

DOCTOR WHO

SERIES 13

EPISODE FOUR

CHAPTER FOUR: VILLAGE OF THE ANGELS

PROGRAMME NUMBER: DRAF008/50

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

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

CUT TO:

**10:00:05 PREVIOUSLY**

VINDER

What in the name of the saints?

KARVANISTA

The Flux.

THE DOCTOR

What's the Flux?

VINDER

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

BEL

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

CLAIRE

I'm Claire.

YAZ

Have we met?

CLAIRE

Not yet. But we will. In the  
past.

THE DOCTOR

We're in the heart of the  
Timestorm.

MOURI LEADER

Time is playing games with you  
all.

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

THE DOCTOR  
How did you get in here?

YAZ  
Doctor!

THE DOCTOR  
The Angel has the TARDIS.

CUT TO:

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

10:00:39 Music out 'M00 Recap'

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

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

CUT TO:

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

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

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

PROFESSOR JERICHO (O.S)  
Can you tell me today's date,  
please.

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

CLAIRE BROWN (O.S)  
November twenty first.

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

CUT TO:

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

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

CUT TO:

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

CLOSEUP: The pencil finishes writing the date.

PROFESSOR JERICHO (O.S)  
And the year.

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

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

The needles flicker up erratically.

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

PROFESSOR JERICHO  
There it goes again.

CUT TO:

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

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

The handwritten note says: "LEAVE NOW."

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

CUT TO:

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

PROFESSOR JERICHO  
Can you state your name please.

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

CLAIRE BROWN  
Claire Brown.

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

CUT TO:

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

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

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

CUT TO:

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

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

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

PROFESSOR JERICHO  
And your date of birth.

CLAIRE BROWN  
(agitated)  
You know this already --

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

CLAIRE BROWN

13th of May, nineteen eighty five  
--

PROFESSOR JERICHO  
(alarmed; looks up)  
Beg pardon?

JERICHO glances over.

CUT TO:

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

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

VOICES  
Peggy! Peggy?!

CUT TO:

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

JERICHO glances over: EEG ticks over.

CLAIRE BROWN  
(as if repeating herself;  
styling it out)  
I said: 13th of May, nineteen  
thirty five.

The EEG flickers up!

PROFESSOR JERICHO  
Apologies.  
(taps his ear, smiles)  
Word of advice, Miss Brown. Never  
get old. Not even slightly.  
(nods to the reel to  
reel)  
Thank goodness for mechanical  
recordings.

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

PROFESSOR JERICHO



Mydriasis of the pupils yet no  
discernible trigger.

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

CLAIRE BROWN

Help me --





What are they?

THE DOCTOR

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

DAN

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

THE DOCTOR

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

YAZ

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

THE DOCTOR

It does have an element of risk --

DAN

How big an element?

THE DOCTOR

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

Lights are now flashing --

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

The Angel is advancing in strobing flashing light --

THE DOCTOR

Blink!

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

As the Doctor slams the cables together --

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

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

YAZ KHAN

It worked.

THE DOCTOR

Course it worked.

(looking round)

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

(Beat)

And the other only problem is we  
don't know where we are. Or even

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

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

GERALD  
(into the phone)  
Hello? Hello!

And the DOCTOR, YAZ and DAN step out --

THE DOCTOR  
Yes?

GERALD  
(jumps back)  
Jiminy Christmas!

JEAN  
Gerald -- language!

GERALD  
Were you in there all the time?

YAZ KHAN  
Rapid response unit. How can we  
help?

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

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

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

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

-

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

THE DOCTOR

Hot hot hot --

(moves her palm around  
with the sonic in it)

What is -- coming from over there

--

(she strides off; turns  
comes back)

My colleagues'll assist you.

(to Dan and Yaz)

Assist them, while I --

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

Don't wander off!

DAN

Says she, wandering off.

GERALD

(to Dan)

Are you in charge?

DAN

(about to big himself up)

Well, you know --

YAZ KHAN

(taking over)

It's a very flat team structure.

Tell us everything.

JEAN

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

On Dan and Yaz.

CUT TO:

10:07:17

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

REVEREND SHAW

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

MRS HAYWARD

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

REVEREND SHAW

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

MRS HAYWARD

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

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

VOICES

Peggy! Peggy?!

