

CAMERA SCRIPT  
BBC 1e

Project No  
02340/7028

"DOCTOR WHO" EEE

TERROR OF THE AUTONS

BBC

THIS IS THE ARCHIVAL COPY<sup>by</sup>  
WHICH MUST BE RETURNED TO ROBERT HOLMES  
DRAMA SCRIPT LIBRARY EPISODE TWO  
250 WESTERN AVENUE

Tx '71

Producer.....BARRY LETTS  
Director.....BARRY LETTS  
P.A.....NICHOLAS HOWARD JOHN  
A.F.M.....BRUCE BEST  
Assistant.....RITA DUNN  
  
T.M.1.....ERIC MONK  
T.M.2.....RAY HIDER  
Sound Supervisor.....COLIN DIXON  
Grams Operator.....LINTON HOWELL HUGHES  
Vision Mixer.....SHIRLEY COWARD  
Inlay Operator.....ALAN RIXON  
Crew.....10  
Designer.....IAN WATSON  
Visual Effects.....MICHAEL JOHN HARRIS  
  
Script Editor.....TERRANCE DICKS  
Costume Supervisor.....KEN TREW  
Make-up Supervisor.....JAN HARRISON  
Film Editor.....GEOFFREY BOTTERILL  
Floor Assistant.....EDWARD PUGH

---

T.C.8. Friday 9th October 1970

|             |                   |
|-------------|-------------------|
| 1130 - 1300 | Camera Rehearsal  |
| 1300 - 1400 | LUNCH             |
| 1400 - 1900 | Camera Rehearsal  |
| 1900 - 2000 | DINNER            |
| 2000 - 2030 | Line-up           |
| 2030 - 2200 | RECORDING INSERTS |

VTC/6HT/62534

WITH TK 41 from 1430

T.C.8. Saturday 10th October 1970

|             |                  |
|-------------|------------------|
| 1030 - 1300 | Camera Rehearsal |
| 1300 - 1400 | LUNCH            |
| 1400 - 1800 | Camera Rehearsal |
| 1800 - 1900 | DINNER           |
| 1900 - 1930 | Line-up          |
| 1930 - 2200 | RECORDING        |

VTC/6HT/62565

WITH TK 35 from 1100

TRANSMISSION 9th January 1971

CAST LIST

Doctor Who (EEE)

Episode 2

Terror of the Autons

Doctor Who.....JON PERTWEE  
Brigadier Lethbridge Stewart.....NICHOLAS COURTNEY  
Captain Mike Yates.....RICHARD FRANKLIN  
Jo Grant.....KATY MANNING  
Sergeant Benton.....JOHN LEVENE  
McDermott.....HARRY TOWB  
The Master.....ROGER DELGADO  
Rex Farrel.....MICHAEL WISHER  
Farrel Senior.....STEPHEN JACK  
Strong Man.....ROY STEWART  
Mrs. Farrel.....BARBARA LEAKE  
Troll.....TOMMY REYNOLDS  
Rossini.....JOHN BASKCOMB  
Professor Philips.....CHRISTOPHER BURGESS

Project No  
02340/7028

Director  
BARRY LETTS

"DOCTOR WHO"

TERROR OF THE AUTONS

EPISODE TWO

| Page | Shots   | Scene/Characters                                                                                                                         | Cameras/Booms           | Light |
|------|---------|------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|-------|
| 1    | 199-201 | <u>TELECINE 1</u><br>Opening titles                                                                                                      |                         |       |
| 1    | 202     | <u>1. INT. UNIT LAB</u><br><br>Brigadier<br>Yates<br>Jo Grant<br>Dr. Who                                                                 | 4A/D, 1A, 2B<br>C1, A1, | Day   |
| 1    |         | <u>TELECINE 2</u><br><br><u>Ext. Warehouse</u><br>Box thrown into<br>river.                                                              |                         | Day   |
| 2    | 203     | <u>2. INT. UNIT LAB.</u><br><br>Dr. Who<br>Jo Grant<br>Brigadier<br>Yates                                                                | 4A/D, 1A, 2B<br>C1, A1, | Day   |
| 2    |         | <u>TELECINE 3</u><br><br><u>Ext. River</u><br>The water boils<br>suddenly below the<br>surface and a<br>waterspout fountains<br>upwards. |                         | Day   |

