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4 CONTINUED:

4

The lock hangs smoking, the door swings open, the heels go clicking through.

CUT TO:

5 INT. SPACE SHIP - HOME BOX ROOM -- DAY

5

Cramped, functional, the space-ship equivalent of a boiler room, and at its centre -

A shiny, black metal box, mounted on a plinth. Again, functional. The WOMAN steps towards this and slips on a pair of sunglasses - still no clear glimpse of her face but we see that she's dressed for a party - sexy, dangerous, 1940's femme fatale.

She raises her tiny gun, makes an adjustment. It now glows fiercely like a welding torch.

CUT TO:

6 INT. MUSEUM HALL -- DAY

6

Huge, grand museum hall. Pillars, glass cases.

CAPTION:

Twelve Thousand Years Later ...

Strolling down one of the aisles: THE DOCTOR and AMY.
The Doctor is marking off the cases as he goes.

THE DOCTOR

Wrong! Wrong! Bit right, mostly wrong.
I love museums.

AMY

Yeah, great, can we go to a planet now?
Big space ship, Churchill's bunker - you
promised me a planet next.

THE DOCTOR

Amy, this isn't any old asteroid - it's
only the biggest museum ever.

AMY

You've got a time machine, what do you
need museums for?

THE DOCTOR

Wrong. Very wrong. One of mine. Also
one of mine.

(CONTINUED)

6 CONTINUED:

6

AMY

Oh, I see. It's how you keep score.

And she realises he's no longer walking with her. She looks round. The Doctor is standing stock still at one of the cabinets, staring at its contents. Astonished.

The Doctor's POV: inside the glass case, the same glossy black box - now battered and old - that we saw on the ship. One difference: there is now burnt-in lettering.

Weird alien script - nothing we can read, as we cut to:

CUT TO:

7 INT. SPACE SHIP - HOME BOX ROOM -- DAY

7

The same box, and the same lettering! The WOMAN has half-completed the inscription.

Close on the black lenses of her glasses, the reflected glow of the welding torch.

CUT TO:

8 INT. MUSEUM HALL -- DAY

8

-- the same box, battered and old - the same lettering. THE DOCTOR is circling the cabinet, fascinated.

THE DOCTOR

It's from one of the old starliners. A

13 CONTINUED:

13

RIVER SONG, stands at the end of corridor, perfectly poised and smiling. Behind her is a dead end, and though we don't especially note it, an airlock door, with porthole and spin-wheel.

CUT TO:

14 INT. TARDIS -- DAY

14

The TARDIS in flight. THE DOCTOR has the Home Box, mounted on the console, and now cabled up to the Tardis monitor. He's working fast, urgently, slamming controls.

On the monitor: security footage from the Byzantium. Cutting round various shots of corridors (as from wall mounted security cameras.)

AMY

Why are we doing this?

THE DOCTOR

Cos someone on a space ship twelve thousand years ago is trying to attract my attention -

He breaks off, staring.

On the monitor: security camera footage of RIVER SONG sneaking out of the Home Box Room. As we saw before, she turns to the camera - and winks right at us.

CUT TO:

15 INT. SPACE SHIP - END OF CORRIDOR -- DAY

15

The SECURITY GUARDS, their guns all trained on RIVER. ALISTAIR stands at their head. Smiles, almost flirtatious.

ALISTAIR

The party's over, Dr. Song - and yet you're still on board.

RIVER SONG

Sorry, Alistair. I needed to see what was in your vault.

(To the Guards)

Do you all know what's down there? Any of you? Because I'll tell you something - this ship will never reach its destination.

(CONTINUED)

15 CONTINUED:

15

ALISTAIR

Wait till she runs - don't make it look
like an execution.

He stands aside from his men, leaving them all a clear
shot - but River, completely unconcerned, simply raises
her wrist, seems to consult some readings on her watch.

RIVER SONG

7775 slash 349 by 10 zero 12 slash
acorn.

And she glances up at a security camera. On the glance,
we cut to:

CUT TO:

16

17 CONTINUED: 17

Blinding flash! *Blam!!*

FX: River is whooshed off her feet, sucked back towards the blown-open airlock. The men, all grabbing on to struts, doorways, anything. Their feet sucked from under them, now hanging horizontal.

CUT TO:

18 EXT. SPACE 18

FX: A massive ship, a cruise liner hanging in space and zooming towards us, beautiful and incongruous, RIVER in her cocktail dress and heels. She's reaching out for - the TARDIS materialising in space, turning towards us.

CUT TO:

19 INT. TARDIS -- DAY 19

THE DOCTOR is racing from the console to the police box doors - slams them open -

CUT TO:

20 EXT. SPACE 20

FX: The TARDIS hanging in space, THE DOCTOR leaning out the open doors, reaching as far as he can -

Close on: the Doctor grabs RIVER's hand -

CUT TO:

21 INT. TARDIS -- DAY 21

THE DOCTOR and RIVER collapse through the doors of the TARDIS - River gulping huge, ragged whoops of breath.

On AMY: advancing, staring. What? *Who the hell is this??*

AMY

Doctor?

The Doctor is staring at River, like he can't quite believe she's real.

THE DOCTOR

River?

But River is already struggling to her feet, throws herself to the still open doors.

(CONTINUED)

21 CONTINUED:

21

FX: Over River's shoulder, THE BYZANTIUM blasting away from us. She spins round on the Doctor.

RIVER SONG
Follow that ship!!

OPENING TITLES

21A INT. TARDIS -- DAY

21A

THE DOCTOR is examining the home box, still lashed up to the console. He looks grim, a bit preoccupied. He's alone. Beyond him we see the TARDIS doors standing slightly open, daylight streaming in (we don't see outside.) AMY pops her head round the doors.

