

926100

21 14 14
21 14 43

Ep ④ Opening. NG.

21 15 11
21 16 03

Ep ④ Closing with Bron/Cleese.

926345

21 21 43
21 22 18

Ep ④ Opening best.

21 22 43
21 23 33

Ep ④ Closing. without Bron/Cleese.

S/B TK

RUN TK

TELECINE SEQ.1;

Opening Titles

Dur: 00'32"

S/I

TJ1

CITY OF DEATH

S/I

TJ2

by DAVID AGNEW

S/I

TJ6

PART FOUR

Reprise

- Dr running up colonnade.

3-S Rom/
Prot/Count

"You're beginning to appreciate
the truth of my words, are you"

↓
end (without
count looking smug).

Scene H.1. Sp. 926345.

Take ①.

15.50.03. Shot 138A - -NG talking.

15.50.40 Take ② 138A - flutt on "take off from this planet".

16.15.55 Take ③ 138A - dried "time
16.16.40 control cabin"

①7

16.17.30 138J on → dried on "regress to old age."

16.18.56 138L → flutt. "field interface stabiliser".

16.19.52 138M → end.

16.20.12

40"
20"
30"

"DOCTOR WHO"

EPISODE 4: 'The Gamble With Time'

by

David Agnew

2B 1A 3A

1. INT. LABORATORY. DAY.

(REPRISE END OF
EPISODE THREE.

KERENSKY DIES
IN THE TIME BUBBLE)

138A. 1 A / COUNT: The unfortunate effects of
COUNT, pull an unstabilised time field. ~~Now~~ And I
back to GROUP. will do exactly the same thing to
the whole of this city unless you
reveal to me the secret of how to
stabilise that field.

138B 3 group/ Hermann

138C 2 DUGGAN: You're mad! You're insane!
You're ... inhuman!

(3 next) Count

COUNT Quite so. When I compare
my race to yours, human, I take the
word "inhuman" as a ~~deep~~ compliment.

great

DUGGAN But...

138B. 3 A COUNT Oh do be quiet./

~~ROMANA/DUGGAN~~

Group A/B

ROMANA Count, you must have
realised by now that I am not from
this planet any more than you are.
Why should it worry me if you
destroy Paris?

DUGGAN REACTS IN HORROR
TO THIS.

138C. 2 B DUGGAN What are you talking about?/
COUNT

138D. 3 A COUNT You have ^{you} been warned. Kill
~~him, Hermann.~~ ROMANA/DUGGAN

138E. 2 B ROMANA No!/
COUNT

138F. 3 A COUNT ^{uh.} You do care. I think you've
~~just~~ answered your own question, ^{my}
~~dear.~~ Not a very clever bluff./
ROMANA/DUGGAN

138G. 2 B ROMANA Alright, what are you trying
COUNT to do?/

138H. 3 A COUNT You agree to co-operate then,
ROMANA ~~do you?~~/

138I. 1 A ROMANA Just tell me what you're
GROUP trying to do and I'll see./

extra shot on 4. next.

138Z on

(4 next)

H Yes sir

COUNT: Excellent. Hermann, take
him away ~~and~~ lock him up.
I will keep him as an insurance
policy since it is unfortunately
not possible to kill him twice.

1382. H Duggan reacts.

(HERMANN TAKES
DUGGAN AND LOCKS
HIM IN THE STORE-
ROOM)

Was this?

Now

My problem is very simple. Four
hundred million years ago the space-
ship I was piloting exploded while I was
trying to take off from the surface
of this planet.

138J. 3 A
ROMANA/COUNT.
He goes u.s.
and R.

ROMANA: That was very clumsy of you.

COUNT: A calculated risk. The
spaceship was severely damaged. I
was in the warp drive cabin and when
the explosion occurred I was flung
through the time vortex and splintered
into twelve identical parts which ~~now~~
lead ... have lead, independent but
connected lives in different times
of this planet's history. *Now a very*
satisfactory mode of existence.

ROMANA: So you want to reunite
yourself, yes?

COUNT: More than that. I *want*
return to where my ship is ~~now~~ was ...
and prevent my original self pressing
the button.

138K. 2 B
COUNT

ROMANA: And you were hoping to do
that with this lot./

you
COUNT: ~~Do not~~ underestimate the
problem with which I was faced.
My twelve separate selves have been
working throughout history to push
forward this miserably primitive
race so that even this low level of
technology could ~~now~~ be available
to me. *now.*

138L. 3 A
ROMANA.

*tilt down
to skeleton*

ROMANA: But this won't work. Put
yourself in that ~~time~~ bubble and
you would either regress back to
being a baby again or go forward
to old age.

138M. 2 B
COUNT

I had worked out a way but
COUNT: it would have taken rather
too a long time. *help now* But now
with your assistance I shall be able
to return with ease. Now. Build
me a field interface stabiliser.

138N. 3 A
ROMANA

138P. 2 B (ROMANA HESITATES)//
COUNT

138Q 3. Do it!

*Romana. All right I'll
help you.*

/RECORDING BREAK/

/2 to A/

(31)

Scene. 4. 2

Sp. 926345

19.35.45
19.37.55

358 - 361

19.41.12
19.43.00

358 - 361

4C 3B

2. INT. LIBRARY. DAY.

358. 4 C / (A MAID IS SHOWING
MAID/DOCTOR/THUG
in from door R.
Hold DOCTOR +
THUG to fireplace.
THE DOCTOR INTO
THE ROOM. SHE IS,
AS WE SHOULD BE,
SURPRISED THAT THE
DOCTOR INSISTS ON
MOVING WITH HIS
HANDS CLEARLY WELL
ABOVE HIS HEAD)

THE DOCTOR: I should like to make an appointment with Count Scarlioni at his earliest convenience.

(SWIFTLY WE SEE THAT
THE MAID IS FOLLOWED
BY A THUG WITH A
GUN.

THE DOCTOR NOW
ADDRESSES HIS
REMARKS TO THE
THUG:)

Ah good, someone in authority.

(WE DON'T FOR THE
MOMENT REALISE
THAT HE IS REFERRING
TO THE COUNTESS WHO
IS FOR THE MOMENT
JUST OFF CAMERA.
HE CONTINUES TO
ADDRESS THE THUG:)

Would you please inform the count
that I wait upon him? (cont ...)

358A 2

(3 next)

280v / thuy.

(THE THUG MOTIONS
WITH THE GUN FOR
THE MAID TO LEAVE.

SHE DOES SO.

HE MOTIONS TO THE
DOCTOR TO MOVE OVER
BY THE FIREPLACE.