| Page | Shots   | Scene/Characters                                                                       | Cameras/Booms           | Light |
|------|---------|----------------------------------------------------------------------------------------|-------------------------|-------|
| 2    | 204-214 | <u>3. INT. UNIT LAB</u><br>Brigadier<br>Dr. Who<br>Jo Grant<br>Capt. Yates             | 4A/D, 1A, 2B<br>C1, A1, | Day   |
|      | 215-228 | <u>4. INT FARREL'S OFFICE</u><br>McDermott<br>The Master<br>Farrel                     | 5B, 3E<br>B3,           | Day   |
| 9    | 229-240 | <u>5. INT. UNIT LAB.</u><br>Jo Grant<br>Dr. Who<br>Brigadier<br>Capt. Yates            | 4A/D, 1A, 2B<br>C1, A1, | Day   |
| 12   | 241-257 | <u>6. INT FARREL'S OFFICE</u><br>Farrel Senior<br>Farrel<br>Master<br>McDermott (dead) | 5B, 3E<br>B3,           | Day   |
| 17   |         | <u>TELECINE 4.</u><br><br><u>Factory Car Park</u><br>Farrel Senior<br>Master           |                         | Day   |

| Page  | Shots       | Scene/Character                                                                                                                 | Cameras/Booms            | Light |
|-------|-------------|---------------------------------------------------------------------------------------------------------------------------------|--------------------------|-------|
| 19    | 258-<br>277 | <u>7. INT. UNIT LAB</u><br>Dr. Who<br>Brigadier<br>Jo Grant<br>Yates.                                                           | 4D, 1G, 2B<br>C1, A1,    | Day   |
|       |             |                                                                                                                                 |                          |       |
| 24    | 278-<br>283 | <u>8. INT. FARREL'S OFFICE</u><br>Farrel<br>Master                                                                              | 5B, 3E<br>B3,            | Day   |
| 25    |             | <u>TELECINE 5.</u><br><u>Ext. Circus Ground</u><br>JO follows Dr. Who<br>round the circus<br>ground. Strong<br>Man sees Doctor. |                          |       |
| 26A.  | 284-<br>288 | <u>OUT-OF-ORDER</u><br><u>14. FARREL'S OFFICE</u><br>(INCL.TK.9.)<br>Master<br>Farrel<br>Philips                                | 5B, 3E<br>B3,<br>4B CSO. | Day   |
| BREAK |             |                                                                                                                                 |                          |       |
| 27    | 289-<br>292 | <u>9. INT. FARREL'S LIVING ROOM</u><br>Mrs. Farrel<br>Farrel Senior                                                             | 1J, 3F, 4B<br>C3 A3      | Day   |

| Page                         | Shots        | Scene/Characters                                                                                                                           | Cameras/Booms      | Light |
|------------------------------|--------------|--------------------------------------------------------------------------------------------------------------------------------------------|--------------------|-------|
| 28                           |              | <u>TELECINE 6</u><br>Ext. Circus Field<br>ROSSINI, THE CLOWN,<br>and two other men<br>pounce on Dr. WHO.<br>JO watches from a<br>distance. |                    | Day   |
| BREAK OR RUN-ON IF NECESSARY |              |                                                                                                                                            |                    |       |
| 29                           | 295--<br>306 | <u>10. INT. ROSSINI'S VAN</u><br>Dr. Who<br>Rossini<br>Clown                                                                               | 2E, C4, 1K,<br>3G  | Day   |
| 32                           | 307          | <u>10.A. TELEPHONE BOX</u><br>JO . telephone<br>box.                                                                                       | 4B, A1<br>3G (CSO) | Day   |
| 32                           | to<br>312    | <u>INTERCUTTING</u><br><u>11. INT. BRIGADIERS</u><br><u>OFFICE. TELEPHONE</u><br><u>BACKING.</u><br>Brigadier<br>Jo Grant (V.O.)           | 5A, B2             | Day   |
| 33                           |              | <u>TELECINE 7</u><br>Ext. Circus Field<br>JO sees PHILIPS<br>in distance across<br>Circus field.                                           |                    | Day   |

