

ELEVENTH DOCTOR SCRIPT SERIES - CHRISTMAS SPECIAL 2012
'THE CHRISTMAS ANGELS'

By

JAKE REYNOLDS

1 INT. UNDERGROUND BUNKER - DAY

CAPTION: CHALFOX, 5,183

EMPEROR FINN HOK stands over a control panel. He is not as you'd expect an emperor to be; he's wearing full camouflage and harbours scars across his face. Klaxons are blaring across the whole bunker.

Another man, GENERAL TURK HAK, also dressed in camouflage, comes running into the bunker.

TURK HAK
Planetary evacuation complete,
emperor. We're the only ones
left. Their empire is spreading
across the whole planet, we don't
have long before they reach us.

CLANG. A noise from above.

CLANG. It's getting closer. The Emperor looks up, anxious.

EMPEROR
Are you ready?

TURK HAK
As I'll ever be, sir, yes.

The Emperor's hand hovers over a black button. He takes several deep breaths.

CLANG. It's even closer.

The Emperor hears a muffled scream, and turns -

Turk Hak has been caught by a WEeping ANGEL. One of the angel's arms is around his shoulders, the other has a hand clasped to his mouth. Turk Hak tries to wrestle the arm away, but it's no use.

The lights flicker again, and another Angel appears to the side of the first. The Emperor has no choice.

He hits the button.

CUT TO:

2 EXT. CHALFOX - SPACE

The planet Chalfox EXPLODES.

The camera swirls past debris, through rubble, out and among the exploding planet...

As several WEeping ANGELS float through space, unaffected, their hands clamped over their eyes.

(CONTINUED)

CUT TO:

3 EXT. MOOR - DAY

CAPTION: CHRISTMAS DAY, 1812

All is quiet, all is calm. We pan down from a crisp white sky to a row of tree skeletons to a moor lightly dusted in snow.

In the middle of the moor, however, is a figure. The figure is hunched over, and slowly stands up.

The figure is a woman in her late thirties. She is wearing a long pencil skirt and clutches a navy cardigan around her, dusting the snow off her shins. Everything about her looks far too modern for 1812. She looks around, dazed and confused. She rubs her forehead. This is PAMELA.

PAMELA

What did I...

Then it all comes back to her, in a FLASHBACK -

JUMP CUT TO:

4 INT. CHURCH - FLASHBACK SEQUENCE

CAPTION: CHRISTMAS DAY, 2012

THE DOCTOR stands, held back by a WEeping ANGEL. It stands behind him, locking both of his arms behind his back.

We hear somebody running into the church -

It's PAMELA. She runs in, looking behind her all the while. She quickly turns to the Doctor and lets out a short scream before clasping her hand to her mouth.

THE DOCTOR

Turn around, quickly! There are more coming!

Pamela turns around. The rest of the church is empty. Then we hear the Doctor shout -

Pamela turns back, to see the Angel's hand over the Doctor's eyes.

PAMELA

What if that one wants me?

THE DOCTOR

It won't, it's only here to restrain me!

(CONTINUED)

PAMELA

How could you possibly know
that?!

THE DOCTOR

It's an educated guess, go with
it! We're down to only one pair
of eyes!

She turns back, to see two Angels by the altar, hands
outstretched, blank-faced.

THE DOCTOR

Try and get back, move back, but
keep your eyes completely open,
Pam. Don't let your eyes close,
not even for a second.

PAMELA

You call me *Pamela*.

She edges slowly back, eyes wide open, feeling around for
any obstructions.

There is a faint clatter behind her.

PAMELA

What was that?

THE DOCTOR

I don't know, don't get
distracted! Keep looking!

We see what the clatter was - a ROCK, thrown right behind
Pamela. PAN UP to see that the Angel restraining the
Doctor has thrown the rock - the arm that was previously
holding his arms is now outstretched, as if it has just
thrown the rock.

The Doctor tries to wriggle free, but to no avail.

Pamela takes another step back - and trips on the rock.
She falls down - and in a flash, the Angels are closer,
faces contorted and arms outstretched -

THE DOCTOR

Pamela! Pamela, what's happening?

PAMELA

Oh, God! Jolly quick, aren't they
-

THE DOCTOR

What's going on?!

(CONTINUED)

PAMELA

Be quiet! You're distracting me!

She tries to get up slowly, her eyes flickering -

And she blinks.

The Angels disappear, and the Doctor is free, looking around for her. But she's nowhere to be seen.

THE DOCTOR

(shouting)

Pamela!

The Doctor turns on the spot, helpless.

CUT TO:

5

OPENING TITLES

2012 CHRISTMAS SPECIAL

'THE CHRISTMAS ANGELS'

by JAKE REYNOLDS

CUT TO:

6

EXT. MOOR - DAY

PAMELA looks around, confused, as a MAN walks over to her. He is short, rotund and wears a buttoned-up longcoat with a hat. He waves heartily at her. His name is CHARLES.

CHARLES

Merry Christmas!

PAMELA

Yes, thank you, I mean -

CHARLES

It's December 25th, 1812. You're from December 25th, 2012, aren't you?

PAMELA

Well, actually, I'm from '52 -

CHARLES

Yes, yes, but you've just been taken from 2012, is that right?

PAMELA

(stunned)

You're very good, aren't you?

(CONTINUED)

(beat)
How did I arrive here?

CHARLES
(smiling)
The touch of an angel, my dear.

Charles extends an arm, gesturing towards a TOWN down past the moors.

CHARLES
You're the third today. Name's
Charles Potter.

PAMELA
Oh!
(holding out her hand)
Pamela Harmon.

He looks at her hand briefly before deciding on a handshake.

CHARLES
I can take you back to the town.
You can see the others that way.

He starts to walk towards the town, with Pamela reluctantly following.

CUT TO:

7 INT. CHURCH - DAY

THE DOCTOR scratches his head, talking as if the Angels are in earshot.

THE DOCTOR
Why don't you want me?

He turns around, revealing the TARDIS at the back of the church, and walks towards it.

THE DOCTOR
(mumbling)
To be honest, I'm insulted.

He opens the TARDIS and walks inside.

CUT TO:

8

EXT. MOOR - DAY

CHARLES and PAMELA make their way over to the town.

CHARLES

The Christmas Angels, that's all we know them as.

PAMELA

I was with a colleague, in 1952 - and then I was in 2012 - and I am aware this sounds ridiculous - we were running from the angels, right through a graveyard and into a church. They came from nowhere.

CHARLES

That's what they all think! But they're not quite that mystical. They're hidden in plain sight.

PAMELA

Well, exactly. No-one's going to see a statue as a threat, are they? I certainly didn't.

They keep walking. Pamela looks around.

PAMELA

Why am I here?

CHARLES

That's what they like to do. They zap you back in time, my dear.

CUT TO:

9

INT. TARDIS - DAY

THE DOCTOR is busying round the TARDIS console, holding a small black radio to his mouth. He presses a button on the radio.

THE DOCTOR

Gooooooooood -

CUT TO:

10

EXT. MOOR - DAY

THE DOCTOR's voice comes through PAMELA's cardigan pocket. She takes out a similar radio and rolls her eyes.

(CONTINUED)

THE DOCTOR (O.S)
-afternoon ladies and gentlemen!
This is the Doctor, and you are
listening to Christmas FM...I am
joined here with -

PAMELA
That joke got old *weeks* ago.
(to CHARLES)
I work on radio. He finds it
hilarious.

Charles mouths 'radio' to himself, a little lost.

THE DOCTOR (O.S)
Who are you talking to?!

CHARLES
Who are you talking to?

PAMELA
Charles, the Doctor. The Doctor,
Charles.

CHARLES
Does he have a Christian name or
-

PAMELA
Oh, don't bother asking. I was
swept away into his silly life
when he stumbled into mine a few
weeks back.

THE DOCTOR (O.S)
I opened her eyes to the Universe
and all the wonders that it
entails...