HE DOES SO.

HE KEEPS HIS GUN
TRAINED ON HIM)

358B 4. *Dr.*
THE DOCTOR: (cont) The silent type
eh? Once knew a young chap like
you. Never said a word. "Well,"
I said to him "no point in talking
if you've got nothing to say" Did
well in the end. Name of Shakespeare.

(HE TURNS TO ADDRESS
THE COUNTESS, WHO
WE NOW REVEAL TO BE
STANDING BY THE
WINDOW.

SHE RAISES HER
EYEBROWS ARCHLY
IN REACTION TO THIS
STATEMENT OF THE
DOCTORS)

359. 3 B

COUNTESS at
window L.
Hold her to
bookcase and
R to DOCTOR.

thug kg.

Read any Shakespeare, Countess?/

COUNTESS: A little. (cont ...)

(SHE MOVES OVER TO
THE BOOKCASE AND
PRESSES A CONCEALED
LEVER.

THE BOOKCASE SLIDES
BACK, REVEALING
BEHIND IT ANOTHER
BOOKCASE.

THE COUNTESS TAKES
A LARGE LEATHER
BOUND BOOK OFF THE
SHELF AND HANDS IT
TO THE DOCTOR)

COUNTESS: (cont) Hamlet.

(THE DOCTOR LOOKS
AT IT IN SOME
ASTONISHMENT)

First draft.

THE DOCTOR: ~~But~~ this has been lost
for centuries.

COUNTESS: I assure you it's quite
genuine.

THE DOCTOR: I can see that for
myself. I recognise the handwriting.

COUNTESS: Shakespear's.

THE DOCTOR: No, mine. He'd sprained
his wrist writing sonnets. (QUOTES)
..... take arms against a sea of
troubles." I told him it was a bad
idea to mix metaphors but he would
insist.

COUNTESS: Doctor it is quite clear
to me that you are perfectly mad.

THE DOCTOR: *Only now now weak.*
~~Am~~, nobody's perfect.
If you think I'm mad because I say I
met Shakespeare, then where do you
think your precious Count got this

360. 4 C COUNTESS: He's a collector. He has
DOCTOR money and contacts./

361. 2 B THE DOCTOR: *Countess human* Personal contacts? / Just
COUNTESS how much do you really know about him?
Rather less than you imagine I think

RECORDING BREAK

3 to C

NO CAMERA SCRIPT PAGES 122-125.
NO SHOTS 236-250.

1A 3A

3. INT. LABORATORY. DAY.

251. 2 A / ROMANA IS BUSYING
ROMANA working HERSELF WITH
L. Pan R to VARIOUS COMPONENTS.
COUNT, HERMANN
arrives.
THE COUNT IS
KEEPING A CLOSE
EYE ON HER.
HERMANN ENTERS.

HERMANN Your excellency!

COUNT Don't tell me - the
Doctor's here.

252. 3 A HERMANN Yes, sir, ^{so early} I've just been
ROMANA told by the maid.

253. 2 A ROMANA REACTS TO
A/B. THIS.
Go in on
COUNT.

COUNT I knew it. Bring him down.

HERMANN Yes, sir.

253A 3
Romana

/RECORDING BREAK/

Scene 4 3

Sp 926114

21 1920. 251 - 253A.
21 1954

Scene H.H. Sp. 926345

old 194557
194725

362 - 300 NLT at end.

old 194856
195007

370 - 370R.

195330
195411

371 Old fragments
Pyramid near figures

4C 3C 2E

4. INT. LIBRARY. DAY.

362. 4 C / (SCENE AS BEFORE)
COUNTRESS/DOCTOR

they say
THE DOCTOR: How long have you been married to the Count?

COUNTRESS Long enough.

long enough!
THE DOCTOR: I ~~do~~ like that!
Discretion and charm. So civilised.
So ~~thoroughly~~ *terribly* unhelpful.

COUNTRESS: Discretion and charm. I could not survive without them. Especially in matters concerning the count.

363. 2 E
COUNTRESS
THE DOCTOR: There is such a thing as ~~being discreet~~ *etc.* There is also such a thing as ~~being wilfully blind~~ *her*.

364. 4 C
2-S A/B
COUNTRESS: Blind! I help him steal the Mona Lisa, the greatest crime of the century, and you call me blind?

the count
THE DOCTOR: Yes! You see ~~him~~ as a great master criminal, an art collector, an insanely wealthy man, and ~~it suits you~~ to see yourself as his consort. But what's he doing in the cellar?

COUNTRESS: ~~Oh~~, tinkering. Every man must have ~~his~~ hobby.

365. 2 E
COUNTRESS
THE DOCTOR: Man! 'Are you sure *of* that. -?'

366. 4 C COUNTESS: ... er .../
DOCTOR

367. 2 E THE DOCTOR: A man with ~~green~~ skin
and one eye ... ~~and green skin~~
A/B COUNTESS

368. 4 C COUNTESS: (HORRORSTRUCK)/
DOCTOR A/B

369. 2 E THE DOCTOR: ... Ransacking the ~~art~~
treasures of history to pay for the
~~time~~ machine he ~~hopes~~ will reunite
him with his people, the Jagaroth.../...
COUNTESS A/B

(THE COUNTESS
GAPES AT HIM)

370. 3 C And you ~~never~~ ^{didn't} noticed anything. How
discreet of you. How charming./
COUNTESS/HERMANN/
DOCTOR.

(THE DOOR OPENS AND
IN COMES HERMANN)

Excuse me, my lady.

HERMANN: Doctor. The Count is very
anxious to see you in the cellar.
~~Come~~

HERMANN & DOCTOR
go.
COUNTESS crosses
L to bookcase.

(THE DOCTOR, TO
THE COUNTESS WHO
IS FRIGHTENED AND
FLABBERGHASTED:)

THE DOCTOR: Think about it Countess,
think about it.

(THE DOCTOR, ESCORTED
BY HERMANN, LEAVES
THE COUNTESS TO HER
THOUGHTS.

SHE GOES OVER TO
THE REVEALED BOOKCASE
AND TAKES OUT ANOTHER
BOOK.

IT IS IN FACT A
FAKE BOOK. THE
COUNTESS TAKES
THE TOP OFF AND
PULLS OUT A SEALED
PLASTIC BAG FULL
OF TERRIBLY OLD
PARCHMENT. (PAPYRUS?)
SHE TAKES THE
PARCHMENT OUT OF
THE BAG AND, VERY
CAREFULLY UNFOLDS
IT.