| Page      | Shots       | Scene/Characters                                                                                                        | Cameras/Booms     | Light |
|-----------|-------------|-------------------------------------------------------------------------------------------------------------------------|-------------------|-------|
|           |             |                                                                                                                         |                   |       |
| 34/<br>35 |             | <u>TELECINE 8.</u><br>Country Road<br>Unit Jeep with Capt<br>YATES, BENTON<br>BRIGADIER speeding<br>along country lane. |                   | Day   |
| 35        | 313-<br>330 | <u>13. INT. CARAVAN</u><br>Rossini<br>Dr. Who<br>Strong Man<br>Jo                                                       | 2E, 1K,<br>C4, 3G | Day   |
| PAUSE     |             |                                                                                                                         |                   |       |
| 38<br>39  | 331/<br>338 | <u>15. INT. CARAVAN</u><br>Jo<br>Dr. Who<br>Philips                                                                     | 2E 1K,<br>C4, 3G  | Day   |
| 40        |             | <u>TELECINE 10</u><br>Circus Sequence                                                                                   |                   |       |
| 45        | 339         | <u>17. UNIT H.Q.</u><br>Benton<br>Brigadier                                                                             | 5A,<br>B2         | Day   |
|           |             | CLOSING CREDITS<br>WITH TK 11.                                                                                          |                   |       |

"DOCTOR WHO"  
'Terror of the Autons'

by  
Robert Holmes  
EPISODE TWO

CLOCK

TELECINE 1.

Opening titles

SoF MUSIC  
SIG TUNE

199. CAPTION: TERROR OF THE AUTONS

200. CAPTION: by ROBERT HOLMES

201. CAPTION: EPISODE TWO

202. 1 A 4A, 4D, C1, 1A, A1, 2B  
WIDE SHOT 1. INT. UNIT LAB. DAY  
JO/BENTON

DOCTOR in.  
Pan him right.

(REPRISE OF THE FINAL  
MOMENTS OF EPISODE ONE  
AS THE BRIGADIER AND  
YATES DRAG JO AWAY FROM  
THE SMOKING BOX, THE  
DOCTOR FLINGS HIMSELF  
DESPERATELY FORWARD,  
GRABS THE BOX AND  
HURLS IT OUT OF THE  
WINDOW).

TELECINE 2.

Ext. Warehouse day

We see the box fly from an upper  
window of a tall riverside warehouse.  
It drops end over end and splashes  
into the river.

END TELECINE 1.

DURATION 5 seconds.

(2 next)



Push in to  
single JO

(JO IS STANDING QUIETLY  
WITH YATES, HER EYES  
VACANT).

YATES: What's wrong with her?

(DOCTOR WHO EXAMINES JO.  
SHE SHOWS NO REACTIONS)

DOCTOR WHO: Almost certainly by  
post-hypnotic alienation.

206. 4 D MCU DOCTOR YATES: She's been hypnotised /

207. 1 A 2-shot  
JO/DOCTOR  
Take them left. DOCTOR WHO: Why do you think  
she tried to blow us all to  
pieces? (HE TAKES JO'S ARM)  
Come on, my dear. Sit down.  
YATES: But I understand that  
under hypnosis it was impossible...

DOCTOR WHO: You thought that a  
hypnotised subject can't be  
compelled to do anything repugnant  
to them?

(AS HE TALKS DOCTOR WHO  
IS EXAMINING JO'S EYES,  
TAKING HER PULSE, ETC.)

YATES: That's right.

DOCTOR WHO: A fallacy Captain.  
The Master can control the human  
mind.

208. 2 B 2-shot  
DOCTOR/BENTON BENTON: So he can just take over  
anyone he likes? /

DOCTOR WHO: Not quite. Some minds  
are stubborn enough to resist  
hypnosis.

- 4 -

BENTON: So people can shake themselves out of it.

DOCTOR WHO: Very rarely.

Push in as  
he squats.

(NO RESPONSE)

Is she in some sort of trance?

211.  $\frac{1}{\text{CU}} \cdot \text{JO}$

DOCTOR WHO: I doubt if she'll remember.

Y. 228: But she right. /

Surely there's some way of getting her out of it?

(DOCTOR WHO SIGHS, HE  
BENDS AND STUDIES JO'S  
BLANK EYES).

- 4 -

DOCTOR WHO: Her mind's been subjected to tremendous strain. If I push her too hard it might snap

(on 4, shot 213)

- 5 -

YATES: But if it's dangerous.  
Perhaps we shouldn't try.