PAMELA
And manages to be a constant
bloody pain in the process.

THE DOCTOR (O.S)
Cheer up! It's Christmas!

PAMELA
Right, yes, very good - now,
Doctor, I'm in 1812, an Angel
touched me and -

THE DOCTOR (O.S)
Ah! Yes!

CUT TO:

11 INT. TARDIS - DAY

THE DOCTOR is nodding, still with the radio pressed to his mouth, tapping a monitor.

THE DOCTOR
Got it all up here. An Angel
touched you and now you're in
1812...big question floating
around here, though.

PAMELA (O.S)
Why aren't you coming to help me?

THE DOCTOR
No, no, no - that's simple. The
question of the hour is...why
does Charles know all of this?

PAMELA (O.S)
Um -

CUT TO:

12 EXT. MOOR - DAY

PAMELA stops, and raises an eyebrow at CHARLES. He holds his hand out, and she passes him the radio.

CHARLES
Well, sir, y'see, the thing is...

CUT TO:

13 INT. TARDIS - DAY

THE DOCTOR flinches slightly at the volume at which Charles is speaking.

CUT TO:

14 EXT. MOOR - DAY

CHARLES carries on wittering away. The two have reached the town now, and are trudging through slightly thicker snow.

CHARLES
There are a few of them, y'see.

THE DOCTOR (O.S)
Exactly. Go on.

(CONTINUED)

CHARLES

Few of them now, four, four
including Miss Harmon. All from
2012, all from Christmas day. All
touched by an angel in a little
church in London.

PAMELA

Fascinating...

THE DOCTOR (O.S)

Fascinating indeed. Now, Pammy -

PAMELA

Pamela.

THE DOCTOR (O.S)

Pammy, your question?

PAMELA

(taking back the radio)

Why aren't you here?

CUT TO:

15 INT. TARDIS - DAY

THE DOCTOR looks over at a segment of the TARDIS. It is
badly burnt, blackened and almost ruined.

THE DOCTOR

The Angels have locked the year.
I can't get there, almost blew up
the TARDIS trying. Now, of course
I could just get touched by an
Angel...except I can't. They
don't want me to go back, because
the Angels where you are are
stronger. The stronger the
Angels, the more dangerous I am.
Christmas cheer and all of that
malarky.

PAMELA (O.S)

Right, okay, well we're in the
town now, Charles is going to
introduce me to the others. I'll
get back to you.

(brief pause)

Over and out.

The Doctor smirks.

THE DOCTOR

Charming.

He rushes out of the TARDIS.

(CONTINUED)

CUT TO:

16 EXT. TOWN CENTRE - DAY

Everything is painted in hauntingly beautiful snow. Everyone appears to be indoors, save for the odd one or two scuttling past.

CHARLES
There were six, originally.

PAMELA
You said four, didn't you?

CHARLES
Four now, miss. Six before. Two were taken by the Angels.

PAMELA
They touched them? Again? What happened?

CHARLES
They got sent right back.

PAMELA
Right back where?

Charles turns to her.

CHARLES
Right back.

CUT TO:

17 INT. CHURCH - DAY

THE DOCTOR stands before five open-armed WEEPING ANGELS.

THE DOCTOR
I've read all the records. A planetary explosion...weren't expecting that, were you?

The Doctor can blink all he likes. They're staying put.

THE DOCTOR
Chalfox, lovely planet. And if the figures are correct, there were two million of you.
(smiling)
Five now.

The Doctor walks over and sits at a pew.

(CONTINUED)

THE DOCTOR

And more in 1812...exactly 200 years apart. Scattered evenly through time, but naturally the stronger ones made it back through time. You send people here back to them so you can feed on the time energy, correct?

Still no response.

THE DOCTOR

(slightly louder)

Correct?

He blinks. Now all of the Angels are smiling, as if to confirm what he's been saying.

THE DOCTOR

Right...but 200 Earth years, that's not much to feed on considering what you lot were after. That explains why you're so weak, you can only send them back to your mates in the nineteenth century...interesting.

The Doctor walks over to them.

THE DOCTOR

But you don't want me. You've left me out of all the action.

He shrugs, walking back to the TARDIS.

THE DOCTOR

Fine. They'll work it out. I could do with a holiday anyway. Thanks for giving me a day off. Thanks for giving me one Christmas in nine hundred. Awfully kind.

He disappears into the TARDIS, and it dematerialises.

CUT TO:

18

EXT. TOWN HALL - DAY

PAMELA and CHARLES stand outside a poky town hall, with the windows boarded up. Three MEN stand by the entrance. Charles turns to Pamela.

CHARLES

They're in here. We keep them in here to be safe. The thing is,

(MORE)

(CONTINUED)

CHARLES (cont'd)
the Angels here only want them.
Nobody else. So we have people
watching out, twenty-four seven.
(turning to the guards)
Even on Christmas day. We don't
reject people here.

Charles opens the door, and he and Pamela walk in.

CUT TO:

19 INT. TOWN HALL - DAY

Two people sit at a table in the dimly lit town hall.
They're eating small portions of Christmas dinner. The
other lies on several blankets, asleep in the corner. A
full Christmas tree stands at the back of the room.

The two at the table are a couple - LEONARD and ROBYN.
They are in their thirties and have been chatting before
CHARLES and PAMELA's entrance. They look up.

LEONARD
Another one?

CHARLES nods, as the door closes behind them.

CHARLES
Lucky, too. Night's drawing in.
This is Pamela Harmon. Pamela's
from 1952, but was still taken
from the church in 2012, just
like you.

PAMELA
It's a little complicated.

She walks over, hand outstretched. Leonard smiles faintly,
and shakes her hand.

LEONARD
Leonard.

She then shakes Robyn's hand.

ROBYN
Robyn.

PAMELA
It's nice to meet you.

Pamela looks down at their hands. Both wearing wedding
rings, both wearing vaguely similar garish Christmas
jumpers.

(CONTINUED)

PAMELA

Are you...?

LEONARD

(nodding)

Married. They took us both. But we've still tried to...you know...

He gestures towards the room's decoration.

LEONARD

We're still here together so we thought we'd try and keep Christmas up, you know.

PAMELA

(smiling)

I love it. It's like stepping into someone's home.

They smile. Charles nods towards the sleeping person in the corner. He is a teenager, lanky and bespectacled. He begins to stir.

CHARLES

That's Patrick. He was the first here. Just seventeen.

PAMELA

Still a boy.

CHARLES

Yes, but don't say that to him.

PAMELA

(smiling)

Good idea.

ROBYN

(standing up)

And here we all are. Christmas Day. Or forever. We don't really know any more.

PAMELA

Well, don't worry. I have a friend. He's a bit of a dunce at times, quite the eccentric, but he's trying to help us. And I have quite a lot of confidence in him, as it happens.

CHARLES

I'm going to leave you here, miss Harmon, if that's alright. Just for your safety. It's going to

(MORE)

(CONTINUED)

CHARLES (cont'd)
get dark and the Angels will be
coming soon. I'm going to have a
quick scout over the moor again,
just in case.

ROBYN
Take care, Charles.

PAMELA
Look after yourself.

Charles tips his hat and smiles, before leaving.

CUT TO:

20 EXT. TOWN HALL - DAY

CHARLES looks up at the darkening sky, and buttons up his
longcoat. He sees an ANGEL standing several metres away,
pointing towards the church. But he can't do anything.

He leaves the way he came, as snow begins to fall.

CUT TO:

21 EXT. ALIEN MARKETPLACE - DAY

CAPTION: STEEPLUMP MARKETPLACE, 5,011

THE DOCTOR sprints down a busy alien marketplace, wearing
a Santa hat and dodging people, stalls and wooden crates
as he is chased by two ALIEN POLICEMEN, dressed in combat
suits and wielding guns.

THE DOCTOR
(shouting)
It's mine! I saw it first!