MRS HAYWARD

It's happening again.

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

CUT TO:

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

JERICHO hands a mug of steaming tea to CLAIRE --

PROFESSOR JERICHO

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

CLAIRE BROWN

Thank you. What did I say?



Professor! Jericho. Eustacius  
Jericho.

THE DOCTOR

Eustacius?

PROFESSOR JERICHO

Yes.

THE DOCTOR

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

(peering at house plans)

Nice house too. Now, with  
apologies to your subject --

(turns to Claire for the  
first time; stops;  
quiet)

Oh. Hello. Again.

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

THE DOCTOR

I thought it was the experiments  
that the sonic was reacting to.

(holding it even closer)

But it's actually you.

(looks at her)

Claire. Right? How are you here?

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

CLAIRE BROWN

I'm feeling sick again, Professor  
--

PROFESSOR JERICHO

Please! You are disrupting my  
percipient!



Claire rushes out, up the stairs --

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

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

THE DOCTOR  
(interrupting Jericho)  
Where did you get this?

PROFESSOR JERICHO  
Miss Brown sketches what she calls  
her premonitions.

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

PROFESSOR JERICHO  
What're you doing?

THE DOCTOR  
(throwing the pieces of  
paper in the fireplace)  
Trying to keep you safe --

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

THE DOCTOR  
Stay here --

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

CUT TO:

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

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

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

On Claire: horrified / terrified!

CUT TO:

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

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

REVEREND SHAW

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

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

VICAR

(scared; to himself)

Ninety three.

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

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

And he blinks. A clipboard falls to the ground.

WIDE on the deserted graveyard. The Angel stands still.

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

CUT TO:

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

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





Woh!

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

YAZ KHAN

Don't panic.

DAN

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

Both their torches die, simultaneously!

DAN

Did it just kill our torches?!

YAZ KHAN

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

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

YAZ KHAN

What're you doing -

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

DAN

Checking the batteries --

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

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

CUT TO:

Black screen.

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

Bel's Lupari ship flies through space.

BEL (V.O.)

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

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

I mean, duh, obviously it was

NAMACA  
Just got here?

Bel spins -- blaster raised -- there's NAMACA, male, 20s,

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

NAMACA  
(takes the pic)  
No. Brother?

BEL  
Life partner.

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

BEL  
The next what?

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

Close in on Bel.

CUT TO:

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

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

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

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

PROFESSOR JERICHO  
This is *my* house!





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

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

PROFESSOR JERICHO

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

THE DOCTOR

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

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

PROFESSOR JERICHO

Don't be ridiculous --

THE DOCTOR

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

(off his hesitancy)

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

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

CLAIRE BROWN

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

CUT TO:

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

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

CLAIRE BROWN

Before that night I first saw you,  
I had a premonition. A succession  
of disconnected images. A stone  
angel. You. A blue box called a  
TARDIS, and a Liverpool street.  
Numbers. A yea29Lϕoicre ellking

Bat)

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



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

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

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

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

CUT TO:

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







(Beat)

Dan and Yaz look at each other.

YAZ KHAN

We're going to get you back,  
Peggy.

PEGGY

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

DAN

Why's that?

CUT TO:

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

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

PEGGY

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

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

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

Gerald, what is going on --

GERALD

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

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

GERALD

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

(Beat)

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

JEAN

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

GERALD

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

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

JEAN

Gerald --

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

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

JEAN

What is happening here?

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

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

CUT TO:

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

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

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

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

THE DOCTOR

Bit rudimentary but it'll do --

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

PROFESSOR JERICHO

That's my hallway.

THE DOCTOR

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

PROFESSOR JERICHO

Why risky?

THE DOCTOR

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

PROFESSOR JERICHO

What?!

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

THE DOCTOR

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

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

CLAIRE BROWN

Doctor -- my drawing --

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

THE DOCTOR

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

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

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

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

The paper lights --

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

THE DOCTOR

Brilliant -- made it worse -

Jericho ooking at the screen - Angels!

PROFESSOR JERICHO

Oh dear.

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



THE DOCTOR

(Beat; slowly)

You're a percipient. A seer.

(Beat)

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

Will you give me permission to  
enter your mind?

