DOCTOR WHO – SERIES 7

Episode 5

“THE ANGELS TAKE MANHATTAN”

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DURATION: 44’15

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10:00:00 <u>INT. GARNER'S OFFICE – DAY</u>

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

Then, a voice. SAM GARNER.

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

CUT TO:

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

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

10:00:35 **INT. GRAYLE'S STUDY – NIGHT**

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

GARNER
Sure. Why not?

Large, opule

Garner just eyes him for a beat.

GARNER
Good night, Mr. Grayle.

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

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

CUT TO:

10:01:15 EXT. GRAYLE’S HOUSE - NIGHT

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

CUT TO:

10:01:18 INT. GRAYLE'S STUDY – NIGHT

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

CUT TO:

10:01:32 EXT. GRAYLE’S HOUSE - NIGHT

The child statue alone in the rain facing the house.

CUT TO:

10:01:35 INT. GARNER’S OFFICE - NIGHT

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

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

CUT TO:

10:01:44 **EXT. WINTERS QUAY - NIGHT**

On the bang of a car door we cut to 0 1 108.02 583.6Tm[6634 Tm[ )]TJ

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

A Weeping Angel is its traditional pose – hands covering it’s face.

On this, we cut round the various faces - hollow-eyed, lost,

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

Takes a few steps in, notices -

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

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

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

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

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

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

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

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

GARNER
Hello?

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

There's

ETBT.(There's)h0O.4 3m(clearly

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

GARNER 2
...They're coming for you. They're going to send you back.

GARNER
Who's coming?? Back where??

GARNER 2
In time. Back in time
(Clutches Garner's arm, a last spasm of urgency)
I'm you. I'm

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

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

CUT TO:

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

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

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

On Garner: what??

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

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

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

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

GARNER
You gotta be kiddin’ me!

The Statue Of Liberty...

CUT TO:

10.05.34 START OF OPENING TITLES

10.05.47 MATT SMITH

10.05.50 KAREN GILLAN

10.05.52 ARTHUR DARVILL

10.05.57 DOCTOR WHO BBC

10.06:05 “THE ANGELS TAKE MANHATTAN”

WRITTEN BY STEVEN MOFFAT

TITLE MUSIC ENDS AT CUT.

CUT TO:

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

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

10:06:17 PRODUCED BY MARCUS WILSON

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

RORY
What's the book?

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

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

THE DOCTOR
Oh, you've read it?

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

RORY
Only you could fancy someone in a book.

THE DOCTOR
I'm just it. I just liked the cover.

AMY
Can we the cover?

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

THE DOCTOR
No, I'm busy.
(Glances at Amy again)
It's your hair! Is it your hair?

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

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

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

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

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

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

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

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

THE DOCTOR
Yes.

RORY
No.

AMY
You didn't look.

RORY
I noticed them earlier. notice them. I specifically remember noticing them.

AMY
You walk among fire pits, Centurion!

RORY
Do I have to come over there?

RORY
Well we’ve have company.

AMY
I'll get a babysitter.

THE DOCTOR
...oh, it is humiliating when you do that.

RORY
Coffee?

AMY
Coffee!

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

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

AMY
Read to me!

THE DOCTOR
Thought you didn't like me reading aloud.

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

THE DOCTOR
Ha, ha, ha…

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

AMY
Why did you do that?

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

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

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

CUT TO:

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

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

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

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

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

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

Rory turns but sees nothing – the camera picks up that the cherub is gone form it’s plinth.

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

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

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

Blochslc

THE DOCTOR (VO)
(Reading)
"I followed the skinny guy for lo

©turiw

10:09:24 EXT. CENTRAL PARK – DAY

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

THE DOCTOR (CONT'D)
(Reading)
"… before he turned and I could ask exactly what he was doing here. He looked a little scared so I gave him best smile and my bluest eyes..."

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

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

AMY
Doctor?
(Looks round)
So what did the skinny guy say?

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

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

CUT TO:

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

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

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

RIVER SONG
Hello, Dad.

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

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

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

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

HOOD 1
(Who we recognise from Grayle’s Study)
Melody Malone?

On Rory, getting it.