PSHW! A laser misses the Doctor, hits the edge of a stall
and the material above falls onto the head of a grumbling
stall-owner.

THE DOCTOR
Go away! This is the season to be
jolly!

PSHW! Another shot misses, causing a wooden crate to
shatter into several pieces.

The Doctor rushes into the TARDIS, which is tucked around
a street corner. As it dematerialises, the aliens try
shooting at it as best they can.

CUT TO:

22 EXT. GRAVEYARD - EVENING

Back in London, 2012. Night is closing in, as the TARDIS materialises. THE DOCTOR steps out, and straightens his bow tie.

CUT TO:

23 INT. TOWN HALL - DAY

PATRICK is now awake, and sits by PAMELA on the floor at the back of the room. LEONARD and ROBYN are still sat up, now drinking a glass of wine and talking to one another.

PATRICK
So...you were born in...

PAMELA
1915. Right in the middle of the war.

PATRICK
Wow.

He looks at her.

PATRICK
Just, wow. That's mental.

PAMELA
(unsure of how to respond)
Thank you.

Pamela begins to light up a cigarette. She offers Patrick one. He shakes his head.

PAMELA
I don't remember the war, of course. I remember the second, though.

PATRICK
It must have been terrifying.

PAMELA
(flippant)
Oh, it was alright.

She smiles and whispers -

PAMELA
It was terrifying.

PATRICK
I can't even imagine it.

(CONTINUED)

PAMELA

I was called in to drive fire engines. I was rubbish at first, but got a bit better. My friend, the Doctor, he reckons he saw me driving one of them, once. He also swears he was - or is - best friends with Winston Churchill.

PATRICK

He sounds mad.

PAMELA

Oh, he is. Utterly and completely.

(pause)

What about you, then? Are you religious?

PATRICK

I'm sorry?

PAMELA

On your own in a church on Christmas Day.

PATRICK

Oh, right. Yeah. I sort of am. Can't let my family know, though. Told them I was out for a walk. I feel sick because I know how worried they're going to be.

PAMELA

Why can't you let them know?

PATRICK

I dunno. They'd probably laugh. They think that kind of thing is a bit stupid.

Pamela frowns, and takes a drag on the cigarette.

PAMELA

Well I'm not religious, and I don't think it's stupid.

Patrick smiles. Pamela rubs his back reassuringly before standing up and walking to the front of the hall.

She looks out of the window - a crack in the boards - at the snow falling over late Georgian England.

CUT TO:

24 INT. CHURCH - DAY

Back in 2012. An ELDERLY MAN sits at a pew, head bowed, murmuring something.

Suddenly, he hears the door creaking, and looks up. An ANGEL stands before him.

Nearly winding himself in shock, the man stands up, and runs to the back of the church, trying to open the fire exit -

The Angel is closing in, snarling with teeth and claws bared -

The door's stuck, and the man blinks -

Closer -

Blinks again -

Gone.

The Angel stands alone.

CUT TO:

25 EXT. MOOR - EVENING

The ELDERLY MAN lands in the exact same place as PAMELA had done not too long before.

CHARLES walks over, with a hand outstretched.

CHARLES
Merry Christmas!

ELDERLY MAN
Where am I -

CHARLES
It's Christmas Day, 1812. You're
from Christmas Day, 2012. Aren't
you?

ELDERLY MAN
Why - yes...

CHARLES
Come with me. It's getting dark,
we haven't got long.

CUT TO:

26

INT. TOWN HALL - DAY

PAMELA is still looking out of the window, before she remembers something.

PAMELA

Charles told me that the other two have been sent further back.

LEONARD

That's right.

PAMELA

Where to?

There is a pause.

ROBYN

The beginning of time.

LEONARD

The fire, the rocks...nothing to sustain any kind of life.

PAMELA

So they're...

LEONARD nods.

PAMELA

Oh my word.

She turns away, before turning back quickly, finger pointing upwards.

PAMELA

But hold on, how do you know? I mean, do you have some kind of evidence?

PATRICK

One of the Angels told us.

PAMELA

They can talk?

PATRICK

I was there when it first happened.

CUT TO:

27

EXT. TOWN CENTRE - DAY - FLASHBACK

PATRICK walks with CHARLES in the direction of the town hall. As ever, the place is practically deserted. Charles holds his hands on Patrick's shoulders, who is shivering.

CHARLES

Not long now, fella.

Charles turns his head briefly, and does a double take -
There, behind them, is an ANGEL.

CHARLES

Patrick, turn around. Stay quiet,
turn around and don't blink.

Patrick turns around.

PATRICK

That's it - that's them! That's
what did it!

Then, the Angel 'speaks'. It stays inanimate, but we hear the voice (think Angel Bob from 'The Time of Angels'). The voice is of a frail old woman, MILDRED.

ANGEL MILDRED

The third.

CHARLES

Now you leave him alone.
(pointing threateningly)
D'you hear? You leave him!

PATRICK

What's that voice?

CHARLES

Trust me, lad, you don't want me
to tell you.

ANGEL MILDRED

The third. We will take him.

CHARLES

Not here you won't. That's not
the game we play, I'm afraid.

ANGEL MILDRED

You said that about the woman.

CHARLES

Go back to where you came from.

They obviously blink simultaneously, because the Angel is closer, palms outstretched.

(CONTINUED)

ANGEL MILDRED
We came from before time.

PATRICK
What does it mean?

ANGEL MILDRED
We came from before time. The
Universe opened its eye and saw
us, and when the eye closed we
got closer and closer until the
Universe shied away.

CHARLES
Her name was Mildred. The voice.
They...snapped her neck and took
her vocal chords.

PATRICK
That's sick.

ANGEL MILDRED
Did you like Mildred?

CHARLES
Don't you dare. She was a little
old woman. Don't you dare.
(shouting)
Leave my town! Leave us be!

ANGEL MILDRED
We will take him. We will take
them all. We will send him back
to the start of Earth. We will
send him back to the sheets of
flame and the tumbling rocks.

From round the corner, two GUARDS run over to the two of
them.

GUARD 1
We heard you shouting -

CHARLES
Keep looking at them, gents.

The Guards face the Angel, as Charles and Patrick scurry
away.

ANGEL MILDRED
Christmas.

Charles turns around.

ANGEL MILDRED
You have until Christmas.

(CONTINUED)

PATRICK

That's tomorrow -

ANGEL MILDRED

We will not - we have not -
killed your townspeople. We are
weak. We cannot send them back
because they do not hold the
required residual time energy. We
only require the three.

CHARLES

You're not having them.

ANGEL MILDRED

We will watch. We will wait. We
will observe. If you do not give
them to us, we will return. On
Christmas night, in the
flickering shadows of your
candles, we will descend. We will
snap the necks of every man,
woman and child in this town.

CHARLES

Ignore them.

Charles pulls Patrick away.

PATRICK

You can't just - what if they
take away the people you love?
You can't -

CHARLES

To be honest with you, things
aren't going to get much worse
for me these days.

And they rush towards the hall.

CUT TO:

28

INT. TOWN HALL - EVENING

PAMELA frowns.

PAMELA

What did he mean by that?

PATRICK shrugs.

LEONARD

The point is, Christmas night is
drawing in. We'll have to give
ourselves up.

(CONTINUED)

ROBYN

But the guards don't let us out.
Charles won't let us go. We've
been kindly imprisoned.

PAMELA

Well, the Doctor will be here
soon. I know it. I know he will.
He doesn't just take Christmas
off.

ROBYN

That's what you keep saying. I
can't see him, though. Not
anywhere.

PAMELA

Sometimes that's the best sign.

CUT TO:

29

EXT. TOWN CENTRE - EVENING

CHARLES and the ELDERLY MAN walk through the snow and
towards the town hall. In the distance, a WEEPING ANGEL
stands, eyes covered, waiting.

ELDERLY MAN

I'll stay here.

