

DOCTOR WHO 5

Episode 12

By

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Pink Revisions

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1 EXT. VINCENT VAN GOGH'S HOUSE - DAY 1

Van Gogh's house (as established in 1.10.) Terrible, hammering downpour. Rain like the end of the world. From within the house, terrible, hoarse screaming.

Printing across the screen, the words: FRANCE, 1890

CUT TO:

2 INT. VAN GOGH'S LIVING ROOM - DAY 2

On a painting of sunflowers, with the words For Amy woven into it (as seen in 1.10.) Panning down to:

VINCENT is curled on the sofa (?), head clutched in his arms, thrashing, screaming insensible to all around him. DR.GACHET (see VG's portraits) is at his side. (As before, the room is covered in his famous paintings. You'd know, at a glance, who lives here.)

DR. GACHET

Vincent, can you hear me? *Please*, Vincent.

Also in the room, a WOMAN- middle-aged, pinched face, folded arms. She stands a few feet back, disapproving.

MADAME VERNET

It's not enough he goes drinking all round the town. Now the whole neighbourhood has to listen to his screaming.

DR. GACHET

He's very ill, Madame Vernet.

MADAME VERNET

And look at this. Even worse than his usual rubbish.

There's an easel set up in the corner. We see the room from the easel's POV - we don't see the painting.

Dr. Gachet has looked to the painting too. Deeply worried. He now stands, crosses to it, frowning.

MADAME VERNET (CONT'D)

What's it supposed to be?

A roll of thunder from outside becomes -

CUT TO:

3 INT. CABINET WAR ROOMS/CORRIDOR - DAY

3

- the distant rumble of the blitz. We're in the gloomy, nicotine-walled corridors of the underground cabinet rooms.

PRINTING ACROSS THE SCREEN:

CABINET WAR ROOMS, LONDON, 1941

Now, heading along, among the hurrying officers and WAAFS, EDWIN BRACEWELL - striding, urgent. Everyone he passes glances at him - he ignores them. On a mission.

Closer on a detail. Under his arm he carries a big package - like painting wrapped in brown paper.

CUT TO:

4 INT. CHURCHILL'S OFFICE - DAY

4

The painting is now propped up against the wall - again we don't see it. CHURCHILL on his feet, puffing his cigar, regarding the painting. BRACEWELL is seated, patient.

BRACEWELL

It was found behind the wall in an attic in France. It's genuine - it's a Van Gogh.

CHURCHILL

Why bring it to me?

BRACEWELL

Because it's obviously a message - and you can see who it's for.

CHURCHILL

Can't say I understand it.

BRACEWELL

You're not supposed to understand it, Prime Minister. You're supposed to deliver it.

There's another crack of thunder and we -

CUT TO:

6 INT. CELL - NIGHT

6

Close on RIVER SONG. She's reading, apparently sitting in a stone-walled room. A beeping. She glances up -

Wider now. Her stone room is barred along one wall - she's in a large, stone-walled cell. Comfortable, but spartan. There's a table and chairs.

8 INT. CELL - NIGHT

8

RIVER SONG

You're phoning the time vortex, it doesn't always work. But the TARDIS is smart, she's rerouted the call. Talk quickly. This connection will last less than a minute.

We now cut OUTSIDE the cell.

The GUARD watching, curious. RIVER has her back to him talking in a low voice. Now she's turning towards him, her face filled with horror at what she's heard. She's clicking off the handset now, considering. What the hell does she do??

GUARD

Dr. Song? Are you finished with that?

River's face clears - knows what she has to do. She reaches to give the handset to the Guard. But instead she folds his hand in both of hers.

RIVER SONG

You're new here, aren't you?

GUARD

First day.

RIVER SONG

Then I'm very sorry.

She reaches through the bars, grabs him, kisses him. On the kiss we -

CUT HARD TO:

9 OMITTED

9

10 INT. CELL - NIGHT

10

An array of flashing red lights, a clamour of alarms.

10 CONTINUED:

10

GUARD (CONT'D)
 (To the others)
 She had the lipstick, the hallucinogenic
 lipstick. She tried to use it on me!

We can now see the smear of lipstick on his mouth. He looks back to River.

GUARD (CONT'D)
 Your tricks don't work in here, Dr.
 Song.

The other guards look round to -

- we pan across to River - except River isn't there. He's pointing his gun at a crude stick-man drawing on the wall with a smiley face and curly hair. There's a speech bubble coming from the figure, containing the word:

Bye!

CUT TO:

11 INT. GALLERY - NIGHT

11

Night, security lighting only. Paintings hanging on chains and a SHADOWY FIGURE flitting among them. Closer on:

RIVER SONG. She's in cat burglar gear, flashing her torch from painting to painting...

Close on her face, as she holds the beam on one particular painting. This is what she's looking for - she stares at it in wonder, and fear.

CUT TO:

12 INT. STAIRCASE OUTSIDE GALLERY - NIGHT

12

On RIVER as she darts up the darkened stairs, the painting now a rolled scroll in her hand. (She's cut it from the frame.) And wham! the lights go on. A woman's voice from off.

VOICE
 (From off)
 This is the Royal Collection.

River looks up the stairs to see, blocking her way -

LIZ TEN from 1.2. She's standing there, wearing her cape, her gun levelled. She looks exactly as she did before, except her hair is now greying.

(CONTINUED)

12 CONTINUED:

12

LIZ

And I'm the bloody Queen!

Printing across the screen: STARSHIP UK - 5145. Cool as ever, River has raised her hands.

RIVER SONG

Ma'am.

LIZ

What are you doing here?

RIVER SONG

It's about the Doctor, Ma'am. You met him once, didn't you - I know he came here.

LIZ

The Doctor! The chattering Doctor of long ago.

She lowers the gun. She's reflective now, remembering. Haunted.

LIZ (CONT'D)

13 EXT. SALOON - NIGHT

14 CONTINUED:

14

RIVER SONG

This is a Calisto Pulse. It can disarm
micro-explosives from up to twenty feet.

DORIUM

Why would I want one of those? What
kind of micro-explosives?

She gives him the sweetest smile

RIVER SONG

The kind I just put in your wine.

CUT TO:

15 INT. TARDIS - DAY

15

A diamond. A ring. Amy's engagement ring, held and
turned in her fingers.

Wider: she's sitting in the under-area below the console,
like she's hiding. And she's staring at the ring, in
puzzlement. Should it mean something to her. Feels like
it should. But what? She slips it on her finger. Fits
perfectly.

THE DOCTOR14

Vavoom!!

She startles. THE DOCTOR's head is hanging upside down
over the edge of console platform (he's leaning over from
above.)

AMY

16 CONTINUED:

16

He grabs AMY's hand, racing to the doors. Stops her for a moment, before they go out.