CLAIRE BROWN  
Will it hurt?

THE DOCTOR  
I'll be as gentle as I can.

CLAIRE BROWN  
Ok.

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

THE DOCTOR  
Yes.

PROFESSOR JERICHO  
(rushing for equipment)  
Let me take the readings - please  
permit me to record it?

CLAIRE BROWN  
You're supposed to be observing  
the Angels --

PROFESSOR JERICHO  
(as he places headbands  
on the Doctor and  
Claire)  
I can still do that -- the  
machines will record any activity.  
(Beat)  
Please. This is unprecedented. An  
experiment beyond anything before  
researched - there!

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

THE DOCTOR  
(whispers)  
Contact.

The needles on the EEGs LEAP!



CUT TO:

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

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



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

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

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

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

NAMACA

See? Everyone's here.

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

NAMACA

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

BEL

Where who comes?

NAMACA

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

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

NAMACA

Here we go.

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

Close in on the figure appearing on the mound --

AZURE.

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

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

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

AZURE  
Thank you all for being here.

ANGLE ON: Bel turns to Namaca --

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

NAMACA  
(grins)  
I know, right?

ANGLE ON: AZURE --

AZURE  
Space is disintegrating. Time is  
corrupting.  
(Beat)  
I know that you've had to fight  
to get here. I promise you that  
fight has been worth it.

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

AZURE  
There is a safe galaxy,  
unaffected by the Flux. We've  
already provided transport for  
many who have come here.  
(Beat)  
We can do that again today.

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

NAMACA  
(so emotional)  
Oh, praise the stars.  
(laughs at himself)  
The non-existent stars.

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

AZURE  
Here is your transport.

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

PASSENGER.

More buzz from the crowd.

BEL  
What is *that*?

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

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

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

BEL  
Did she just say Passenger?

NAMACA  
So what?

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

BEL  
Come on --

NAMACA  
What're you doing? No!

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

BEL  
(backing off)  
I heard of Passenger forms, my last deployment --

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

BEL

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

NAMACA

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

BEL

(yells to the crowd as  
they move through it)  
Everybody, get out of the  
transportation field --

NAMACA

(cross with her now)  
There's no other way off!

BEL

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

AZURE

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

And she and Passenger shimmer and fade. el looking in her direction

But Namaca starts to back away. Shakes his head -- he hates the edge of space for what she's done.

NAMACA  
Stay away from the edge of space

He's gone. Close in on Bel.

CUT TO:

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

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

DAN  
(to Yaz)  
A village on the edge of space -



DAN

Maybe not that way then. Other way.

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

DAN

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

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

JEAN

Peggy! Peggy!

GERALD

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

Close in on Peggy.

PEGGY

(shouts to Gerald & Jean)  
Don't come any closer!

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

GERALD

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

JEAN

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

PEGGY

(calling over)  
Both of you stay back!

GERALD

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

DAN

Mate, listen to her!

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

YAZ

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

PEGGY

(to herself)  
Nobody survives it twice.

Dan and Yaz look down to her horrified --

Gerald and Jean walk either side of the statue --

DAN

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

GERALD

(taking Jean's hand as  
they walk in front)  
Please don't tell us what to do --  
it's just a perfectly normal --

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

GERALD

How did that --

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

Peggy looks on impassive. The Angel stands there.

YAZ KHAN

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

(Beat)

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

On Peggy. She nods.

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

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

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

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

PROFESSOR JERICHO

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

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

PROFESSOR JERICHO

Oh what's happening now?

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

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

PROFESSOR JERICHO

Where've they gone?

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

PROFESSOR JERICHO (O.S.)

Do you really think you can protect them?

Jericho alarmed, terrified, intensifies his fixed gaze --

PROFESSOR JERICHO  
Who's there?

And his own voice comes through the television again --

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

PROFESSOR JERICHO  
No thank you.

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

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

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

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

Close up on Jericho -- steely --

PROFESSOR JERICHO  
You don't know me.

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

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

And Jericho hardens, his posture more defiant.

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

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

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

-- looks up --

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

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

PROFESSOR JERICHO  
You stop right there.  
(Beat)  
You are observed! And that is my  
power, over you.