CHARLES

You can't stay here, fella,
you'll get taken even further
back. You've got to come with me.

ELDERLY MAN

No, really, I'll stay.

The elderly man turns to the distant angel.

ELDERLY MAN

How many of them are there?

CHARLES

I've seen about ten. Could be
more. But you heard what I said.
We've got to get you safe.

ELDERLY MAN

Charles, open up the town hall.

CHARLES

Are you insane? Is my accent that
broad? Listen, we're not doing
that -

(CONTINUED)

ELDERLY MAN

Do it! Now!

CHARLES

Why should I listen to you?!

The elderly man turns to him, and rolls back his sleeve. On his wrist is a futuristic wristband, with an orange button glowing.

He presses the button, and in a glowing sheen of yellow light, the man has changed. THE DOCTOR now stands before Charles.

THE DOCTOR

Because I'm the Doctor.

CUT TO:

30 INT. TOWN HALL - EVENING

PAMELA stands by the window once more. PAN DOWN to see that she has her fingers crossed.

CUT TO:

31 EXT. TOWN CENTRE - EVENING

THE DOCTOR is beaming at CHARLES, showing off his wristband. Behind him, the ANGEL is getting closer.

THE DOCTOR

Charles! Hello! We spoke! Well, we sort of spoke. I spoke to Pamela, and I heard you, sort of, and look!

(waving the wristband)

A shimmer! I got a shimmer!

CUT TO:

32 EXT. ALIEN MARKETPLACE - DAY - FLASHBACK

THE DOCTOR is standing in front of a stall packed with SHIMMERS. He's resting his chin in his hand, nodding as if listening intently to the SELLER. Instead, he's planning the easiest one to pinch.

SELLER

Any disguise, you just scan what you see, right, and it'll program it, right, so you can adopt their sort of, erm, like, appearance. Their visual. You look just like them and -

(CONTINUED)

THE DOCTOR
(shouting)
BANG!!!

SELLER
(dumbstruck)
Erm - ?

THE DOCTOR
Are you confused?

SELLER
Erm, well yeah, a little bi-

THE DOCTOR
Super.

And with that, the Doctor nabs a shimmer, and sprints off down the street!

CUT TO:

33 EXT. TOWN CENTRE - EVENING

THE DOCTOR finishes recounting his tale.

THE DOCTOR
So that's that. Now, go and let
the others out. Bring them here.

CHARLES
Are you sure?

The Doctor just laughs faintly.

CHARLES
What are we going to do?

THE DOCTOR
We're going to save Christmas,
Charles. Now come on!

CHARLES nods weakly, before tottering off round the corner.

The Doctor, alone, turns to face the ANGEL.

THE DOCTOR
Not tonight, my friend!

He looks up at snow falling.

THE DOCTOR
Not on the most wonderful night
of the year. That was an error.

CUT TO:

34 INT. TOWN HALL - EVENING

Everyone is now sat in the centre of the room except for PAMELA, who is trying to wrench back the wooden boards on the windows.

LEONARD
It won't work, Pamela.

PAMELA
Well, have you tried? Or have you
just sat here, content?

She tries and tries, putting everything into it -

When the door opens, and CHARLES rushes in.

CHARLES
(breathless)
It's him. It's the Doctor.

On Pamela's face, brightening already.

CUT TO:

35 EXT. TOWN CENTRE - EVENING

Everyone is together, as THE DOCTOR gives PAMELA a big hug.

THE DOCTOR
Okay! Okay! Hugging over, we've
got things to be doing. Right!
Pleased to meet you everyone,
pleased to...
(to CHARLES)
Where's everyone else? Isn't
there a church service?

CHARLES
Everyone's inside. Terrified. The
church is abandoned.

THE DOCTOR
Brilliant. I vote let's go there.
'Abandoned church' sounds great.

ROBYN
I beg to differ...

THE DOCTOR
Well, you're wrong. Let's go
there. The church is where
they'll be drawn to. Plus if you
believe in The Big Guy, then it's
the place for you, eh?

(CONTINUED)

He pats PATRICK on the back, smiling - but it's taken the wrong way.

PATRICK
What are you saying?

THE DOCTOR
I'm saying let's go to the -

PATRICK
Because I believe in God am I
weaker? Am I weaker than you?

THE DOCTOR
I didn't even - I'm sorry if I -

PAMELA
Come on Patrick, he didn't mean
that.

PATRICK
Because I don't even know if I
do. It's a pretty big question. I
don't know.

He composes himself a little.

PATRICK
Sorry. I'm sorry.

Pamela puts an arm round him.

THE DOCTOR
Charles, lead the way. Pammy,
stay with me.

PAMELA
If you call me Pammy one more
time -

CHARLES
Don't be long.

THE DOCTOR
I won't be. Look after
yourselves!

The four of them walk off, led by Charles. The Doctor
turns to face the ANGEL - but it's gone.

PAMELA
How did you get here?

THE DOCTOR
Long story. Ooh, by the way...

The Doctor quickly points the shimmer at Pamela, and it
scans her. She frowns.

(CONTINUED)

PAMELA

What on earth was that?

THE DOCTOR

I'll explain later. Want to know about these Angels?

PAMELA

The fact they survived an exploding planet? You told me that -

THE DOCTOR

Not just that. The two groups of Angels, you see, they're connected. It's not just coincidence they landed on the same day two hundred years apart. Christmas day. The day where churches are most used. With me?

Pamela nods.

THE DOCTOR

They're clever. They planned this. They're weak, though. The Angels here are weaker than the 2012 Angels, that's what time travel can do to you, so they can only send people from 2012 back in time. That's you, me, Leonard, Robyn and Patrick. They can't touch anyone else, they're too weak.

PAMELA

Yes, but Patrick told me they can break people's necks. They did it to an old woman, they said, so one of the Angels can speak.

THE DOCTOR

Yes, they can do that, but they won't.

PAMELA

Because we're going to give them to the Angels? No. Not a chance.

THE DOCTOR

No, no, they're going to do neither. Are you?

Pamela frowns. The Doctor closes his eyes for two seconds, and opens them. He turns Pamela around, to reveal a snarling Angel - ANGEL MILDRED - behind her.

(CONTINUED)

THE DOCTOR

Because one word is very important in all this - connection. They're connected. It's like a rope, between both sets of Angels. The 2012 Angels get food by sending anyone back in time to here, and the 1812 Angels get food by sending the people doused in time energy back to the beginning of time. And from now to the beginning of time - that's a loooooong time. A long way. A lot of food. If we give anyone to these Angels, they get stronger. And they won't leave, Pamela, they'll never leave, look at them. You can't keep your eyes off them for even a second and they're up to no good. Aren't you?

ANGEL MILDRED

You're the Doctor.

PAMELA

That's horrible. That voice...

ANGEL MILDRED

You shouldn't be here.

THE DOCTOR

Just another day in the office, if I'm honest.

ANGEL MILDRED

You tricked them.

THE DOCTOR

Yes I did.

ANGEL MILDRED

How?

THE DOCTOR

Oh, spoilers. Never give away your tricks. Otherwise you can never impress anyone, and then where do you get?

ANGEL MILDRED

It is Christmas night.

PAMELA

Yes, it is. And I know what that means. But you're not going to take anybody from here.

(CONTINUED)

ANGEL MILDRED

If we do not take them, we
starve. We die. And if you do not
give them to us, before we die we
shall take everyone in this town
with us. We will break their
little necks like branches. We
require them.

THE DOCTOR

I'm not an idiot - I know your
terms.

ANGEL MILDRED

Five people or a whole town. And
listen, Doctor -

Everything is quiet. In fact, everything is silent.

ANGEL MILDRED

Silent. A silent night. That was
this stupid woman's favourite
carol.

Pause. Then, Angel Mildred starts to sing Silent Night. It
is haunting. At first it is quiet, but soon it echoes
across the entire town.