DOCTOR WHO: There's no alternative.  
The Master must be stopped.

214.    1    \_\_\_\_\_ /    (DOCTOR WHO LEANS  
         2-shot                    OVER JO, FIXING HER  
         JO/DOCTOR                EYES WITH HIS).

DOCTOR WHO: Jo - Josephine Grant.  
Listen to me.    This is the Doctor.

5B, B3, 3E

215.    5    B /    4. INT. FARREL'S OFFICE    DAY  
         MCU McDERMOTT  
         Pull back to  
         2-shot  
         MASTER/McDERMOTT  
         (FARREL IS WATCHING  
         McDERMOTT ARGUE WITH  
         THE MASTER.  
         McDERMOTT IS ANGRY  
         AND HOSTILE - AND  
         THE MASTER IS  
         GETTING INTO AN  
         ICY RAGE.)

McDERMOTT: Mr. Farrel tells me you  
changed the mix.    What right have  
you got to interfere - you've  
ruined a whole day's production!

(THE MASTER LIFTS THE  
PLASTIC McDERMOTT  
BROUGHT IN).

MASTER: You call    this ruined?

PAUSE, then  
(5 next)

- 5 -

(on 5, shot 215)

- 6 -

McDERMOTT: It's the wrong colour  
and the wrong texture. Of course  
it's ruined!

MASTER: You don't realise it's  
full potential, do you.

(HE TOSSES THE PLASTIC  
TO THE FLOOR).

McDERMOTT: No, and I don't want  
to. It doesn't meet our  
specification.

MASTER: This plastic has unique  
properties, Mr. McDermott. Allow  
me to demonstrate them.

(HE SNAPS HIS FINGERS  
AT THE PLASTIC.  
IT BEGINS TO INFLATE  
INTO A CHAIR.)

PLAYED - to change chairs. INSERT PRE-RECORDED  
SHOT OF CHAIR INFLATING.

|      |   |                     |                                                          |
|------|---|---------------------|----------------------------------------------------------|
| 216. | 5 | B                   | <u>McDERMOTT</u> : Unique properties!<br>right enough. / |
|      |   | MCU McDERMOTT       |                                                          |
| 217. | 3 | E                   | So you're a magician as well as a<br>Colonel, eh?        |
|      |   | 2-shot<br>as before |                                                          |
| 218. | 5 | B                   |                                                          |
|      |   | CU MASTER           | <u>MASTER</u> : I am many things.                        |
| 219. | 3 | E                   |                                                          |
|      |   | 2-shot A/B.         |                                                          |

(5 next)

- 6 -

(on 3, shot 219)

(FOR A MOMENT, HIS  
GLANCE IS SO IMPERIOUS  
THAT McDERMOTT IS  
THROWN ON THE DEFENSIVE.  
HE SHRUGS KNOWLEDGELY)

McDERMOTT: That's as maybe.  
But you're not a director of this  
company, Colonel Masters. I'm in  
charge of production here and I  
answer only to Mr. Farrel and his  
father.

Pan MASTER  
left.

(THE MASTER TURNS  
AWAY, HIS FACE DARK  
WITH ANGER. HE PUTS  
THE CHAIR IN FRONT OF  
McDERMOTT)

220.

5

B

MCU McDERMOTT

MASTER: There! /

McDERMOTT: You'll never sell  
that. I'll tell you that for  
nothing.  
It looks like black pudden.

MASTER: Try sitting in it.

221.

3

B

LOOSE 2-shot  
MASTER/McDERMOTT

(McDERMOTT HESITATES.  
HE TOUCHES THE ADJ-  
CHAIR DUBIOUSLY)

McDERMOTT: It's got a cold, clammy  
feel to it. Plastic should be warm  
and dry to touch.

MASTER: Sit down, man!

(McDERMOTT SHRUGS AND  
LOWERS HIMSELF INTO  
THE CHAIR)

(PAUSE NEXT)

McDERMOTT: I've never seen anything like it. What's it called?

MASTER: Polynestene.

PAUSE

(HE SMILES.

McDERMOTT'S EYES  
(HIDDEN)

McDERMOTT: Here, it's moving -

222. 3 E  
CU FARREL

(HE FALLS SUDDENLY  
TO THE FLOOR, TRAPPED  
IN PLASTIC FROM THE  
WAIST UP. HIS LEGS  
THRASH HELPLESSLY  
AND A HOARSE RUFFLED  
GURGLE.