AMY
Coming?

THE DOCTOR
In a minute.

AMY
You going to tell me who she is?

THE DOCTOR
I expect so.

But he just keeps working. She gives up.

AMY
(As she goes)
What's up with you anyway? Like you've seen a ghost.

On the Doctor, as this impacts. Holding on his face as we hear:

RIVER SONG
(V.O.)
The funny thing is, this means you've always known how I was going to die.

Now we're in an edited flashback from 4.9 (Forest of the Dead.) RIVER SONG sits on her throne, about to die.

RIVER SONG (CONT'D)
All the time we've been together, you've always known I was coming here.

And there's the TENTH DOCTOR, chained to wall, watching, devastated.

(CONTINUED)

21A CONTINUED:

21A

RIVER SONG (CONT'D)

It's okay. It's okay, it's not over for you. You've got all of it to come. You and me, time and space. You watch us run.

And she raises the cables, joins them. A terrible storm of light burns the screen out, into:

We're back in the TARDIS. The Doctor, recovering from the memory. He starts heading to the doors...

CUT TO:

22 EXT. CLIFFS -- DAY

22

FX: Panning down through a terrible pillar of black smoke to -

- a ruined castle standing at the edge of a cliff. And rammed through the castle, smashed nose down in a nightmare of steel and stone, the BYZANTIUM. Smoke is still belching from it, fires everywhere.

CUT TO:

23 EXT. BEACH BELOW CLIFFS -- DAY

23

FX: RIVER, still in her cocktail dress but now holding her shoes, standing on the beach below the cliffs, staring up at the tottering ruin - fascinated, appalled.

A few yards beyond her: AMY and THE DOCTOR, now joining her. All around them, like debris of a plane crash, smoking chunks of the crashed ship. River calls back to the Doctor.

RIVER SONG

What caused it to crash? Not me.

THE DOCTOR

Nah, the airlock would've sealed seconds after you blew it. According to the Home Box, the warp engines had a phase-shift. No survivors.

RIVER SONG

A phase-shift would have to be sabotage. I did warn them.

THE DOCTOR

About what?

River has whipped out her PDA, starts tapping away at it.

(CONTINUED)

23 CONTINUED:

23

RIVER SONG

Well at least the building was empty.
Aplan temple - unoccupied for centuries.

Amy nudges the Doctor, so curious.

AMY

So then? Who's your lady friend.

THE DOCTOR

Amy Pond - Professor River Song.

RIVER SONG

Oh, I'm going to be a Professor some
day, am I? How exciting!
(Shoots him a look)
Spoilers!

AMY

Yeah, but who is she? How did she do
that? She just left you a note - in a
museum!

She's speaking quietly to the Doctor - but River hears.

RIVER SONG

Two things always guaranteed to show up
in a museum. The Home Box of category 4
starliner - and sooner or later, him.
It's how he keeps score.

AMY

(Laughing)
I know.

RIVER SONG

Hilarious, isn't it?

But the Doctor is crossing angrily to River.

THE DOCTOR

I'm nobody's taxi service! I'm not
gonna be there to catch you every time
you feel like jumping out of a space
ship.

RIVER SONG

You're wrong.
(Looks up the crashed
ship)
There's one survivor. There's a thing
in the belly of that ship that can't
ever die.

(MORE)

(CONTINUED)

23 CONTINUED: (2)

23

RIVER SONG (CONT'D)

(Shoots him a look)

Oh! Now you're listening!

She turns from the Doctor, putting the PDA to her ear like a phone.

RIVER SONG (CONT'D)

You lot in orbit yet? Yeah, I know, I saw it come down. I'm at the crash site - try and home on my signal.

She's walking away from the Doctor and Amy, still talking. We hold on the Doctor and Amy - Amy is so dying to know.

AMY

So - friend of yours then? *Woman* friend? *Hot* woman friend?

THE DOCTOR

Stop it.

AMY

If you need to share, I'm so willing to listen. Really, really willing.

THE DOCTOR

Don't need to share, thanks.

AMY

Okay. Tell me stuff or I'll hurt you.

River calls over to the Doctor, holding up her PDA in the air.

RIVER SONG

Doctor, could you sonic me - need to boost the signal so we can use it as a beacon.

The Doctor raises his screwdriver, aims it at the PDA, sonics.

AMY

Ooh, Doctor! You *soniced* her!

RIVER SONG

Okay, we've got a minute - shall we?

She's pulling from her bag -

(CONTINUED)

23 CONTINUED: (3)

23

- the crumbly blue book we saw in 4.8/4.9 (Silence In The Library/Forest Of The Dead). Flicking through the pages, squints at the Doctor.

RIVER SONG (CONT'D)

Right then. You're young - seen that face with a bit more mileage. Honestly, nine hundred plus and look at that skin - it's a wonder any woman in the Universe is still talking to you. So where does that put us - just after the Bone Meadows?

The Doctor's face - blank. Even stony.

RIVER SONG (CONT'D)

Oh! *Before* the Bone Meadows. Well, of course it's before, you've got legs.

(Twinkles at him)

Kidding. Probably.

The Doctor: still stony.

AMY

(Approaching River)

What's the book?

THE DOCTOR

Stay away from it.

AMY

What is it though?

THE DOCTOR

Her diary.

RIVER SONG

Our diary.

THE DOCTOR

Her past, my future.

Amy looking between the two of them: what? *What??*

THE DOCTOR (CONT'D)

Time travel. We keep meeting in the wrong order.

The Doctor: so uncomfortable, avoiding both their gazes.

RIVER SONG

Doctor, is there a reason you're not looking at me.

(CONTINUED)

23 CONTINUED: (4)

23

The Doctor forces his eyes back to her.