CUT TO:

36 INT. TOWN CHURCH - EVENING

PATRICK paces up and down the church. LEONARD and ROBYN
sit arm in arm at the back, and CHARLES sits, head in
hands, on the front pew. He shakes his head slowly as the
crooning melody echoes through the church.

At the stained glass window, a silhouette of an
approaching ANGEL.

CUT TO:

37 EXT. TOWN CENTRE - EVENING

THE DOCTOR looks around. Some of the townspeople have
appeared at their windows.

THE DOCTOR

Connected. Every Angel is
singing. They're singing her
song.

ANGEL MILDRED

All is calm, all is bright...

(CONTINUED)

THE DOCTOR

Pamela, you need to do something for me, it's a big ask, and it could kill you.

PAMELA

You want me to go in the opposite direction to you and lure the Angel towards me while you go to the church.

THE DOCTOR

Oh, you're good. I won't be long, I promise. Get the guards to help you - and don't blink. It's never been so important. Don't let it touch you. Don't let anything - the dark, the cold air, the snow - stop you from keeping your eyes peeled. Your life depends on it.

He kisses her forehead before running off.

PAMELA

You had better get me promoted when we get out of this!

THE DOCTOR

(shouting)

Oh, you are *definitely* on Santa's nice list!

And now it's Pamela and the Angel.

ANGEL MILDRED

Shepherds quake at the sight...

CUT TO:

38 EXT. TOWN - EVENING

THE DOCTOR, running through the town, past the odd ANGEL. But they're not after him - they don't know he's got the sufficient time energy. Yet even though he may be safe, he still runs for the lives of others.

ANGELS

*Glories stream from heaven
afar...*

CUT TO:

39 INT. TOWN CHURCH - EVENING

LEONARD has noticed the approaching Angel, now a shadow baring talons in the stained glass window.

LEONARD
(pointing)
Look...

ROBYN stifles a scream.

ANGELS
Heavenly hosts sing hallelujah...

For CHARLES, it seems the song is the only thing affecting him. He's in tears.

PATRICK
Keep looking at it! A shadow is still a shadow - we can still see it, and as long as we can see it, it can't take us.

ROBYN
But it's this. It's this or everyone else in this place, killed unnecessarily.

PATRICK
The Doctor said otherwise.

ROBYN
And you trust him?

PATRICK
Yes. Don't you?

LEONARD
Let's leave this for another time. Right now, we've got to make sure that thing doesn't get inside.

Then, in bursts THE DOCTOR.

THE DOCTOR
Sorry I took so long!

PATRICK
(to ROBYN)
See?
(to THE DOCTOR)
Where's Pamela?

THE DOCTOR
Being a Saint. She's with the talk-y Angel, the one with the old woman's voice -

(CONTINUED)

CHARLES
Mildred.

THE DOCTOR
I'm sorry?

CHARLES
Her name was Mildred.

THE DOCTOR
Ah.

There is an uncomfortable silence. The Doctor awkwardly waggles his hands a little.

THE DOCTOR
Patrick, you two, keep an eye on that Angel. I'll be with you in a tick.

The Doctor walks over to the front pew where Charles is sat, hitches his trousers up a little, and sits down next to him. The two speak quietly as the other three make small talk as they observe the Angel's shadow.

ANGELS
Silent night, Holy night...

THE DOCTOR
It's a nice name, Mildred.

CHARLES
Anglo-Saxon. It means 'gentle strength'.

The Doctor smiles. He likes that.

THE DOCTOR
Who was she?

CHARLES
My mother.

The Doctor nods slightly.

THE DOCTOR
I'm sorry.

CHARLES
That's alright. Not your fault, is it?

THE DOCTOR
No...I suppose not.

The Doctor opens his mouth to talk several times, failing at first.

(CONTINUED)

THE DOCTOR

Gentle strength is just what we need right now. Gentle strength will help us beat the Angels, I promise. Because all of this, Charles, everything, it rests on you.

Charles turns to him.

CHARLES

Why me?

THE DOCTOR

You belong here. We don't. We're the outsiders, but you took everyone in. You took it upon yourself to take them in, these strangers from the future, brought here by the most terrifying race in the Universe...you protected them. You shielded them from harm, Charles. That's gentle strength. You did your old mum proud.

CHARLES

You're too kind. I'll be alright. I'm fine.

THE DOCTOR

It's okay to not be fine. It took me a long time to realise that myself. Charles, I don't want to say this, but...

(beat)

To save us all you're going to need to see that Angel one more time.

CUT TO:

40

EXT. STREET - EVENING

PAMELA is walking backwards in the snow with the two GUARDS. ANGEL MILDRED stands at the end of the street.

ANGELS

Son of God, love's pure light...

PAMELA

And one, two, three, blink!

All three of them clamp their eyes shut -

(CONTINUED)

PAMELA

Open!

They open their eyes. The Angel is closer.

PAMELA

Back, one, two, three...

They're stepping back in sync, luring the Angel one blink at a time.

GUARD 1

Didn't he tell you not to blink?

PAMELA

Yes, but this is smarter. One,
two, three, blink!

(beat)

Open!

The Angel is closer still.

PAMELA

Back, one, two, three...

Then, THE DOCTOR's voice rings from her pocket. She takes out the radio. The Guards are surprised at this contraption, but have better things to worry about.

PAMELA

Keep your eyes on them.

(into the radio)

Hello?

THE DOCTOR (O.S)

Pamela! You're alive! You're
doing so well!

PAMELA

Your warm words always know how
to console me.

THE DOCTOR (O.S)

Now listen, you need to hide.

PAMELA

What? Hide? After luring it away
all this time?

THE DOCTOR (O.S)

I'm sorry! Run from the guards,
find somewhere to hide. It won't
get them, it'll come after you.

PAMELA

But it could break their necks!

(CONTINUED)

THE DOCTOR (O.S)
It won't, trust me!

CUT TO:

41 INT. TOWN CHURCH - EVENING

THE DOCTOR is pacing up and down with the radio.

THE DOCTOR
They're too hungry, snapping
necks at this stage wastes
energy. They'll want you, at any
cost. So run, run fast, and find
somewhere they won't find you.
And trust me.

PAMELA (O.S)
I'm on it.

THE DOCTOR
Over and out.

PAMELA (O.S)
You sound like a tool when you
say that.

THE DOCTOR
Oh well. It's Christmas.

The Doctor pockets the radio and rubs his hands together,
ready for action.

THE DOCTOR
How's AngelWatch going?

LEONARD
Riveting.

THE DOCTOR
Good! Now, Charles, if you
please...

The Doctor takes off the shimmer and holds it out.

CUT TO:

42 EXT. STREET - EVENING

PAMELA pockets the radio.

PAMELA
Okay. Ready?

(CONTINUED)

GUARD 2

Ready.

PAMELA

Are you sure?

GUARD 1

We're sure, miss. Don't you worry.

PAMELA

I just want to be utterly sure you're sure. That you're sure. That you're ready.

GUARD 2

Are you sure you're ready?

PAMELA

What? Yes, of course I am! Of course I am. Right, better get off then. Chat later, boys.

And Pamela breaks off into a run down the street.

CUT TO:

43 EXT. STREET 2 - EVENING

PAMELA rushes down the street, trying not to slip on the snow, when she notices another ANGEL to her left.

PAMELA

No!

ANGELS

Radiant beams from thy holy face...

PAMELA

Okay, alright, concentrate...

Pamela runs even faster, turning her head every few seconds - the Angel is advancing!

PAMELA

(shouting)

Go away!

ANGELS

With the dawn of redeeming grace...

CUT TO:

44 INT. TOWN CHURCH - EVENING

THE DOCTOR fastens the shimmer to CHARLES's wrist, when suddenly -

SMASH! The stained glass window is broken. Everyone turns to see an ANGEL's arm, outstretched into the church, with a demonic face accompanying it...

THE DOCTOR
You looked away!

LEONARD
Sorry, sorry!