PAUSE: INSERT PRE-REC  
SHOT OF CHAIR

223. 3 E  
2-shot  
FARREL/MASTER

FARREL GOES TO HELP,  
BUT THE MASTER QUELLS  
HIM)

PAUSE: INSERT PRE-REC  
SHOT OF CHAIR

224. 3 E  
CU FARREL

MASTER: No! I will not tolerate  
insolence.

PAUSE: INSERT PRE-REC  
SHOT OF CHAIR

(THE PLASTIC REFORMS  
AND IMPLATES ITSELF  
BACK INTO AN ARMCHAIR.

225. 3 E  
CU MASTER

McDERMOTT LIES IN IT  
QUITE DEAD.

PAUSE

FARREL TOUCHES HIS  
INTERCOM BUTTON)

226. 3 E  
3-shot  
FARREL/MASTER/  
McDERMOTT

/ Sylvia  
FARREL: Would you check  
Mr. McDermott's entitlement on  
termination of employment, please?

227. 5 B  
CMS FARREL

(THE MASTER WALKS OVER  
TO THE ARMCHAIR AND  
LOOKS DOWN AT THE  
BODY)

MASTER: A clumsy operation. You  
tell me why the product has to be  
changed?

Pan him L.

(3 next)

- 9 -

FARREL: I don't know. I thought  
it was effective. /

FARREL: A few inches?

A/D C1, 1A, A1, 2B

DOCTOR WHO: Jo, Wake up. Wake  
up Jo.

DOCTOR WHO: It's all right, my dear.  
This is the Doctor... I'm your  
friend.

DOCTOR WHO : Shh Keep silent.

JO (FAINT) Doctor...doctor...  
Doctor!

- 9 -

DOCTOR WHO: Now don't worry.  
We're all quite safe.

231. 2 B \_\_\_\_\_ JO: But - there was an explosion. /  
2-shot  
DOCTOR/JO

DOCTOR WHO: That was a long  
way away, Jo.

We're all here, you see.

232. 4 D \_\_\_\_\_ /  
2-shot A/B (JO SINKS BACK, EYES  
CLOSING. HER BREATHING  
SEEMS TO SLOW  
RATE).

JO: The box....I had to open it.  
There was a voice - a voice telling  
me..

233. 2 B \_\_\_\_\_ /  
CU DOCTOR  
DOCTOR WHO : The voice that spoke  
to you. Where were you when you  
heard it?

234. 1 A \_\_\_\_\_ /  
CU JO  
JO: Aroom. I don't know  
where.

DOCTOR WHO: What sort of room,

(on 1, shot 234)

- 11 -

JO: There was a desk ~~vv~~..telephone.

DOCTOR WHO: Was it an office, Jo?  
A factory office?

JO: Yes....yes, an office.

DOCTOR WHO: Which factory was it?  
Can you tell us the name of the  
factory?

JO: (HESITANT) No - no I can't  
remember. I can't remember....

(DOCTOR WHO PUTS HER PLACE IN HER  
HANDS)

235. 2 B / (DOCTOR WHO PUTS JO'S SHOULDERS)  
2-shot  
DOCTOR/JO

DOCTOR WHO: All right, y dear. Just  
rest for a while. You've done very  
well.  
So, want?

BENTON: Sir?

236. 1 A /  
2-shot  
JO/BENTON (DOCTOR WHO PUTS JO UP AND  
DOWN)  
Pan them left.

DOCTOR WHO: Come on, love. You'll be  
all right.

237. 4 D / (YATES AND JO EXIT)/  
END YATES

(2 next)

- 11 -

(on 4, shot 237)

- 12 -

DOCTOR in left  
to 2-shot.

YATES: Now what?

DOCTOR WHO: How many factories did  
Jo visit?

238. 2 B CU DOCTOR YATES: Nine! I'll send a unit  
to check them all again./

DOCTOR WHO: I've got a check  
on the Vis - Jim J.

YATES: What then?

239. 4 L 2-shot A/B DOCTOR WHO: Investigate them dis-  
creetly - from a distance. We've got  
to locate the Master, without scaring  
him off...../

YATES: Doctor - what about that  
machine you used against the Nestenes  
last time. Can't we get that mass  
produced.....

