

DOCTOR WHO

SERIES 13

EPISODE FOUR

CHAPTER FOUR: VILLAGE OF THE ANGELS

PROGRAMME NUMBER: DRAF008/50

**10:00:00 BBC WORLDWIDE STING**

*10:00:05 Music in 'M00 Recap'*

CUT TO:

**10:00:05 PREVIOUSLY**

VINDER

What in the name of the saints?

KARVANISTA

The Flux.

THE DOCTOR

What's the Flux?

VINDER

This is Serving Commander  
Inston-Vee Vinder - leaving his  
post.

BEL

We're coming, Vinder. Me and  
your beautiful as yet unborn  
child.

CLAIRES

I'm Claire.

YAZ

Have we met?

CLAIRES

Not yet. But we will. In the  
past.

THE DOCTOR

We're in the heart of the  
Timestorm.

MOURI LEADER

Time is playing games with you  
all.

10:00:28 Music in 'M01 There It Goes Again'

THE DOCTOR

How did you get in here?

YAZ

Doctor!

THE DOCTOR

The Angel has the TARDIS.

CUT TO:

**10:00:34 EXT. VILLAGE HEADLAND - NIGHT**

10:00:39 Music out 'M00 Recap'

AERIAL SHOT: Moonlit, misty headland, coming to a point. Sea glistens in the moonlight beyond.

The camera lowers slowly, foregrounding a LARGE HOUSE which sits at the bottom of frame.

CUT TO:

**10:00:44 INT. JERICHO'S BASEMENT LAB - NIGHT 1 1834**

MACRO CLOSEUP: The lead of a thick pencil scratches notes at the top of a lined A4 paper pad.

CLOSEUP: a pair of battered wonky glasses are pushed up a nose.

PROFESSOR JERICHO (O.S)

Can you tell me today's date,  
please.

CLOSEUP: a woman's hands, clasped in her lap on a checked dress.

CLAIRE BROWN (O.S)

November twenty first.

CLOSEUP: EEG needles tick over across a roll of paper.

CUT TO:

**10:01:00 EXT. MEDDERTON VILLAGE/LANE - NIGHT 1 1834**

The camera moves slowly forward down a misty, moonlit village lane. It is deserted, but the slow eerie progressive camera movement gives us a feeling it might not be.

CUT TO:

**10:01:07 INT. JERICHO'S BASEMENT LAB - NIGHT 1 1834**

CLOSEUP: The pencil finishes writing the date.

PROFESSOR JERICHO (O.S.)  
And the year.

CLOSEUP: the thick band of an EEG around the head of a woman.

CLAIRE BROWN (O.S.)  
Nineteen sixty seven.

The needles flicker up erratically.

CLOSEUP: A face appears close to the EEG needles, studying the flicker. PROFESSOR JERICHO, mid-60s, mildly irritated.

PROFESSOR JERICHO  
There it goes again.

CUT TO:

**10:01:21 EXT. MEDDERTON CHURCHYARD - NIGHT 1 1834**

The camera moves through a churchyard. Moonlit graves. REVEREND SHAW, 30s, not long installed, opens a handwritten letter, in front of the church.

The handwritten note says: "LEAVE NOW."

He sighs, annoyed, and looks up among the deserted graveyard.

CUT TO:

**10:01:36 INT. JERICHO'S BASEMENT LAB - NIGHT 1 1835**

PROFESSOR JERICHO  
Can you state your name please.

And now we see CLAIRE in the chair. The same Claire we saw in contemporary Liverpool in episode 1, but now with the air of the sixties about her dress, and even her manner.

CLAIRe BROWN  
Claire Brown.

Jericho's pencil scratches the name in. He adds: THIRD SESSION.

CUT TO:

**10:01:47 EXT. MEDDERTON VILLAGE/STONE AGE BURIAL SITE - NIGHT**  
**1 1835**

The camera moves forward in a field, with an ancient burial site in the middle of it. GERALD, 60s, walks through, silhouetted by the moonlight, calling out.

GERALD  
Peggy? Peggy!  
(to himself)  
Ridiculous child. Peggy!

CUT TO:

**10:02:01 INT. JERICHO'S BASEMENT LAB - NIGHT 1 1835**

CLAIRE swallows, nervously, as JERICHO writes. She looks around as he writes: dim cavernous basement lab. A few pencil sketches on the wall, plans of the house. Records, diagrams, equipment.

CLOSEUP: in the lab, Professor Jericho with his next question.

PROFESSOR JERICHO  
And your date of birth.

CLAIRE BROWN  
(agitated)  
You know this already --

PROFESSOR JERICHO  
(calm; patient)  
Control questions only -- date of birth --

CLAIRE BROWN

13th of May, nineteen eighty five

--

PROFESSOR JERICHO

(alarmed; looks up)

Beg pardon?

JERICHO glances over.

CUT TO:

**10:02:10 EXT. MEDDERTON VILLAGE/FIELD - NIGHT 1 1836**

VERY WIDE: A search party of three or four people with torches walk strategically spread out across a field. Little anonymous figures against the vast misty night-time landscape.

VOICES

Peggy! Peggy?!

CUT TO:

**10:02:15 INT. JERICHO'S BASEMENT LAB - NIGHT 1 1836**

JERICHO glances over: EEG ticks over.

CLAIREE BROWN

(as if repeating herself;  
styling it out)

I said: 13th of May, nineteen  
thirty five.

The EEG flickers up!

PROFESSOR JERICHO

Apologies.

(taps his ear, smiles)

Word of advice, Miss Brown. Never  
get old. Not even slightly.

(nods to the reel to  
reel)

Thank goodness for mechanical  
recordings.

Claire -- looks at the reel to reel running in the corner.  
Jericho looks to the EEG roll: the flicker, documented.

PROFESSOR JERICHO

There it goes again. Twice! For no reason. It is empirically, factually, November the twenty first nineteen sixty seven. And you clearly know your own birthday!

(Beat)

And yet, the machine would suggest you believe neither statement.

CLAIRe BROWN

Problematic when you need a control reference. A baseline.

PROFESSOR JERICHO

Precisely.

(thrown)

Yes. I forgot, you're very with it.

Suddenly CLAIRE convulses, tenses -- knuckles white gripping the chair, breathing fast and shallow -- and the EEG is going wild --

CLAIRe BROWN

(gasps/whispers)

It's happening --

JERICHO watches, grabs the reel to reel microphone and brings it closer to him, in excited fascination --

PROFESSOR JERICHO

The percipient exhibits immediate extreme physical distress. Almost as if physically experiencing the events she describes.

The EEG needles dance erratically -- Claire is gasping --

PROFESSOR JERICHO

Theta waves suggest a sleep state, yet she remains extraordinarily alert.

He moves to examine her eyes, adorned with a thick feline flick. Close on: her pupils - dilated.

PROFESSOR JERICHO

Mydriasis of the pupils yet no discernible trigger.

Claire clasps Jericho's arm -- hard -- staring sightlessly ahead --

CLAIRE BROWN

Help me --

PROFESSOR JERICHO

Of course my dear, in good time --

CLAIRE BROWN

(so tough; so hard)

There is no time. Not anymore.

The needles going HAYWIRE! Pressure building, machines complaining, Jericho is looking more and more alarmed --

CLAIRE BROWN

The end begins again now. And there will be no escape. Not this time. Not for her, not for them, not for you.

(Beat)

The Angel has the TARDIS.

CUT TO:

10:03:54 Music in 'M02 Opening Titles'

**10:03:55 OPENING TITLES**

10:04:01 Caption 'Jodie Whittaker'

**10:04:04 Music out 'M01 There It Goes Again'**

10:04:04 Caption 'Mandip Gill'

10:04:06 Caption 'John Bishop'

10:04:09 Caption 'BBC Doctor Who Flux'

10:04:17 Caption 'Co-Executive Producer Nikki Wilson'

10:04:20 Caption 'Director Jamie Magnus Stone'

**10:04:22 Music in 'M03 Rapid Response Unit'**

10:04:24 Caption 'Chapter Four: Village Of The Angels Written by Chris Chibnall and Maxine Alderton'

CUT TO:

**10:04:28 INT. TARDIS - NIGHT 1 1840**

THE TARDIS in darkness -- shaking, sounds like it's crashing. THE DOCTOR, YAZ and DAN backed up against the (main) door.

A WEEPING ANGEL with a scarred face at the TARDIS controls -- it's STROBING FAST ROUND THE CONTROLS as if there's three of it -

By the door struggling against the G-Force, the Doctor opens up a panel in the wall, still staring at the Angel -

*10:04:36 Music out 'M02 Opening Titles'*

THE DOCTOR

The Angel has the controls. We have to get out of here. Both of you, keep your eyes on the Angel and don't blink -- if you blink it could attack, and displace us all in Time -- incredibly dangerous in a moving TARDIS --

DAN

How long for?!

THE DOCTOR

Until I say --

DAN

(panicking)

I've got very dry eyes!

-- she opens up another panel in the other wall -- pulls out two thick cables --

YASMIN KHAN

What are they?

THE DOCTOR

Two things that should never be  
put together -- three things if  
you include me --

DAN

You're gonna put them together  
aren't you --

THE DOCTOR

Yep - reboot TARDIS -- dimensional  
compression, should eject quantum  
lifeforms --

YAZ

But the TARDIS is broken -- and  
Time's out of sync -- how can you  
be sure it's gonna work --

THE DOCTOR

It does have an element of risk --

DAN

How big an element?

THE DOCTOR

Yeah, pretty big -- the only  
element really --

Lights are now flashing -- as the Angel turns from the console  
--

THE DOCTOR

See, it's cottoned on -- not a  
happy bunny --

The Angel is advancing on them -- strobing/moving from the  
console towards them at the door -

THE DOCTOR

Now. When I say blink, *blink* --

DAN

You said DON'T blink!

THE DOCTOR

I'm updating the advice! We need it as close as possible.

The Angel is advancing in strobing flashing light --

THE DOCTOR

Blink!

TRIPLE SPLIT SCREEN: Dan blinks, Yaz blinks, the Doctor blinks --

As the Doctor slams the cables together --

THE DEEPEST BASSIEST IMPLOSION SOUND, LIKE EVERYTHING GRINDING TO A HALT. BLACK. SILENCE.

Dan's eyes open. Yaz's eyes open. The Doctor's eyes open. In a darkened TARDIS, they are alone.