WE SEE THAT THE TOP
SHEET IS A DESIGN
FOR THE GREAT PYRAMID
OF CHEOPS, COVERED
WITH HYEROGLYPHICS.

SHE LOOKS AT IT.

THE SECOND SHEET IS
A DESIGN FOR AN
ANCIENT EGYPTIAN
FRIEZE. ALL THE
FIGURES ON IT ARE
TYPICALLY EGYPTIAN,
STANDING IN PROFILE,
WEARING DOG HEADS,
MASKS ETC.

371. 4 C
EDIT CU DETAIL
OF PARCHMENT

*see green head
figure.*

with countess motion

on green head

/RECORDING BREAK/

/2 to D/

THE LAST FIGURE WE
SEE ON THE FRIEZE
IS IN AN UNCHARACTERISTIC
POSE. THE BODY IS IN
PROFILE, BUT THE FACE
IS TURNED FRONTALLY.
THE FACE IS GREEN AND
HAS ONLY ONE EYE.

THE COUNTESS SINKS
OVER THE TABLE WITH
HER FACE IN HER HANDS)

Scene 16.5

Sp. 926114

21 3546 253A + 254 NR plane + boom
21 3603

21 3714 253A - end NR
21 3926

21 4305 253A - 255 NR
21 4338

21 4706 253A - 271A
21 4911 -

21 5228 254 - dialogue NR

21 5401 254 - NR. SCAT caught

21 5426 254 - NR

(21)

21 5525 end 254 → 271A Sp 926114
21 5707

21 5819 271B. Hermann taking 271A in
5848 in stereomoon.

21 5921 271B again
21 5946

2B 1A 3A

5. INT. LABORATORY. DAY.

254. 3 A / (THE DOCTOR COMES
DOCTOR from DOWN THE STAIRS,
stairs. HERMANN BEHIND
Hold him to HIM WITH GUN)
GROUP.

THE DOCTOR: Ah, Count, hello, I wonder if you could possibly spare me a moment of your time? Romana, hello, how are you? See the Count's roped you in as a lab assistant. What are you making for him?

ROMANA: Er...

THE DOCTOR: ^aModel railway? Gallifreyan Egg Timer? I hope you're not making a time machine ~~because~~ I shall be very angry if you are.

(ROMANA LOOKS WORRIED
AND STARTS TO MAKE
PLACATORY NOISES)

ROMANA: Doctor...

(COUNT INTERRUPTS
HER)

COUNT: Ah, Doctor, how ^{very nice} delightful to see you again. It seems like only four hundred and 74 years since we last met./

255. 2 B
DOCTOR/HERMANN

(H next)

256. H A DUGGAN thru grille. THE DOCTOR: *Indeed, yes.* ~~I always find~~ the weather ~~so much more pleasant~~ in the early part of the sixteenth century, don't you? Where's Duggan?/
257. 3 B DOCTOR/HERMANN DUGGAN Doctor! Get me out of here./
258. H A DUGGAN THE DOCTOR: *Ah, there you are,* Hello Duggan! You behaving yourself!/
(DUGGAN'S FACE APPEARS AT THE GRILLE IN THE DOOR) *Stellen*
259. 2 B DOCTOR/HERMANN DUGGAN: Doctor!/
(THE DOCTOR TOTALLY IGNORING DUGGAN'S REMARK)
260. 3 A COUNT THE DOCTOR: Good, good. Now Count, what I've come to say is that if you're trying to go back in time, you'd better forget it./
261. 2 B DOCTOR COUNT: Why do you say that Doctor./
262. 3 A COUNT THE DOCTOR: Because I'm going to stop you./
263. 2 B DOCTOR COUNT: On the contrary Doctor, you are going to help me./
264. 3 A COUNT THE DOCTOR: ~~Am~~ I? *am?*
265. 2 B DOCTOR COUNT: Indeed you are Doctor. And if you do not it will be very much the worse for you, for the young lady, and for several thousand other people I could mention if I had a Paris telephone directory in front of me./

266. 3 A THE DOCTOR: That sort of blackmail
won't work Count, because I know what
the consequences would be if you got
what you wanted. I'm afraid I can't
let you fool around with time./
COUNT

267. 2 B COUNT: You do nothing else./
DOCTOR

268. 3 A THE DOCTOR: Ah, but I'm a professional.
I know what I'm doing. And I also
know what you're doing. Romana, put
down the equipment./
ROMANA/COUNT

269. 2 B ROMANA: Doctor, it's alright, he's
only trying to get back to his space-
ship and reunite himself./
DOCTOR

270. 3 A THE DOCTOR: Put it down!./
ROMANA/COUNT
A/B

(IRRITATED,
ROMANA PUTS
IT DOWN.

THE COUNT
SNATCHES IT
UP. HE
EXAMINES IT)

271. 2 B COUNT: Doctor. I think we can
dispense with both your help and
your interference. Your friend has
done her work very well./
~~2-3 COUNT/DOCTOR.~~
COUNT comes to
cam.

(THE DOCTOR MAKES TO
GRAB IT FROM HIM AND
IS FORCIBLY RESTRAINED
BY HERMANN)

271A 3. THE DOCTOR: Count, don't you realise
what will happen if you take yourself
back to the time human history began?/
my + go
Hermann Count
hold on

COUNT: Yes Doctor, I do , and
it worries me not one jot.

(TO HERMANN)

COUNT goes.
~~Hold others~~
R to store-
room.

Hermann, lock them in the storeroom.
They shall stay long enough to watch
my departure. After that, kill them
in anyway that takes your fancy.

I must say my farewells to the Countess.

HERMANN This way both of you.

/RECORDING BREAK/

/2 to E/3 to C/4 to C/

4C

6. INT. LIBRARY. DAY.

193A. ³ 4 C / (CU THE COUNTESS'S
him COUNTESS FACE. IT LOOKS
VERY HARD AND
RESOLUTE)

2D

7. INT CORRIDOR OUTSIDE LIBRARY. DAY.

193B. 2 D / THE COUNT EMERGES
COUNT along *the* FROM THE TOP OF
~~corridor.~~ *down into* THE STAIRS LEADING
corridor. DOWN TO THE CELLAR.

HE WALKS ALONG THE
CORRIDOR.

HE IS HOLDING THE
SMALL DEVICE ROMANA
HAS MADE FOR HIM.
HE LOOKS GRIMLY
PLEASED.

15 44 48
15 45 05

Scene 14. 6 / 14 4 / 14 8
193 A - C.

15 45 36
15 45 46

Scene 14. 9.
193 D.