THE DOCTOR (CONT'D)

Planet One. The oldest planet in the universe. And there's a cliff of pure diamond, and according to legend, on the cliff there's writing. Letters fifty feet high, a message from the dawn of time, and no one knows what it says, cos no one's ever translated it. Till today.

AMY

What happens today?

THE DOCTOR

Us. The TARDIS can translate anything. All we have to do is open the doors and read the very first words in recorded history.

He opens the doors. They stand in the doorway looking out.

CUT TO:

17 EXT. PLANET ONE - DAY

17

FX: The TARDIS stands below a vast, glittering cliff face.

On THE DOCTOR and AMY, staring up. Bit astonished, a bit taken aback.

FX: The vast glittering cliff face - and carved into it, these words:

DOCTOR, I NEED YOU.

Rx

Below this there is a string of arcane Gallifreyan symbols.

On the Doctor and Amy staring.

AMY

Vavoom!

CUT TO:

18 EXT. HILLSIDE - DAY

18

FX: The TARDIS materialising. THE DOCTOR pokes his head. Steps out. A bleak and misty hillside. AMY follows.

AMY

Right place?

THE DOCTOR

Just followed the co-ordinates on the cliff-face. *

(Checking his watch)

Earth. Britain. 1:02 am. No pm. *

(Looking round)

No, AD.

He's looking round at:

FX: DMP. The valley below. A Roman Encampment, spread about below them.

AMY

That's a Roman Legion.

THE DOCTOR

Well, yeah - the Romans Invaded Britain several times during this period.

AMY

I know. My favourite topic at school - invasion of the hot Italians. I did get marked down for the title.

A ROMAN SOLDIER is approaching up the hill - a tubby, wheezy one. This is MARCELLUS. Amy and the Doctor peer at him through the murk. He stops, kneels.

MARCELLUS

Heil Caesar!

THE DOCTOR

... hi.

MARCELLUS

Welcome to Britain. We are honoured by your presence.

THE DOCTOR

Well, you're only human. Arise ... Roman person.

The Soldier starts wheezing to his feet.

(CONTINUED)

18 CONTINUED:

18

AMY
 (Aside to the Doctor)
 Why does he think you're Caesar?

Close on the Soldier as he stands into a close-up. There is a big smudge of lipstick on his mouth.

MARCELLUS
 Cleopatra will see you now.

CUT TO:

19 OMITTED

19

20 INT. ROMAN TENT - DAY

20

A tent flap pulled aside to reveal -

- the luxurious interior of a Roman Noble's tent. Sprawling on some cushions, attended by a couple of slaves is -

RIVER SONG
 Hello, sweetie.

THE DOCTOR and AMY are pushing through the tent flap - beyond them we glimpse the Roman encampment.

AMY
 River! Hi!

THE DOCTOR
 You graffited the oldest cliff-face in the universe.

RIVER SONG
 You wouldn't answer your phone.

She's got up from her couch, now takes the rolled-up painting from a side table, hands it to the Doctor.

THE DOCTOR
 What's this?

RIVER SONG
 It's a painting.

She's now unrolling Vincent's painting on the table. Amy and the Doctor join her, watching.

RIVER SONG (CONT'D)
 Your friend, Vincent. One of his final works. He had visions, didn't he?
 (MORE)

(CONTINUED)

20 CONTINUED:

20

RIVER SONG (CONT'D)

I thought you ought to know about this one.

The Doctor: saying nothing. Amy looking anxiously at him.

AMY

Doctor? Doctor, what is this?

On the painting: in the style of Van Gogh, a painting of the police box TARDIS. It is exploding into flames.

The Doctor doesn't answer for a moment: just stares. Then.

OPENING TITLES

21 EXT. SALISBURY PLAIN - DAY

21

A great sweep of grasslands, THREE HORSES thundering towards us.

THE DOCTOR, AMY and RIVER, riding for their lives!

AMY

(V.O.)

Why's it exploding?

CUT TO:

22 INT. ROMAN TENT - DAY

22

THE DOCTOR and RIVER examining the painting. AMY is looking round the tent, fascinated. The Doctor is more reticent - knows what this could mean.

RIVER SONG

I assume it's some kind of warning.

AMY

What, something's gonna happen to the TARDIS?

RIVER SONG

It might not be that literal. Anyway this is where he wanted you. Date and map reference on the door sign, see?

Closer on the door sign - the usual lettering has been replaced by a date and a map reference.

THE DOCTOR

Does it have a title?

(CONTINUED)

22 CONTINUED:

22

RIVER SONG
The Pandorica Opens.

CUT TO:

23 EXT. PLAINS - DAY

23

Hooves thundering across the grass.

On THE DOCTOR: the wind whipping at him, face set and grim.

CUT TO:

24 INT. ROMAN TENT - DAY

24

THE DOCTOR pacing now, frantic, there's crisis in the air!

AMY
Pandorica - we've heard that before.
What is it?

RIVER SONG
A box. A cage. A prison. It was built
to contain the most feared thing in all
the universe.

THE DOCTOR
And it's a fairy tale, a legend - it
can't be real.

RIVER SONG
If it *is* real, it's here ... and it's
opening ...

The Doctor is pulling some scrolls from a basket. Now spreading out maps on the floor of the tent.

THE DOCTOR
Somewhere within fifty square miles,
according to Vincent ...

RIVER SONG
Hidden obviously. Buried for centuries -
you won't find it on a map.

THE DOCTOR
No. But if you buried the most
dangerous thing in the universe, you'd
want to remember where you put it?

CUT TO:

25 EXT. PLAIN - DAY

25

The THREE HORSES thunder past us. We pan with them to see their destination as it looms on the horizon.

FX: Stonehenge!!

CUT TO:

26 EXT. STONEHENGE - DAY

26

On AMY, she stands among the giant stones, looking around in wonder. Just beyond her we see RIVER tapping away on her PDA. Darting in and out of shot in the background, THE DOCTOR is racing from stone to stone, sonicing.

AMY

How come it's not new.

RIVER SONG

Because it's already old. Been here thousands of years. No one knows exactly how long.

AMY

Okay - this Pandorica thing. The last time we saw you, you warned us about it. After we climbed out of the Byzantium -

RIVER SONG

Spoilers!

AMY

No, but you told the Doctor you'd see him again when the Pandorica opens -

RIVER SONG

Maybe I did. But I haven't yet. But I *will* have.

(To the Doctor)

Doctor, I'm picking up fry particles everywhere. Energy weapons discharged on this site.

THE DOCTOR

(Checking his sonic)

If the Pandorica *is* here, it contains the mightiest warrior in history - half the galaxy would want a piece of that. Maybe even fight over it.

River's frowning now, detecting something. She swings round, trying to trace the source. She's looking over to a clump of grass at the base of one of the stones.