RIVER SONG (CONT'D)

Oh! You're angry. Which usually means you're feeling guilty. How have you let me down lately?

The Doctor's face: and for a moment it's there - a sudden terrible pain.

Flashback: 4.9, RIVER joining the two cables, the burst of light.

All around, sudden electric hum. A few feet away, beautiful flickering lights begin to materialise in the air.

River turns calmly to the lights.

RIVER SONG (CONT'D)

Whatever it is, I'm sure I'll forgive you. Long as you forgive me.

FX: In the centre of the light show, FOUR FIGURES materialising. Squat, bulky, clutching weapons, standing in formation - soldiers. Marines, in fact.

The leading soldier steps forwards, tearing off his helmet. OCTAVIAN - fifties, all muscle, a bull of a man. With him, ANGELO, PEDRO, CHRISTIAN. He turns an animal stare on the ruin above. Then on River.

OCTAVIAN

You promised me an army, Dr. Song.

RIVER SONG

No. I promised you the *equivalent* of an army - this is the Doctor.

Octavian has all but snapped to attention.

OCTAVIAN

Father Octavian, sir. Bishop, second class. 20 Clerics at my command, crash team ready to ship down.

But the Doctor's eyes are on -

One of the chunks of wreckage smoking on the beach. The name of ship just visible along it. BYZANTIUM. He frowns.

Flashback 4.8: River talking to the Doctor while flicking through her blue diary.

(CONTINUED)

23 CONTINUED: (5)

23

RIVER SONG (FLASHBACK)
Crash of the Byzantium, we done that
yet?

OTAVIAN
Has Dr. Song explained what we're
dealing with?

RIVER SONG
Doctor ... what do you know of the
Weeping Angels.

On the Doctor's face. Grim.

CUT TO:

24 EXT. ENCAMPMENT -- NIGHT

24

The sky is dark. Tents and ligh at

24 CONTINUED:

24

OCTAVIAN

Good, sir?

THE DOCTOR

Catacombs! Probably dark ones. Dark catacombs, great.

OCTAVIAN

Technically, I think it's called a maze of the dead.

THE DOCTOR

You can stop any time you like.

CRISPIN

(Calling over)

Father Octavian?

OCTAVIAN

(To The Doctor)

Excuse me, sir.

Octavian walks off to join some of the Clerics (CRISPIN, PHILLIP, MARCO, others) who are discussing a big chunk of wreckage. The Doctor is now looking thoughtfully at the cliff face, scanning it with his screwdriver.

AMY

You're letting people call you 'sir', you never do that. So whatever a weeping angel is, it's really bad, yeah?

THE DOCTOR

Now *that's* interesting.

AMY

What is?

THE DOCTOR

You're still here.

(Rounds on her)

Which part of "wait in the TARDIS till I tell you it's safe" was so confusing?

AMY

Ooh, are you all Mr. Grumpy-Face today?

THE DOCTOR

A weeping angel, Amy, is the deadliest, most powerful, most malevolent lifeform

24 CONTINUED: (2)

24

THE DOCTOR (CONT'D)

after it, with a screwdriver and a
torch, and assuming I survive the
radiation long enough, and assuming the
whole ship doesn't just blow up in my
face, do something incredibly clever

25 INT. SHUTTLE HQ -- NIGHT

25

26 CONTINUED: (2)

26

She's about to follow the Doctor - a little resignedly - when she glances at -

CUT TO:

27 INT. SHUTTLE HQ -- NIGHT

27

- the screen.

AMY freezes. Frowns.

FX: Close on the screen, the video loop on its three second cycle. But the FULL WEEPING ANGEL *is looking at her!*

Closer on the Angel: the picture is all lines this close, still breaking up every three seconds - but the Angel has *turned its head from its hands and is looking directly at Amy.*

Amy: how? How??

CUT TO:

28 EXT. ENCAMPMENT -- NIGHT

28

THE DOCTOR is joining RIVER at a work surface improvised from flight cases set up a few yards from the Shuttle HQ, which we can see beyond them. She's going through a little rucksack (similar to the one she had in 4.9 Silence In The Library) and pulling out an ancient book - as different as possible from her blue diary.

RIVER SONG

28 CONTINUED:

28

31 CONTINUED: 31

FX: The Full Angel now stands right at the other side of the screen - a close-up! Those blank, staring ovals. (Still on a loop, still blipping every three seconds.)

AMY (CONT'D)

No!! No!!

CUT TO:

32 EXT. ENCAMPMENT -- NIGHT 32

THE DOCTOR and RIVER.

THE DOCTOR

This whole book - it's a warning, about the Weeping Angels. So why no pictures, why not *show* us what to look out for.

RIVER SONG

There was that bit about images - what was that?--

THE DOCTOR

(Flicking through the pages)

Yeah, hang on --

CUT TO:

33 INT. SHUTTLE HQ -- NIGHT 33

AMY's at the door, yanking at the spin wheel. Won't turn, *won't turn!*

AMY

Doctor!! Doctor!!

Looks back at the screen -

FX: - and the FULL ANGEL is fanged now, its mouth stretched horribly open, blank eyes staring madly at her.

AMY (CONT'D)

Doctor!!

CUT TO:

34 EXT. ENCAMPMENT -- NIGHT 34

THE DOCTOR and RIVER, the Doctor reading ...

(CONTINUED)

37 INT. SHUTTLE HQ -- NIGHT

37

AMY is pressed back against the door, yanking at the spin wheel behind her.

AMY

Doctor!

FX: The FULL ANGEL - those fangs, those eyes!

A battering at the door.