Sp 926114

LC

8. INT. LIBRARY. DAY.

193C. 3 C / (CU THE COUNTESS'S
CU COUNTESS FACE, AS BEFORE)

[PAUSE]

2D

9. INT. CORRIDOR OUTSIDE LIBRARY. DAY.

193D. 2 D / THE COUNT GOES IN
COUNT in thru *along* THE LIBRARY DOOR.
door. *can't see*

HE STOPS IN SUR-
PRISE, THOUGH WE
DON'T SEE WHY.

COUNT My dear?

(23)

Sp. 926114

Scene H 10

15 4628
15 4628

193E - 205X - 600W in.

15

193E - 194 - 10G analysis

15 5354
15 5525

193E - 205X

(Pencil on "What are the Jageroth" 3/11)

11/13/14
01'14

15 5547

What are the Jageroth. Ind 904.

Scene H 10. Gould.

16 0556
16 0710

205Y - 210A.

Scene 14-10

Sp. 926114

14 5405
14 5412

205A. peeling mark at

(22)

Sp. 926114.

11/13/14
✓

15 0129
15 0147

were on wave peeling 205A
(the series)

4C 3B

193E

N

10. INT. LIBRARY. DAY.

Count at door.

Count My dear.

194.

3 B

MS COUNTESS

W - Gm.

(WE SEE THE COUNTESS
STANDING IN THE
MIDDLE OF THE FLOOR
HOLDING A LARGE
REVOLVER IN BOTH
HANDS AT ARM'S
LENGTH. IT IS
TRAINED ON THE
COUNT)

195.

4 C

COUNT at door R.

COUNTESS: Close the door./

(WITH A FORCED
SMILE HE DOES
SO)/

196.

3 B

COUNTESS A/B

197.

4 C

COUNT A/B

COUNTESS: What are you!/?

198.

3 B

COUNTESS A/B

COUNT: I beg your pardon!/?

COUNTESS: What have I been living with
all these years? Where are you from?
What do you want?/

199.

4 C

W COUNT A/B

(K)

He comes fwd
to 2-S.

Imay answer.
COUNT: If you would allow me to
~~take~~ those questions in reverse order,
what I want is a drink. ~~Would~~ you ~~have~~
~~care~~ for one?

(HE MOVES TOWARDS
A DRINKS CABINET)

COUNTESS: Move away!

(THE COUNT TAKES
NO NOTICE AND
PICKS UP A BOTTLE) //

200. 3 B COUNTESS: Put it down! //
~~COUNTESS A/B~~

2-5

(HE HESITATES,
DECIDES NOT TO
RISK IT. HE
PUTS IT DOWN)

201. 4 C Who are you? //
~~A/B~~ ~~THE B~~ ~~COUNT~~

202. 3 B COUNT: I...am Scaroth. //
COUNTESS A/B

203. 4 C COUNTESS: Scaroth? //
A/B

204. 3 B COUNT: The last of the Jagaroth. //
COUNTESS A/B
It has not been difficult to keep
secrets from you my dear. A few
fur coats, a few tinklets, a little
nefarious excitement... //

205. 2 C COUNTESS: What are the Jagaroth? //
A/B Count on

206. 3 COUNT: The Jagaroth. An infinitely
old race. And an infinitely superior
one. Allow me, my dear, to show you
what you want to know...
2-5

/RECORDING BREAK/

/HEAD ON/

RECORD DUMMY HEAD.

4 C

(WITH A SLOW GESTURE,
USING BOTH HANDS,
HE PULLS HIS MASK
OFF, REVEALING THE
JAGAROTH FACE
BENEATH)

/RECORDING BREAK/

207. 3 2-5 2 in on
208. 4 C I am Scaroth! // Through me my people
A/B shall live again! (cont...)

(THE COUNTESS IS
HORRORSTRUCK)

COUNT: (cont) I am glad to see you
are still wearing the bracelet I
designed for you my dear. It is,
as I said, a useful device./

207. 3 B
COUNTRESS A/B

COUNTESS: \What? / What do you mean?

208. 4 C
A/B

(SHE STARES WILDLY
AT THE BRACELET/

209. 3 B
COUNTRESS A/B

HE PRESSES HIS
ORNATE SIGNET
RING./

209A 2 falls.
COUNTRESS out floor

SHE SUDDENLY YELLS
IN AGONY AND TRIES
TO TEAR THE BRACELET
OFF. SUDDENLY
SHE SLUMPS)/

210. 4 C
A/B ~~new scene~~

COUNT: Goodbye my dear. I'm sorry
you had to die. But then ~~it is very~~
~~likely~~ in a short while ~~that~~ you will ~~have~~
cease ever to have existed.

210B 3
new countess
dead.

/RECORDING BREAK/

/3 to 5/4 to D/

W HOS D

Countess scene - green flashes

W HISS

1st @ 4000

Sp. 926434

Spools ^{Jul} 926354 926355.

Seeno H II

16 31 87
16 33 23

211 - 217.

16 34 40
16 35 22

211 - 212. dried

16 35 46
16 37 02

212 - 217.

16 39 29
16 39 46

217A + 217B. - biggest time down

01 ^{5/4}

01 ^{5/4}

3D 4D

11. INT. STOREROOM. DAY.

211. 3 D / ROMANA If I'd known I was helping
ROMANA. Pull to *B-S. Duff* the Jagaroth...

DUGGAN Jagaroth? What's a Jagaroth?

211A H *Dr.* DOCTOR They're not nice to know.

211B 3 *Dr. Roman in device* ROMANA So that's why he ^{had} needs to go back in time - ~~to save the~~ Jagaroth race. And I've made that possible...

211C H DOCTOR Yes. Without the stabiliser he only had the time bubble.

211D 3 *Remember* DUGGAN And he couldn't get into that. *He* saw what happened to the Professor and the chicken.

ROMANA ~~Yes~~, it doesn't travel in time, it just goes forward or backwards in its own life cycle. If he'd got in it he'd just have become a baby again./

212. 4 D
DOCTOR

DOCTOR What he was ^{really} trying to do was put the whole world in the bubble. ~~Push it back in its life cycle.~~ Like the ~~tiny time~~ jumps in *this* when we first arrived.

ROMANA (GRADUALLY TWIGGING, AND HORRIFIED) ...Of course!

213. 3 D *who*
ROMANA DOCTOR The cracks in time. He shifted the whole world back in time for two seconds. *He wanted to shift it all back to his time - four hundred million years ago.*

214. 4 D
DOCTOR/DUGGAN ROMANA But without the stabiliser he couldn't have been there himself to save the spaceship. But how would he *have* the power? It would be fantastic?/

THE DOCTOR STRIDES
OVER TO THE HOLE
IN THE WALL AND
POINTS THROUGH IT
AT THE MONA LISAS.

