint.

THE DOCTOR
I've been busy.

RIVER SONG
Does the bulb on top need changing?

THE DOCTOR
I just changed it.

The squabble dies away for a moment, a beat of silence.

RIVER SONG
(Quietly)
So. Rory and Amy then.

THE DOCTOR
Yes. I know, I know.

RIVER SONG
Just saying. They're going to get terribly bored hanging round here all day.

RORY
(From off)
Doctor...

He looks round - there's Amy and Rory.

RORY
Next time, any chance we could just go to the pub?

Rory distracted looking to one side.

THE DOCTOR
I want go to the pub *right now!* Are there video games? I love video games.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

RIVER SONG
(Opening up the TARDIS)
Right, family outing then.

Rory is the last to enter. As he goes he glances back at the graveyard - and sees something that make him frown.

He steps back out, goes to the gravestone with

IN LOVING MEMORY

RORY ARTHUR WILLIAMS

10:37:29 MUSIC DW7 5M31 OUT

(Again we can't see the bottom part of the gravestone, obscured)

Rory - laughs.

RORY
Amy - come and see this.

Amy pops her head out the TARDIS.

AMY
What?

Her POV as Rory turns, laughing to her.

RORY
There's a gravestone here for someone with the same name as me!

AMY
(laughing)
What?

And with a crackle - he VANISHES.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

Revealing behind him, an ancient, weathered Angel, its hand extended. Rory has been zapped back in time.

AMY

Doctor!

The Doctor, racing from the TARDIS, River tumbling out behind him.

10:37:45 MUSIC DW7 5M32 IN

RIVER SONG

Where the hell did that come from??

THE DOCTOR

(Sonicing the Angel)

It's a survivor. Very weak, but keep your eyes on it.

AMY

Where's Rory??

The Doctor eyes flash to:

The gravestone:

IN LOVING MEMORY

RORY ARTHUR WILLIAMS

And we now see a little more - AGED 82.

THE DOCTOR

I'm sorry. Amelia, I am so, so sorry. Rory's dead now.

AMY

No! No, we can go and get him, in the TARDIS.
One more paradox -

THE DOCTOR

- could rip New York apart. I can't risk it.

AMY

That's not true, I don't believe you.

RIVER SONG

Mother... it's true.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

On Amy's eyes, filling with tears. Willfully, she takes a step closer to the Angel.

THE DOCTOR

Amy, what are you doing?

AMY

That gravestone, Rory's - there's room for one more name, isn't there?

THE DOCTOR

What are you talking about? Back away from the Angel, come back to the TARDIS. We'll figure something out.

AMY

The Angel - would it send me back to the same time, to him?

THE DOCTOR

I don't know. Nobody knows.

Amy, her eyes still fixed on the Angel, takes a step closer to it.

AMY

But it's my best shot, yeah?

THE DOCTOR

No.

RIVER SONG

Doctor! Shut up! Yes. Yes, it is.

THE DOCTOR

Amy -

AMY

Well then. I just have to blink, right?

THE DOCTOR

No!

AMY

It'll be fine. I know it will be. I'll be with him, like I should be. Me and Rory together.

AMY

Melody?

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

Amy reaches a hand behind her.

THE DOCTOR
Stop it, just *stop it!*

River takes her hand, kisses it.

AMY
You look after him, and you be a good girl, and
you look after him.

THE DOCTOR
You are creating fixed time. I'd never be able
to see you again.

AMY
I'll be fine. I'll be with him.

THE DOCTOR
Amy, please, just come back into the TARDIS. Come
along Pond, please.

Amy considers that, tears streaming.

The Doctor now takes her hand. Imploring. A direct, naked
appeal.

Amy: resolved. She pulls her hand from his.

On the Doctor: it's like this action has a physical impact
on him, *hurts him!*

AMY
Raggedy man...

And she swings round to face him, her body now obscuring
the Angel behind her.

AMY
Goodbye!

And she vanishes - the Angel revealed behind her, its hand
extended in the time-zapping position.

THE DOCTOR
No...