RORY
Melody??

A big black car is drawing up next to them.

HOOD 1
Get in!

CUT TO:

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

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

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

THE DOCTOR
He went for a coffee, pay attention!

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

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

CUT TO:

10:10:26 INT. BIG BLACK CAR – NIGHT

Rory and River climb in from either passenger side.

RORY
What is going on?...

CUT TO:

10:10:30 INT. TARDIS – DAY

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

AMY
Where did you get this book?

THE DOCTOR
It was in my jacket.

AMY
How did it get there?

THE DOCTOR
How does

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

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

RORY
Why?

RIVER SONG
Because you couldn't have.

10:10:50 INT. TARDIS

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

THE DOCTOR
Couldn't have?? What does she mean?
have??

CUT TO:

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

River POV of Grand Central Station out of the window.

RIVER SONG (OS)
This city is full of time distortions.

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

RIVER SONG (CONT'D)
Be impossible to land the TARDIS here. Like trying to land a plane in a blizzard, even couldn't do it.

CUT TO:

10:11:03 INT. TARDIS – DAY

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

THE DOCTOR
Even couldn't do it??

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

THE DOCTOR
1938. Easy one!!

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

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

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

…The TARDIS lands in a graveyard.

10:11:19 INT. TARDIS – DAY

The monitor on the console states ‘WARNING TEMPORAL DISTORTIONS DETECTED’ – then ‘NO SIGNAL’.

Amy stands and fixes her glasses.

AMY

10:11:31 INT. BIG BLACK CAR – NIGHT

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

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

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

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

THE DOCTOR
Dunno - probably causally linked somehow, doesn't matter.
(Yelling into the TARDIS)
Extractor fans on!!

Amy is flicking through the rest of the book.

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

THE DOCTOR
(Sonicing into the TARDIS - not really listening)
What??

AMY
Page 43. You're going to break something.

THE DOCTOR
(Poking his head out the TARDIS)
I'm what?

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

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

Establishing shot of Grayle’s house.

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

River, looking round the artefacts.

RIVER SONG
Early Quin dynasty, I'd say.

GRAYLE (OS)
Correct.

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

GRAYLE
Are you an archaeologist as well as a detective?

ON River, Rory and the Hoods.

CUT TO:

10:13:24 INT. TARDIS

The Doctor at the console, working frantically.

THE DOCTOR
Okay, landing a plane in a timey-wimey blizzard. I could push through, but if I’m out by a nano-second the engines will phase and I'll shatter the planet...
(Inspiration)
I need landing lights.

AMY
Landing lights??

THE DOCTOR
What did she say? Early dynasty?

CUT TO:

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

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

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

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

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

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

Rory is looking round the room, slightly puzzled.

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

RORY (OS)
River, I'm translating.

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

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

HOOD 1
With the babies, sir?

Grayle considers that idea. It pleases him.

GRAYLE

Yes, why not? Give him to the babies.

Hood 1 grabs Rory’s arm – we hear bones crunch.

CUT TO:

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

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

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

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

HOOD 1
The lights are out - you'll last longer with those.

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

RORY
What do you care?

HOOD 1
It's funnier.

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

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

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

RORY (OS)
Hello?

CUT TO:

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

- revealing

GRAYLE
These things are all over,(
but people don't seem to notice. Take a closer look. It never moves while you're looking.

RIVER SONG
I know how this works.

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

Discreetly, Grayle has stepped closer to the light switch.

RIVER SONG
Badly damaged.

GRAYLE
I wanted to know if it could feel pain.

RIVER SONG
You realise it's screaming? And the others can hear it.
(Turns to face him)
Is why you need all the locks?

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

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

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

And his hand moves towards the light switch --

GRAYLE (CONT’D)
And you're going to do it quickly.

Grayle switches of the light and we hear River gasp.

CUT TO:

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

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

The pitter patter of little stone feet on the floor.

RORY
Hello, is someone there?

Steps closer to:

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

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

He strikes another, and -

- he recoils in fright.

The three cherubs, lying where they were -

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

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

Rory now scrambling backwards.

And tiny stone feet pattering behind him.