YAZ KHAN

It worked.

THE DOCTOR

Course it worked.

(looking round)

Only problem is, it will take a very long time for the TARDIS to reboot to operational status again.

(Beat)

And the other only problem is we don't know where we are. Or even if we are. And the third only problem is even if we are somewhere, it could be where the Angel wanted us to be in the first place when it hijacked the TARDIS.

DAN

Least we're alive. Thanks for that.

THE DOCTOR

You're welcome. Shall we have a nosey outside?

And they head outside.

CUT TO:

**10:06:19 EXT. MEDDERTON VILLAGE OUTSKIRTS - NIGHT 1 1843**

GERALD is using the telephone on the outside of the TARDIS.

GERALD  
(into the phone)  
Hello? Hello!

And the DOCTOR, YAZ and DAN step out --

THE DOCTOR  
Yes?

GERALD  
(jumps back)  
Jiminy Christmas!

JEAN  
Gerald -- language!

GERALD  
Were you in there all the time?

YAZ KHAN  
Rapid response unit. How can we  
help?

THE DOCTOR  
(sniffs the air)  
Ooh, Earth, coastal, Devon? Say 19  
--  
(she smells Gerald's  
coat)  
49!

GERALD  
Madam, what are you doing?! It is  
1967, as you must well know.

THE DOCTOR  
You've had that coat a while then.  
Wait, why are you calling the  
police? Ooooh-ahh ha ha ha ha ha  
ha ha!

She's hopping from one foot to the other -- reaches in her  
pocket -- pulls out the sonic -- it's glowing and chirruping -

-

She moves it from hand to hand, as if it's boiling --

THE DOCTOR

Hot hot hot --

(moves her palm around  
with the sonic in it)

What is -- coming from over there

--

(she strides off; turns  
comes back)

My colleagues'll assist you.

(to Dan and Yaz)

Assist them, while I --

(she waves generally  
where she's going; yells  
back)

Don't wander off!

DAN

Says she, wandering off.

GERALD

(to Dan)

Are you in charge?

DAN

(about to big himself up)

Well, you know --

YAZ KHAN

(taking over)

It's a very flat team structure.

Tell us everything.

JEAN

We're missing a little girl. Ten  
years old, very responsible, most  
unlike her to go off. Name of  
Peggy.

On Dan and Yaz.

CUT TO:

10:07:17 EXT. MEDDERTON CHURCHYARD - NIGHT 1 1843

On the edge of the graveyard, amidst the moonlight and mist: the figure of a woman, MRS HAYWARD, in her 70s. REVEREND SHAW walks towards her, brandishing the letter.

REVEREND SHAW

Mrs Hayward, Mrs Hayward, I know this was you. I know every house has received one today. You are deliberately scaring people.

MRS HAYWARD

And you are deliberately ignoring me. Have you counted the stones?

REVEREND SHAW

I don't subscribe to superstitious folklore. I know there are exactly ninety two gravestones here.

MRS HAYWARD

Count them. And if there are more, maybe you'll do what I told you.

And we can hear whistles and calls out from a search party. Mrs Hayward looks to the Reverend.

VOICES

Peggy! Peggy?!

MRS HAYWARD

It's happening again.

And she dashes off -- Reverend Shaw turns to look at the gravestones.

CUT TO:

**10:07:56 INT. JERICHO'S BASEMENT LAB - NIGHT 1 1849**

JERICHO hands a mug of steaming tea to CLAIRE --

PROFESSOR JERICHO

Here you are. Tea, with honey from my own bees. Nature's own shock remedy.

CLAIRE BROWN

Thank you. What did I say?

PROFESSOR JERICHO

I have it all recorded. It was a  
little alarming.

THE DOCTOR (O.S.)

Not as alarming as the readings  
that have set my sonic off --

They both turn -- the Doctor is sonic'ing the EEG machine --

PROFESSOR JERICHO

Who are you?!

THE DOCTOR

(flashing psychic paper)

You can call me the Doctor.

PROFESSOR JERICHO

The Institute of Psychic  
Investigation?!

THE DOCTOR

(checks the psychic  
paper)

Looks like it. Interesting.

PROFESSOR JERICHO

How did you get in here?

THE DOCTOR

Your door was open.

PROFESSOR JERICHO

It most certainly was not!

And the Doctor walks round the room, examining everything  
pinned to the walls -- sketches, data, graphs, old  
house/architectural plans --

THE DOCTOR

Well, it was once I opened it. But  
let's not get bogged down in the  
order of things -- not when we  
could get on to whatever  
experiments you're doing down  
here, Mr --

PROFESSOR JERICHO

(chest out)

Professor! Jericho. Eustacius  
Jericho.

THE DOCTOR  
Eustacius?

PROFESSOR JERICHO  
Yes.

THE DOCTOR  
Wish I had that in Scrabble,  
thirty three on a triple word  
score, wouldn't be allowed, proper  
noun. Not unless you play George  
Eliot's rules, she allows them.  
Nice to meet you, Professor  
Eustacius Jericho.

(peering at house plans)  
Nice house too. Now, with  
apologies to your subject --  
(turns to Claire for the  
first time; stops;  
quiet)

Oh. Hello. Again.

And the sonic goes crazy, flashing and chirruping, as the  
Doctor gets closer to Claire -- holding the sonic close to her  
-- so soft, so ominous --

THE DOCTOR  
I thought it was the experiments  
that the sonic was reacting to.  
(holding it even closer)  
But it's actually you.  
(looks at her)  
Claire. Right? How are you here?

-- as Claire has an immediate, intense, physical reaction --  
convulsing, wincing, in pain -- ready to vomit --

CLAIRE BROWN  
I'm feeling sick again, Professor  
--

PROFESSOR JERICHO  
Please! You are disrupting my  
percipient!

Claire rushes out, up the stairs --

PROFESSOR JERICHO

Madam explain yourself! You break  
into my house, you disrupt my  
experiments --

-- but the Doctor isn't listening, she's been walking round,  
sees a sketch on the side. A picture of the TARDIS. Stunned.

THE DOCTOR

(interrupting Jericho)  
Where did you get this?

PROFESSOR JERICHO

Miss Brown sketches what she calls  
her premonitions.

The Doctor rifles through the other sketches -- one of a  
Weeping Angel! And she TEARS it up!

PROFESSOR JERICHO

What're you doing?

THE DOCTOR

(throwing the pieces of  
paper in the fireplace)

Trying to keep you safe --

And now there's the sound of a window breaking upstairs.  
SMASH! The Doctor and Jericho look at each other --

THE DOCTOR

Stay here --

And she rushes out -- we linger on the sketch fragments in the  
fireplace.

CUT TO:

**10:09:45 INT. JERICHO'S BATHROOM - NIGHT 1 1850**

CLAIRE at the sink. She wipes her aching eyes with a  
handkerchief, a steadyng breath as she stares in the mirror.

But as she watches, she sees, in her reflection, two elegant  
stone wings now visible behind her, as if they're part of her!

On Claire: horrified / terrified!

CUT TO:

**10:10:22 EXT. MEDDERTON CHURCHYARD - NIGHT 1 1850**

REVEREND SHAW walks round, ticking off numbers on his clipboard.

REVEREND SHAW  
Eight seven, eighty eight, eighty  
nine, ninety, ninety one, ninety  
two.

He ticks it off satisfied. Looks up. Alarmed. Close in on him.

VICAR  
(scared; to himself)  
Ninety three.

Walks slowly over. And we move round behind him, to reveal the ninety third gravestone... is a Weeping Angel.

He leans in really close -- his face and the Angel's --

And he blinks. A clipboard falls to the ground.

WIDE on the deserted graveyard. The Angel stands still.

We move round -- MRS HAYWARD is stood on the edge, watching. So sad. She looks at the Angel. The Angel looks at her.

CUT TO:

**10:11:02 EXT. MEDDERTON/FIELD ON THE OUTSKIRTS - NIGHT 1 1851**

Bright beams of torchlight. Shouts of 'Peggy!' from the search party in the distance. GERALD directs DAN and YAZ --

YAZ  
Have you assigned specific areas  
to specific groups? And have you  
got an agreed time to report back?

GERALD  
(defensive)  
People are just out looking --

YAZ

What about favourite places she goes to, or plays in? Are you prioritising those?

GERALD

(tetchy)

We don't need lecturing. If you're so set on it, yes, I suppose that field, and the adjacent one.

You're very welcome to them.

(hands them a whistle)

You can use that to alert me should you find her.

DAN

This is your daughter?

GERALD

My great-niece. She's been in our care since her parents died.

YAZ KHAN

Anything else we might need to know about her?

GERALD

Why would you need to know anything?

YAZ KHAN

If we find her we might want to talk to her. So any information on what she's like, or that might make her feel safe, that would be helpful.

GERALD

She's a ten year old girl. How much is there to know?

JEAN

Gerald! Gerald!! Come ON!

GERALD

(tetchy)

Alright, Jean!

Dan and Yaz walk on, as Gerald heads off in the other direction--

DAN

Maybe she's not missing. Maybe she just ran to get away from him.

YAZ KHAN

Yup.

DAN

It's no coincidence, is it? We got put here by some mad statue. Doctor goes off on the trail of something glowing, kid goes missing.

YAZ KHAN

I doubt it.

(as Dan flashes his torch ahead)

What's the matter?

Ahead of the, silhouetted, centre of the field. A figure. Surrounded by mist.

DAN

Was that scarecrow there a minute ago?

They look at each other -- then look back -- THE SCARECROW IS 50 YARDS CLOSER!

And now we move round to reveal: it's a Weeping Angel! Dan and Yaz freeze --

YAZ KHAN

Keep your eyes on it. Don't blink.

DAN

So if we walk backwards, keep eyes on it --

YAZ KHAN

Yeah, easy --

Dan stumbles, grabs Yaz's arm --

DAN

Woh!

They both look at each other -- then look back -- the Angel is right in front of them now!

YAZ KHAN

Don't panic.

DAN

Who's panicking? We've got our torches --

Both their torches die, simultaneously!

DAN

Did it just kill our torches?!