The Doctor - just shock. She's gone. Really, really gone.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

10:40:01 They look over to the gravestone. Now added to it is:

AND HIS LOVING WIFE

AMELIA WILLIAMS

AGED 87.

MUSIC DW7 5M32 OUT ON FADE

FADE TO:

10:40:07 INT. TARDIS

River flying the TARDIS. The Doctor slumped on the stairs, lost in his darkest thoughts. He's trying to pull himself out of them.

10:40:10 TARDIS FX MUSIC IN, OUT AT 10:40:42

THE DOCTOR

River... (**10:40:23 MUSIC DW7 5M33 IN**) they were your parents. I'm sorry, I didn't even think.

RIVER SONG

It doesn't matter.

THE DOCTOR

Of course it matters.

RIVER SONG

What matters is *this*. Doctor - don't travel alone.

THE DOCTOR

...Travel with me then.

RIVER SONG

Whenever and wherever you want - but not all the time. One psychopath per TARDIS, don't you think?

RIVER SONG (CONT'D)

...Okay. That book I've got to write - Melody Malone. I presume I send it to Amy to get it published?

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

THE DOCTOR

Yes.

RIVER SONG

I'll tell her to write an Afterword. For you.
Maybe you'll listen to her.

On the Doctor - realising!

THE DOCTOR

The last page!!

CUT TO:

10:41:42 EXT. CENTRAL PARK/MODERN DAY - DAY

The Doctor racing over a bridge in Central Park, to:

The little picnic area. The blanket and hamper still lying there. He snatches the discarded book page from the hamper, settles to read.

AMY (VO)

Afterward, by Amelia Williams. Hello, old friend.
And here we are, you and me, on the last page.

The Doctor sat reading on a bench amongst the pigeons. He pulls the reading glasses from his jacket pocket.

AMY (VO)

By the time you read these words, Rory and I will be long gone. So know that we lived well, and were very happy. And above all else, know that we will love you always. Sometimes I do worry about you, though. I think, once we're gone you won't be coming back here for a while, and you might be alone, which you should never be. Don't be alone Doctor. And do one more thing for me...

10:42:42 MUSIC DW7 5M33 MIXES INTO MUSIC DW7 5M34

AMY (VO) (CONT'D)

...there's a little girl waiting in a garden. She's going to wait a long while, so she's going to need a lot of hope.

FADES

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

TO:

10:42:50 EXT. AMELIA'S GARDEN - DAY

Flashback: Little Amelia Pond, running out of her house with her suitcase and waiting in the garden from The Eleventh Hour.

AMY (VO)

Go to her. Tell her a story. Tell her that if she's patient, the days are coming that she'll never forget. Tell her she'll go to sea and fight pirates. She'll fall in love with a man who'll wait two thousand years to keep her safe.

10:43:09 INT. TARDIS

TARDIS FX MUSIC IN, OUT AT CUT.

The Doctor is running around the console pressing buttons and leavers.

AMY (VO)

Tell her she'll give hope to the greatest painter who ever lived and save a whale in outer space.

CUT TO:

10:43:15 EXT. AMELIA'S GARDEN - DAY

The shot, from The Eleventh Hour, of little Amelia waiting in the morning.

AMY (VO)

Tell her this is the story of Amelia Pond.

Little Amelia looking up, as she hears the TARDIS engine.

10:43:20 MUSIC DW7 5M34 MIXES TO TARDIS FX MUSIC.

AMY (VO)

And this how it ends.

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

On her smiling face: the picture freezes, the colour fades,
becoming an old photograph. Becoming long ago...

TARDIS FX MUSIC OUT ON FADE.