215. 3
ROM/DUGGAN DOCTOR What do you think we've been chasing about for all this time?

216. 4
DOUGAN DUGGAN The Mona Lisas...

217. 3
ROM/DUGGAN DOCTOR (SUDDEN CHANGE OF MOOD)
He couldn't sell 'em anyway.

218. 4
DOUGAN DUGGAN Why not?

219. 3 D
ROMANA DOCTOR *well* Before Leonardo painted them I wrote "These are fakes" on the blank boards with a felt tip. Show up on any X-ray./

220. 4 D
DOCTOR/DUGGAN ROMANA Doctor, there won't be any X-rays for it to show up on if he gets back to that ship./

221. 3 D
ROMANA DOCTOR *NP* Yes! Because you *supplied* *given him* the vital component he needs *to 2-5*

H
(Break next)

ROMANA Doctor, it's all right!
When I made that component I rigged
it so that he could only go back in
time for two minutes. After that
he would be catapulted back to his
own time. Here. Now he couldn't
do any harm.

for him to go back
DOCTOR One minute would be ^{sufficient} enough
to contact his ship and prevent it
exploding. Which would mean he
would then ~~not~~ be splintered in
time and all history would be
changed.

2-3 Dugan
ROMANA We must do something to
stop him.

DOCTOR I've got an idea.

ROMANA What?

plan to Dugan
DOCTOR We'll ask Duggan.

PAUSE
DOCTOR/ROMANA Duggan.

214A
3-5
D. charges.
WITH HIS GREATEST
DISPLAY OF BRUTE
STRENGTH SO FAR,
DUGGAN LAUNCHES
HIMSELF FEET FIRST
AT THE DOOR, WHICH
BURSTS OPEN -

214B 3
Duggan then
on screen.
with a me.
THEY MARCH OUT OF
THE STOREROOM AND
COME FACE TO FACE
WITH THE COUNT,
GUN IN HAND.

/RECORDING BREAK/

/2 to B/3 to A/

(24)

Use Take ① of
Shot 219.

Cow 4 12

Sp 926354

16 W444
16 W454

218 - 219

200m 150m 110m

53"

16 W544

218 - 227 B

16 W426
16 W430

218 - 228

didn't observe cant.

16 W942

227 - 228.

✓ 17 0335
17 0410

227 - 228 + demat 1.5m

01 04

17 0808
17 0837

230 - 230.5

110m 110m 110m

Soon but ok

15 0531

100m demats Sp 926434

2B 1A 3A

12. INT. LAB. DAY.

218. 2 B _____ / (WE SEE THEIR
GROUP come out HORRIFIED REACTION
of door. TO THE 'SCAROTH'
Zoom on trio. FACE)

219. 3 A _____ /
SCAROTH

220. 1 A _____ /
3-S DOCTOR/
ROMANA/DUGGAN

221. 3 A _____ /
SCAROTH A/B

222. 1 A _____ / COUNT: Now you see me as I really
3-S A/B am. /

223. 3 A _____ / *Very pretty*
SCAROTH A/B

224. 1 A _____ / COUNT: And you will see the culmination
3-S A/B of my lives' work. /

225. 3 A _____ / THE DOCTOR: How very fulfilling for
SCAROTH A/B you. /

226. 1 A _____ / COUNT: For thousands upon thousands
3-S A/B of years my various splintered selves
have worked towards this. And now,
with the aid of this device ... so
kindly supplied by the young lady, I
can now make this equipment function *into*
as a fully operational machine. /

ROMANA: It ...

227. 3 A _____ / THE DOCTOR: Shhh ... /
SCAROTH A/B

COUNT goes
into machine.

well
COUNT: I am ~~fully~~ aware of the
limitations you have built into it my
dear. ~~Believe me~~ it will not affect
the outcome. I will return to the
moment ~~just~~ before our ship exploded
and prevent myself ~~from~~ pressing the button.

227A 1 FX
227B 3 Count

(HE SLOTS THE
DEVICE INTO AN
APPROPRIATE MOUNTING
AND SETS SOME
DIALS)

You will not be able to read the settings
on these dials. They will explode as
soon as they have activated. Goodbye
Doctor ...

228. 2 B 153
-S DOCTOR/
ROMANA/DUGGAN.

229. 2 A
SCAROTH

(HE PRESSES A BUTTON
AND DEMATERIALISES.
THE DIALS EXPLODE
AS PREDICTED)

/ROLL BACK & MIX/

He dematerial-
ises.

DUGGAN: Well that's got rid of that
then. I need a drink.

230. 2 B
3-S A/B.

THE DOCTOR: (LOUD EXCLAMATION) ~~No.~~
We've got a journey to go on!

230A 5
230B 2 machine
4 scrit.

DUGGAN: Where to?

ROMANA: Four hundred million years ago.

(THEY ALL RUSH UP
THE STAIRS)

DUGGAN: Where?

THE DOCTOR: Just don't ask.

/RECORDING BREAK/

257

12A. INT. CORRIDOR OUTSIDE LIBRARY. DAY.

372. 2 D / THEY RUN ALONG
Door. THE CORRIDOR.

Door.
It opens.
DOCTOR/ROMANA/
DUGGAN come out.

ROMANA (OOV) But we haven't got the time or place co-ordinates, Doctor. Four hundred million years ago and the whole Earth to chose from is like looking for a needle in the corn prairies.

DOCTOR The Jagaroth will leave a faint trail through time. But we can only follow it if we get to the Tardis in minutes!

AS THE DOCTOR AND
ROMANA LEAVE FRAME
DUGGAN STOPS.

DUGGAN Mad! Mad! They're absolutely mad!

HE DASHES AFTER
THEM.

Seeno ~ 124

926345.

193734
193710

22.

Fr. 4.

1373

Area

Also states 45-48

TELECINE 2:

Ext. Paris Streets.

①

etc
THE D

THE DOG and ROMANA
belting down the road,
scattering PEDESTRIANS.
DUGGAN belting after
them.

THE DOCTOR makes several
utterly vain attempts to
stop taxis. He jumps
out in front of them,
but they swerve round him.

Stable
LB

per taxic slates 8 + 9

Dr. waves for taxi with L.

6

CTA Taxi

②

SMCW Doe

State 7/3
State 10/2

THE DOCTOR: Is ~~now~~ interested in history ~~any~~more?

③

They dash on through
the streets.