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

Patter, patter!!

He swings round again - three more!

And the match burns out in his hand.

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

Close on the match as it flares into life -

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

Blackness!!

CUT TO:

10:17/6lyattering everywhere.

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

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

10:17:47 **INT. TARDIS – NIGHT**

The

RIVER SONG
Not if I can get loose.

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

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

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

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

THE DOCTOR
Pardoned?

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

THE DOCTOR
You said I got too big.

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

THE DOCTOR
Weren't you the woman who killed the Doctor?

RIVER SONG
Doctor who?

THE DOCTOR
(Of the Angel)
She's holding you very tight.

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

THE DOCTOR
I doubt she's strong enough.

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

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

The Doctor - his face falls. River sees that.

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

THE DOCTOR
Because Amy read it in a book. And now I have no choice.
(Gentler - to Amy)
You see?

RIVER SONG
What book?

The Doctor pulls it from his pocket.

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

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

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

The Doctor's face: oh!

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

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

RIVER SONG
Doctor?

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

RIVER SONG
Doctor, what is it, what’s wrong?

(On the Doctor, River OS)
Doctor, what is it,

- then C/U of the final title.

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

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

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

THE DOCTOR
No!

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

RIVER SONG

And rounds on her, savage and angry.

THE DOCTOR
Get your wrist out. Get your wrist out breaking it!!

RIVER SONG
How?

THE DOCTOR
I don't know, just

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

CUT TO:

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

The darkness of the cellar –

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

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

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

WINTER QUAY.

CUT TO:

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

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

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

RIVER SONG
He isn't back in time.

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

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

THE DOCTOR
You got out??

AMY
So where is he??

CUT TO:

10:22:15 EXT. WINTER QUAY - NIGHT

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

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

CUT TO:

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

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

THE DOCTOR
Well, come on,

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

THE DOCTOR
How did you get your wrist out without breaking it?

RIVER SONG
You asked, I did. Problem?

THE DOCTOR
You just changed the future.

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

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

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

THE DOCTOR (OS)
There you are…

CUT TO:

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

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

THE DOCTOR
Got it. He's at a place called...
Winter Quay. The car, yes – let’s go.

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

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

CUT TO:

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

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

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

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

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

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

MUSIC OUT ON ...

CUT TO:

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

... The lights flickers - On the elevator doors

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

AMY
Winter Quay…

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

Amy and the Doctor in the apprehensive in the doorway.

CUT TO:

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

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

AMY
Rory?...

RIVER
He’s close.

Amy corners into the apartment.

AMY
Rory!

Amy throws herself into Rory’s arms.

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

RIVER SONG
Doctor, look!

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

RIVER SONG
Why's it smiling??

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

- R. Williams.

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

THE DOCTOR
Rory, Amy -

CUT TO:

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

The Doctor bursting through the door.

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

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

AMY
Who's that?

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

The Doctor's face: too late!

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

RORY 2
Amy...Amy, please.

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

RORY 2
Amy... Please...please…

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

AMY
Rory….He's you.

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

How many Angels in New York?

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

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

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

RORY
What was that?

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

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

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

RORY
...Will Amy be there?

THE DOCTOR
No.

AMY
How do you know?

THE DOCTOR
Because -

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

THE DOCTOR
Because he was so pleased to see you again.

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

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

RIVER SONG
Doctor, he's right.

THE DOCTOR
No, he isn't.

RIVER SONG
If Rory got out, it would create a paradox -

AMY
What that??

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

THE DOCTOR
It would be almost impossible.

RIVER SONG
Loving the almost.

THE DOCTOR

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

And they're closer!

CUT TO:

10:31:54 INT. STAIRWELL - DAY

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

- now stumble to halt.

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

AMY
Up!!

She starts running up the stairs.

RORY
What good's up??

AMY
Better than down!

CUT TO:

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

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

- and the Angels are closer!!

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

THE DOCTOR
We can't keep doing this.

RIVER SONG
Any ideas?

THE DOCTOR
Yeah, the usual!

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

CUT TO:

10:32:09 EXT. ROOFTOP - NIGHT

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

Amy onto the roof closes the door behind her.