FADE TO BLACK:

10.43.32 END TITLE MUSIC IN

10:43:33 START OF END ROLLER

| | |
|----------------------------------|-------------------------------|
| THE DOCTOR | MATT SMITH |
| AMY POND | KAREN GILLAN |
| RORY WILLIAMS | ARTHUR DARVILL |
| RIVER SONG | ALEX KINGSTON |
| GRAYLE | MIKE McSHANE |
| SAM GARNER | ROB DAVID |
| HOOD | BENTLEY KALU |
| FOREMAN | OZZIE YUE |
| OLD GARNER | BURNELL TUCKER |
| | |
| STUNT COORDINATORS | CRISPIN LAYFIELD |
| | GORDON SEED |
| STUNT PERFORMERS | MATTHEW STIRLING |
| | STEPHANIE CAREY |
| | |
| FIRST ASSISTANT DIRECTOR | FAY SELBY |
| SECOND ASSISTANT DIRECTOR | JAMES DEHAVILAND |
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DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

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| PRODUCTION SECRETARY | SANDRA COSFELD |
| PRODUCTION ASSISTANTS | RACHEL VIPOND SAMANTHA PRICE |
| ASST PRODUCTION ACCOUNTANT | RHYS EVANS JUSTINE WOOFF |
| SCRIPT SUPERVISPR | STEVE WALKER |
| CAMERA OPERATOR | JOE RUSSELL |
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| GRIP | GARY NORMAN |
| CAMERA ASSISTANTS | MEG DE KONING SAM SMITHARD EVALINA NORGEN |
| 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 | LUCIENNE SUREN |

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

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| ART DEPARTMENT COORDINATOR | DONNA SHAKESHEFF |
| PROP MASTER | PAUL SMITH |
| PROP CHARGEHAND | BERNIE DAVIES |
| SET DRESSER | JAYNE DAVIES |
| PROP HAND | AUSTIN J CURTIS |
| STANDBY PROPS | PHILL SHELLARD |
| | HELEN ATHERTON |
| DRESSING PROPS | MIKE ELKINS |
| | IAN GRIFFIN |
| 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 |
| | ALAM HARDY |
| | JAMIE THOMAS |
| PROPS DRIVER | GARETH FOX |
| CONSTRUCTION MANAGER | TERRY HORLE |
| CONSTRUCTION CHARGEHAND | DEAN TUCKER |
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| | ALLISON SING |
| CASTING ASSOCIATE | ALICE PURSER |
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| VFX EDITOR | JOEL SKINNER |
| DUBBING MIXER | TIM RICKETTS |
| ADR EDITOR | MATTHEW COX |

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

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| SOUND EFFECTS EDITOR | PAUL JEFFERIES |
| FOLEY EDITOR | JAMIE TALBUTT |
| GRAPHICS | PETER ANDERSON STUDIO |
| ONLINE CONFORM | MARK BRIGHT |
| ONLINE EDITOR | JON EVERETT |
| COLOURIST | MICK VINCENT |

WITH THANKS TO
THE BBC NATIONAL ORCHESTRA OF WALES
CONDUCTED AND ORCHESTRATED BY BEN FOSTER
MIXED BY JAKE JACKSON

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| CASTING DIRECTOR | 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 |
| SPECIAL EFFECTS | REAL SFX |
| PROSTHETICS | MILLENNIUM FX |
| EDITOR | JAMIE PEARSON |
| PRODUCTION DESIGNER | MICHAEL PICKWOAD |
| DIRECTOR OF PHOTOGRAPHY | NEVILLE KIDD |
| SCRIPT PRODUCER | DENISE PAUL |
| LINE PRODUCER | DIANA BARTON |
| LINE PRODUCER (NEW YORK) | DAVID MASON |
| EXECUTIVE PRODUCERS | STEVEN MOFFAT |

DOCTOR WHO SERIES 7 - EPISODE 5
POST PRODUCTION SCRIPT

CAROLINE SKINNER

10:43:58 END OF CREDITS

10:43:59 BLACK SCREEN

10:44:00 CAPTION: THIS CHRISTMAS, *MUSIC DW7 5M34 IN*

10:44:03 C/U of The Doctor, FADES TO BLACK AND TO;

10:44:05 Shot of Dr. Simeon, FADES TO BLACK AND TO;

10:44:07 Shot of Clara getting out of carriage,
FADES TO BLACK AND TO SWIRLING VORTEX

10:44:09 CAPTION: THE DOCTOR WILL RETURN
MUSIC DW7 5M34 OUT

CUT TO:

10:44:12 BBC WALES END PRODUCTION CARD

10:44:15 PROGRAMME ENDS