YAZ KHAN

Keep your eyes on it. We've still got the moonlight --

And a cloud goes over the moon! Even greater darkness! Dan starts shaking his torch, while keeping his eye on the Angel --

YAZ KHAN

What're you doing -

*10:13:06 Music in 'M04 Lock Everything'*

DAN

Checking the batteries --

And the torch FLASHES BACK ON, in his and Yaz's eyes -- they both look away as a reflex --

WIDE: And they're gone! Just an Angel in a deserted field.

CUT TO:

Black screen.

**10:13:12 EXT. SPACE/PUZANO QUADRANT - DAY**

Bel's Lupari ship flies through space.

BEL (V.O.)

My universe, look what you've been through. Space is empty now.

*10:13:20 Music out 'M03 Rapid Response Unit'*

I mean, duh, obviously it was empty before.

(Beat)

But since the Flux, there's so much more. Space. And so much less... everything else.

Her ship heads towards a half-ruined planet. It's been 2/3 eaten by the Flux. It is alone in space.

BEL (V.O.)

Which, when you're trying to find someone, makes things tricky.

CUT TO:

**10:13:36 EXT. PUZANO - DAY**

TIGHT IN ON BEL's face. We pull out v-e-r-y slowly to reveal the landscape she's standing in.

BEL (V.O.)

Remember our honeymoon plans? Twenty rotations on the floating canals of Puzano? Then we got deployed, separately. So instead we had that one night, in a cubicle hotel opposite the Academy.

(Beat)

I mean don't get me wrong, that was more than a good night. But I regret to inform you, we may have missed our moment with Puzano.

We now see fully what she's standing in. The wrecked surface of Puzano. Bel's landed ship in background. Bel standing in the landscape, looking around.

NAMACA

Just got here?

Bel spins -- blaster raised -- there's NAMACA, male, 20s, funny, cheeky, sad. Broken by events, but still fighting to keep his spirits up.

NAMACA

I was more hoping for hello.

BEL

Didn't hear you approach.

NAMACA

S'alright. It's not the worst reaction I've had. Everyone's jumpy here.

(Beat)

Saw you come in. That's aLupari craft, right? Cos you're pretty non-Lupari.

BEL

Borrowed.

NAMACA

Yeah, no judgement. Everybody's borrowed everything to get here, Welcome to Puzano. What's left of it. The canals have gone I'm afraid. I'm Namaca Ost Parvess Po.

BEL

Bel.

NAMACA

Nice. Short. Better. Easier. No need to ask why you're here. Only planetary remains that are left in the quadrant. Quarter of a sun, third of a moon, and half a planet.

(Beat)

Everyone comes here now.  
Everyone who's left.

BEL

That's what I'm hoping.  
(she pulls out a  
picture of Vinder)  
Have you seen this guy?

NAMACA  
(takes the pic)  
No. Brother?

BEL  
Life partner.

NAMACA  
(clearly disappointed)  
OK. No. Sorry. I mean he could  
be at the next coalescence.  
Unless he went already.

BEL  
The next what?

NAMACA  
There's this person who's made  
it their mission to help us. Get  
us to safety.  
(Beat)  
There'll be one later. Wanna  
come?

Close in on Bel.

CUT TO:

**10:15:37 INT. JERICHO'S HOUSE/HALLWAY - NIGHT 1 1853**

THE DOCTOR'S boots crunch on broken glass as she creeps  
through the hall, sonic'ing the glass ahead.

PROFESSOR JERICHO  
Broken glass everywhere. What is  
that device you're using?

THE DOCTOR  
(looks behind; irritable)  
Did I not tell you to stay  
downstairs?

PROFESSOR JERICHO  
This is *my* house!

The Doctor kneels by a misshapen large rock: sonics it.  
Jericho looks down at it --

PROFESSOR JERICHO  
(picks up the rock)  
Vandalism!  
(strides to the door)  
If I get my hands on the person  
that threw this --

And now Jericho is striding to the front door -- opening it --

THE DOCTOR  
Jericho, wait --

He throws the door open -- JERICHO'S POV -- SIX WEEPING ANGELS  
IN FRONT OF THE HOUSE. Spread out far, wide and deep.

PROFESSOR JERICHO  
How did they get here?

Close in on Jericho -- as the Doctor comes to join him, her  
blood chilling down --

THE DOCTOR  
Back away slowly, into the house,  
keep your eyes on them. Don't look  
away, and don't blink.

PROFESSOR JERICHO  
(looks to the Doctor)  
What're you talking about--

And he looks back -- AN ANGEL NEXT TO HIM!

The Doctor grabs him backwards -- SLAMS THE DOOR ON THE  
ANGELS! Sonics the locks! Jericho freaked out, gets his breath  
--

THE DOCTOR  
(mind racing; grave)  
Why are they here?  
(sonics the lock)  
Lock everything --

BANG BANG BANG! Bangs at the door. Jericho spins -- bangs in  
rooms either side of the hall -- he runs to one --

INTERCUT: Three Weeping Angels at the window in one room!  
WHIP-PAN back to the doorway: JERICHO looks in, shocked! Three Weeping Angels at the window in another room.

Back in the hall, Jericho runs back in -- to the Doctor --

PROFESSOR JERICHO

They're at the windows. But how  
are they moving? They're just  
statues --

THE DOCTOR

They're called Weeping Angels.  
They move when unobserved. Quantum  
beings. If they touch you, they  
will send you back into the  
distant past, feasting on the  
quantum energy of your unlived  
life.

Beat. Jericho stares at the Doctor -- then --

PROFESSOR JERICHO

Don't be ridiculous --

THE DOCTOR

Professor I am many things, but I  
am not ridiculous. If there's a  
back entrance to the house, go and  
lock it now.

(off his hesitancy)

Do not let them near you. Do not  
take your eyes off them. Go!

BANG! BANG As Jericho heads off, Claire is on the stairs.

CLAIREE BROWN

It's them, isn't it? The Angels.

On the Doctor --

CUT TO:

**10:17:27 INT. JERICHO'S HOUSE/BACK DOOR - NIGHT 1 1856**

JERICHO runs in -- locks the back door -- looks to the window  
next to it -- a Weeping Angel! He backs out of the room,  
keeping his eyes on it --

CUT TO:

**10:17:48 INT. JERICHO'S HOUSE/HALLWAY - NIGHT 1 1856**

BANG! BANG! THE DOCTOR urgently empties her pockets into Claire's hand: a mobile phone in there amidst a LOT of other junk and cables and sweets. Sorts through as she talks (and continues working frantically all through this scene) --

CLAIRe BROWN

Before that night I first saw you,  
I had a premonition. A succession  
of disconnected images. A stone  
angel. You. A blue box called a  
TARDIS, and a Liverpool street.  
Numbers. A year. A voice telling  
me not to blink. And the name of  
this village. It didn't make  
sense.

(Beat)

Then I saw you. And afterwards,  
there was an angel on my street.  
It followed me to my front door.  
And then I was in 1965.

(Beat)

I've been in the sixties for two  
years.

THE DOCTOR

An Angel attacked you. But why?  
What did it want with you?

BANG BANG! The door handle on the front is rattled -- the lock is banging -- as JERICHO runs back in.

PROFESSOR JERICHO

Back door is locked.

THE DOCTOR

Good! Have you got a television?

PROFESSOR JERICHO

Um, yes.

THE DOCTOR

Bring it out here!

As Jericho heads into one of the rooms -- Ding dong! The front doorbell! The three all look to the front door. Ding dong! The three all look to each other --

PROFESSOR JERICHO

Are they really -- ringing the doorbell?

THE DOCTOR

(as she tapes an old mobile phone to a vantage point on a wall)

It's a very nice sounding doorbell. Television!

Jericho runs off as SMASH! The sound of glass and wood off in the distance! The Doctor sonicicing the back off the mobile phone--

THE DOCTOR

I don't think the back door is as secure as the Professor would have hoped.

PROFESSOR JERICHO

(heaving the TV in)

Do you not think that evacuation might not be the order of the day

--

CLAIREE BROWN

How can we evacuate if we're surrounded?

THE DOCTOR

Exactly. The building's surrounded and there are more of them, than there are of us. At least inside, we have a defendable position. The basement is securable, right Professor?

PROFESSOR JERICHO

Oh yes.

The Doctor tapes the mobile to the bannister -- as she does -

THE DOCTOR

Take the television down there,  
quick smart -- follow him Claire -  
-

BANG BANG! Jericho does as he's told -- Claire holds back

THE DOCTOR  
I said go!

CLAIRE BROWN  
There's something else, Doctor. I  
googled the name of this village  
after my first premonition.

She takes a piece of paper out of her pocket -- The Doctor  
looks -- result of a Google search. Old newspaper scan. The  
headline: THE CURSED VILLAGE. Pictures of the deserted  
village.

CLAIRE BROWN  
Everyone in the village  
disappears, on the 21st of  
November, 1967. Tonight. Whatever  
happens leaves no trace. The Army  
move in, turn it into a locked  
encampment.

THE DOCTOR  
(worried; hiding it)  
Yes, well, time is not always  
fixed-

CLAIRE BROWN  
No, listen to me. It wasn't the  
first time. It also happened in  
1901. Everyone in the village  
vanished.

DING DONG! The Doctor's shock: bangs at the door get louder!

THE DOCTOR  
(deflecting)  
Get down to the basement now. I'll  
be right behind you.

Claire does, as the Doctor works. We stay with Claire, who pauses, unnoticed, rubbing her eye.

As she rubs her eye, stone dust starts to pour to the floor - she stops rubbing in shock! Looks to the dust on the floor.

*10:20:07 Music in 'M05            What Is Happening Here'*

She disperses the dust across the floor. The Doctor hasn't seen. All this time, banging, and the doorbell. Close in on Claire.

CUT TO:

**10:20:12 EXT. MEDDERTON/FIELD ON THE OUTSKIRTS - DAY 1 1131**

Deserted field. Save for -- DAN and YAZ. Standing where they just stood. But it's now daytime. No Angel.

They turn to look at each other. And they both understand what's just happened...

CUT TO:

**10:20:22 EXT. MEDDERTON VILLAGE (1901) - DAY 1 - 1134**

*10:20:23 Music out 'M04 Lock Everything'*

DAN and YAZ head up the main street. Front doors gape open. Bicycles abandoned on the ground. Eerie. Not a person in sight.

DAN

When d'you think it is?

YAZ

Dunno. I mean at least there's houses. Could've been the dinosaurs.

DAN

Yeah but there's no people.