Slatesh
tr

They arrive outside the
Modern Art Gallery and
rush to the door.

Resume 3-5

1527

THE HISTORY OF

halla.

The loose
Mae came up + belt buckled behind.
White lace hankie in top L pocket blazer
Blazer undone, hat back of head
Red Sweetie above pink on R lapel of blazer.

Dr

Hat in R pocket.

$$\begin{array}{r} 13 \\ \times 12 \\ \hline 26 \\ 130 \\ \hline 156 \end{array}$$

{Ep.4.)

- 34 -

(5)

(Shot 5 on 1)

1A

13. EXT. DOOR TO MODERN ART GALLERY. DAY.

6. 1 A / (THEY RUSH IN
DOCTOR, ROMANA and THROUGH THE DOORS)
DUGGAN rush in.

RECORDING BREAK

(3 & 5 next - as directed)

(5)

- 34 -

②.

Scene H 14A

Sp 926228

152141
152210

Take ①. - 1st cut

152256
152333

Take ②. - Ding to late. NG

152440.
152511

Take ③. NG - Cam 2 didn't take off

152525
152532

Take ④. 'Exquisite' line OK
- use for last line.

152706
152743

Take ⑤ - main part of scene

Scene H 14B

LB+M

152948
153024

Take ①. - whole thing rechecked +
1st - tech. prob. demand

153158
153233

Take ② - OK - whole thing + demand

(Shot 6 on 1)

Sp. 926228

As Directed.
Shots 7 & 8.

H.
3D 5B

15.31.58.

14. INT. MODERN ART GALLERY. DAY.

4 2
25 Englishmen
looking at the Tardis
+ come round to see
the Tardis frame.

(IT IS REASONABLY
FULL OF PEOPLE,
THRONGING ROUND THE
VARIOUS EXHIBITS.

AT THE END STANDS
THE TARDIS, WITH
A PLAQUE IN FRONT
OF IT.

SEVERAL PEOPLE ARE
ADMIRING IT.

TWO ENGLISHMEN ARE
TALKING ABOUT IT)

ONE: For me one of the most curious
things about this piece is its
wonderful afunctionalism.

TWO: Yes, I see what you mean.
Divorced from its function and seen
purely as a piece of art, its
structure of line and colour are
curiously counterpointed by the
redundant vestiges of its function .

(HE INDICATES THE
NOTICES AND LIGHT)

ONE: Since it has no call to be here,
the art lies in the fact that it is
here.

(THE DOCTOR, ROMANA,
AND DUGGAN BELT
THROUGH THEM AND
INTO THE TARDIS.
ALMOST IMMEDIATELY THE
TARDIS DEMATERIALISES.
THE TWO ENGLISHMEN ARE
UTTERLY UNPETERBED)

8 H 15.25.25.
Sp. 926228

RECORDING BREAK

3 to A

TWO: Exquisite, absolutely exquisite.

①

Sp 921162

Scene H.K

200050
20 01 10

Wt - glass shot Shot 93

200134
20 04 03

Shot 93 2 BTM materialization
Taken

200145
20 10 24

Take ② - demat also

200313
20 13 33

Take ③ + demat with film
flashing in the black

— 200444
20 15 04

Take ④ of - apparatus moving
in. + demat

200438
20 17 40

Take ⑤ - war - very loud
but 3. no. 100 ft.

Opening dialogue 3. 09. 04

200357
20 32 47

Taken

11 50 15 (45)

200381ish

Tk - pulsating spaceship thru
in's ken explosion then second
explosion

(12)

Sp. 921162.

Shot 9 - 12 net

20 3110
20 5244

Take ① - microscope

20 5222
20 5502

Take ② - Brown

20 5516
20 1640

Take ③ - or

Shots 102 - 109

21 1625
21 1720

Take ① 1501 bad

approx 21 2255
21 2545

Take ② - pr. 4x under 3-4
from Take ①

Shots 109 - 112

21 32

Take ① - 1st

21 3302
21 3320

Take ②

Same action but 1st with host
pig

21 3435
21 3455

Take ③ - 1st

(13)

Sp. 921162.

Scavots flapping after punch

21 353
1902

Note ①

21 4145
21 4200

Empty trace of ground

21 4338

Scavots demand EB+M
1st best

21 4342

21 4350

Again no
Hear
Hear
Hear

21 4412

21 4423

Scavots in appear pos.

21 4425

21 4553

materialization EB+M

21 4700

21 5340

C/A Spackship model - Spack-50

21 5340

(Ep.4.)
(Shot 92 on 1)

- 36 -

Film - see script ① p. 4.
Sp 926434

(49)

TELECINE INSERTS FOR SCENE 15.
Doctor & co's pov of planet.
Their pov of the spaceship.
Spaceship exploding.

RECORDING BREAK

2X/Y 1C 5X 4X 3X

15. INT. EARTH EXTERIOR. 400,000,000
YEARS B.C. DAY.

93. 2 X
W/A shot of set.

ROLL BACK AND MIX

Tardis materialises.

94. 1 C *the Tardis*
3-S DUGGAN/DOCTOR/
ROMANA. *Out.*

INSERT TK POV
OF PLANET

(THERE IS NO
VEGETATION, JUST A
BANK OF MUD BESIDE
A THICK LUGUBRIOUS
SEA.

THE TARDIS
MATERIALISES. THE
DOCTOR, ROMANA AND
DUGGAN STUTBLE OUT)

I am here
DUGGAN: What is this place?

THE DOCTOR: This ~~is~~ ... or will be
~~more or less~~ the middle of the
Atlantic Ocean.

DUGGAN: We're standing on land, ...

He's out of his depth

THE DOCTOR: Duggan, I promise you
we are where I said we would be.

*Four hundred million years in Earth's
past. history*

ROMANA: You can see why the Jagaroth
wanted to leave. Where is our Count?

by Yes be here
THE DOCTOR: He ~~will~~ arrive in a
~~short moment.~~ There ~~is~~ the Jagaroth
ship.

INSERT TK POV
OF SPACESHIP

(CHANGE VIEWPOINT
TO REVEAL SEPHIROTH
SHIP NEAR THEM)

The last of the Jagaroth. . A vicious
callous/war-like race. The Universe
will be well rid of them.

RECORDING BREAK

STRIKE TARDIS/2 to Y

(1 next)

- 36 -

(49)

(Shot 94 on 1)

95. 1 C

High 3-S DUGGAN/
DOCTOR/ROMANA.

96. 4 X

Their pov model ship.

97. 1 C

High 3-S A/B.

Swing down to
them.