THE DOCTOR

(From off)

39 CONTINUED:

39

AMY

Doctor, get me out of here! *Doctor!!*

CUT TO:

40 EXT. ENCAMPMENT - SHUTTLE HQ -- NIGHT

41 CONTINUED:

41

FX: Amy - her eyes still locked on the FULL ANGEL - is
scrabbling around with hands on the table, trying to find
the remote.

AMY

I'm not!

CUT TO:

42 EXT. ENCAMPMENT - SHUTTLE HQ -- NIGHT

42

THE DOCTOR, at the door yelling. (Beyond hc0

44 CONTINUED:

44

Beyond him we can see that RIVER has stopped blasting the wall, is now feeling the (completely unmarked) wall where she was concentrating her fire.

THE DOCTOR (CONT'D)

What are you doing?

RIVER SONG

Trying to cut through - it's not even warm.

THE DOCTOR feels the patch of wall.

THE DOCTOR

It's deadlocked every particle of the vehicle - there's no way in, it's not physically possible.

AMY

(From within)

Doctor??

CUT TO:

45 INT. SHUTTLE HQ -- NIGHT

45

FX: AMY and the FULL ANGEL, locked in their stare.

On Amy: tears, shaking.

AMY

What's it gonna do to me? Just tell me, what's it gonna do?

CUT TO:

46 EXT. ENCAMPMENT - SHUTTLE HQ -- NIGHT

46

THE DOCTOR

(Shouting)

Just keep looking at it, don't stop looking!

He's racing over to the work surface, now grabs the book, racing through the pages. River, by his side now -

RIVER SONG

What *will* it do?

(CONTINUED)

46 CONTINUED:

46

THE DOCTOR
(Frantically flipping
the pages)

Last time I met them, they zapped you
back in time, let you die of old age -
but they were hiding out, starving.
This one won't be so merciful.

(Turns, shouts)
Amy, not the eyes. Look at the angel,
just don't look at the eyes.

CUT TO:

47 INT. SHUTTLE HQ -- NIGHT

47

On AMY, staring at the FULL ANGEL, directly at -
FX: - the Angel's eyes: the blank, stone ovals.

AMY
Why?

CUT TO:

48 EXT. ENCAMPMENT - SHUTTLE HQ -- NIGHT

48

THE DOCTOR, with the book - he's found the passage he's
looking for.

RIVER SONG
What is it?

THE DOCTOR
(Quieter - this
between River and the
Doctor)

50 CONTINUED:

50

AMY
(Calling from inside)
Doctor, what did you say?

THE DOCTOR
(Calling)
Don't look at the eyes!

CUT TO:

51 INT. SHUTTLE HQ -- NIGHT

51

On AMY: winking her eyes alternately again - desperate now, end of her tether.

FX: Close on the FULL ANGEL's eyes, staring back at her. The loop is still happening - every three seconds, blip, the image fuzzes and reforms.

On Amy: hope! An idea is dawning.

AMY
No, about images, what did you say about images?

FX: On the Angel. Blips, reforms.

CUT TO:

52 EXT. ENCAMPMENT - SHUTTLE HQ -- NIGHT

52

RIVER SONG
(Calling in)
Whatever holds the image of an angel, *is* an angel.

CUT TO:

53 INT. SHUTTLE HQ -- NIGHT

53

On AMY: determined now, focussed. Staring at the FULL ANGEL, ready now.

AMY
Okay. Hold this.

She holds up something in front of her.

FX: Amy's POV. The remote, held in front of the Angel, so that she can see both at the same time. The Angel blips, reforms. Instantly Amy starts counting.

AMY (CONT'D)
One ... two ... three ...

(CONTINUED)

53 CONTINUED:

53

FX: Blips. Reforms.

AMY (CONT'D)

One ...

Close on the Remote. Amy moves her thumb carefully to a particular button.

AMY (CONT'D)

Two ...

Big close up of button - PAUSE!

AMY (CONT'D)

Three!

FX: The Angel blips, Amy thumbs the button - and the images freezes, distorted in air, a stationary mist of video particles.

Clunk! The door releases, swings open. THE DOCTOR, leaping through, followed by RIVER, in time to see.

FX: And the hanging video distortion just vanishes. We pan to the screen - the same distortion, back where it belongs.

The Doctor stares at:

Amy, just standing there - shaky, but pleased.

AMY (CONT'D)

I froze it. There was a sort of blip on the tape, I froze it on the blip, it wasn't the image of an angel any more.

The Doctor and River staring at her - bit fazed.

AMY (CONT'D)

That was good, yeah? It was, wasn't it? That was pretty good.

RIVER SONG

That was *amazing*.

THE DOCTOR

River - hug Amy.

The Doctor is already leaping over to the screen, now yanks out the cable. It goes dark.

AMY

Why?

(CONTINUED)

53 CONTINUED: (2)

53

THE DOCTOR
(Now sonicing the
screen, taking
readings)
Cos I'm busy.

AMY
I'm fine.

RIVER SONG
You're *brilliant!*

AMY
Thanks. Yeah. Kind of creamed it,
didn't I?

RIVER SONG
So it was here then? That was the
Angel?

THE DOCTOR
That was a projection of the Angel.
It's reaching out - getting a good look
at us -

From outside, a tremendous *BOOM!* Amy and River startle,
the vehicle rocks.

The Doctor is already at the door.

CUT TO:

54 INT./EXT. SHUTTLE HQ/ENCAMPMENT -- NIGHT

54

THE DOCTOR throws open the door, looks out into:

There's a huge cloud of dust and smoke round the base of
the cliff, right where the explosives were being placed.
OCTAVIAN is calling over.

OCTAVIAN
Doctor! We're through!

CUT TO:

55 INT./EXT. SHUTTLE HQ/ENCAMPMENT -- NIGHT

55

THE DOCTOR: grim - looks to RIVER.

THE DOCTOR
Okay. Now it starts.