(CONTINUED)

26 CONTINUED:

26

AMY

Hang on, I get it - the Byzantium is still in your future, yeah?

RIVER SONG

Whatever the Byzantium is.

AMY

And the last time we saw you, this was all in your past. So hang on, I've met you before, have you met me?

RIVER SONG

How are the kids?

AMY

The *what??*

RIVER SONG

Kidding! Probably.

River is now pulling something from the clump of grass - the severed HEAD OF A CYBERMAN. It's ancient and rusted - cables and wires trail from its neck.

THE DOCTOR

Okay. It's here then.

The Doctor, sombre now. He drops to ground, presses his ear against it.

THE DOCTOR (CONT'D)

We need to get down there.

HARD CUT TO:

27 EXT. STONEHENGE - NIGHT

27 CONTINUED:

27

FX: - the top half of the stone slides along - revealing stone steps descending through the bottom half into darkness. The Doctor leaps up, to stand at the top of the steps.

THE DOCTOR

The underhenge.

He starts down the steps. Amy and River exchange a glance, make to follow. We hold on deserted stonehenge for a moment, then cut closer on a tiny movement...

The Cyber-head, abandoned, plaintive in the moonlight - it moves slightly, jerking itself round. The cables and wires trailing from its neck twitch like living things.

CUT TO:

28 OMITTED

28

29 INT. UNDERHENGE/THE PANDORICA CHAMBER - NIGHT

29

THE DOCTOR, AMY and RIVER emerging through a pair of double doors - ancient, weathered, like the doors of a mighty palace.

Darkness. In the dim light, filtering from upstairs, we can tell we are in a huge chamber - that's all.

There are two wall-mounted flambeaus, either side of the double doors. The Doctor takes one down, zaps with his screwdriver. It flares into life, revealing -

FX: Their POV: The mighty chamber, ancient, grand - like a temple from Indiana Jones. There are great pillars of rock, as if some of the stones above extend right down into the chamber, reproducing the layout. In the centre of the chamber, a raised platform, steps leading up to it. Surmounting the platform, centrally placed a gleaming black cube. About ten feet square, its surfaces are covered in intricate, inlaid patterns. It looks like a black-varnished puzzle-box.

THE DOCTOR

The Pandorica.

RIVER SONG

More than a fairy tale...

River has also taken a flambeau. She holds it out to the Doctor, who zaps it into life. And then, as he steps, forward, his foot bumps against something. Glances down -

(CONTINUED)

29 CONTINUED:

29

A silver, robotic arm, severed at the shoulder, trailing wires. He kicks it aside, and the three head towards the box.

We hold on the Cyber Arm for a beat, just as it lies there.

The Doctor stands at the foot of the steps to the platform, looking up at the gleaming black box.

As the Doctor starts up the steps, we stay on Amy. A scuttling noise, she glances over to the shadows.

Amy's POV. Something seems to scuttle though the dark.

On Amy - unnerved, puzzled. Is she seeing things?

POV of the scuttling Cyber Head. Now zooming in on the discarded Cyber Arm. And the Cyber Arm *twitches!*

The Doctor, now up on the platform, circling the box.

THE DOCTOR

There was a goblin. Or a trickster, or a warrior. A nameless, terrible thing, soaked in the blood of a billion galaxies. The most feared being in all the cosmos.

As he speaks, he lays his hand on the surface of the box.

Now we cut to a POV, as if from INSIDE the box. The Doctor's hand print, now on a scanner being analysed. Alien script runs down the side of the screen, like a heads-up display...

Cutting outside the box...

THE DOCTOR (CONT'D)

Nothing could stop it, or hold it, or reason with it - one day it would just drop out of the sky and tear down your world.

AMY

How did it end up in there.

THE DOCTOR

You know fairy tales. A good wizard tricked it.

RIVER SONG

I hate good wizards in fairy tales. They always turn out to be him.

(CONTINUED)

29 CONTINUED: (2)

29

The Doctor is now examining the box minutely, sonic-ing every inch. And Amy is staring at the box, like she's troubled by a memory...

AMY

So it's kind of like Pandorah's Box then? Almost the same name...

THE DOCTOR

Sorry, what?

AMY

The story. Pandorah's Box, with all the worst things in the world in it - that was my favourite book when I was a kid.

And the Doctor is looking at her - troubled, curious.

AMY (CONT'D)

What's wrong?

THE DOCTOR

Your favourite school topic, your favourite story - never ignore a coincidence. Unless you're busy. In which case, always ignore a coincidence.

RIVER SONG

So can you open it?

THE DOCTOR

Easily - anyone can break *into* a prison. But I'd rather know what I'm going to find first.

River has her PDA out, scanning.

RIVER SONG

You won't have long to wait. It's opening already. There are layers and layers of security protocols in there and they're all being disabled, one by one. Like it's being unlocked - from the inside.

THE DOCTOR

How long do we have?

RIVER SONG

Hours at the most.

THE DOCTOR

What kind of security?

(CONTINUED)

29 CONTINUED: (3)

29

RIVER SONG

(Passing him her PDA)
Everything. Deadlocks, time-stops,
matter-lines -

THE DOCTOR

What could need all that?

RIVER SONG

What could get *past* all that?

THE DOCTOR

(Circling the box now,
fascinated)
But so much security. Think of the *fear*
that went into making this box. What
could inspire that level of fear?

Again, we cut INSIDE the box. Now on the scanner, the
Doctor's face, as seen from inside the box. He's leaning
into the screen, peering right at us.

THE DOCTOR (CONT'D)

Hello, you. Who are you? Have wemet?

RIVER SONG

So why would it start opening now?

THE DOCTOR

No idea.

AMY

And how could Vincent have known about
it? He won't even be born for
centuries.

He's leapt down from the platform, goes to one of the
stones, sonics it.

THE DOCTOR

The stones! These stones are great big
transmitters, broadcasting a warning to
everyone, everywhere, to every time
zone. The Pandorica is opening!

RIVER SONG

Sorry - everyone, everywhere?

THE DOCTOR

Even poor old Vincent heard it, in his
dreams. But what's in there, what could
justify all this?

(CONTINUED)

29 CONTINUED: (4)

29

RIVER SONG

Doctor, everyone?

THE DOCTOR

Anything that powerful, I'd know about it. Why don't I know?

RIVER SONG

Doctor, you said everyone??

Stops cold. Gets it. Looks at River. A real moment between them.

THE DOCTOR

Oh.

AMY

Oh? Oh, what?

River is already going to one of the stones, scanning it with her PDA.

RIVER SONG

If this is basically a transmitter, we should be able to fold back the signal.

THE DOCTOR

Doing it.

The Doctor now sonicating each stone in turn, running from one stone to the other.