ROMANA: You can see why it must have exploded. It's atmospheric thrust motors are disabled. The idiots must try to take off on warp drive.

THE DOCTOR: Yes, try doing that in an atmosphere and...

(A SUDDEN THOUGHT
STRIKES HIM WITH
CONSIDERABLE SHOCK)

DUGGAN: That's a spaceship!?

THE DOCTOR: ~~Shh!~~

(HE STOOPS DOWN AND
SCOOPS UP A HANDFUL
OF THE SEA LIQUID.
WITH HIS OTHER HAND
HE TAKES OUT A DEVICE
FROM HIS POCKET AND
EXAMINES THE LIQUID)

~~Look ... this is~~ the amniotic fluid
from which all life on Earth must
spring. This is where the amino
acids form that come together to
create minute cells, the cells that
~~will~~ eventually evolve into vegetable,
animal and human life.

98. 3 X

DUGGAN

99. 2 Y

3-S DUGGAN/DOCTOR/
ROMANA.

DUGGAN: ~~This?~~ This soup? ~~We all~~ come from that?

THE DOCTOR: Yes. (HE GETS VERY SOLEMN) ~~Only~~, not this soup exactly. ~~It is inert.~~ There is as yet no life in it at all. It's waiting for a massive dose of radiation to start it off.

ROMANA: You mean the Jagaroth ship..

(Shot 99 on 2)

THE DOCTOR: The
explosion which caused Scarlioni to be
splintered in time also created life
on Earth. And that is about to
happen. The birth of life itself./

100. 3 X
DUGGAN

DUGGAN: Here! While we watch?

(On to page 39)

(Ep.4.)

- 39 -

(52)

(Shot 100 on 3)

THE DOCTOR: If we're still watching
we'll be in dead trouble. We
must stop Scaroth.

DUGGAN Scaroth?

THE DOCTOR: That's his real name.
If we don't stop him, the human
race will ~~suddenly~~ cease to exist.

101. 5 X

ROMANA: Doctor! Look!

/ROLL BACK AND MIX

SCAROTH appears.

(THEY TURN ROUND TO SEE
THAT THE COUNT HAS
ARRIVED AND IS WALKING
TOWARDS THE SEPHIROTH
SHIP).

102. 3 X

Thru ladder -
MS SCAROTH.

103. 2 Y

~~MS DUGGAN~~/DOCTOR/
ROMANA ~~R/B~~.

COUNT: Stop! Stop my brothers!
In the names of the lives of all of us,
stop!/
CS 4-5

THE DOCTOR: Scaroth! We ~~must~~ stop
him.

104. 3 X

(THE COUNT SEES
THEM)/

Deep 2-S

MS SCAROTH/DOCTOR.

COUNT: ~~from me:~~ I must ~~stop my ship!~~ *out of*
Keep ~~away~~

THE DOCTOR: No, Scaroth, you can't ~~do~~
~~it!~~

COUNT: I am in that ship! I am
in the warp control cabin! I must stop
myself pressing the button.

(1 next)

- 39 -

(52)

(Shot 104 on 3)

104 H
one
 THE DOCTOR: No! You've done it already.
 Search. You've thrown the dice once,
 you don't get another throw.

(THEY ARE CIRCLING
 ROUND EACH OTHER,
 THE COUNT TRYING TO
 GET TO THE SHIP)

3
 105. *1* C
 DOCTOR

But I will
 COUNT: ~~I will be splintered~~ in
 time again and my people will die!

Count in
to 2-5-

no.
 106. *4* X
 SCAROTH

THE DOCTOR: The explosion that
 you, in there, are about to trigger
 off is destined to give birth to the
 human race! The moment that
 your race kills itself another
 race is born. That has happened.
 It will happen!

107. 1 C

COUNT: What do I care for the human
 race! ~~Primitive~~ scum! The tools
 of my salvation!

~~DOCTOR~~ 3-5.

THE DOCTOR: No, the product of your
 destruction!

men
 108. *3* X
 SCAROTH

History cannot
 change! It cannot!

109. 1 C
 DUGGAN

COUNT: I will change it/

(3 next)

(Shot 109 on 1)

~~Widen as~~ DUGGAN
punches.

chop.
(THE COUNT MAKES TO STAB
THE DOCTOR.

DUGGAN'S HAND SWEEPS
DOWN ON THE COUNT IN
A KARATE CHOP/ THE
COUNT SLUMPS FORWARD ONTO
THE DOCTOR. *green*

ROMANA RUNS UP)

THE DOCTOR: That was probably the
most important punch in history.

(DUGGAN PULLS THE
COUNT OFF THE DOCTOR),

~~110. 3 X~~
ROMANA thru ladder.
Ladder rises.

111. 1 C

ROLL BACK AND MIX

SCAROTH'S body
dematerialises.

ROMANA: Come on! We must get back
to the Tardis!

(SUDDENLY THE COUNT'S
BODY DEMATERIALISES)

112. 2 Y

~~SCAROTH~~ ROMANA/DOCTOR/
DUGGAN.

THE DOCTOR: His time's up. He's
gone back to the chateau.

(THERE IS A ROAR
BEHIND THEM)

DUGGAN: The ship! It's about
to take off!

THE DOCTOR: About to explode you mean!
Come on!

RECORDING BREAK

SET IN TARDIS

113. 1 C

~~MS~~ Tardis

ROLL BACK AND MIX

Tardis dematerialises.

(THEY RUN BACK TOWARDS
THE TARDIS. WHILST
BEHIND THEM THE NOISE
FROM THE SEPHIROTH
SHIP BUILDS IN INTENSITY.

IN THE NICK OF TIME
THEY ARRIVE BACK IN
THE TARDIS.

TK take off
? *space*
INSERT TK SPACE-
SHIP EXPLODES.

SIMULTANEOUSLY THE TARDIS
DEMATERIALISES AND THE
SEPHIROTH SHIP GOES UP IN
A BALL OF FIRE, AS AT BEGIN-
NING OF EPISODE ONE)

RECORDING BREAK

25

Sp 926354

✓ 20 14 11
20 14 17

233 again "no Hermann" no
count for unknown

20 14 42
20 18 18

23 - Hermann down 2015
+ Die to levels + up to + including
knowning time

✓ 21 41 18
21.42 20
21 47 53

Hermann. Sp 926345
Count / ~~seconds~~ exploding -
after previous explosion that
WS on / with on water. 21 47 53
C/AS on.

15 32 05

Scavenger birds - 1000. 15 400
hard edged

Sp 926434.