THE DOCTOR
You can't just look away, this is important! They are starving, if you keep your eyes off them again you're dead!

The Doctor turns to Charles.

THE DOCTOR
Okay?

Charles picks his hat up from the pew and puts it on his head. He smiles, and begins to walk towards the doors of the church.

ROBYN
Good luck, Charles.

PATRICK
Thanks for everything.

Charles leaves the church.

CUT TO:

45 EXT. PARK - EVENING

PAMELA is crouched next to an old slide, coated in snow. ANGEL MILDRED can't be seen anywhere.

CUT TO:

46 EXT. TOWN CHURCH - EVENING

CHARLES buttons up his coat, and presses the shimmer. In a flash of yellow...he adopts the image of PAMELA.

SHIMMER PAMELA runs off down a street. As she turns a corner...

(CONTINUED)

A WEeping ANGEL appears at the foot of the street, ready to hunt.

CUT TO:

47 INT. TOWN CHURCH - EVENING

LEONARD and ROBYN are keeping watch on the church Angel, as PATRICK and THE DOCTOR stand by the altar.

THE DOCTOR

I'd just like to say...I'm sorry
if I upset you earlier.

PATRICK

It's alright. I was just a bit
scared. Sometimes I snap when I'm
scared about something.

THE DOCTOR

You know...having faith,
believing in something, it
doesn't demean you as a person...

PATRICK

Well, that's your opinion.

THE DOCTOR

It's true. It doesn't mean you're
weak. And it's not just human,
either. And look at you. Two
hundred years from home, fighting
Weeping Angels on Christmas day.
That's not weak. If faith is what
aids you, Patrick, you do - and
believe - what you like. And you
can't let anyone stop you.
Alright?

PATRICK

(smiling)
Alright.

THE DOCTOR

Good man. Right!

The Doctor walks down the aisle, stretching his arms
around Leonard and Robyn's shoulders.

THE DOCTOR

We can't hang around here
forever.

He turns around, rubbing his hands together.

(CONTINUED)

THE DOCTOR

Okay! Soon we're going to sever the cord. Once we do that, bam! The Angels back in 2012 are just statues, nothing more. But, as Patrick was *just* about to say, that still leaves us with a bunch of Angels here who are slowly starving. Good point well made, Patrick! Now, the good news and the bad news. Good news: you lot are safe, you can't be zapped back. Bad news: *nobody* is safe, because the Angels will be angry, starved and wanting to kill. Now, how do we get rid of these Angels?

(beat; smiling)

I'm so glad you asked.

CUT TO:

48 EXT. PARK - EVENING

PAMELA stays shivering behind the slide. ANGEL MILDRED is now in the park, waiting. Pamela keeps an eye on it, but it's cold - she wants to blink -

And she does. Just for a second, she opens her eyes once more -

But the Angel is stationary. Because there is someone else in the park. SHIMMER PAMELA.

The other Pamela walks past the Angel.

SHIMMER PAMELA

I'm here.

Pamela mouths 'what?!' as she slowly moves - still out of sight, but just to gain a better view of the situation.

SHIMMER PAMELA

I'm tired, and I don't want this whole town to die. Call me a utilitarian.

ANGEL MILDRED

Where are the rest of you?

SHIMMER PAMELA

The church. Send all of your...tribe...? To the church.

With that, shimmer Pamela blinks. Nothing.

(CONTINUED)

SHIMMER PAMELA
I don't understand - why didn't
you -

ANGEL MILDRED
Someone else is here.

SHIMMER PAMELA
What? No! No, listen to me! I
came here alone.

Shimmer Pamela blinks again.

But Pamela won't blink. She's confused, she's scared, and
she's wide-eyed.

Then, both Pamelas blink. Pamela opens her eyes and can't
help but letting out a shout.

Angel Mildred has a stony finger placed on shimmer
Pamela's forehead.

Shimmer Pamela presses the shimmer, and turns back into
CHARLES. Pamela runs out from the slide.

PAMELA
(shouting)
Get away from it!

CHARLES
It's fine! Look!

Charles blinks. The Angel doesn't move.

ANGEL MILDRED
We...you should not...

CHARLES
It's dying. I used the Doctor's
shimmer and adopted your
appearance...he said he 'scanned'
you. The Angel thought I was you,
and therefore holding time energy
sufficient enough to transport me
back in time.

Charles frowns slightly.

CHARLES
I wouldn't have understood any of
that a week ago.

PAMELA
Oh, wow. You're brilliant. That's
brilliant.

Charles turns back to the frozen Angel.

(CONTINUED)

CHARLES

Your friend is quite the genius.

PAMELA

Yes, he is good, isn't he?

CHARLES

We need to get back to the church. The others will be closing in now.

Pamela nods, and starts walking off. Charles takes a final look at the Angel before following her.

CUT TO:

49 INT. TOWN CHURCH - EVENING

It's on. The WINDOW ANGEL seems to have gotten closer, and now has both arms poking through the gap. There are also other silhouettes of ANGELS outside the other windows.

THE DOCTOR, PATRICK, LEONARD and ROBYN are on full alert. They're at different points of the church, looking out and trying desperately not to blink.

THE DOCTOR

Try one eye at a time! One at a time!

LEONARD

It doesn't work! If I do that I'm going to blink without meaning to!

THE DOCTOR

Come on, Pam...come on...

CLOSE UP on Leonard's eyes. He can't take it - and he blinks.

SMASH! Another window is broken. The top half of another Angel is frozen, leaning into the church.

LEONARD

I'm sorry! I'm sorry!

Then, PAMELA and CHARLES rush in to the church.

PAMELA

Doctor!

THE DOCTOR

Quick! Keep an eye on them! Charles, you too!

(CONTINUED)

CHARLES

We did it! We told them to come here!

ROBYN

I really hope this is part of the plan!

Pamela and Charles assign themselves positions to look out for the Angels.

THE DOCTOR

Super! Right, well, that's one thing off our minds. 2012 is safe, and so are you lot. Now it's just the last defence...I've never seen Angels angrier. When they're dying, they'll do anything - literally anything they can - to make their exit as powerful as possible. It's this moment, at this point, that an Angel falls. And just for one moment, you're faced with Weeping Demons instead. Luckily for you lot, there's more to the story.

The Doctor grins.

CUT TO:

50 INT. TARDIS - DAY - FLASHBACK

THE DOCTOR, tapping the TARDIS monitor, only to see his eyes light up.

THE DOCTOR

Ah!

THE DOCTOR (V.O)

You see, when the Angels were hurtled through space towards planet Earth, they landed in two separate timezones, correct?

CUT TO:

51 INT. TOWN CHURCH - EVENING

Everyone nods.

LEONARD

Right...

(CONTINUED)

THE DOCTOR
Wrong! Wrong wrong wrong! Because
there was something, something
else, something tiny...

CUT TO:

52 INT. TARDIS - DAY - FLASHBACK

CLOSE UP on the monitor. Two red patches, representing the
bands of ANGELS across time. Then, to the far right...ONE
RED DOT.

THE DOCTOR (V.O)
One more Angel. A lone survivor,
trapped in a different time zone
altogether.

CUT TO:

53 INT. TOWN CHURCH - EVENING

Without thinking, PATRICK and CHARLES turn to THE DOCTOR.

PATRICK
What?!

THE DOCTOR
(shouting)
Turn back!

They do, and now two ANGELS have entered the church.

PATRICK
They're gonna kill us. They're
gonna kill us.

LEONARD
Keep talking, Doctor!

THE DOCTOR
Yes, a different Angel, the
weakest of the lot, only with the
strength to touch one person
before it crumbles in on
itself...

PAMELA
Where is it? 1612?

THE DOCTOR
Other way! 2112, deformed and
confused, ready to prey upon the
first person it sees,
transporting them to...

(CONTINUED)

LEONARD

2012!

THE DOCTOR

Exactly!