AMY

Doing what?

RIVER SONG

Stonehenge is transmitting, it's been transmitting for a while - so who heard?

She's extending wires from her PDA, affixing these to the nearest stone.

THE DOCTOR

Okay, should be feeding back to you now. What's out there, getting anything?

RIVER SONG

Give me a moment...

THE DOCTOR

29 CONTINUED: (5)

29

RIVER SONG

Around this planet, there are at least ten thousand starships.

AMY

At least?

RIVER SONG

Ten thousand, a hundred thousand, a *million*, I don't know. Too many readings.

THE DOCTOR

What kind of starships?

And then, echoing from the stones ...

Dalek voices. Overlapping, reeling off of information - like we're hearing a ship-load of Daleks communicating with each other. *Maintaining orbit ... I obey ... Shield cover compromised on ion sectors ... Scan detects no temporal activity ... soft grid scan commencing ...*

On Amy: pale now. River: the same expression on her face.

AMY

Daleks. Those are Daleks.

The Doctor, haunted, looks to the Pandorica.

THE DOCTOR

Davros?

RIVER SONG

Daleks, Doctor! Never mind the damn box!

The Doctor, pacing frantically, talking himself into a lather.

THE DOCTOR

Yes, okay. Okay, okay, okay - Dalek fleet. Minimum, twelve thousand battleships, armed to the teeth. Ah, but we've got *surprise* on our side! They'll never expect three people to attack twelve thousand Dalek battleships. Cos we'd be killed

29 CONTINUED: (6)

29

RIVER SONG

(Looking at the
reading)

Doctor ... Cyber-ships.

THE DOCTOR

No, Dalek ships, listen to them, those
are Dalek ships.

RIVER SONG

Yes. Dalek ships. And Cyber ships.

She presses a control on her PDA. Now echoing from
another of the stones, joining in with the Dalek voice -
Cyber voices. *Course correction proceeding as designated
... system within 90 percent parameters ... Faction
deviation on the seventh obelisk ...*

THE DOCTOR

Okay. Right. We need to start a fire
fight, turn them on each other. That's
easy - it's the Daleks, they're so cross
...

RIVER SONG

Sontaran. Four battle-fleets.

From another of the stones, echoing round the room:
Sontar-ha, Sontar-ha, Sontar-ha...

THE DOCTOR

Well, *Sontarans!* Talk about cross, who
stole all their handbags?

More voices from other stones, seething, booming,
whispering...

RIVER SONG

Terileptil. Slitheen. Chelonian.

On the Doctor now, turning on the spot, looking from
stone to stone, as each voice starts up.

RIVER SONG (CONT'D)

Nestene. Drahvin. Sycorax. Haemo-
goth. Zygon. Atraxi. Draconian.

As each name is listed, another voice starts from another
henge stone, echoing round the room. A terrible bedlam.

29 CONTINUED: (7)

29

AMY

Doctor? Are you okay?

But the Doctor, ignoring has turned to face the Pandorica. Haunted, wondering.

POV from inside box, the Doctor's face filling the screen, looking right at us.

THE DOCTOR

What are you? What could you possibly be?

From off, distant roaring. Like planes landing. The Doctor is already racing for the steps.

CUT TO:

30 EXT. STONEHENGE - NIGHT

30

THE DOCTOR racing into a close-up, looking around in horror. AMY and RIVER racing up behind. They're standing in the centre, looking round at:

FX: Panning round the darkened horizon. Lights are descending from the sky. Space ships - distant, only visible as lights - slowly lowering to Earth all around the sky line, encircling stonehenge.

On the Doctor, slowly turning on the spot, taking it all in.

AMY

What do we do?

The Doctor, still silent, still staring out to the horizon.

RIVER SONG

Doctor, listen to me! Everything that ever hated you is coming here tonight. You can't win this. You can't even fight it. Doctor, this once, just this one time, you have to run.

THE DOCTOR

According to the legends, whoever takes the Pandorica, takes the universe. Run *where?*

RIVER SONG

Fight *how?*

(CONTINUED)

30 CONTINUED:

30

The Doctor has taken his little binoculars case (as in The Empty Child) and is scanning the horizon.

THE DOCTOR

The greatest military machine in the history of the universe.

AMY

What is? The Daleks?

THE DOCTOR

No, no, no.

Pushing in on the Doctor now, hero shot. His eyes sparkling, full of ideas.

THE DOCTOR (CONT'D)

The Romans!

CUT TO:

31 EXT. HILLSIDE - NIGHT

31

RIVER, on her horse, pounding towards us.

CUT TO:

32 INT. COMMANDER'S TENT - NIGHT

32

On the ROMAN COMMANDER. In his fifties, hard as nails. He's looking at -

RIVER. She stands between TWO ROMAN SOLDIERS, clearly under arrest.

COMMANDER

So. I return to my command after one week, and discover we've been playing host to Cleopatra. Who's in Egypt. And dead.

RIVER SONG

Yes. Funny how things work out.

Thunderous noise from outside. The ground shakes, the Romans stagger. Only River remains poised, calm.

COMMANDER

The sky is falling, and you make jokes. Who are you? Explain!

He has unsheathed his sword and now levels it at River. River just stares calmly back.

(CONTINUED)

32 CONTINUED:

32

RIVER SONG

When you fight barbarians, what must
they think of you?

COMMANDER

Oh, riddles now?

RIVER SONG

Where do they think you come from?

He steps forward to her, threatening.

COMMANDER

A place more deadly and more powerful
and more *impatient* than their tiny minds
can imagine.

River draws her blaster from her robe.

FX: She fires at a rack of swords along one wall. It
disintegrates into nothing. The Romans, now staring in
shock.

RIVER SONG

Where do *I* come from?

More booms and whines from outside - more ships landing.

RIVER SONG (CONT'D)

Your world has visitors. You're all
barbarians now.

The Commander is still staring at the blaster in River's
hand.

COMMANDER

What is that?? Tell me, *what?*

RIVER SONG

A fool would say, the work of the Gods -
but you've been a soldier too long to
believe there are Gods watching over us.
There is, however, a man. And tonight
he's going to need your help.

On the Commander - so unsure.

CENTURION

Sir?

He glances round. A Centurion is standing beyond the
opened tentflap. He stands just outside the tent,
backlit by the torches of the encampment. We can't make
out his face.

(CONTINUED)

33 CONTINUED:

33

The Doctor turns, startled - and stares, a little alarmed.

Amy is holding the ring box. Her own, forgotten, engagement ring.

AMY (CONT'D)

I found this in your pocket.

THE DOCTOR

No. No, that's just ... a memory. A friend of mine, someone I lost.

(Reaches for it)

D'you mind?

But Amy doesn't give it to him. Stares at it, haunted.