(CONTINUED)

55 CONTINUED: 55

He jumps down from the vehicle, starts to head over to OCTAVIAN.

CUT TO:

55A INT. SHUTTLE HQ --NIGHT 55A

RIVER makes to follow.

RIVER SONG

Coming?

AMY is now picking at her eye - like there's a piece of grit in there.

AMY

Yeah, coming, there's just - ...

River heads out to follow the Doctor. We close in on Amy, still picking.

AMY (CONT'D)

... something in my eye.

CUT TO:

56 OMITTED 56

57 INT. CATACOMBS - ENTRANCE CHAMBER -- NIGHT 57

A rope ladder hanging down from a ragged blown-open hole into a darkened chamber - just one pool of light under. THE DOCTOR is climbing down it, jumps to the stone floor. Crosses to join OCTAVIAN who is flashing his torch round the cavernous interior. (We don't yet see what he's looking at.)

OCTAVIAN

Well. I guess this makes it a bit trickier.

THE DOCTOR

A bit, yeah. Do we have a Gravity Globe.

OCTAVIAN

(Calling over his shoulder)

Grav Globe!

Behind them, RIVER has climbed down, joining them. (She's changed now - suited up for the caves.)

(CONTINUED)

57 CONTINUED:

57

ANGELO and CHRISTIAN pull a Gravity Globe (big ball, slightly larger than a football - see The Satan Pit) from a rucksack.

AMY has climbed down, joins the Doctor.

AMY

Where are we? What is this?

RIVER SONG

It's an Aplan Mortarium. Sometimes called a maze of the dead.

AMY

And what's that?

THE DOCTOR

Well if you happen to be a creature of living stone ...

The Doctor has been handed the gravity globe by one of the Clerics. He activates it - then kicks it up into the air like a footballer.

FX: It soars to the ceiling, illuminates the whole room. It's like a cathedral High vaulted ceiling, grim stone walls, all dank and dripping, unseen for centuries. And everywhere, in every corner, shadows flapping round them as the gravity globe settles ... STATUES! (Deformed statues)

Cutting round them. Humanoid. They are all ancient, and terribly weathered, limbs missing, their faces half crumbled. Sometimes just sockets staring from the gloom. Some stand on plinths, some in alcoves, some lie in pieces on the ground. (10 deformed statues and 2 deformed statue suits.)

THE DOCTOR (CONT'D)

... the perfect hiding place.

They stand there, looking around for a moment.

RIVER SONG

Needle in a haystack.

THE DOCTOR

A needle that looks like hay. A hay-alike needle. Of death. A hay-alike needle of death in a haystack of ... statues ... No, yours was fine.

(CONTINUED)

57A INT. MAZE ENTRANCE -- NIGHT

57A

On AMY - looking around.

Amy's POV: A long tall twisting corridor, various exits branching off it. Statues stand at intervals. (10 deformed statues and 2 statue suits.) THE DOCTOR is a little distance ahead, examining the walls.

Amy makes to go to him - stops. She puts her hand to her eye, like it's bothering her again. She picks at it, looks at her finger, flicks away a piece of grit. Eye still smarting, she picks at it again - and freezes in horror - cos a shower of stone coloured dust is streaming through her fingers, like its pouring from inside her.

She snatches her hand away - the grit is gone! Her hand is clean too. Checks her eye. Fine. She imagined it, must have.

RIVER SONG

You all right?

57A CONTINUED:

57A

AMY (CONT'D)

(She nods at the
Doctor)

In the future, I mean. Cos you know him
in the future, don't you.

On River: just a little bit uneasy about this
conversation.

RIVER SONG

The Doctor is the Doctor.

AMY

Oh, very helpful, mind if I write that
down.

RIVER SONG

(Louder, calling over
to the Doctor)

Yes, we are.

The Doctor looks round, bemused. He has one of the
Cleric's PDAs in his hand, is working on it.

THE DOCTOR

Sorry, what?

RIVER SONG

Talking about you.

THE DOCTOR

I wasn't listening, I'm *busy*!

RIVER SONG

Other way up.

The Doctor looks at the PDA in his hand. Turns it round.

THE DOCTOR

Yeah.

He wanders off.

59 CONTINUED:

59

Someone is moving round the other side, keeping the pillar between them.

Christian's face: *what?* His torch flickers again. Slaps it.

Again, from the other side, the scrape of a foot.

CHRISTIAN

Who's there? Is someone there?

Silence.

He's now backing away from the pillar, right to the door.

Stares at the pillar. Something behind it - definitely.

CHRISTIAN (CONT'D)

(Calling, soft)

Angelo?

No answer.

CHRISTIAN (CONT'D)

(Slightly louder)

Angelo?

As he calls he flicks his eyes to the door, the tiniest turn of this head - and as his eyes flick back -

The FULL ANGEL!! Standing right in front of him (hands down, face serene).

We see this only for an instant - and his torch snaps out. Blackness!

CUT TO:

60 INT. SIDE CHAMBER 1 -- NIGHT

60

ANGELO inspecting, the alcoves. He's turned toward the archway leading to Chamber 2.

ANGELO

Christian? Was that you?

The archway: the other chamber is now in darkness. Angelo raises his communicator, clicks it.

ANGELO (CONT'D)

Christian, you dropped your torch.
Don't always drop your torch!

(CONTINUED)

60 CONTINUED:

60

CHRISTIAN
 (V.O., radio distort)
 Come and see this.

ANGELO
 What is it?

CHRISTIAN
 (V.O., radio distort)
 Just come and see it.

ANGELO
 It's not a school trip, just *tell* me.

CHRISTIAN
 (V.O., radio distort)
 No, really, come and see this.

With bad grace, Angelo ducks under the arch ...