(39)

15 3418

take @ of search matching
still wet

15 4111

take @ - good

Sp 926434

Sp 614308 + 614309.

21 3033

WS explosion in lab at end
with added tx.

21 3908

take @.

(33)

Sp. 926345

21 4615

same carrying over from day

Scene 416

Sp. 926354

1714 30

17 1456

אסתר

233 - see count "100 Homeowner"

$$m_0 = 1250$$

—use "all" (2)

194730

OS 679

231A. Supply that for material
isolation

✓ 453

FISH (S.)

২৩৮ পঞ্চম সূত্র।

+ uses out of frame.

✓ 2009.11

2-0 89 42

23:3. 2 S count in machine/
German - explosion with line
"No 40 man ho")

20. 6141

2nd of smoking.

2B 3A

16. INT. LAB. DAY.

231. 3 A / (HERMANN, ON THE
HERMANN ~~on the~~
~~floor. He gets~~
up down stairs
Crab and pull
to see machine
l of frame.
231A. 2 /
3 /ROLL BACK & MIX/
3 *up pov*
COUNT materialises.
in machine
231. *Hermann turns.*
231B. *25. count up:*
Hermann picks
up bottle.
232. 3 B /
~~HERMANN picks~~
~~up bottle.~~
233. 3 A
COUNT in the
machine.
COUNT: (ALARMED) No Hermann!
Hermann, it's me! // ~~Put that down!~~
234. 2 B
2-5 HERMANN throws.
4 explosion
235. 3 A ~~XXXXXXXXXXXXXXXXXXXX~~
~~COUNT explodes.~~
60 explosion
each company
on the ground
(HERMANN HURLS THE PIECE
OF EQUIPMENT AT HIM.)
HE FALLS BACK INTO
THE TIME BUBBLE FIELD.
THE PIECE OF EQUIPMENT
FALLS WITH HIM.
THERE IS A MASSIVE
EXPLOSION.
IT IS SAFE TO ASSUME
THAT NEITHER OF THEM
SURVIVE)

/RECORDING BREAK/SCAROTH MASK OFF/

Sp 92641 12 09 H1 Scene at Kallenberg 1577.
Dugan - Green block-down CIA
postcard

Sp 92641 12 1450. CH outcast.

Dates. 50, 52, 53, 54, 56, 66, 57 (16)

-43-
AMENDED PAGE

Episode Four

Kp. 4.

TELEPHONE 3:

Ext. Eiffel Tower Observation
Gallery. Day

THE DOCTOR, ROMANA AND DUGGAN
looking out over Paris.

DUGGAN is reacting with shock
to something THE DOCTOR has
just said.

Dr. hat off - I pocket.
Romana hat on.
Duggan coughs.

DUGGAN: The one nearest the wall?

THE DOCTOR: ~~Yes~~, it was the only one
that was damaged in the fire.

DUGGAN: ~~But~~ it's a fake! You can't
hang a fake Mona Lisa in the Louvre!

ROMANA: How can it be a fake if
Leonardo painted it?

DUGGAN: With the words "This is a
fake" written under the paintwork?
In felt tip? ~~2~~ to brown ~~2~~ not ~~3~~

ROMANA: That doesn't affect what it
looks like.

DUGGAN: It doesn't matter what it
looks like.

THE DOCTOR: Doesn't it? ~~I thought~~
that was the point of painting.

DUGGAN: (But they'll X-ray it.) They'll
find out.

THE DOCTOR: Serve ~~her~~ right. If they
need an X-ray to tell them whether a
picture's good or not. -> Might as well
have painting by computer.

ROMANA: Like we have at home.

Ep. H.

-44-

D. ~~to him~~ ^{pe nun}

DUGGAN: Home? Yes, where do you two come from?

Well, I suppose

THE DOCTOR: From? The best way to find out where you come from is to find out where you're going and work backwards ^{Run}

DUGGAN blinks ^{Dr.} at them.

DUGGAN: ~~Then~~ where are you going?

THE DOCTOR: I don't know.

ROMANA: Nor do I.

THE DOCTOR: Goodbye! ^{Wobb} ^{in case to watch} ^{Laughter end} ^{hand higher} ^{thumbs on route}

THEY turn and walk off.

- ② MS DUGGAN. He buys a Model Fittel, goes to balcony. Looks down
- ③ What he sees: EXTREME High Shot DOC / ROMANA walking away.
- END TELECINE 3
- Glate 66-clape.

Sup. CAM:

^{High shot} ^{key top + shot} ^{long way} Duggan passes with R.

Romana eye / dream needing now tower. [1728]

FADE OUT

Bye Bye Duggan [1731]

film ends [1782]

1731
1573
158.

01'41"

RUN TKTELECINE SEQ.4.

Closing Titles

Dur:

S/I TJs

TJ7	Doctor Who TOM BAKER
TJ8	Romana LALLA WARD
TJ9	Count JULIAN GLOVER
TJ10	Countess CATHERINE SCHELL
TJ11	Duggan TOM CHADBON
TJ12	Kerensky DAVID GRAHAM Hermann KEVIN FLOOD
TJ13	Soldier PETER HALLIDAY Louvre Guide PAMELA STIRLING
TJ14	Art Gallery Visitors HELEN SWANETSKY HERBERT BREAD
TJ15	Incidental Music DUDLEY SIMPSON Special Sound DICK MILLS

TJ16 Production Assistant
 ROSEMARY CROWSON
 Production Unit Manager
 JOHN NATHAN TURNER
 Director's Assistant
 JANE WELLESLEY
 Assistant Floor Manager
 CAROL SCOTT

TJ17 Film Cameraman
 JOHN WALKER
 Film Recordist
 GRAHAM BEDWELL
 Film Editor
 JOHN GREGORY

TJ18 Studio Lighting
 MIKE JEFFERIES
 Studio Sound
 ANTHONY PHILPOTT
 Technical Manager
 JOHN DEAN
 Senior Cameraman
 ALEC WHEAL

TJ19 Visual Effects Designer
 IAN SCOONES
 Electronic Effects
 DAVE JERVIS
 Vision Mixer
 NIGEL FINNIS
 Video-Tape Editor
 ROD WALDRON

TJ20 Costume Designer
 DOREEN JAMES
 Make-up Artist
 JEAN STEWARD

TJ21 Script Editor
 DOUGLAS ADAMS

TJ22 Designer
 RICHARD McMANAN-SMITH

TJ23 Producer
 GRAHAM WILLIAMS

TJ24 Directed by
 MICHAEL HAYES
 (c) BBC 1979

*18 credit to end.
00'51"*

*total inv. machine.
2'09"*