AMY

It's weird, I feel ... I dunno. Something.

On the Doctor now, fascinated. Could she remember? Is it possible? It's like she can't take her eyes off it. He hesitates, then, gently ...

THE DOCTOR

People fall out of the world sometimes. But they always leave traces. Little things you can't quite account for. Faces in photographs, luggage, half eaten meals ... rings ...

Amy - almost like she's trying for a moment, so hard.

THE DOCTOR (CONT'D)

(Softer now, almost hypnotic)

Nothing is ever forgotten, not completely. And if something can be remembered, it can come back

Amy still frowning. And then, chirpy again.

AMY

(Handing it back to him)

So was she nice, your friend?

Sadly takes the ringbox. Didn't work. But he's looking hard at her now. There's a difficult subject, can he bring it up.

(CONTINUED)

33 CONTINUED: (2)

33

THE DOCTOR

... remember that night you flew away
with me.

AMY

Course I do.

THE DOCTOR

And you asked me why I was taking you,
and I told you there wasn't a reason. I
was lying.

AMY

What, so you

33 CONTINUED: (3)

33

THE DOCTOR

Sorry!

He leaps out to one side of the Pandorica, spreads his arms wide.

THE DOCTOR (CONT'D)

Look at me, I'm a target.

And for a moment he sees:

FX: the CyberArm! It's pulling itself along by its grasping fingers. The CyberWeapon has sprung up from inside its forearm, and is rotating on top like a gun turret.

THE DOCTOR (CONT'D)

Oh, hello!

Blam! Blam! Blam!

He ducks, rolls, throws himself behind one of the big stones.

(Now we have Amy behind the Pandorica, the Doctor behind one of the stones, the CyberArm across the other side of the room, monitoring them both.)

AMY

What is that?

THE DOCTOR

Cyber arm. Arm off a Cyberman, built-in weapon. Belongs to the head we found upstairs.

AMY

And what's a Cyberman?

THE DOCTOR

Sort of part man, part robot. The organic part must have died years ago, now the robot parts are looking for, well, fresh meat.

AMY

What, us?

THE DOCTOR

It's just like being an organ donor - except you're alive and sort of screaming. I need to get round behind it, can you draw its fire?

(CONTINUED)

33 CONTINUED: (4)

33

AMY

What, like you did?

THE DOCTOR

You'll be fine if you're quick, it's only got one arm. Literally.

And Amy leaps out from the Pandorica - in the opposite direction from the Doctor - racing across the floor -

Blam! Blam! Blam!

- and slams into the wall, now sheltered behind one of the stones.

The Doctor, racing across the floor, leaps on to the arm, grabbing, rolling with it.

THE DOCTOR (CONT'D)

Atta boy, calm down, stop it, stop *it!*

On Amy, watching -

Now, on Amy from the POV of the Cyber-Head, scraping, and shuffling along the floor.

On the Cyber-Head, dragging itself into shot, moving up behind Amy ...

AMY

Doctor??

THE DOCTOR

Scrambled its circuits, but stay where you are - it could be bluffing.

AMY

Bluffing? It's an arm!

THE DOCTOR

I said stay where you are!!

Instinctively, Amy steps back a pace.

On the Cyber-Head, positioning itself behind Amy. It shoots a wire from its neck-hole out towards Amy's feet. The wire quickly wraps itself around one of her ankles.

She glances down - what? And it yanks at her ankle! And she goes crashing to the floor.

AMY

Doctor!

(CONTINUED)

33 CONTINUED: (5)

33

On the Doctor, still examining the arm. He leaps up hearing her -

33 CONTINUED: (6)

33

The wires and cables go limp. She throws the head to the floor, stumbling back from it. *What the hell was that??*

AMY (CONT'D)

Doctor?

She sees him, unconscious on the floor -

- and then the Cyber-Head (face plate closed again) is groping its way towards her, out of the shadows. Its movement is jerky, clumsy, almost comical as it lollops along -

- and something flashes from inside it -

- Amy's hand flies to her neck. From her neck, she pulls a tiny dart, looks at it and staggers.

Amy's POV - the whole room, swimming and slanting. The CyberHead is looking up at her.

CYBERHEAD

Donor acquired. Prepare to be assimilated.

AMY

Yeah? You and whose body?

As if in answer, footsteps from the shadows - and a pair of silver feet march into shot just behind the head. A silver hand reaches down, lifts the head by one of the handles -

FX: we cut wider to see a one armed, headless, Cyberman, popping the head into place on its neck stump. It stands there for a moment, ancient and rusty, but terrifying -

-- *and then it's marching straight at Amy!*

Amy now stumbling backwards.

On Amy, still stumbling backwards - drunken, woozy, but *terrified*.

On the one-armed Cyberman, lurching forwards.

Amy, back against the wall now. Not a wall, a door, an ancient wooden door, now swinging open behind her.

She stumbles back into -

CUT TO:

34 INT. ANTECHAMBER - NIGHT 34

A darkened room, lights flickering on as AMY stumbles backwards into it -

- the One-armed CYBERMAN lurching towards her -

- Amy backing away from the door, clutching her head, fighting to stay awake -

- fleeting impression of the room - racks and racks of weapons -

- and *BAM!* The door shakes in its frame.

Amy, looking frantically around - no other exit.

AMY

Doctor!

CUT TO:

35 INT. THE PANDORICA CHAMBER - NIGHT 35

On THE DOCTOR, still unconscious, barely stirring

AMY

(From off, screaming)

Doctor!

And a pair of feet - a ROMAN SOLDIER's feet - are stepping over him, striding into the room -

CUT TO:

36 INT. ANTECHAMBER - NIGHT 36

Bam! The door shakes!

AMY

Doctor!!

And *crunch!*

Something thrusts right through the centre of the door.

AMY blinks, confused. What? Looks closer.

It's the blade of sword ...

... and now the door is slowly creaking open. The One-armed CYBERMAN, now pinioned to the door by the sword, swings past us leaving us looking at the breastplate of a Roman soldier.

(CONTINUED)

36 CONTINUED:

36

Panning up on the ROMAN SOLDIER. It's RORY! He's just standing there, looking at Amy. Smiles.

RORY

Hello, Amy.

On Amy, so confused. Of course, she doesn't recognise him.

AMY

Who ... who are ...

And she can't fight it any longer - she's passing out. She starts to fall.

And Rory steps forward, catching her. She's out cold. He looks round - there's a table. He carries her over to it, lays her on it, quickly checks her. She's fine,

36 CONTINUED: (2)

36

RORY

Your friend was very persuasive - but it's a tough sell.

THE DOCTOR

Yes, I know that, Rory, I'm not exactly one to miss the obvious. But we need everything we can get.

Rory just looks mildly at him - the Doctor is racing round the racks of weapons, too distracted to notice who he's talking to.