PAMELA

How does that help us? There are no Angels in 2012 any more, they won't be able to get here!

THE DOCTOR

Ha! That's where you're wrong, Pamington!

CUT TO:

54 EXT. GRAVEYARD - EVENING - 2012 - FLASHBACK

THE DOCTOR is deliberately digging his boots into the snow to leave an obvious trail of footprints leading towards the TARDIS, parked in the middle of the graveyard. He bends down to draw a large arrow in the snow, pointing towards the TARDIS.

THE DOCTOR (V.O)

I knew someone, anyone, would land in that graveyard, and so I did the only thing I could to get them to help us.

The Doctor walks into the TARDIS, leaving the doors open.

CUT TO:

55 INT. TOWN CHURCH - EVENING

ROBYN accidentally blinks. There are now three ANGELS in the church.

CHARLES

That's three!

THE DOCTOR

I directed them to my TARDIS!

PAMELA

But that's no use! You said it can't get here!

THE DOCTOR

Once the cord was broken, so is the time lock! The TARDIS can get here, it can fly right to this very spot, and I planned it all

(MORE)

(CONTINUED)

THE DOCTOR (cont'd)
out, right to the very last
second! Timing is everything!

CUT TO:

56 INT. TARDIS - EVENING - FLASHBACK

THE DOCTOR writes hurried notes all around the TARDIS, like a parent going on holiday and leaving Post-It Notes everywhere they can. He's numbering the controls, drawing silly little diagrams...the lot!

CUT TO:

57 INT. ST. ARGOS'S CHURCH, LONDON

CAPTION: ST. ARGOS'S CHURCH, LONDON, 2112

The church is empty, dark and cold.

The faint grinding of something can be heard outside...perhaps a TARDIS...or perhaps the wind...

A YOUNG WOMAN walks into the church. She looks around, a little creeped out by it all, when suddenly...

She lets out a short scream. A WEEPING ANGEL appears right before her very eyes.

It is mangled and hideous. Parts of the Angel are burnt off. It has only one arm and no wings, and the face is scorched and partially crumbling. One of the eyes has completely disappeared and the face appears to have melted slightly, giving it the look of some kind of Picasso-esque violation of stone.

The woman clasps a gloved hand over her mouth, trying not to scream again...

But she blinks. In a flash, she's gone, and the Angel begins to crack and collapse...

CUT TO:

58 EXT. GRAVEYARD - EVENING - 2012

FLASH! The YOUNG WOMAN appears in the graveyard. She stands up, brushes snow off her coat, and sees the footsteps. She looks around, and follows the directions, walking straight into the TARDIS.

CUT TO:

59 INT. TARDIS - EVENING

The YOUNG WOMAN closes the TARDIS doors and rushes over to the console. She takes a brief look at the notes scribbled around, before taking them off the console and discarding them onto the floor. She starts to operate the TARDIS.

CUT TO:

60 INT. TOWN CHURCH - EVENING

FOUR ANGELS are now advancing.

CHARLES
It's getting darker!

THE DOCTOR
Wait! We have to wait!

PATRICK
I can't wait much longer!

PAMELA
Well you'll bloody well have to!

LEONARD
Is there some kind of scientific
research that links talking with
the desire to blink?

PATRICK
Is that a polite way of saying
shut up?

LEONARD
Yes!

THE DOCTOR
I'm going to have to look at the
time, it means I'll have to take
my eyes off for a second,
everyone keep looking at your
Angel!

THE DOCTOR takes a quick glance at his watch and looks up.
An ANGEL is right in front of him, arms out, ready to
break his neck.

THE DOCTOR
Okay! Now! Come on!

PAMELA
I don't mean to undermine your
plan, but this really is starting
to feel hugely flawed!

(CONTINUED)

THE DOCTOR

I know it's hard, but please trust me! Hold on to what you've got. Patrick, if you want to believe then you do that, if it helps you then who is anybody else to take that away from you - Leonard, Robyn, think of each other, think of Christmas, think of how much you love one another. Charles, think of Mildred! Think of your wonderful mother, think of what she'd think if you gave up now! Gentle strength, Charles!

(beat)

And Pamela, you've got every British female in the 1950s resting on your strength today! All of you are excellent, all of you are wonderful, and who are you - who is anyone - to let that be taken from you on Christmas Day?

PAMELA

I can hear it! Oh God! I can hear it!

And sure enough, the TARDIS engines can be heard. A wind blows through the church. Everyone's hair is waving about, everyone is nearly squinting as their eyes dry...

THE DOCTOR

(beaming)

I told you! I told you!

PATRICK

(shouting)

My eyes are drying up!

The TARDIS dematerialises. The YOUNG WOMAN steps out. She is spritely, pretty, brave. The Doctor walks backwards, towards the TARDIS.

THE DOCTOR

Thank you! Whoever you are, thank you! I'm sorry, but I'm going to have to ask you to take watch over my Angel while I do a little bit of TARDIS magic!

The woman nods, and walks past the Doctor and stares at his Angel.

YOUNG WOMAN

I'm on it!

(CONTINUED)

THE DOCTOR
You're a star! Now, let's save
Christmas!

The Doctor rushes into the TARDIS, leaving the doors wide open.

THE DOCTOR
(shouting)
The Angels wanted time energy,
and that's what I'm going to give
them!

PAMELA
Are you sure? I mean, is this
definitely the plan you're going
to commit to? How about we all
take a minute and think this
through...

The young woman briefly smirks.

THE DOCTOR
I promise! I promise! The TARDIS,
Pamela, think of the time energy
in this thing! Think of it like
this...if you, as a human, were
starved, you think you could eat
a banquet. But you can't...your
stomach, it's all shrunken and
small, you can manage a sandwich
and that's it! Well the Angels
can only manage a sandwich, and
I'm going to give them Christmas
dinner, all at once! Turkey,
parsnips, potatoes, sprouts, the
lot! Knock 'em dead!

The Doctor pokes his head out of the TARDIS.

THE DOCTOR
But to do that...I'm going to
have to ask you all to jump away
on the count of three.

LEONARD
What?!

THE DOCTOR
Yes, odd request isn't it?

ROBYN
But they'll get us!

THE DOCTOR
They know the TARDIS, they'll all
rush towards it, and wham! I'm
(MORE)

(CONTINUED)

THE DOCTOR (cont'd)
going to open the TARDIS right
up, they'll be hit with
everything! There's no
intelligence left in them,
they're operating on instinct
now! If you're in the way you'll
get caught by it, and trust me,
that's not the way you want to
go. So you're going to have to
jump right out of the way.
Everyone got it?

They all agree. The Doctor runs into the TARDIS again.

THE DOCTOR
Okay! Leonard, Robyn, ready?

LEONARD
Yep!

ROBYN
Ready!

THE DOCTOR
Patrick, ready?

PATRICK
Ready!

THE DOCTOR
Charles!

CHARLES
When you are!

THE DOCTOR
Pamela Harmon, are you ready?

PAMELA
I was born ready, you daft sod!

THE DOCTOR
And - sorry - new girl, I never
asked your name.

YOUNG WOMAN
It's Maria! Maria Suvari!

THE DOCTOR
Maria Suvari, are you ready?

MARIA
Oh, I've been ready for a very
long time!

(CONTINUED)

THE DOCTOR
On three! ONE! TWO!
(beat)
THREE!

Everyone leaps right out of the way, hitting the stone floor - in a FLASH, FIVE ANGELS all crowd around the TARDIS entrance. The Doctor pulls a cord, kicks a switch...

WHOOSH! GOLDEN ENERGY SURGES from the TARDIS console! It's blinding - the ANGELS glow, a healthy glow, yellow - then orange - then red - they shudder, consumed by the enveloping energy - and explode into dust! The energy circles the church, seeping out the windows and fizzling out into the atmosphere, until...

All is quiet. Everyone is breathing heavily.