YAZ

First things first, we're still looking for a missing girl. And it's a strong possibility that angel sent her back in time to so, she'll be worried.

DAN

Shall we have a nose?

CUT TO:

**10:21:11 INT. COTTAGE (1901) - DAY 1 1134**

Deserted. The table is set for two -- bread and cheese left half eaten. Cups of tea, still full. The sound of scratching.

DAN

(picks up cup, cradles it)

Cold.

A phonograph needle at the end of an early phonograph player. Scratching, eerie sound. YAZ takes it off, the scratching stops.

YAZ KHAN

Early part of the 20th century?

DAN

So, what, a hundred years from when you and I are alive.

YAZ KHAN

Yeah.

Beat. That hits them.

DAN

Like you say. No dinosaurs.

(Beat)

Yaz, how do we get back?

(Beat)

Are we stuck here?

YAZ

Let's just focus on seeing if there's anyone around.

PEGGY

They're all gone.

They look to the door. A ten-year-old girl is standing there. Modern 1960s clothes.

DAN

Your name's not Peggy, is it?

CUT TO:

**10:22:17 INT. COTTAGE (1901) - DAY 1 1137**

The corner of a cottage in 1901 -- PEGGY sits with YAZ and DAN. Peggy is eating bread and butter.

YAZ KHAN

How did you get here, Peggy?

DAN

What happened to all the people?

PEGGY

The Angels.

YAZ KHAN

The Angels are here too?

Peggy nods.

DAN

Are you scared they'll come for you again?

(Peggy shakes her head;

Dan surprised)

Oh. Well, that's good.

YAZ KHAN

Any reason why?

PEGGY

They promised they would leave me alone now.

DAN

They talk to you?

PEGGY

They put thoughts in my head.

(Beat)

Dan and Yaz look at each other.

YAZ KHAN

We're going to get you back,  
Peggy.

PEGGY

You have to be careful. You have  
to stay within the village. You  
mustn't go beyond the sign.

DAN

Why's that?

CUT TO:

**10:23:20 EXT. MEDDERTON VILLAGE LIMITS (1901) - DAY 1 1139**

PEGGY leads DAN and YAZ to the edge of the village. The old  
village sign is there, denoting the village line.

PEGGY

It used to be further down the  
road. It's got closer.

On Dan and Yaz as we move round them -- at the edge of the  
village is...

NOTHING.

Empty space. Stars. The village ends and there is only empty  
space and starfields.

PROFILE SHOT: the trio, in the village, looking out over the  
end of the village, and the vast starfields beyond.

PEGGY

They put two words, in my head.

(Beat)

Quantum Extraction.

We pan onto the starfield -- it envelops the screen.

CUT TO:

**10:23:58 EXT. MEDDERTON VILLAGE LIMITS (1967) - NIGHT 1 1905**

-- and pan off it again to reveal the night-time 1967 village, and sign. GERALD and JEAN walk, along flashing torches, not looking ahead.

GERALD

She always goes missing. Why is it my responsibility? Is it my fault her parents died? Is it my fault she won't talk to me? Or ever do as I tell her?

JEAN

Well, the last one, Gerald. Yes. I think it is.

GERALD

(stops in astonishment)

I beg your pardon?

JEAN

Would it kill you to say one pleasant thing to her?

GERALD

What do you think gives you the right to speak to me like that, Jean?

JEAN

Forty seven years of pain, Gerald.

GERALD

Right. That's it -- I'm going home.

JEAN

(looks ahead)

Be quiet Gerald --

GERALD

Jean, what has got into you?

JEAN

Look.

Gerald joins Jean. They look ahead. Nothing but infinite space. Stars and blackness.

JEAN

Gerald, what is going on --

GERALD

I don't know, Jean. But I don't like it. Let's go and find those police --

He turns -- and OH! Now there's a Weeping Angel five steps away--

GERALD

How did that get there? Must be some sort of prank.

(Beat)

Come along, let's return it to the churchyard.

JEAN

We can't pick it up! Look at it!

GERALD

Well somebody carried it here! It can't be that heavy.

He touches the statue -- and he's gone! Leaving Jean -- shocked -

JEAN

Gerald --

She spins, looking around, bewildered -- the Angel is closer!

On Jean -- against a backdrop of stars -- as she sees the Angel now closer -- Jean so traumatised -- her eyes widening -

JEAN

What is happening here?

She blinks -- the ANGEL bares its teeth -- and Jean is gone.

WIDE: the statue standing there. The night air. The stillness.

At the edge of frame, the old woman, MRS HAYWARD walks into frame. Looks at the Angel. The Angel stares impassively back.

10:25:45 Music in 'M06 My Hiding Place'

CUT TO:

**10:25:51 INT. JERICHO'S BASEMENT LAB - NIGHT 1 1906**

BANG! JERICHO is slamming and bolting the door shut -- runs down the stairs -- sees the TV --

The hallway CCTV image on the old TV: THE DOCTOR with the back off the TV; sonic'ing it -

10:26:00 Music out 'M05 What Is Happening Here'

THE DOCTOR

Bit rudimentary but it'll do --

ANGLE ON: the torn up pieces of paper in the fireplace, with Claire's sketch of an Angel -- as we watch, but unnoticed by the others -- the pieces of paper begin to JOIN BACK TOGETHER! The sketch reforming! The Angel picture becoming complete again!

PROFESSOR JERICHO

That's my hallway.

THE DOCTOR

I'm going to need you to keep an eye on this picture. It's risky -- but we've got limited time and choices and we're going to need to know where they are.

PROFESSOR JERICHO

Why risky?

THE DOCTOR

That which holds the image of an Angel can also be an Angel -- takes a lot of effort, but if they really want to, they can escape that screen.

PROFESSOR JERICHO

What?!

ANGLE ON: the television with pictures of Weeping Angels in the hallway. Now there are more of them! Five, six -

THE DOCTOR

Ah! See what I mean. You have to keep your eyes on them.

ANGLE ON: The drawing flitters out of the fireplace onto the floor -- CLAIRE looks --

CLAIRe BROWN

Doctor -- my drawing --

And in front -- projected out of the drawing -- a WEEPING ANGEL begins, in the middle of the room, to flicker into existence!

THE DOCTOR

Do not take your eyes off that screen Jericho! Claire, keep yours on the sketch Angel!

The Doctor runs over -- barges Claire out the way -- grabs the paper off the floor -- crumples it into a ball --

The almost-holographic Angel crumples, ball-like, disrupted --

The Doctor THROWS the paper back into the fire place -- grabs a box of matches -- strikes one -- chuck's it on to the paper --

The paper lights --

THE ANGEL in the middle of the room becomes a FIRE ANGEL -- made out of fire! -- it bears its teeth!

THE DOCTOR

Brilliant -- made it worse --

Jericho looking at the screen - Angels!

PROFESSOR JERICHO

Oh dear.

She grabs a firebucket of sand! Throws it on to the flaming Angel! Grabs another bucket and drowns the burning ashes in sand.

And it's doused -- the flames go out -- the Angel disappears!

Beat. The Doctor puts the bucket down. Turns back.

THE DOCTOR

Where were we?

Claire and Jericho stare at her, astonished.

PROFESSOR JERICHO

I may have to write all this down.

THE DOCTOR

Once this is over, be my guest.

PROFESSOR JERICHO

Why are they attacking my house?

What do they want?

CLAIRE BROWN

I think: me.

They both turn to look at her --

THE DOCTOR

Why would they want you, Claire?

CLAIRE BROWN

Because I'm one of them. Look.

She reveals her arms and hands -- they are the colour of stone!

PROFESSOR JERICHO

(stunned)

Miss Brown...

THE DOCTOR

This isn't possible. How long have they been like this?

CLAIRE BROWN

Physically, just tonight. I hallucinated I had Angel's wings, there was dust coming out of my eye.

(Beat)

There's an Angel within me, Doctor. I'm certain of it.

THE DOCTOR

(Beat; slowly)

You're a percipient. A seer.

(Beat)

You had a premonition of an Angel in your mind. And now it's living there. That which contains the image of an Angel is an Angel. It's taken hold.

CLAIRE BROWN

It keeps coming and going.

PROFESSOR JERICHO

You're saying because she had a premonition, a vision, it has taken psychic root within her? A real, genuine psychic manifestation?

THE DOCTOR

Eustacius Jericho, proper scientist. Under siege from the impossible, doesn't even stop to be scared, just wants to understand what's beyond his comprehension.

PROFESSOR JERICHO

I've seen plenty of things beyond my comprehension, Doctor.

(Beat)

I was one of the first British soldiers into Belsen, at the end of the war. If you think that stone statues are going to destroy my equilibrium then you are mistaken.

(Beat)

What do you need me to do?

THE DOCTOR

We need a lot of eyes on a lot of Weeping Angels.

(Beat)

Claire, I need you to look inside your mind. And if there's an Angel in there, I need to get it out.

Will you give me permission to  
enter your mind?

CLAIRe BROWN

Will it hurt?

THE DOCTOR

I'll be as gentle as I can.

CLAIRe BROWN

Ok.

PROFESSOR JERICHO

You're going to place yourself in  
Miss Brown's mind?!

THE DOCTOR

Yes.

PROFESSOR JERICHO

(rushing for equipment)

Let me take the readings - please  
permit me to record it?

CLAIRe BROWN

You're supposed to be observing  
the Angels --

PROFESSOR JERICHO

(as he places headbands  
on the Doctor and  
Claire)

I can still do that -- the  
machines will record any activity.

(Beat)

Please. This is unprecedented. An  
experiment beyond anything before  
researched - there!

They're wired up -- Jericho is at his post watching the TV.  
The Doctor puts her hands to Claire's head, gently. She looks  
to Claire. Claire nods. Jericho watching fascinated.

THE DOCTOR

(whispers)

Contact.

The needles on the EEGs LEAP!

CUT TO:

**10:29:35 EXT. MINDSCAPE/ROCKY BEACH - NIGHT 1**

THE DOCTOR alone on a pattern of lumpen rocks, in front of the sea. CLAIRE is standing with an Angel behind her, like a shadow. The Angel has a scar on the side of its face. Both have the night-time sea as background.

THE DOCTOR

So you are in here. Skulking  
inside a human mind. That's new.

(peers at it - the scar)

Wait. You're the one who hijacked  
my TARDIS.

CLAIRE BROWN

Yes. I brought you here.