THE DOCTOR (CONT'D)

Okay, CyberWeapons. This is, basically a sentry box. So, headless wonder here was a sentry - probably got himself duffed up by the locals, never underestimate a Celt.

He starts gathering weapons off the wall.

RORY

Doctor...

THE DOCTOR

Hush, Rory, thinking! But why leave a Cyberman on guard? Unless it's a Cyberthing in the box. But why would they lock up one of their own? Okay, not a Cyberthing, but what, *what?*
(Swings round on Rory,
now with an arm-full
of weapons)
I'm missing something obvious, Rory!
Something big, something right slap in front of me, I can *feel it!*

RORY

Yep, I think you probably are.

THE DOCTOR

I'll get it in a minute.

He strides out.

RORY

Bet you will.

A huge crash from outside the room (the Doctor dropping everything.)

RORY (CONT'D)

Oh! There it is!

(CONTINUED)

36 CONTINUED: (3)

36

And the Doctor's head pops round the door frame, staring at Rory, in complete astonishment. Even wonder.

A silence. Finally.

THE DOCTOR

Hello again.

RORY

Hello.

The Doctor comes slowly into the room, can't take his eyes off Rory. This is impossible, this is a *dream*.

A beat. What do you say??

THE DOCTOR

... How've you been?

RORY

Good. Yeah, good. I mean, *Roman*.

The Doctor prods him lightly on his chest, like he's checking he's real. Rory just rocks slightly, smiles. Yep he's real.

THE DOCTOR

Rory ... I'm not trying to be rude ... but you *died*.

RORY

Yeah, I know, I was there.

THE DOCTOR

You died and then you were erased from time. You didn't just die, you were never born at all, you never existed.

RORY

Erased? What does that mean?

THE DOCTOR

How can you be here??

RORY

36 CONTINUED: (4)

36

On the table, Amy stirs, moans a little. Rory is instantly tending to her, stroking her face.

RORY (CONT'D)

Did she miss me?

A sound from the other room - a grinding as of stone on stone.

The Doctor is already racing out the door -

CUT TO:

37 OMITTED

37

AND

AND

38

38

39 INT. THE PANDORICA CHAMBER - NIGHT

39

- skidding to a halt in the centre of the Chamber. The other ROMANS are watching -

The Pandorica! Panels are sliding and interlocking along its surface - like a Chinese puzzle box opening. And it's glowing!

RORY

What is it? What's happening.

THE DOCTOR has raced over to the box, sonicng now.

THE DOCTOR

The final phase - it's opening.

He steps closer to the box, peering at it.

40 EXT. PLAIN - NIGHT

40

FX: Scorching through night air above us, two round SONTARAN SHIPS - mainly visible by their own lights, like helicopters streaking overhead. We pan with them to:

Stonehenge: bathed in a hundred searchlights, looking like a rock concert. And crowding the air around and above it, like sparks round a bonfire, *HUNDREDS OF SPACE-SHIPS*.

43 CONTINUED:

43

FX: RIVER wheels her horse around, starts thundering away into the night as the ships thunder above her (Re-used FX from Sc 42).

CUT TO:

44 EXT. STONEHENGE - NIGHT

44

On the ROMANS, looking up, as the searchlights sweep and swoop over them.

On RORY: what the hell's he going to do.

And then, a *screech* - like foldback from the giant speakers on a concert stage. And then THE DOCTOR's voice, booming and distorting round the stones.

THE DOCTOR

(V.O.)

Hello? Testing, testing, one, two,
three. Is this thing on?

(Muffled thumpingTT3 1 Tf ((V.O.))Tj ETe. f (CONTINUED:

44 CONTINUED: (2)

44

On Rory: wow!

CUT TO:

45 OMITTED

45

46 INT. TARDIS - NIGHT

46

On RIVER, coming through the door. She starts slamming the controls. A tremendous, discordant, groan - like the normal, take-off noise, but wrong, off-key. The whole room lurches.

River, grabs hold of the console, steadying herself.

RIVER SONG

What's the matter with you?

CUT TO:

47 INT. THE PANDORICA CHAMBER - NIGHT

47

THE DOCTOR, staring hauntedly at the box.

POV from inside box. The Doctor's face on the scanner.

THE DOCTOR

What are you? They're all here, all of them, all for you. What could you possibly be?

Cutting back outside box:

RORY

Doctor? What do we do now?

THE DOCTOR

If I can stop whatever's in here getting out, then they'll all go home -

As he speaks, the Doctor glances round at RORY - and breaks off.

His eyes flick beyond Rory for a moment, then back to

47 CONTINUED:

47

THE DOCTOR

50 CONTINUED:

50

THE DOCTOR (CONT'D)

- and every other moment in history is cracking around it.

RORY

How does that work. What kind of explosion? What exploded?

On the Doctor: now in fast-cutting succession.

Flashback: The Doctor in 1.9, reaching inside the crack.

Flashback: the Doctor unwrapping the shard of shrapnel.

Flashback: comparing the fragment of the doorsign he pulled from the crack, to the doorsign on the front of the TARDIS.

THE DOCTOR

Doesn't matter. The cracks are everywhere now. Get too close to them, you can fall right out of the universe.

RORY

I fell through a crack, and now I was never born?

THE DOCTOR

Basically.

RORY

So how did I end up here?

THE DOCTOR

I don't know, because you shouldn't

50 CONTINUED: (2)

50

THE DOCTOR

Oh shut up.

*

RORY

Sorry, what?

*

The Doctor tosses him the ring box.

THE DOCTOR

Go get her.

RORY

But I don't understand. Why am I hear?

THE DOCTOR

Because you are. The universe is big.
It's vast and complicated, and
ridiculous - and sometimes, very rarely,
impossible things just *happen*. And we

51 CONTINUED: 51

Breaks off. On River's face, staring out of the TARDIS. She's not in the Pandorica chamber, she's --

CUT TO:

52 EXT. AMY'S GARDEN - NIGHT 52

The TARDIS stands in its usual position in Amy Pond's garden. We are in present day Leadworth.

CUT TO:

53 INT. TARDIS - NIGHT 53

RIVER glances back into the TARDIS, confused. What the hell's going on.

RIVER SONG

Where is this? Why have you brought me here?

We stay in the TARDIS for a moment, the camera drifting up to a shot of the monitor. The snow clears. We see.

LOCATION:

Earth

DATE:

26/06/2010

We home on the date, and crack!

Splintering across the glass of the monitor -

- *the crooked smile crack!*

And crackling over the speaker, a sibilant, whispering voice.

VOICE

Silence will fall...

CUT TO:

54 INT. AMY'S GARDEN - NIGHT 54

RIVER has her PDA out, scanning. Looks at the reading. Steps closer to a patch of grass - it's burnt, charred. She examines it. It's too regular to be an accident...