The Doctor walks out of the TARDIS, a little worse for wear and with a fine film of ash over his face. He treads over the dust and odd piece of rock as he gently closes the TARDIS doors behind him.

People start to get up. Charles coughs as he scrabbles for his hat. The Doctor walks over to help Pamela up.

THE DOCTOR
Okay?

PAMELA
(getting up)
Very. You did it.

THE DOCTOR
What can I say? I always do,
somehow.

PAMELA
Come here, you big idiot.

Pamela hugs him, and kisses him on the cheek. She turns to see Leonard and Robyn hugging one another in the corner. Patrick walks over to the Doctor.

PATRICK
Are they gone? Forever?

THE DOCTOR
Gone forever. And what's more, I
can get you back home. All of
you.

CHARLES
Not yet.

Everyone turns to Charles.

(CONTINUED)

CHARLES

My mother always said it was rude not to open your doors to those in times of need.

THE DOCTOR

Charles...you opened your *arms* to us in a time of need. To complete strangers from different timezones, too. I think that's quite enough, don't you?

CHARLES

Well, yes. But you see, Doctor, without my mother now there's nobody. It's just me. I've got a big old house and I'm the only person in it. Plus I can't cook Christmas dinner alone...

LEONARD

Oh, imagine that. Proper Christmas in 1812. A Victorian Christmas.

THE DOCTOR

(mumbling)

Well not technically Victorian...

LEONARD

Pardon?

THE DOCTOR

I said that sounds delightful. I'd be delighted, Charles. And so would Pamela, and so would Patrick, and so would Maria -

The Doctor looks around. Maria's gone.

THE DOCTOR

Where did she go?

CHARLES

She told me she was catching a lift. She's gone. She's 400 years ahead of me, she convinced me she could get picked up.

THE DOCTOR

Oh. That's odd.

CHARLES

Now, I'd better start cooking. But before that, if I could, I want to ask one last favour...

CUT TO:

61 EXT. HOUSE 1 - EVENING

THE DOCTOR stands at somebody's front door, and knocks.
The door slowly opens, to reveal a LITTLE GIRL, a little nervous, looking up at him.

THE DOCTOR
Hello! And Merry Christmas!

CUT TO:

62 EXT. HOUSE 2 - EVENING

LEONARD stands at a door, talking to a WOMAN in her thirties.

LEONARD
We just want you to know that the
Christmas Angels have gone, and
everything's safe, and...

CUT TO:

63 EXT. HOUSE 3 - EVENING

PAMELA stands at a doorway, talking to a FATHER with a BABY in his arms.

PAMELA
...Charles Potter would like to
make sure that after a
particularly hectic day, the
whole town can come together to
celebrate Christmas...

CUT TO:

64 EXT. HOUSE 4 - EVENING

PATRICK stands, talking to a TEENAGE GIRL. The flippancy with which he talks suggests he is trying to impress her.

PATRICK
...and he sort of thought the
best way to do this is for
everyone to step outside...

CUT TO:

65 EXT. HOUSE 5 - EVENING

ROBYN talks to a MAN in his twenties.

ROBYN
...wrap yourself up in every
coat, scarf, hat and pair of
gloves you can lay your hands
on...

CUT TO:

66 EXT. HOUSE 1 - EVENING

THE DOCTOR is so excited he's almost bouncing on the spot.

THE DOCTOR
...and come together for a huge
snowball fight!

The LITTLE GIRL doesn't respond at first, until...

LITTLE GIRL
I'll get my coat and gloves.

She totters off inside, calling 'Mother! Father!' as she
does so.

CUT TO:

67 EXT. TOWN - EVENING

An AERIAL VIEW. Everyone is rushing around, hurtling
snowballs. Chatter and laughter reverberates around the
town.

CUT TO:

68 EXT. PARK - EVENING

CHARLES walks over to the frozen statue of ANGEL MILDRED.
He takes something out of his pocket and fastens it to the
Angel.

He walks away, scooping a ball of snow as he does so,
leaving a BAUBLE gently hanging on the stone finger of the
statue.

FADE TO:

69

INT. CHARLES'S LIVING ROOM - EVENING

Two tables have been pushed together, covered in a tablecloth and decorated with food, wine, crackers and elbows.

CHARLES brings out a huge turkey, greeted by roars of celebration (primarily by THE DOCTOR, who is already holding his cutlery). As he begins to carve the turkey, PATRICK turns to the Doctor.

PATRICK

So - your *time machine*...can it take me back so that it was like I was never gone?

THE DOCTOR

Piece of cake! I'll drop you all off like nothing's happened. I just hope you have big appetites.

ROBYN

Why do you say that?

THE DOCTOR

Because you'll be eating two Christmas dinners.
(turning to PAMELA)
Where do you want dropping off?

PAMELA

...Where you picked me up, maybe?

THE DOCTOR

Oh, yes. That's a good idea.

PAMELA

(smiling)
Why do you ask?

THE DOCTOR

Just in case.

PAMELA

In case what?

THE DOCTOR

In case you wanted to be dropped off somewhere else...like a...shut up.

PAMELA

You're a funny one, aren't you?

Pamela lifts her glass of wine.

(CONTINUED)

PAMELA

Cheers.

Everyone lifts their glass in celebration.

FADE TO:

70

INT. TARDIS - EVENING

THE DOCTOR pulls a lever, as the TARDIS lands. It's just him and PAMELA. The Doctor is still wearing a paper crown from the Christmas dinner.

THE DOCTOR

You know, I never expected
Leonard and Robyn to live in a
boat.

PAMELA

I know, you've said. Six times.

THE DOCTOR

Funny, isn't it?

PAMELA

If you say so. Am I home?

The Doctor gestures towards the door.

THE DOCTOR

1952.

PAMELA

Now, that might sound specific to
you, but...

THE DOCTOR

Right by your very doorstep.

PAMELA

Ah, good.

Pamela strides towards the TARDIS doors.

PAMELA

Wait there, I've got you a
present...

She slips outside. The Doctor beams, and then suddenly panics.

He pats his pockets - what can he give her?!

He checks for any loose 'bits' on the TARDIS console,
plunging his hand into his TARDIS-esque pockets.

(CONTINUED)

He pulls out a cricket ball, a recorder and a shoelace, when Pamela returns. He hurriedly winds the shoelace around the recorder, expecting it to magically turn into something far more worthy.

Pamela is holding a satsuma. She throws it to him.

PAMELA

Can't stand satsumas. Ghastly things.

THE DOCTOR

Oh. I'm touched.

PAMELA

But there's always one at the end of a stocking, isn't there? And even if you don't like it, it still makes you smile a little bit. But once a year is enough.

THE DOCTOR

Right...can I eat this?

PAMELA

Well, yes, go ahead. What I'm saying is that...you're my little satsuma.

THE DOCTOR

Right! That's quite cool.

PAMELA

It's a dreadful comparison, but...what I'm saying is Merry Christmas. And you'd better show up next time, too.

THE DOCTOR

Next Christmas! I'll pop it in my diary.

PAMELA

And before you try, I'm not going to accept any present you made in the minute I was gone.

THE DOCTOR

Oh, this? This is nothing. It's a sh-mm-corder-recorder...a recorder with...it's a sort of gizmo. Totally unconnected. Let's just stop talking about it.

Pamela smiles.

(CONTINUED)

PAMELA

Of course. Merry Christmas,
Doctor.

THE DOCTOR

Merry Christmas, Pamela. Take
care.

PAMELA

I try my best!

And Pamela leaves. The TARDIS is quiet. The Doctor takes a
seat on a step and starts to peel the satsuma. He is
happy.

CUT TO:

71 INT. LIVING ROOM - NIGHT

CAPTION: BOXING DAY, 01:00

Someone's living room. Everything is dark.

We pan across the silent room, up towards the Christmas
tree, still twinkling with lights softly. We pan up the
Christmas tree until we reach the top. And perched on the
top...

A crude ANGEL, smiling.

THE END.