

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.

CLAIRE

I'm Claire.

YAZ

Have we met?

CLAIRE

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.

CLAIRE 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 steadying 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 a Lupari 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 un-lived
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.

CLAIRE 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 sonicing 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 --

CLAIRE 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 -- chucks 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 ooking 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.

CLAIRE 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.

CLAIRE BROWN

No. Not yet.

THE DOCTOR

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

CLAIRE BROWN

But you can.

On the Doctor.

CLAIRE BROWN

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

THE DOCTOR

Leave her, first.

CLAIRE 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)
Assigination 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.

CLAIRE 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!

CLAIRE BROWN
Doctor --

PROFESSOR JERICHO
Angel up ahead, Doctor!

THE DOCTOR
And behind -

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

CLAIRE 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 --

CLAIRE 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 --

CLAIRE 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 st Assistant Director	Christopher J Thomas
2 nd Assistant Director	Lauren Pate
3 rd 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
Supervising Art Directors

Set Decorator
Production Buyer
Action Props Buyer
Petty Cash Buyer
Draughtspersons

Trainee Draughtsperson
Art Department Coordinator
Art Department Assistants

Prop Master
Props Chargehand
Standby Props

Prop Hands

Storeman
Workshop Manager

Julia Jones
Rebecca Brown
Ifan Lewis
Vicki Male
Billie Blue Williams
Milannah Faith Summers
Sally Sharp
Lauren Harper
James Dyer
Alex Roberts
Rachel Ellis
Hannah Miller
Laura Honeybun
Megan Depledge

Paul Aitken
Trystan Howell
Matthew Ireland
Lewis Reece
Dewi Thomas
John Thomas
Liv Cheung
Tom Major
Lucy Hookings
Mark Hill

Workshop Assistant
Concept Artist
Graphic Designer
Trainee Graphic Designer
Head Modelmaker
Modelmakers

Props Driver
Practical Electricians

Chris Slocombe
Louis Knight
Stephen Fielding
Lois Drage
Lee Radford
Penny Howarth
Lee Price
Paul Carmichael
Rob Hearne
Matthew Dunford

Rigging
Standby Rigger
Construction Manager
Construction Chargehands

Carpenters

Shadow Scaffolding
Alex Herbert
Tom Berrow
Dan Berrow
Jonathan Tylke
Sam Burrige
Campbell Fraser
Matt Gronow
Rhys Andrews
Dean Tucker
David Hobbs
Marcus Scholl
Ben McDonald
Ashley Bullock
Mike Venables
Julian Tucker
Richard Briers
Matthew Pike
Kristian Tucker
Colm Garrett

Construction Assistant
CNC Programmer
Standby Carpenter

Construction Driver
HOD Painter
Painters

Scenic Painters

Darren Bousie
Scenic Steve
Lloyd Reece
Mark Reece
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 Steve Darwent
Unit Medics	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 Brooke Taylor Michael
VFX Editor	Emily Lawrence
Assistant VFX Editor	Alastair Gray
Additional VFX	BBC Wales Graphics Zodiak VFX
Post Production Supervisor	Liv Duffin

Sound Designer
ADR Editor
Dialogue Editor
Foley

Harry Barnes
Matthew Cox
Darran Clement
Bang Post Production

Online Editor
Assistant Online Editor
Music Orchestrated & Conducted by
Music Recorded by
Music Mixed by
Original Theme Music by
Title Sequence & Additional VFX
Weeping Angel created by

Christine Kelly
Luke Stanbury
Alec Roberts
Jeremy Murphy
Goetz Botzenhardt
Ron Grainer
Ben Pickles
Steven Moffat

Associate Producer
Script Editors

Sheena Bucktowonsing
Caroline Buckley
Rebecca Roughan
Christine Kelly
Jacquie Glanville

Colourist
Head Of Production

Production Executive
Post Production Producer
Production Accountants

Tracie Simpson
Ceres Doyle
Rhys Evans
Helen Searle
Iwan Roberts
Deian Llŷr Humphreys AMPS
Natahsa Haycocks
Howard Bargroff
DNEG
Real SFX
Robert Allsopp & Associates

Supervising Location Manager
Sound Recordist
Dubbing Mixers

Visual Effects
Special Effects
Creature Costume Maker

Casting Director
Music by
Editor
Director Of Photography
Production Designer

Andy Pryor CDG
Segun Akinola
Joel Skinner
Robin Whenary
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

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.

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