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

PROFESSOR JERICHO (O.S.)  
For now, Jericho.  
(Beat)  
But we are patient.  
(Beat)  
We have Time.  
(Beat)  
We are all around you.  
(Beat)  
We are everywhere.

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

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

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

-- the shape of a Weeping Angel!!

CUT TO:

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

THE DOCTOR

What do you know about the  
Division?

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

CLAIRE BROWN

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

THE DOCTOR

No.

CLAIRE BROWN

But like you, I ran.

THE DOCTOR

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

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

(Beat)

Division is unstoppable.

THE DOCTOR

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

CLAIRE BROWN

That's why I brought you here, Doctor.

(Beat)

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

THE DOCTOR

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

CLAIRE BROWN

No. Not yet.

THE DOCTOR

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

CLAIRE BROWN

But you can.

On the Doctor.

CLAIRE BROWN

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

THE DOCTOR

Leave her, first.

CLAIRE BROWN

No.

The Doctor beady --

THE DOCTOR

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

you have that they're so scared  
of?

CLAIRE BROWN  
Knowledge.

THE DOCTOR  
What sort of knowledge?

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

Close in on the Doctor. The sheer shock.

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

Destabilising push in on the Doctor. Hold that.

And they're pulled out of the moment --

*CUT TO:*

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

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

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

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

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





THE DOCTOR

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

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

THE DOCTOR

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

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

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

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

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

PROFESSOR JERICHO  
Everything alright, Doctor!

THE DOCTOR  
Yep! Nothing to worry about!

CREAK -- the other bolt moves back --

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

CLAIRE and JERICHO walking forwards keeping their eyes ahead -  
-

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

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

The torchlight sweeping over everything -- the tunnel  
narrowing -

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

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

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

CLAIRE BROWN  
Doctor --

THE DOCTOR  
Yeah --

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

THE DOCTOR

Course there are -

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

PEGGY

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

YAZ

What do you mean?

PEGGY

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

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

PEGGY

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

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

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

PEGGY

Why is it night over there?

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

DAN

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

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

PEGGY

Mrs Hayward!

MRS HAYWARD

Stop, Peggy. Don't come any closer.

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

MRS HAYWARD

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

PEGGY

I don't understand --

MRS HAYWARD

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

(Beat)

Because I'm you, Peggy. In 66 years time.

I remember the next bit very vaguely.

(she smiles; to Peggy)

We came to show them the burial site. We were right. It's not a burial site. But it is made of stone. Just like they are. I think it's how they got here.

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

MRS HAYWARD

They told me later why they left me. Why they left all of you. When they could have killed us all.

(Beat)

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

YAZ KHAN  
Witnesses to what?

MRS HAYWARD  
Quantum Extraction.

PEGGY  
Quantum Extraction.

CUT TO:

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

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

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

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

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

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

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

Claire and Jericho's torch flickers --

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

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

Good, yes --





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

DAN

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

YAZ KHAN

(backing away)

Everybody, get away from the  
stones-

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

CUT TO:

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

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

THE DOCTOR

So here I am, ready to go out. But  
I can't without turning my back.  
But I'm quick.

(Beat)

OK. Race you --

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

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

And *she slowly turns back.*

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

THE DOCTOR

You're not attacking.

(Beat)

I turned my back. I wasn't  
observing you. Why am I still  
here?

(Beat)

(so chilled)

What are you waiting for?



know what it's said to them, but -  
-

THE DOCTOR  
Claire, don't worry. Stay there.

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

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

PROFESSOR JERICHO  
We're what?!

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

YAZ  
We can't cross the line.

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

THE DOCTOR  
Right. Anything else?!

YAZ  
What does Quantum Extraction mean?

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

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

DAN  
What target?

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

THE DOCTOR

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

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

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

THE DOCTOR

Well?

CLAIRE BROWN

No.

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

THE DOCTOR

What?

CLAIRE BROWN

My Angel is saying... no.

(Beat)

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

(Beat)

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

CLAIRE BROWN

You are recalled. To Division.

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

YAZ KHAN

(moving forward)

No! --

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

CUT TO:

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

Inside the field of bright white energy --

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

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

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

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

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

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

CUT TO:

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

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

THE DOCTOR is frozen. The Doctor is stone.