*

RIVER SONG

Okay... So something's been here ...

(CONTINUED)

54 CONTINUED: 54

Flashes her torch towards the house. The door is hanging off the hinges. She starts towards it...

CUT TO:

55 INT. AMY'S HALLWAY - NIGHT 55 *

River, heading along the hallway. She stops by a mirror - wedged into the corner of it, a photograph. Amy - at a party, having a laugh. *

RIVER SONG

Amy!

CUT TO:

56 INT. AMY'S HOUSE/STAIRS - NIGHT 56

RIVER, climbing the stairs, still scanning with her PDA.

CUT TO:

57 INT. AMY'S BEDROOM - NIGHT 57

RIVER looking around. Again the same room, much as we left it (the same night, in fact) but minus the wedding dress. She scans, frowns.

RIVER SONG

(At her PDA)

Okay, but what was here? *What??*

She's turning to go, when something catches her eye. The assembly of raggedy Doctors. The pictures, the clay models, the glove puppet. She smiles, knowing.

RIVER SONG (CONT'D)

Oh, Doctor - why do I let you out?

She's turning, about to go. But something she just saw jars her, makes her look back.

On her face. No! No, that's not possible. She's stepping forward now:

River's POV. There's a big children's picture book lying on the table. The Romans in Britain. She lifts it up, we close in on the cover. A grim looking Roman, looking windswept on a hillside. Closer on his face. A familiar face.

FLASHBACK: The Roman Commander she spoke to, when she was recruiting.

(CONTINUED)

58 CONTINUED:

58

RORY

Rory. I'm Rory.

AMY

Oh!

RORY

What's wrong.

AMY

Nothing. Just ... not what you expect Romans to be called. What's it short for? Roranicus?

But Rory is just looking at her now, puzzled.

RORY

You're crying.

Amy taken aback, has put a hand to her face. Yes, tears. She looks at them in confusion.

CUT TO:

59 INT. THE PANDORICA CHAMBER - NIGHT

59

THE DOCTOR at the Pandorica. In the background we can see several of the ROMANS collecting weapons from the Sentry Box.

A bleeping. He picks up the PDA, answers it.

THE DOCTOR

TARDIS, where is it, hurry up!

CUT TO:

60 INT. TARDIS - NIGHT

60

On RIVER, on the TARDIS phone. (TARDIS still dark and grim, the time rotor rising and falling.)

RIVER SONG

Don't raise your voice, don't look alarmed, just *listen*.

We pan down from her to the books on the console...

CUT TO:

61 EXT. NEAR STONEHENGE - NIGHT

61

RORY and AMY. Amy, still fingering the tears on her face.

(CONTINUED)

61 CONTINUED:

61

RORY

You okay?

AMY

Yeah, I'm fine, I'm good, I'm just ... I don't know why I'm crying.

And a great sob is torn from her, like she just can't control it.

RORY

What's wrong?

AMY

Nothing. It's like ... It's like I'm *happy!*

And she laughs. Tears streaming down her face, and she *laughs*. She claps a hand to her mouth, like she's trying to keep all that emotion inside.

AMY (CONT'D)

Why am I happy?

Rory, staring at her...

CUT TO:

62 INT. TARDIS - NIGHT

62

On RIVER - she's leafing through the Romans picture book. (It's a kids educational book - big, vivid illustrations.)

RIVER SONG

They're not real, they can't be.
They're all in a book in Amy's house, a
children's picture book -

CUT TO:

63 INT. THE PANDORICA CHAMBER - NIGHT

63

We now intercut as required.

THE DOCTOR

What are you even doing there??

RIVER SONG

Doesn't matter, the TARDIS went wrong.
Doctor, how is this possible?

The Doctor looks across at the Romans, still equipping themselves from the other room.

(CONTINUED)

63 CONTINUED:

63

THE DOCTOR

Something's using her memories. Amy's memories.

RIVER SONG

But how?

THE DOCTOR

You said something had been there.

RIVER SONG

There's burn marks on the grass outside - landing pattern. Some kind of ship.

THE DOCTOR

If they've been to her house, they could have used the psychic residue.

Structures can hold memories, that's why houses have ghosts - they could've taken a snapshot of Amy's memories. But *why*?

RIVER SONG

Who's "they"? Who are those Romans?

THE DOCTOR

(Looks over at them)

Projections. Or duplicates, or ...

RIVER SONG

But they were *helping* us. My lipstick even worked.

She's looking at the picture of Marcellus.

THE DOCTOR

If they're in deep cover, they might *think* they're real. The perfect disguise - they actually believe their own cover story. Right till they're activated.

On the book again. River has flicked a page, now on a big double-spread. The Centurion. A big picture of a Centurion, who is clearly NOT Rory. But tucked into the book is a photograph. River takes it from the book, looks at it. A party photograph. Rory and Amy. Amy is in her policewoman outfit, and Rory is dressed as a Roman Centurion.

RIVER SONG

Doctor ... that Centurion ...

CUT TO:

64 EXT. NEAR STONEHENGE - NIGHT

64

AMY still sobbing her heart out. Rory, his hands on her shoulders.

RORY
What's wrong?

AMY
Nothing's wrong. Nothing.

And she's put a hand to his face, stroking it.

AMY (CONT'D)
I don't know why I'm doing that ...

Rory covers her hand with his. Now, hardly daring to hope, such a small voice...

RORY
... it's me.

AMY
What?

RORY
Amy ... please. It's me.

On Amy's tear-streaked face. Trying so hard. Like it's *almost there* ...

CUT TO:

65 INT. TARDIS - NIGHT

65

RIVER SONG
It's a trap then, it has to be. They've used Amy to construct a scenario you'd believe, to get close to you --

THE DOCTOR
But who'd do that? What for? It doesn't make sense.

And the TARDIS lurches. RIVER clinging to the console now. And now sounding through the ship, the tolling of the Cloister Bell.

CUT TO:

66 INT. THE PANDORICA CHAMBER - NIGHT

66

THE DOCTOR
River? What's happening?

CUT TO:

67 INT. TARDIS - NIGHT

67

We now intercut as required.

RIVER SONG
I don't know, it's the engines. Doctor,
there's something wrong with the TARDIS!
Like something else is controlling it.

THE DOCTOR
You're flying it wrong.

RIVER SONG
I'm flying it perfectly - you taught me.

As she speaks, we've moved up to see:

The monitor. Still with its crooked mouth crack.

The Date reading is still in place, but constantly

69 CONTINUED:

69

RIVER SONG

It's like someone else is flying it. An external force. I've lost control.

CUT TO:

70 INT. THE PANDORICA CHAMBER - NIGHT

70

Intercut as required. THE DOCTOR, pacing with the PDA still at his ear.