CUT TO:

60A INT. MAZE ENTRANCE -- NIGHT

60A

THE DOCTOR, RIVER and AMY as we left them - and from off a sudden blaze of gunfire. They turn, race back to the entrance chamber. (10 deformed statues and 2 deformed statue suits.)

CUT TO:

61 INT. CATACOMBS - ENTRANCE CHAMBER -- NIGHT

61

THE DOCTOR skidding into the room, to see -

BOB - one of the Clerics - is lowering his gun. He's just been blasting a deformed statue. He's young, skinny, properly scared. It is riddled with bullet holes.

All the others (OCTAVIAN, PEDRO, PHILLIP, MARCO, CRISPIN), have spun round, ready to engage.

On the statue - an especially crumbled and damaged one, half its face missing

BOB
 Sorry. Sorry, I thought ... I thought
 it looked at me.

OCTAVIAN crosses, furious, to Bob.

(CONTINUED)

61 CONTINUED:

61

OCTAVIAN

We know what the Angel looks like. Is that the Angel?

BOB

No, sir.

OCTAVIAN

No, sir, it is not!

(To Bob, but for everyone's benefit)

According to the Doctor we are facing an enemy of unknowable power and infinite evil. So it would be good, it would be very, very good, *if we could all remain calm in the presence of decor!*

The Doctor's voice, from a few feet away.

THE DOCTOR

What's your name?

Bob looks over. So do the others. (Octavian a little affronted that he's been cut across.)

THE DOCTOR is still over at the entrance to the maze, with RIVER and AMY.

BOB

Bob, sir.

THE DOCTOR

That's a great name. I love Bob.

OCTAVIAN

It's a Sacred Name, Doctor. We all have Sacred Names, they're given to us in the service of the Church.

THE DOCTOR

Sacred Bob! More like scared Bob now, eh?

BOB

(Ashamed)

... Yes, sir.

THE DOCTOR

Good. Scared keeps you fast. Anyone in this room who isn't scared is a moron.

(Looks directly at Octavian)

Carry on.

(CONTINUED)

61 CONTINUED: (2)

61

The Doctor steps back into the Maze Entrance.

OCTAVIAN

We'll be moving into the maze in two minutes. Bob, you stay with Angelo and Christian - guard the approach.

CUT TO:

61A INT. MAZE ENTRANCE -- NIGHT

61A

On THE DOCTOR, as AMY joins him, then RIVER. (10 deformed statues and 2 deformed statue suits).

THE DOCTOR

Any one of those statues ...

AMY

Isn't there a chance this lot's just gonna collapse. There's a whole ship up there ...

RIVER SONG

Incredible builders, the Aplans.

THE DOCTOR

Had dinner with their chief architect once. Two heads are better than one.

AMY

What, you mean you helped him?

THE DOCTOR

No, I mean he had two heads.

(Turning, calling to River)

That book. The very end, what did it say?

RIVER SONG

Hang on ...

THE DOCTOR

Read it to me.

As River fishes out the book, the Doctor looks up at the maze again.

FX: The gantries, the staircases, creaking and eerie.

Over this, we hear River reading.

(CONTINUED)

61A CONTINUED:

61A

RIVER SONG

"What if we had ideas that could think for themselves. What if one day our dreams no longer needed us. When these things occur and are held to be true, the time will be upon us ... "

During above we have DISSOLVED

TO:

62 INT. SIDE CHAMBER 2 -- NIGHT

62

We are in the second chamber. Lying on the floor, a torch, its beam still on - we see a limp, dead hand flopped next to it.

We pan to the wall, illuminated by the torch. A shadow moves through into the beam, stands there - seemingly a man.

RIVER SONG

(V.O.)

"The time of angels."

On the shadow, as it shifts, unfolds - wings are spreading behind the thin figure ...

DISSOLVE TO:

63 INT. GANTRY STAIRS 1 -- NIGHT

63

FX: One of the criss-crossing gantries reaching up into the gloom. THE DOCTOR, OCTAVIAN, RIVER, AMY, four of the CLERICS (CRISPIN, PEDRO, PHILLIP, MARCO), making their way up. As they go, the Clerics are examining each statue (deformed statues) in turn. All around the dark and creaking vault ...

THE DOCTOR

Lovely species, the Aplans. We should visit them some time.

CUT TO:

64 INT. MAZE CORRIDOR 1 -- NIGHT

64

THE DOCTOR, AMY, RIVER, OCTAVIAN, PEDRO, MARCO, CRISPIN, PHILLIP, rounding the corner, into another statue lined corridor. (10 deformed statues and 2 deformed suits)

AMY

I thought they were all dead.

(CONTINUED)

64 CONTINUED:

64

THE DOCTOR

So's Virginia Woolf, I'm on her bowling team.

Very relaxed, sort of cheerful - well, that's having two heads of course.

You're never short of a snog with an extra head. Took 'em ages to invent the wheel, but oh they were happy!

Walking ahead, River has hesitated to a halt.

RIVER SONG

Doctor ... there's something - I don't know what it is ...

THE DOCTOR

Yeah, there's something wrong. Don't know what it is yet either, working on it. Course, then they started having laws against self-marrying - what was the point in that? But that's the church for you. No offence, Bishop.

OCTAVIAN

Quite a lot taken, if that's all right, Doctor.

They are all turning the corner into:

CUT TO:

65 INT. MAZE JUNCTION POINT 1 -- NIGHT

65

This is a wider section of corridor, several different corridors branching off into the gloom. Deformed Statues round the wall, some on plinths. OCTAVIAN is taking readings on his PDA. (10 deformed statues and 2 deformed suits.)

OCTAVIAN

Lowest point of the wreckage is only about fifty feet up from here.