THE DOCTOR

How? If you were here, inside  
Claire's mind, the psycho-temporal  
effort that would have taken is  
incalculable.

(Beat)

CLAIRE BROWN

I need your help Doctor.

THE DOCTOR

A Weeping Angel needs my help. I  
don't think so. You won't get  
anything from me, until you stop  
terrorising this human.

CLAIRE BROWN

I had no choice.

THE DOCTOR

You hunted her down. And now  
you're living inside her,  
corrupting what she sees,  
corrupting who she thinks she is.

(Beat)

So this is me serving you notice -  
- I want you out of here. Now.

CLAIRE BROWN

I didn't hunt her down, Doctor.  
That was not me. That was another.

Close in on the Doctor. Thrown -- her thesis now challenged.

THE DOCTOR  
What do you mean?

CLAIRE BROWN  
I was already here. This human is  
my sanctuary. I identified her as  
my hiding place. From others of my  
kind.

THE DOCTOR  
You're saying -- those Angels in  
the village, in Jericho's house -  
they weren't coming to rescue you.  
They're coming to capture you.

CLAIRE BROWN  
Correct.

THE DOCTOR  
A rogue Weeping Angel, on the run  
from other Angels, hiding in the  
mind of a human.

(Beat)

Which would mean the Angel that  
pursued Claire, that sent her back  
here to the 60s -- it wasn't after  
her, it was tracking you down.

CLAIRE BROWN  
Yes.

THE DOCTOR  
But -- why?

CLAIRE BROWN  
They are an Extraction Squad.  
(Beat)  
For the Division.

10:31:13 Music in 'M07 Stop Right There'

CUT TO:

**10:31:18 EXT. VAST RUINED LANDSCAPE - DAY**

WIDE: a vast Sermon-on-the-Mount style crowd formed across a vast plain.

Looking down, a mound or hill. It is empty, but we close in on it, ominously.

NAMACA and BEL push their way into the crowd. People are stood at distance intervals.

NAMACA

See? Everyone's here.

*10:31:27 Music out 'M06 My Hiding Place'*

NAMACA

This is where she usually comes.  
Leave a gap between you and the  
next person or it won't take.

BEL

Where who comes?

NAMACA

We don't get to ask names. It's  
what she does that matters.

And ahead, on the mound, a figure begins to shimmer in.

NAMACA

Here we go.

Close in on Bel and Namaca as they watch, surrounded by people.

Close in on the figure appearing on the mound --

AZURE.

She stands there, fully materialised. She looks out over the crowd. Neutral, cool.

Close in on Namaca, smiling, full of hope and expectant.

And when Azure speaks, she speaks normally and quietly, and calmly, no airs or graces. And they can all hear her.

AZURE

Thank you all for being here.

ANGLE ON: Bel turns to Namaca --

BEL

How are we hearing her? How does  
she do that?

NAMACA

(grins)

I know, right?

ANGLE ON: AZURE --

AZURE

Space is disintegrating. Time is  
corrupting.

(Beat)

I know that you've had to fight  
to get here. I promise you that  
fight has been worth it.

On Bel, listening, taking it in, the hope in her eyes --

AZURE

There is a safe galaxy,  
unaffected by the Flux. We've  
already provided transport for  
many who have come here.

(Beat)

We can do that again today.

The sounds of relief, chatter, not-quite-cheers -- the buzz  
of excitement --

NAMACA

(so emotional)

Oh, praise the stars.

(laughs at himself)

The non-existent stars.

Azure looks out across, enjoying the chatter, the buzz from  
the many thousands of people --

AZURE

Here is your transport.

She raises her hand to her side -- and in materialises...

PASSENGER.

More buzz from the crowd.

BEL

What is that?

NAMACA

It's been here before, but I haven't been able to get close enough in to the transportation field. Fourth time lucky.

AZURE

Passenger will activate a transportation field. All those within it will be taken to a place of safety within the unaffected galaxy.

Close in on Bel. And now she has a sick feeling in her stomach.

BEL

Did she just say Passenger?

NAMACA

So what?

And Bel is moving away -- pulling Namaca away with her --

BEL

Come on --

NAMACA

What're you doing? No!

On the mound, Azure's glance is taken by the two figures backing away, but it's really of no concern, like two ants breaking away from the pack --

BEL

(backing off)

I heard of Passenger forms, my last deployment --

On the mound -- LIGHT BEGINS TO EMANATE FROM PASSENGER --

BEL

This isn't freedom she's  
offering - that thing is not  
your way out. Get out of the  
transportation field --

NAMACA

No, no, no, I've been waiting  
for this one --

BEL

(yells to the crowd as  
they move through it)

Everybody, get out of the  
transportation field --

NAMACA

(cross with her now)

There's no other way off!

BEL

Run, just trust me, run! --

NAMACA

(yelling at her)

I don't want to run! --

But she pulls him and they run --

WIDE: Bel and Namaca run out of the crowd at the side --

The beam from Passenger BLARES OUT ACROSS THE WHOLE CROWD,  
far and wide --

Bel dives -- throws herself down -- Namaca does the same,  
more stumbling --

They lie on the floor, just out of the range of Passenger's  
beam.

WIDE: the beam floods the screen. As it fades, the crowd  
have all gone. Just the landscape.

Azure stands there for a moment, looking out over the  
landscape. Looks at Passenger.

Then she looks over, into the distance. Sees Bel and Namaca,  
distant.

Bel looking in her direction -- close in on Bel -- close in on Azure -- it's like the distance means nothing.

AZURE

There's nothing to fear. You can come next time. Tell everyone who arrives here. They're safe with us.

And she and Passenger shimmer and fade.

Namaca looks to Bel. So furious.

NAMACA

What did you do?! Why did you stop me? That was my chance!

BEL

Passenger forms are not transportation. They're prisons. Endless prisons.

Close in on Namaca.

NAMACA

You're wrong.

BEL

I'm not. Whatever she is, she is not salvation.

NAMACA

I don't believe you --  
(looks over at the empty space; starting to believe her)  
I don't believe you --

BEL

Puzano is not a sanctuary. It's a hunting ground.

On Namaca -- looking at her.

BEL

Come with me. There's room on my ship. I can get you to another safe haven.

But Namaca starts to back away. Shakes his head -- he hates her for what she's done.

NAMACA  
Stay away from me.

He's gone. Close in on Bel.

CUT TO:

**10:34:56 EXT. MEDDERTON VILLAGE/LANE (1901) - DAY 1 1202**

YAZ, DAN and PEGGY run out of a side lane into another lane --

DAN  
(to Yaz)  
A village on the edge of space -  
have you ever seen anything like  
that before?

YAZ  
Nope --

DAN  
So d'you think we're on Earth, or  
in space? And how do statues do  
any of this? And why would they  
want to? Also --

YAZ  
-- enough questions, Dan! I get  
it.

DAN  
Sorry.

PEGGY  
Look.

They look ahead. At the end of the lane: the starfield. It's moving very slowly onwards, towards them, encroaching, wiping out the end of the lane --

YAZ  
It's closing in. Like they're  
herding us.

DAN

Maybe not that way then. Other way.

They're at a junction -- they go to turn down the next lane -- there's a WEEPING ANGEL there! Hundred yards ahead.

DAN

Maybe not that way either. We've not got many options left, have we? Back up, keep your eyes on it

--

They're just about to turn away -- when behind the statue, at the far end of the lane, GERALD and JEAN appear.

JEAN

Peggy! Peggy!

GERALD

There she is! I want a word with you missy!

Close in on Peggy.

PEGGY

(shouts to Gerald & Jean)

Don't come any closer!

ANGLE ON: Gerald and Jean keep walking, past the Weeping Angel

--

GERALD

Look Eileen! There's another one of those ..blessed statues.

JEAN

Gerald, don't touch it. I still don't understand how it became light.

PEGGY

(calling over)

Both of you stay back!

GERALD

I'll thank you not to tell me what to do --

DAN

Mate, listen to her!

Close in on Peggy, calm, as if she knows what's coming --

YAZ

Don't go past the statue! Do not  
put your back to it!

PEGGY

(to herself)

Nobody survives it twice.

Dan and Yaz look down to her horrified --

Gerald and Jean walk either side of the statue --

DAN

Don't go in front of the statue!  
If you walk in front, and we can't  
see it --

GERALD

(taking Jean's hand as  
they walk in front)

Please don't tell us what to do --  
it's just a perfectly normal --

He gasps -- he and Jean turn back -- the ANGEL IS THERE! It  
has Gerald's coat!

GERALD

How did that --

And GERALD and JEAN are disintegrated, screaming! Dan and Yaz  
watch in horror.

Peggy looks on impassive. The Angel stands there.

YAZ KHAN

I'm so sorry, Peggy.

On Peggy, neutral.

PEGGY

He was never nice to me.

YAZ KHAN

We have to keep moving. I've got a friend. And she'll sort this. She'll save us. She always does.

(Beat)

Peggy, is there anything else you've seen here? Anything else you've discovered. Because we have to find a way back to 1967.

On Peggy. She nods.

**10:36:57 INT. JERICHO'S BASEMENT LAB - NIGHT 1 1912**

JERICHO watching the EEG needles go crazy as THE DOCTOR and CLAIRE stand frozen, hands on each other's heads -- wired in to the EEGs --

He looks to the television that has been set up to observe the hallway -- a dozen Weeping Angels in his hall. It is packed.

BANG BANG BANG! The door at the top of the stairs bangs!

PROFESSOR JERICHO

Don't look at it. Don't look at it.

THEN: the screen covering the hallway flicks off -- static -

PROFESSOR JERICHO

Oh what's happening now?

JERICHO looks up -- through gaps in the floorboards, there is movement! Back to the screen -- it flicks back on --

Only half a dozen Weeping Angels there now in the hallway --

PROFESSOR JERICHO

Where've they gone?

And then -- his own voice -- whispering through the television --

PROFESSOR JERICHO (O.S.)

Do you really think you can protect them?

Jericho alarmed, terrified, intensifies his fixed gaze --

PROFESSOR JERICHO  
Who's there?

And his own voice comes through the television again --

PROFESSOR JERICHO (O.S.)  
You are, Jericho.  
(Beat)  
Listen to yourself Jericho. Look  
away, Jericho. Look away.

PROFESSOR JERICHO  
No thank you.