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

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

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

THE DOCTOR
Okay! Fire escape.

They sprint back out into the corridor.

CUT TO:

10:32:30 EXT. ROOFTOP - NIGHT

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

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

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

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

THE DOCTOR

And then -

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

RORY
Where are we?

THE DOCTOR (O.S.)
Back where we started.

They look round.

The Doctor is running towards them.

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

RORY
What, in a graveyard?

AMY
(To the Doctor)
That happened the last time. Why always here?

THE DOCTOR
Does it matter? We got lucky; we could have blown New York off the planet. I can't ever take the TARDIS back there, the time lines are too scrambled.
(looks at them both, so serious)
I could have lost you both. Don't ever do that again.

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

RORY
What did we do? We it, we solved the problem, --

THE DOCTOR
I was talking to myself.

And kisses them both on the head.

DISSOLVE TO:

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

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

He steps back out, goes to the gravestone with

IN LOVING MEMORY

RORY ARTHUR WILLIAMS

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

Rory - laughs.

RORY
Amy - come and see this.

Amy pops her head out the TARDIS.

AMY
What?

Her POV as Rory turns, laughing to her.

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

AMY
(laughing)
What?

And with a crackle - he VANISHES.

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

AMY

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

RIVER SONG
Where the hell did that come from??

THE DOCTOR

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

THE DOCTOR
Amy, what are you doing?

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

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

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

THE DOCTOR
I don't know. Nobody knows.

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

AMY
But it's my best shot, yeah?

THE DOCTOR
No.

RIVER SONG
Yes. Yes, it is.

THE DOCTOR
Amy -

AMY
Well then. I just have to blink, right?

THE DOCTOR
No!

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

AMY
Melody?

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

AND HIS LOVING WIFE

AMELIA WILLIAMS

AGED 87.

FADE TO:

10:40:07 INT. TARDIS

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

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

THE DOCTOR
River... they were your parents. iT1 0 0 1 10 Ol himself

THE DOCTOR
Yes.

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

On the Doctor - realising!

THE DOCTOR
The last page!!

CUT TO:

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

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

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

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

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

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

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

TARDIS FX MUSIC OUT ON FADE.

FADE TO BLACK:

10.43.32 END TITLE MUSIC IN

10:43:33 START OF END ROLLER

THE DOCTOR	**MATT SMITH**
AMY POND	**KAREN GILLAN**
RORY WILLIAMS	**ARTHUR DARVILL**
RIVER SONG	**ALEX KINGSTON**
GRAYLE	**MIKE McSHANE**
SAM GARNER	**ROB DAVID**
HOOD	**BENTLEY KALU**
FOREMAN	**OZZIE YUE**
OLD GARNER	**BURNELL TUCKER**

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STANDBY CARPENTER	WILL POPE
STANDBY RIGGER	BRYAN GRIFFITHS
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CONDUCTED AND ORCHESTRATED BY BEN FOSTER
MIXED BY JAKE JACKSON

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CASTING DIRECTROR	ANDY PRYOR CDG
PRODUCTION EXECUTIVE	JULIE SCOTT
POST PRODUCTION SUPERVISOR	NERYS DAVIES
PRODUCTION ACCOUNTANT	JEFF DUNN
SOUND RECORDIST	DEIAN LLYR HUMPHREYS
COSTUME DESIGNER	HOWARD BURDEN
MAKE-UP DESIGNER	BARBARA SOUTHCOTT
MUSIC	MURRAY GOLD
VISUAL EFFECTS	THE MILL
SPECIAL EFFECTS	REAL SFX
PROSTHETICS	MILLENNIUM FX
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LINE PRODUCER	DIANA BARTON
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EXECUTIVE PRODUCERS	STEVEN MOFFAT

CAROLINE SKINNER

10:43:58 END OF CREDITS

10:43:59 BLACK SCREEN

10:44:00 CAPTION: THIS CHRISTMAS,

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

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

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

10:44:09 CAPTION: THE DOCTOR WILL RETURN

CUT TO:

10:44:12 BBC WALES END PRODUCTION CARD

10:44:15 PROGRAMME ENDS