THE DOCTOR IS A WEEPING ANGEL.

END OF EPISODE.

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

**10:52:53 END CREDITS**

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

The Doctor Jodie Whittaker

Yasmin Khan Mandip Gill

Dan Lewis John Bishop

Professor Jericho Kevin McNally

Claire Brown Annabel Scholey

Reverend Shaw

Mrs Hayward

Penelope McGhie

Bel

Thaddea Graham

Namaca

Blake Harrison

Vinder

Jacob Anderson

Peggy

Poppy Polivnick

Azure

Rochenda Sandall

Weeping Angels

Barbara Fadden

Isla Moody

Lowri Brown

Passenger

Jonny Mathers

Stunt Coordinator

Crispin Layfield



Covid Coordinator  
Covid Office Assistant  
Covid Assistants  
  
Crew Payroll Accountant  
Assistant Accountants  
  
Contracts Booker

Ellie Simmons  
Ety Stanley  
Joseph Fletcher  
Jonny Tarr  
Bethan Wray  
Kate Barber-Williams  
Kim Dyer  
Leanne Bowcott

Camera Operator  
Focus Puller  
Camera Assistant  
Camera Trainee  
Key Grip  
Assistant Grip

Mark McQuoid ACO  
Jonathan Vidgen  
Dan Patounas  
Evangeline Davies  
John Robinson  
Matt Clark

Script Supervisor  
Sound Maintenance Engineers  
  
Gaffer  
Rigging Gaffer  
Best Boy  
Electricians

Vicky Cole  
Christopher Goding  
Joe Malone  
Mark Hutchings  
Andy Gardiner  
Gareth Sheldon  
Gawain Nash  
Stuart Gale  
Matthew Hutchings  
Rhodri Moses

**10:53:05 EXT. PUZANO -**

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

NAMACA

Yeah.

VINDER

You're kidding. Where is she?

NAMACA

She left.

VINDER

When? Where'd she go?

NAMACA

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

(Beat)

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

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

On Vinder.

CUT TO:

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

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

NAMACA

It's just up there.

VINDER

No way.

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

VINDER

Thank you.

NAMACA

(hesitates)

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

Vinder nods. And Namaca departs into the night.

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

BEL

What time d'you call this?!

(Vinder grins)

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

(Beat)

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

(Beat)

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

(Beat)

Oh. Also. I love you.

(Beat; so heartfelt)

I really love you.

VINDER

I love you too.

BEL

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

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

VINDER

No --

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

VINDER

I'm on my way.

On the holo-sticker of Bel.

CUT TO:

**10:55:46 END CREDITS**

Construction Art Director  
Supervising Art Directors

Set Decorator  
Production Buyer  
Action Props Buyer  
Petty Cash Buyer

Julia Jones  
Rebecca Brown  
Ifan Lewis  
Vicki Male  
Billie Blue Williams  
Milannah Faith Summers

Workshop Assistant



Sound Designer  
ADR Editor  
Dialogue Editor  
Foley

Harry Barnes  
Matthew Cox  
Darran Clement  
Bang Post Production

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

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

Associate Producer  
Script Editors

Sheena Bucktowonsing  
Caroline Buckley  
Rebecca Roughan  
Christine Kelly  
Jacquie Glanville

Colourist  
Head Of Production

Production Executive  
Post Production Producer  
Production Accountants

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

Supervising Location Manager  
Sound Recordist  
Dubbing Mixers

Visual Effects  
Special Effects  
Creature Costume Maker

Casting Director  
Music by  
Editor  
Director Of Photography  
Production Designer

Andy Pryor CDG  
Segun Akinola  
Joel Skinner  
Robin Whenary  
Dafydd Shurmer

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

**10:56:05 NEXT TIME**

CAPTION: NEXT CHAPTER: SURVIVORS OF THE FLUX

FARQUHAR

That's very odd.

OOD

Pattern optimisation in  
progress.

DAN

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

KARVANISTA

Karvanista to Lupari fleet.  
Earth shield is now breachable.

PRENTIS

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

SWARM

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

**10:56:35 END CAPTION**

Executive Producers

Matt Strevens



Chris Chibnall

BBC STUDIOS LOGO

ALBERT LOGO

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

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

**END OF EPISODE**