And suddenly there's a close up of an Angel face on the TV!  
Hands in front of its eyes.

PROFESSOR JERICHO (O.S.)  
I see you Jericho. You see  
yourself.

PROFESSOR JERICHO  
Please stop using my voice. Very  
clever trick. But most impolite  
without permission.

PROFESSOR JERICHO (O.S.)  
So interested in the workings of  
others minds. Because you can't  
bear to examine your own.  
(Beat)  
Loveless. Childless. Hiding in  
academia for fear of the real  
world. Always losing to a better  
man. A life of failure.

Close up on Jericho -- steely --

PROFESSOR JERICHO  
You don't know me.

PROFESSOR JERICHO (O.S.)  
We have your house. We have your  
attention. We are on our way.  
There is nothing you can do to  
stop us.  
(Beat)

Surrender to the Angels, Jericho.  
You know you want to.

And Jericho hardens, his posture more defiant.

PROFESSOR JERICHO

I have never surrendered. And I  
have no intention of starting now.

And now the Weeping Angel is appearing in front of the TV!  
Flickery, black and white -- Jericho recoils -- snatches a  
cricket bat from the side -- and SMASHES THE TV SCREEN! The  
Angel disappears -- but --

SMASH! The door at the top of the stairs comes crashing down  
the stairs! Jericho runs to the bottom of the stairs --

-- looks up --

Two Angels on the top two or three stairs, one coming through  
the doorway --

HERO SHOT: Close in on Jericho -- so defiant, so heroic --

PROFESSOR JERICHO

You stop right there.

(Beat)

You are observed! And that is my  
power, over you.

On the Angels: frozen -- and a voice comes out of the smashed  
TV. His own!

PROFESSOR JERICHO (O.S.)

For now, Jericho.

(Beat)

But we are patient.

(Beat)

We have Time.

(Beat)

We are all around you.

(Beat)

We are everywhere.

10:39:32 Music in 'M08 Present And Unseen'

On Jericho's eyes -- firmly focused -- doubt creeping in --

And over on the EEG machine -- the needles are working -- but we close in on what pattern is emerging --

-- the shape of a Weeping Angel!!

CUT TO:

**10:39:38 EXT. MINDSCAPE/ROCKY BEACH - NIGHT 1**

THE DOCTOR

What do you know about the  
Division?

*10:39:46 Music out 'M07 Stop Right There'*

CLAIRE BROWN

I was Division. As they are.  
(Beat)  
As you were.

THE DOCTOR

No.

CLAIRE BROWN

But like you, I ran.

THE DOCTOR

No, no, don't play games with me,  
don't tell me what I did. What I  
don't remember. Do you really  
think I'm going to trust a  
creature like you to tell the  
truth?

CLAIRE BROWN

We're both trapped, Doctor. We  
have to trust each other.

THE DOCTOR

(struggling)

So you're telling me, the Division  
used Weeping Angels as operatives,  
to do its work?

CLAIRE BROWN

Division uses everything, and  
everyone. Every species, every

world. Every moment. They are everywhere. Present and unseen.

(Beat)

Division is unstoppable.

THE DOCTOR

Yeah well, I'm pretty good at stopping the unstoppable.

CLAIREE BROWN

That's why I brought you here, Doctor.

(Beat)

But I think this may prove too much, even for you.

THE DOCTOR

Then you need to get out of this human's body, right now.

CLAIREE BROWN

No. Not yet.

THE DOCTOR

They're here, they know where you are, Claire can't protect you any more.

CLAIREE BROWN

But you can.

On the Doctor.

CLAIREE BROWN

You stop them. And I leave her. I let her live.

THE DOCTOR

Leave her, first.

CLAIREE BROWN

No.

The Doctor beady --

THE DOCTOR

What makes you so dangerous, that they would need so many? What do

you have that they're so scared  
of?

CLAIRe BROWN  
Knowledge.

THE DOCTOR  
What sort of knowledge?

CLAIRe BROWN  
Of everything. All of Division.  
All of its history.  
(Beat)  
Including you.

Close in on the Doctor. The sheer shock.

CLAIRe BROWN  
I hold everything. Including the  
memories that were taken from you.  
That's why I brought you here  
Doctor.  
(Beat)  
You protect me. I can give you  
what you're looking for.

Destabilising push in on the Doctor. Hold that.

And they're pulled out of the moment --

*CUT TO:*

**10:41:36 INT. JERICHO'S BASEMENT LAB - NIGHT 1 1912**

WHUMPF! THE DOCTOR and CLAIRe pulled back into this reality --

THE DOCTOR  
(furious at being pulled  
back)  
What happened!!

PROFESSOR JERICHO  
I'm sorry - threw a cup at you --  
had to shake you out of it --  
running out of options --

The Doctor looks to the stairs -- THREE WEEPING ANGELS positioned on the stairs, as if they're coming down --

THE DOCTOR  
(ripping off the EEG  
machine)

I see what you mean --

CLAIRe BROWN  
How do we get out?

PROFESSOR JERICHO  
I'm beginning to question the  
wisdom of barricading ourselves  
somewhere with few exits --

THE DOCTOR  
Oh Professor, don't you read your  
own floorplans?

PROFESSOR JERICHO  
What?

THE DOCTOR  
(at the board she looked  
at when she first  
entered; taps  
floorplans)

Assignment Tunnel. Looks like the  
first owner of this house was  
somewhat of a scoundrel. A tunnel,  
from the basement, out to a  
lovers' meeting point. Don't look  
away.

And she takes a hammer and SMASHES through a wall! To reveal  
an ancient door behind -- she pulls it open with great force --  
knocking out the remainder of the wall remnants --

THE DOCTOR  
Never been more grateful for  
another man's deceit --  
(she throws the EEG  
headbands to Jericho)  
Put those on the two front Angels!  
I'll keep my eyes on them --

He does -- EEG headbands on them -- the EEG machine goes mad!  
The rolling tape machines go crazy -- the lab is rattling, and  
shaking -- Jericho grabs torches for himself and Claire --

THE DOCTOR  
Lickety split, Jericho! Through  
the tunnel, both of you. Now.

Jericho and Claire hurry past and through -- The Doctor turns to the Angels --

THE DOCTOR  
Now -- reverse the polarity of the  
neutron flow -- might give you a  
little quantum headache --

She sonics the machines -- the needles go mad -- the machines glow -- the Angels glow!

She darts away, keeping her eye on them -- and SLAMS the door!  
We move onto the machines -- ready to explode!

CUT TO:

**10:43:02 INT. UNDERGROUND BUNKER TUNNEL - NIGHT 1 1914**

BOOM! The tunnel shakes and dust falls from the ceiling as the DOCTOR secures the metal door with three heavy bolts. Sonics it.

CLAIREE BROWN  
Doctor, are you alright?

THE DOCTOR  
Go! I'll keep an eye on this door  
--

BANG! The door shudders - Jericho and Claire look back, anxiously --

THE DOCTOR  
Don't look back! I'm doing the looking! You look forward. Keep going!

BANG! THE DOCTOR looking at the door -- banging! She starts to walk backwards, keeping her eye on the door --

On Jericho and Claire going ahead -- the stone wall passing them by. Jericho examining the wall as they go --

PROFESSOR JERICHO

Curious patterning on the wall --  
wonder how old it is --

BANG! The door behind them! CREAK -- one bolt moves back by an unseen hand! CREAK! Then another!

PROFESSOR JERICHO  
Everything alright, Doctor!

THE DOCTOR  
Yep! Nothing to worry about!

CREAK -- the other bolt moves back --

THE DOCTOR walking backwards -- keeping her eye on the door --

CLAIRE and JERICHO walking forwards keeping their eyes ahead --

JERICHO'S POV: Jericho can't help his eye getting caught -- we're moving past them at speed -- they couldn't have, could they, they couldn't have PATTERNS JUST LIKE WEEPING ANGEL WINGS in them --

BANG! The tunnel shakes! Dust drops from the ceiling --

The torchlight sweeping over everything -- the tunnel narrowing --

-- and the torchlight illuminates Angel's arms in the walls -- the backs of Angel's heads -- more wings --

BANG! Dust comes out of the walls up ahead -- Jericho recoils --

And now WEEPING ANGEL ARMS reach down from the ceiling, close to Jericho and Claire --

CLAIRE BROWN  
Doctor --

THE DOCTOR  
Yeah --

CLAIRE BROWN  
I think there are Angels in the walls here --

THE DOCTOR

Course there are - why wouldn't there be?

Jericho and Claire pace forward -- And now there's an ANGEL UP AHEAD OF THEM!

CLAIREE BROWN  
Doctor --

PROFESSOR JERICHO  
Angel up ahead, Doctor!

THE DOCTOR  
And behind -

PROFESSOR JERICHO  
Keep your eyes on it, Miss Brown--

CLAIREE BROWN  
Yes, thank you Professor, very  
much not blinking -

THE DOCTOR  
If you can get past them, we might  
just stand a --

The DOOR BLASTS OFF ITS HINGES, in a cloud of dust!

And now THREE ANGELS FROZEN at that end of the corridor -

*10:44:08 Music in 'M09 You Are Recalled'*

THE DOCTOR  
(the word dying on her  
lips)  
Chance.

CUT TO:

10:44:14 EXT. MEDDERTON VILLAGE/STONE AGE BURIAL SITE -  
(1901/1967) DAY 1 1210/NIGHT 1 1916

Move up from the burial site to PEGGY walking backwards, leading DAN and YAZ across towards the burial site -

PEGGY

My history teacher lied about this place. She said it was a burial site from the Stone Age.

YAZ

What do you mean?

PEGGY

She said it was excavated in 1901. But it wasn't.  
(Beat)  
We're in 1901.

*10:44:23 Music out 'M08 Present And Unseen'*

PEGGY

And it wasn't there yesterday.  
(Beat)  
But it was today. And then all the people disappeared.

She turns. Dan and Yaz are looking ahead: they're on the edge of the field. The burial site in the middle. 10 yards ahead of Dan, Yaz and Peggy: the rest of the field is at night.

FRAME: Left third of the frame in daylight. Right two-thirds of the frame (including the area with the stone burial site in) are in night-time darkness.

PEGGY

Why is it night over there?

Dan throws a stick over the line -- and it DISINTEGRATES.

DAN

Dunno. But maybe stay this side, for now, eh?