(Points to one exit)

That way.

He's pointing to an exit that leads to one of the staircase gantries, rising up into the dark.

AMY

Church had a point, if you think about it. The divorces must have been messy.

She becomes aware that THE DOCTOR is no longer walking next to her.

(CONTINUED)

65 CONTINUED:

65

Because the Doctor has come to a complete halt.
Standing, staring into space. And the look on his face
would prickle your neck, cos something is terribly wrong.

THE DOCTOR

Oh!

AMY

What's wrong?

A few feet ahead, RIVER is also coming to a halt. She's
now turning to face the Doctor. Exactly the same look on
her face.

RIVER SONG

Oh!

Their eyes meet. They're having the same, terrible
thought.

THE DOCTOR

Exactly.

RIVER SONG

How could we not notice that?

THE DOCTOR

Low level perception filter. Or maybe
we're thick.

The others have all come to a halt too, watching them.

OCTAVIAN

What's wrong, sir?

THE DOCTOR

Nobody move. Everyone stay exactly
where they are. Bishop, I am truly
sorry. I've made a mistake, and we are
all in terrible danger.

OCTAVIAN

What danger?

RIVER SONG

The Aplans.

OCTAVIAN

The *Aplans*?

RIVER SONG

They've got two heads.

(CONTINUED)

65 CONTINUED: (3)

65

THE DOCTOR

No.

Raises his torch. Can't hide the fact his hand is shaking slightly. Puts his thumb to the switch - and -

FX REPLICATION: Doctor's POV: the statues - *click!* A flash of darkness - *and all the statues have turned to look at them!*

AMY

... oh my God!

As the other torches click back on, the Doctor is racing back the way they came.

CUT TO:

66 INT. MAZE CORRIDOR 1 -- NIGHT

66

THE DOCTOR shines his torch down the corridor. Every statue lining the corridor has turned to look at him!! (10 deformed statues and 2 deformed statue suits.)

On the Doctor, staring in horror. RIVER and AMY have arrived behind him, also staring.

THE DOCTOR

They're Angels. All of them!

RIVER SONG

But they can't be.

The Doctor has swept his torch beam to the other end of the corridor - where one statue is frozen in the act of walking towards them. Or more exactly, frozen in the act of *staggering*. It's like a still life of a wounded thing, dragging itself along.

THE DOCTOR

Keep looking at them.

The Doctor is striding down the corridor, past the walking statue, flashes his torch down -

CUT TO:

67 INT. GANTRY STAIRS 1 -- NIGHT

67

- Doctor's POV down the stairs. His torch beam picks out a column of weathered, crumbled statues climbing up the stairs. Again, they're staggering, pulling themselves along. The nearest statue is missing its head. (10 deformed statues and 2 deformed statue suits.)

(CONTINUED)

67 CONTINUED:

67

68 CONTINUED:

68

CHRISTIAN
(V.O.; radio distort)
Just come and see.

BOB
No, but what is it?

ANGELO
(V.O.; radio distort)
Come and see.

CUT TO:

69 INT. SIDE CHAMBER 1 -- NIGHT

69

70 CONTINUED:

70

AMY

And they're not fast. You said they were fast, they should have had us by now.

The Doctor has stepped closer to one of the statues. A poor, contorted thing, twisted as if in howling pain. The features are crude, basic - like some piece of modern art

THE DOCTOR

Look at them. They're dying. Losing their form. They must have been down here for centuries, starving ...

AMY

Losing their image.

THE DOCTOR

And their image is their power ...

And it hits him. Wham!

THE DOCTOR (CONT'D)

Power!

AMY

Doctor?

THE DOCTOR

Don't you see? All that radiation spilling out, the drive burn. The crash of the Byzantium wasn't an accident - it was a rescue mission! For the Angels. We're in the middle of an army - and it's waking up.

RIVER SONG

Then we need to get out of here *fast!*

Octavian is already on his communicator.

OCTAVIAN

Angelo, Christian, Bob, come in, please.
(Nothing)
Any of you, come in!

A crackle - then an exhausted, terrified voice.

BOB

(V.O.; radio distort)
It's Bob, sir. Sorry, sir.

(CONTINUED)

70 CONTINUED: (2)

70

OCTAVIAN

Bob, are Angelo and Christian with you?
All the statues are active. I repeat,
all the statues are active!

BOB

(V.O.; radio distort)
I know, sir. Angelo and Christian are
dead, sir. The statues killed them,
sir.

A terrible moment - and the Doctor is grabbing the radio
from Octavian.

THE DOCTOR

Bob! Sacred Bob, it's me, the Doctor.
Where are you now?

OCTAVIAN

(Furious - at the
Doctor)
I'm talking to my Cleric!!

THE DOCTOR

Yeah, shut up!

BOB

(V.O.; radio distort)
I'm on my way up to you, sir, I'm homing
on your signal.

THE DOCTOR

Well done, Bob - scared keeps you fast,
told you, didn't I? Your friends, Bob -

70 CONTINUED: (3)

70

THE DOCTOR

Oh, don't be an idiot, the Angels don't
leave you alive!

70 CONTINUED: (4)

70

They all start piling on to the staircase exit Octavian pointed out earlier. Amy hesitating.

AMY

Doctor ... ?

THE DOCTOR

I'm coming, just go!

She dashes off. Only Octavian remains, he holds the Doctor with a steely look. Seething.

THE DOCTOR (CONT'D)

Yeah, called you an idiot, sorry, but there's no way we could have rescued your men -

OCTAVIAN

I know that, sir - and when you've flown away in your little blue box, I'll explain that to their families.

Turns, storms away. On the Doctor - fair point, ouch!

THE DOCTOR

Angel Bob, which Angel am I talking to?
The one from the ship?