THE DOCTOR

Total Event collapse. But how? *Why??*

Behind him, unnoticed by him, the Pandorica jerks slightly. And a vertical seam of white light shoots down

70 CONTINUED:

70

THE DOCTOR (CONT'D)

Well now. Ready to come out, are we?

Behind him, the Romans extend their right arms -

- and their hands drop away, hinging down. Guns extend. They are Autons.

CUT TO:

71 EXT. STONEHENGE - NIGHT

71

All over the site, the other ROMANS, doing exactly the same. Just stopping, standing. Swords and equipment thumping to the ground.

CUT TO:

71A EXT. NEAR STONEHENGE - NIGHT

71A

On RORY. Also hearing the signal. But now clutching his head, like he's trying to block it out.

RORY

No! No, please, no!

On AMY, staring. What's the matter with him??

RORY (CONT'D)

No, I'm Rory, I'm not going. No, I'm *Rory!!*

He's dropped to his knees now. Amy, now staring at him, confused, troubled.

CUT TO:

72 INT. TARDIS - NIGHT

72

On the Time Rotor - it thumps to a halt.

RIVER SONG

Doctor, I'm down, I've landed.

CUT TO:

73 INT. THE PANDORICA CHAMBER - NIGHT

73

THE DOCTOR, staring fascinated and horrified at the opening Box.

THE DOCTOR

Okay, just walk out the doors.
(MORE)

(CONTINUED)

73 CONTINUED:

73

THE DOCTOR (CONT'D)

If there's no one inside, the TARDIS engines shut down automatically, the explosion can't happen - *get out of there!*

CUT TO:

74 INT. TARDIS - NIGHT

74

RIVER SONG

I'm going!

THE DOCTOR

(V.O.)

Run!!

She flings herself, at the doors, tries to yank them open -
- and they won't budge!! Tries again! Won't move, *won't move!* Damn it,

76 CONTINUED:

76

RORY

Listen to me! You have to run. You
have to get as far away from here as you
can!

She looks to RORY, still on his knees on the ground,
clutching his head.

RORY (CONT'D)

I can't hold on. I'm not really me, I'm
just - I'm a thing. I'll kill you. Just

77 CONTINUED:

77

All two thirds from the top, though not quite level.

From around, a terriE43h omwli Tf (77)Tj ET Q q 1 0 0 1 0 686 06,oeiP-

79 CONTINUED:

79

AMY

79 CONTINUED: (2)

79

AMY (CONT'D)

See? There it is. You remember. This
is *you!* And you're *staying!*

On Rory: staring at the ring trembling in his hand.
Almost laughing now. He can! He can do it, he can *stay!*

Close on the hand: the whine of servos, a clunk. And the
hand drops away, hangs down. The weapon protrudes.

On Amy: what??

RORY

No!! No!!

Close on the weapon. FX: *Blam! Blam! Blam!*

Close on Amy, as the shots impact on her. Shock. A
little girl lost. She looks down at herself, looks at
Rory, her eyes already glazing.

AMY

Rory ...

CUT TO:

81 CONTINUED:

81

DALEK SUPREME

You have been scanned.

The Doctor looks round. The Dalek Supreme stands now at the side of the room. FX: More Daleks are teleporting into the place behind it.

DALEK SUPREME (CONT'D)

Assessed. Understood.

THE DOCTOR

Scanned. Scanned by what - a *box*??

FROM OFF:

CYBERLEADER

Your limits and capacities have been extrapolated.

The Doctor twists round, looks.

The Cyberleader stepping from the shadows. FX: Other Cybermen teleporting into place behind him12 108 366 Tm /TT3 1 Tf 8y5m

82 EXT. NEAR STONEHENGE - NIGHT 82

RORY and AMY. Amy is lying cradled in Rory's arms, clearly dead. And Rory is just *howling*. A terrible howl of grief and pain.

CUT TO:

83 INT. TARDIS - NIGHT 83

The TARDIS shaking, the lights red and satanic. The bars on the screen, nearly full. RIVER is working frantically. She's flipped open one of the console segments, is now yanking out huge masses of wires and cables...

CUT TO:

84 INT. THE PANDORICA CHAMBER - NIGHT 84

A nightmare image. THE DOCTOR being clamped into the chair in the centre of the opened Pandorica. He is surrounded by fantastical menagerie of EVERY MONSTER HE HAS EVER FACED.

He's looking round them. Bemused, astonished.

THE DOCTOR

Seriously?

All of you at once, is this what it took? You invented a whole legend just to trap me?

DALEK SUPREME

Your associates are your one known weakness.

THE DOCTOR

They're not a weakness, they're my greatest strength.

DALEK SUPREME

Incorrect. A scenario was devised from the memories of your companion.

COMMANDER STRAK

84 CONTINUED:

84

86 CONTINUED:

86

THE DOCTOR

You lot, working together - an alliance -
how's that possible? Why?

DALEK SUPREME

The cracks in the skin of the universe.

COMMANDER STRAK

All reality is threatened.

CYBERLEADER

All history will be deleted.

THE DOCTOR

What, and you've come to me for help?
This is how you ask? You want me to
save the universe for you? From inside
a box, in case I scare the kiddies?

COMMANDER STRAK

No. We will save the universe - *from*
you.

THE DOCTOR

From me?

CYBERLEADER

All projections correlate. All evidence
concur. The Doctor will destroy the
universe.

THE DOCTOR

No. No, you've got it wrong.

DALEK SUPREME

The cracks in time are the work of the
Doctor. It is confirmed.

THE DOCTOR

No. Not, me, the TARDIS. And I'm not
in the TARDIS, am I??

DALEK SUPREME

Only the Doctor can pilot the TARDIS.

THE DOCTOR

No, there's River. It's

86 CONTINUED: (2)

86

CYBERLEADER

Seal the Pandorica.

The TWO ROMAN AUTONS who clamped the Doctor into his chair, are now heaving the two halves of the Pandorica together again. A great grinding of stone.

THE DOCTOR

No, please, listen! It's happening now and I can stop it. Get me out of this chair!

CUT TO:

87 INT. TARDIS - NIGHT

87

89 CONTINUED:

89

RIVER SONG

I'm sorry, my love.

FX: Behind her, the time rotor is suddenly glowing with a fierce and terrible light. The light now explodes into the room.

CUT TO:

90 EXT. NEAR STONEHENGE - NIGHT

90

On RORY still kneeling there, still cradling AMY, still howling. Panning up to:

FX: all the stars in the sky, bursting into supernovas. The whole screen burns out into nothing. A silence.

Then blackness.

FX: And across the blackness - as if splintering across the television screen - a crooked smile crack.

TO BE CONTINUED

END CREDITS