And out of the darkness on the other side walks... MRS HAYWARD. She walks over to them.

PEGGY  
Mrs Hayward!

MRS HAYWARD  
Stop, Peggy. Don't come any closer.

SPLIT SCREEN: Dan, Yaz and Peggy stand at the edge of the daytime area. Peggy the furthest forward. Mrs Hayward walks to the edge of the night area, up to where the two areas touch, blurry line down the middle, where day meets night. Mrs Hayward kneels.

MRS HAYWARD  
I remember this. I remember the strange old woman. And I remember all that followed.

PEGGY  
I don't understand --

MRS HAYWARD  
You're in 1901. I'm sorry. But you don't get back to 1967 for a long time.

(Beat)  
Because I'm you, Peggy. In 66 years time.  
I remember the next bit very vaguely.  
(she smiles; to Peggy)  
We came to show them the burial site. We were right. It's not a burial site. But it is made of stone. Just like they are. I think it's how they got here.

And as we close in on top of the burial site we see -- the shapes of MANY WEEPING ANGELS imprinted on the stone, within the stone -- becoming more obvious -- glowing --

MRS HAYWARD  
They told me later why they left me. Why they left all of you. When they could have killed us all.  
(Beat)

Because they're cruel. And they  
like to leave a few rare  
witnesses. To tell the story.

YAZ KHAN  
Witnesses to what?

MRS HAYWARD  
Quantum Extraction.

PEGGY  
Quantum Extraction.

CUT TO:

**10:46:20 INT. UNDERGROUND BUNKER TUNNEL - NIGHT 1 1918**

THE DOCTOR retreating backwards from the THREE ANGELS FROZEN at that end of the corridor -- CLAIRE and JERICHO at the other end - approaching the other Angel which is blocking the exit -

And now her torch is fading -- powering down --

THE DOCTOR  
Oh great -- cos what I really  
need now is a flickering torch!

The torch flickers -- and the THREE ANGELS ADVANCE! BANG BANG BANG! Like strobing -- terrifying --

The Doctor sonics her torch's battery power up --

THE DOCTOR  
Oh no you don't -- keep back now -

Claire and Jericho's torch flickers --

CLAIREE BROWN  
The exit is the other side of the  
Angel. It's narrow, but we can get  
through. If one of us has eyes on  
it at all times Professor.

PROFESSOR JERICHO  
(almost nose to nose with  
the Angel, staring at  
it)

Good, yes --

They go back to back -- as the tunnel shakes and dust falls from the ceiling -- at both ends of the tunnel --

PROFESSOR JERICHO

Are they doing that deliberately?

THE DOCTOR

Yep! Trying to get you to blink.  
Or sneeze. Can't sneeze with your  
eyes open.

Claire and Jericho right in front of the Angel -- the exit now coming into sight -- a narrow width -- like a long human letterbox --

PROFESSOR JERICHO

Miss Brown would you care to go  
first -- I'll stay here and keep  
my eyes on this Angel --

CLAIRE BROWN

Always the gentleman, Professor --

She moves to the exit, as Jericho stands facing the angel --

PROFESSOR JERICHO

I'm. Not. Blinking.

Claire scrambles out -- and is gone.

CLAIRE BROWN(O.S.)

I'm through!

THE DOCTOR back to back with Jericho. The Doctor's POV: Angels close to her.

THE DOCTOR

Jericho, now, when I say run, run  
-- you take left, I'll take right  
-- and these Angels will be left  
looking at each other -

PROFESSOR JERICHO

If you say so --

THE DOCTOR

Run --

They both run -- there's bang -- dust falls through -- and  
INTO JERICHO'S EYE --

PROFESSOR JERICHO

Argh --

He wipes his eye -- opens it again -- AN ANGEL BARING ITS  
FANGS!

CUT TO:

**10:47:35 EXT. MEDDERTON VILLAGE/STONE AGE BURIAL SITE - DAY 1**  
**1212**

JERICHO opens his eyes to see DAN, YAZ and PEGGY looking at  
him.

PEGGY

Professor!

(she hugs his legs)

PROFESSOR JERICHO

Peggy -- you're alright.

(looks across the line)

Mrs Hayward. You appear to be --  
at night.

(looks to Dan and Yaz)

Sorry -- who are you?

DAN

Mate, it's a long story.

Unfortunately, you've got enough  
time to hear it.

Yaz is looking at the stone architecture -- the Angel shapes --  
there is a rumbling noise -- the stones are starting to glow  
--

YAZ

Something's happening with the  
stones.

MRS HAYWARD

(fateful)

Yes. It is.

PROFESSOR JERICHO

I need to get back, I've left  
someone in the most terrible  
trouble --

DAN

That's gonna be a bit harder than  
you think --

YAZ KHAN

(backing away)

Everybody, get away from the  
stones-

They do -- as the site glows a bright white -- and WHITES OUT  
THE SCREEN --

CUT TO:

**10:48:18 INT. UNDERGROUND BUNKER TUNNEL - NIGHT 1 1920**

The Doctor back to the exit talking to FOUR Weeping Angels  
facing her way --

THE DOCTOR

So here I am, ready to go out. But  
I can't without turning my back.  
But I'm quick.  
(Beat)  
OK. Race you --

She TURNS -- slams herself into the exit -- scrambles --

-- and stops. Beat. Close on the Doctor -- about to pull  
herself through. Doubt floods her face.

And *she slowly turns back.*

On the Doctor, in the tunnel: the Angels still there.  
Unmoving.

THE DOCTOR

You're not attacking.  
(Beat)  
I turned my back. I wasn't  
observing you. Why am I still  
here?  
(Beat)  
(so chilled)  
What are you waiting for?

The Angels just stare back at her, impassive. Unmoving.

Close in on the Doctor SO FREAKED OUT. She scrambles out.

CUT TO:

**10:49:16 EXT. MEDDERTON VILLAGE/STONE AGE BURIAL SITE - NIGHT**  
**1 1921/DAY 1 1213**

Close in on THE DOCTOR scrambling out. Pushing her way out into the night.

THE DOCTOR

(calling ahead to Claire)

Claire, good news is we made it through, more worrying news is, I think they let me go, but I don't know --

As she stands up, she sees: the other side -- the daylight: YAZ, DAN, PEGGY, JERICHO. And at the border, MRS HAYWARD.

THE DOCTOR

(her sentence drifting off)

-- why.

YAZ

Doctor!

But the Doctor turns, looks up, behind her to see : CLAIRE, on top of the stones, with her ANGEL as a shadow.

And surrounding her: AN ARMY OF WEEPING ANGELS AS FAR AS THE EYE CAN SEE INTO THE NIGHT. SHE IS SURROUNDED.

CLAIRE BROWN

My Angel says: go to your friends. It will wait. They'll all wait. It says they're enjoying watching you work it out.

THE DOCTOR

What's going on?

CLAIRE BROWN

(so worried now)

Doctor, it's been communicating with them. I can sense it, I don't

know what it's said to them, but -

-

THE DOCTOR

Claire, don't worry. Stay there.

She turns -- moves over to the dividing line, sonic'ing --

YAZ

Don't come any closer! We're stuck in 1901.

PROFESSOR JERICHO

We're what?!

DAN

We should've broken that to you a bit more gently --

YAZ

We can't cross the line.

DAN

And at the edge of the village, there's just stars. Like we're marooned in space. And it's creeping in on us.

THE DOCTOR

Right. Anything else?!

YAZ

What does Quantum Extraction mean?

Close in on the Doctor -- her blood running cold, so sad --

THE DOCTOR

Of course. They've taken the village out of time, and out of space. To isolate. To extract the target.

DAN

What target?

But the Doctor is striding away -- faces the Army of Angels --

THE DOCTOR

Alright. You've got what you came for. Take your rogue Angel out of Claire without harming her. And put this village, these people, safely back into their lives. Come on Rogue Angel. Tell them to do that, and I'll negotiate a deal between them and you.

On Mrs Hayward -- she shakes her head sadly. Yaz notices. It's chilling.

Beat. There's silence. Take in everyone waiting, close-ups on all of them: the Angels, Claire, the 1901 gang, the Doctor.

THE DOCTOR

Well?

CLAIRe BROWN

No.

The Doctor turns to Claire. And she looks so terrified.

THE DOCTOR

What?

CLAIRe BROWN

My Angel is saying... no.

(Beat)

It says -- it has made a better trade. That they have agreed not to take it.

(Beat)

Because they will take you instead.

Close in on the Doctor. Her blood running cold.

THE DOCTOR

This was its plan all along. It hid in you, a human, to attract me.

CLAIRe BROWN

Because the only thing Division wants more than my Angel... is you.

And the Doctor, panicking, spins back to Dan and Yaz --

CLAIREE BROWN

You are recalled. To Division.

And the Angels start to glow -- individually -- then as an army -- all glowing, and that energy spreads over the alarmed Doctor

YAZ KHAN

(moving forward)

No! --

But Dan pulls her back from moving across the line --

CUT TO:

**10:52:16 INT. BRIGHT ENERGY FIELD - NIGHT 1 1923**

Inside the field of bright white energy --

And we're with the Doctor -- inside that energy -- and it's causing terrible pain -- agonising -- bright light -- agonising sound --

And it's like she's frozen -- shaking -- vibrating --

And THE DOCTOR looks down at her hands, opens her palms --

And as she watches, her PALMS RAISE SLOWLY TOWARDS HER FACE --

And as they do -- THEY ARE TURNING THE COLOUR OF STONE --

On the Doctor's horrified expression -- she glances over her shoulder --

There are STONE WINGS GROWING OUT --

And now her neck is stiffening -- the process is forcing her face to look back ahead -- agony -- terrifying --

And the stone colour is SPREADING UP HER NECK AND ONTO HER FACE

And her hair is turning to stone --

The Doctor's hands raise in front of her eyes, shielding them, in traditional pose --

CUT TO:

**10:52:38 EXT. MEDDERTON VILLAGE/STONE AGE BURIAL SITE - NIGHT**  
**1 1923**

The bright energy fades back away -- the Army of Weeping Angels is there. And at the front, all alone, iconic --

THE DOCTOR is frozen. The Doctor is stone.

THE DOCTOR IS A WEEPING ANGEL.

END OF EPISODE.