BOB

(V.O.; radio distort)

Yes, sir. The other Angels are still restoring.

THE DOCTOR

So the Angel is not in the wreckage -
thank you!

And he turns and races -

CUT TO:

71 INT. GANTRY STAIRS 2 -- NIGHT

71

- up another of the gantry staircases (this one has no statues on it.) He stops as he sees AMY seemingly waiting for him, half way up the stairs, one hand on the rail.

THE DOCTOR

Don't wait for me, go, run!

Closer on Amy. She's suddenly terrified, almost tearful.

(CONTINUED)

71 CONTINUED:

71

AMY

I can't!

He's grabbing her hand now.

AMY (CONT'D)

No, I really can't. I can't let go of the rail.

THE DOCTOR

Why not?

AMY

Look at it. Look at my hand.

THE DOCTOR looks.

Close on Amy's hand gripping the rail, and we see that it's -

AMY (CONT'D)

It's made of stone!

Amy's hand is now like the arm of a statue - and the hand is gripped immovably round the rail!

CUT TO:

72 INT. MAZE JUNCTION POINT 2 -- NIGHT

72

Similar to the other Junction Point, two differences. No statues - and scattered over the floor chunks of space ship debris. RIVER SONG, OCTAVIAN, CRISPIN, PEDRO, PHILLIP, MARCO. They've just arrived and they're looking up, shining their torches.

OCTAVIAN

Well! There it is.

FX: Their POV - the ceiling, far above. There's a terrible hole ripped in it, and through the hole we see a section of the hull of the Byzantium. Charred, scored, still sparking and arcing.

RIVER SONG

It's got to be thirty feet - how do we get up there?

Octavian is flashing his torch round the various branching off corridors.

OCTAVIAN

Check all these exits, I want them all secure.

(CONTINUED)

73 CONTINUED:

73

AMY

You've got to go, you know you have.
You've got all that stuff with River,
that's all got to happen, you *know* you
can't die here -

THE DOCTOR

Time can be rewritten, it doesn't work
like that.

AMY

Doctor!

She's looking down the stairs.

And there it is, a few feet away, at the foot of the
stairs. AN ANGEL (deformed statue suit), staring blankly
up at them.

THE DOCTOR

Keep your eyes on it. Don't blink.

AMY

Run!

THE DOCTOR

I'm not going, I'm not leaving you here.

AMY

I don't need you to die for me, Doctor,
do I look that clingy??

THE DOCTOR

You can move your hand.

AMY

It's stone.

THE DOCTOR

It's not stone!

Torch flickers. A flash of darkness - and the Angel has
climbed several steps.

AMY

Those people up there will die without
you. If you stay here with me you'll
have as good as killed them. There! No
choice now!

Amy: staring at the Doctor, tear-stained, so afraid, but
so determined.

The Doctor: what she just said really hitting home.

(CONTINUED)

73 CONTINUED: (2)

73

Torch flickers. The Angel, a few more steps.

THE DOCTOR

Amy Pond, you are magnificent. And I'm sorry.

AMY

It's okay. I understand, you've got to leave me.

THE DOCTOR

Oh, no, I'm not *leaving* you, never - I'm sorry about *this*.

And he leans over and bites her rail-gripping hand, savagely hard. She screams, snatches her hand from rail.

THE DOCTOR (CONT'D)

See, not stone. Now *run!*

And they're racing up the steps, the Doctor stumbling backwards, levelling his torch beam at the frozen angel.

AMY

That really hurt.

THE DOCTOR

Yep - and you're alive.

AMY

I've got a *mark!* Look at my hand!

THE DOCTOR

Yeah, and you're alive, did I mention?

AMY

Blimey, your teeth! Have you got space teeth??

THE DOCTOR

Alive! All I'm saying!

CUT TO:

74 INT. MAZE JUNCTION POINT 2 -- NIGHT

74

One of the CLERICS (MARCO) is coming out of one of the branch corridors. *

MARCO *

Statues advancing along all corridors.
And, sir, my torch keeps flickering.

(CONTINUED)

74 CONTINUED: (4)

74

The Doctor lowers the communicator, looks to Amy -

THE DOCTOR

Trust me?

AMY

Yeah.

THE DOCTOR

(To River)

Trust me?

RIVER SONG

Always.

THE DOCTOR

You lot - trust me?

OCTAVIAN

We have faith, sir.

THE DOCTOR

Then give me your gun.

River and Amy exchange a glance. Not like him. Octavian is now handing the Doctor his handgun.

THE DOCTOR (CONT'D)

(Taking it)

I'm about to do something incredibly stupid and dangerous. When I do, jump.

AMY

Jump?

OCTAVIAN

Jump where?

THE DOCTOR

Just jump, high as you can. Leap of faith, Bishop - on my signal

OCTAVIAN

What signal?

THE DOCTOR

You won't miss it.

BOB

(V.O.; radio distort)

Sorry, can I ask again - you mentioned a mistake we'd made?

THE DOCTOR

Oh, big, big mistake. Really huge.

(MORE)

(CONTINUED)

74 CONTINUED: (5)

74

THE DOCTOR (CONT'D)

Didn't anyone ever tell you, there's one thing you never put in a trap. If you're smart, if you value your continued existence, if you have any plans about seeing tomorrow, there is one thing you never, ever put in a trap.

The little group are now backed right in the middle of the room. The lights flickering, the statues now at the various ends of the corridors, ready to emerge. (10 deformed statues and 2 deformed statue suits.)

BOB

(V.O.; radio distort)

And what would that be, sir?

THE DOCTOR

Me!

And he raises the gun, points straight up, and fires.

FX: On the gravity globe pulsing above them. It explodes into thousands of pieces ...!

END CREDITS