*10:52:50 Music in 'M10 End Credits Part 1'*

**10:52:53 END CREDITS**

*10:52:59 Music out 'M09 You Are Recalled'*

The Doctor Jodie Whittaker

Yasmin Khan Mandip Gill

Dan Lewis John Bishop

Professor Jericho Kevin McNally

Claire Brown Annabel Scholey

Reverend Shaw Alex Frost

Gerald Vincent Brimble

Jean Jemma Churchill

Mrs Hayward	Penelope McGhie
Bel	Thaddea Graham
Namaca	Blake Harrison
Vinder	Jacob Anderson
Peggy	Poppy Polivnick
Azure	Rochenda Sandall
Weeping Angels	Barbara Fadden Isla Moody Lowri Brown
Passenger	Jonny Mathers
Stunt Coordinator	Crispin Layfield
1 <sup>st</sup> Assistant Director	Christopher J Thomas
2 <sup>nd</sup> Assistant Director	Lauren Pate
3 <sup>rd</sup> Assistant Director	Jennifer Day
Assistant Directors	Jac Lewis Laura Thompson Tom May
Production Manager	Delmi Thomas
Production Coordinator	Sandra Cosfeld
Assistant Production Coordinator	Jade Stephenson
Production Secretaries	Nikhil Theva Raj Brenna Ryan
Production Office Runner	Ellie Hilton
Executive Assistant	Caroline Cook
Location Manager	Gareth Roberts
Unit Managers	Jac Jones Kyle Yates

Covid Coordinator	Ellie Simmons
Covid Office Assistant	Etty Stanley
Covid Assistants	Joseph Fletcher
	Jonny Tarr
Crew Payroll Accountant	Bethan Wray
Assistant Accountants	Kate Barber-Williams
	Kim Dyer
Contracts Booker	Leanne Bowcott

Camera Operator	Mark McQuoid ACO
Focus Puller	Jonathan Vidgen
Camera Assistant	Dan Patounas
Camera Trainee	Evangeline Davies
Key Grip	John Robinson
Assistant Grip	Matt Clark

Script Supervisor	Vicky Cole
Sound Maintenance Engineers	Christopher Goding
	Joe Malone
Gaffer	Mark Hutchings
Rigging Gaffer	Andy Gardiner
Best Boy	Gareth Sheldon
Electricians	Gawain Nash
	Stuart Gale
	Matthew Hutchings
	Rhodri Moses

**10:53:05 EXT. PUZANO - EVENING/NIGHT**

NAMACA alone by a fire. He's tired, and resigned now.

*10:53:17 Music in 'M11 On My Way'*

VINDER (O.S.)  
Hey. You seen this person?

Namaca looks up. VINDER is standing there. He's projecting an image of Bel. Shakes his head in disbelief.

NAMACA

Yeah.

VINDER

You're kidding. Where is she?

NAMACA

She left.

VINDER

When? Where'd she go?

NAMACA

I don't know. It was a while ago. Time's cronky, y'know.

(Beat)

Listen. I saw her do something before she left. It's a bit of a walk from here. But if you've got time.

*10:53:49 Music out 'M10 End Credits Part 1'*

On Vinder.

CUT TO:

**10:53:54 EXT. PUZANO - NIGHT**

NAMACA leads VINDER to a tree. On it is left a small sticker. Vinder stares in astonishment. He beams.

NAMACA

It's just up there.

VINDER

No way.

The sticker has Bel's face on it. It's like one of those 3-D effect stickers that moves a little bit. Underneath is a thumbprint patch. Vinder looks at Namaca, so grateful.

VINDER

Thank you.

NAMACA

(hesitates)

I think maybe she saved my life.  
If you see her, tell her, thank  
you.

Vinder nods. And Namaca departs into the night.

Namaca leaves. Vinder stands in front of it. Looks at her face. He places his thumb on the print. And a lo-res projection of BEL comes out of it. Beaming.

BEL

What time d'you call this?!

(Vinder grins)

They don't have much duration  
these, so I'll be quick. Only  
one chance at recording too.  
High stakes.

(Beat)

Ok so. I was here. That's  
obvious. But I've had to go and  
help some people. There's a  
creature, with a Passenger form.  
They're abducting people. And  
you know me, never been a fan of  
the old abductions.

(Beat)

I don't know where it'll lead  
me. I've got a Lupari ship, I'll  
keep the transponder blaring.  
Hurry up, Inston Vee Vinder.

(Beat)

Oh. Also. I love you.

(Beat; so heartfelt)

I *really* love you.

VINDER

I love you too.

BEL

Oh, coordinates, so I'm heading  
to -- wait no no no don't run  
out --

And it stops. Vinder's hands go to his head in frustration.

VINDER

No --

He can't believe it. Beat. And then he laughs. Alone in the epic landscape, he laughs. He loves her that much. Push in on Vinder, Hero shot.

VINDER

I'm on my way.

On the holo-sticker of Bel.

CUT TO:

**10:55:46 END CREDITS**

Construction Art Director	Julia Jones
Supervising Art Directors	Rebecca Brown
Set Decorator	Ifan Lewis
Production Buyer	Vicki Male
Action Props Buyer	Billie Blue Williams
Petty Cash Buyer	Milannah Faith Summers
Draughtspersons	Sally Sharp
Trainee Draughtsperson	Lauren Harper
Art Department Coordinator	James Dyer
Art Department Assistants	Alex Roberts
Prop Master	Rachel Ellis
Props Chargehand	Hannah Miller
Standby Props	Laura Honeybun
Prop Hands	Megan Depledge
Storeman	Paul Aitken
Workshop Manager	Trystan Howell
	Matthew Ireland
	Lewis Reece
	Dewi Thomas
	John Thomas
	Liv Cheung
	Tom Major
	Lucy Hookings
	Mark Hill

Workshop Assistant	Chris Slocombe
Concept Artist	Louis Knight
Graphic Designer	Stephen Fielding
Trainee Graphic Designer	Lois Drage
Head Modelmaker	Lee Radford
Modelmakers	Penny Howarth
	Lee Price
Props Driver	Paul Carmichael
Practical Electricians	Rob Hearne
	Matthew Dunford

Rigging	Shadow Scaffolding
Standby Rigger	Alex Herbert
Construction Manager	Tom Berrow
Construction Chargehands	Dan Berrow
	Jonathan Tylke
Carpenters	Sam Burridge
	Campbell Fraser
	Matt Gronow
	Rhys Andrews
	Dean Tucker
	David Hobbs
	Marcus Scholl
	Ben McDonald
	Ashley Bullock
	Mike Venables
	Julian Tucker
	Richard Briers
Construction Assistant	Matthew Pike
CNC Programmer	Kristian Tucker
Standby Carpenter	Colm Garrett

Construction Driver	Darren Bousie
HOD Painter	Scenic Steve
Painters	Lloyd Reece
	Mark Reece
Scenic Painters	Alison Drane
	Rachel Willsher

Plasterers	Jason Tylke David Williams
Assistant Costume Designer	Simon Marks
Costume Supervisor	Grace Brooks
Costume Assistants	Ian Fowler Andie Mear Jenny Tindle
Costume Cutter/Maker	Brighde Penn
Costume Trainee	Yiwen Lin
Make-up Supervisor	Emma Cowen
Make-up Artists	Amy Riley Angharad Walsh
Junior Make-up Artist	India Jones
Prosthetics Artist	Amy Paul
Junior Prosthetics Artists	Elly Suggit Ashley Lovett
Prosthetics Trainee	Nyle Pritchard-Trew
Unit Drivers	Paul Watkins Jolyon Davey
Unit Medics	Steve Darwent Glyn Evans Andy Jones
Casting Associate	Ri McDaid-Wren
Casting Assistant	Ray Böhm
Business Affairs	Elaine Evans Kyle Parsons Steve Robson
Assistant Editors	Hayley Williams
VFX Editor	Brooke Taylor Michael
Assistant VFX Editor	Emily Lawrence
Additional VFX	Alastair Gray BBC Wales Graphics Zodiak VFX
Post Production Supervisor	Liv Duffin

Sound Designer	Harry Barnes
ADR Editor	Matthew Cox
Dialogue Editor	Darran Clement
Foley	Bang Post Production
Online Editor	Christine Kelly
Assistant Online Editor	Luke Stanbury
Music Orchestrated & Conducted by	Alec Roberts
Music Recorded by	Jeremy Murphy
Music Mixed by	Goetz Botzenhardt
Original Theme Music by	Ron Grainer
Title Sequence & Additional VFX	Ben Pickles
Weeping Angel created by	Steven Moffat
Associate Producer	Sheena Bucktownsing
Script Editors	Caroline Buckley
	Rebecca Roughan
Colourist	Christine Kelly
Head Of Production	Jacquie Glanville
Production Executive	Tracie Simpson
Post Production Producer	Ceres Doyle
Production Accountants	Rhys Evans
	Helen Searle
Supervising Location Manager	Iwan Roberts
Sound Recordist	Deian Llŷr Humphreys AMPS
Dubbing Mixers	Natahsa Haycocks
	Howard Bargroff
Visual Effects	DNEG
Special Effects	Real SFX
Creature Costume Maker	Robert Allsopp & Associates
Casting Director	Andy Pryor CDG
Music by	Segun Akinola
Editor	Joel Skinner
Director Of Photography	Robin Whenary
Production Designer	Dafydd Shurmer

Costume Design & Creature Design	Ray Holman
Prosthetics Designer	Danny Marie Elias
Make-Up Designer	Claire Pritchard-Jones
Line Producer	Steffan Morris
Executive Producer for the BBC	Ben Irving

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**10:56:05 NEXT TIME**

CAPTION: NEXT CHAPTER: SURVIVORS OF THE FLUX

FARQUHAR  
That's very odd.

OOD  
Pattern optimisation in  
progress.

DAN  
We've been in this decade for  
three years now. D'you think  
we'll ever get back?

KARVANISTA  
Karvanista to Lupari fleet.  
Earth shield is now breachable.

PRENTIS  
How you expect to protect this  
pitiful race, I do not know.

SWARM  
Can you feel the timeforce  
growing? It's working. Just as  
we planned.

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**10:56:35 END CAPTION**

Executive Producers

Matt Strevens

Chris Chibnall

BBC STUDIOS LOGO

ALBERT LOGO

**10:56:40 CUT TO BLACK**

*10:56:46 Music Out 'M12 End Credits'*

**END OF EPISODE**