DOCTOR WHO: My dear Captain, the  
Nestenes are telepathic. This time  
they'll have a defence against that.

240. 2 B CT DOCTOR YATES: Then how are we going to  
deal with this?/

YATES: At the moment I have

5B, B3, 3E

241. 5 B MC FARREL 6. INT. FARREL'S OFFICE DAY

MASTER: (OOV) Forget about the  
police, I can handle them.

(3 next)

- 12 -

(on 5, shot 241)

(THE MASTER IS CLOSING  
THE WALL SAFE.

FARREL IS AT HIS  
DESK. FARREL  
SENIOR, A CHOLLRIC-  
FACED, WHITE-HAIRED  
MAN, COLES IN.

FARREL JUNIOR READS  
AS REX FOR THIS  
SCENE)

242. 3 E FARREL SENIOR: Rex! /  
MS FARREL SENIOR  
FARREL in R to  
2-shot (FARREL LOOKS UP  
AND THE MASTER  
TURNS)

FARREL: Father! I didn't expect  
you today -

FARREL SENIOR: McDermott phoned me.  
What's going on here?

243. 5 B MASTER: (ADVANCING) Mr. Farrell! I'm  
MCU MASTER designated you've come. It's saved  
me the trouble of calling on you.

244. 3 E FARREL SENIOR: Who are you, sir? /  
2-shot A/E

FARREL: This is Colonel Masters,  
father. He's placed a big order -

FARREL SENIOR: Yes, yes, yes, no  
doubt. But it's you I've come to see,  
Rex.

FARREL: What about, father?

245. 5 B FARREL SENIOR: Here's McDermott? /  
MCU MASTER I thought he'd be here.

246. 3 E MASTER: I'm afraid Mr. McDermott  
CU FARREL SENIOR is dead. /

(5 next)

(on 3, shot 246)

FARREL SENIOR: Dead? He can't be.

247. 5 B FARREL: I'm afraid so, father. /  
E. M. BLOOM  
Pan his left to  
deep 3-shot FARREL: He just sat in that chair  
and slipped away. /  
248. 3 E  
CU FARREL SENIOR  
249. 5 B FARREL SENIOR: (GROANED) I just can't  
take it in. /  
3-shot a/s.

FARREL: Yes. It's very sad.

FARREL SENIOR: What did the doctor  
say?

FARREL: I'm not sure. It happened  
so suddenly, you see -

(FARREL BLOWS HIS  
NOSE)

Pan FARREL  
SENIOR to  
desk.

FARREL SENIOR: Well it hardly seems  
decent under the circumstances - but  
I've driven a very long way to talk  
to you Rex.

FARREL: Yes father? What about?

(On to page 15)

(3 next)

(on 5, shot 249)

FRANK SMITH: About the fact that you seem determined to throw away the years of work I've put into this factory. Just what is going on here? ...

250. 3 E  
Deep 2-shot  
FARREL/MASTER

(THE MISTEL IGNORES HIM)

FRANK: We're changing our policy  
Father. Introducing new methods,  
new products ...

251. 5 B

FRANKEL BRICK: You're doing nothing  
of the kind now! / You'll continue  
to run this factory on the lines  
I laid down - or I'll come out of  
retirement and do the job myself.  
I'm not past is yet, you know.

11 SEP.: allow me to explain Mr.

252. 3 E  
2-sict 1/2

PLEASE SAY: I'd be very much  
obliged if you would. /

Push in to  
MCU MASTER

[illegible]

ANSWER: (HYPERBOLICALLY) The chances I have suggested are for the good of the factory. You must trust me. There is nothing to worry about ... n thing to worry about.

253. 5 B  
CU TUGSL 227100

(FAMOUS FOR HIS LOGIC T.  
BUT REELING  
IN REVERIES)

(3 next)

~~I need to know:~~ Trust you ... nothing  
to worry about ... (cont...)

(on 5, shot 253)

(THERE WITH A MIGHTY EFFORT  
HE CAUSES HIS GAZE AWAY  
FROM THE MASTER)

Farrel: (cont) There's a  
... at air.

... And frankly it's your presence  
here that worries me most.

254. 3 E  
2nd shot  
Master/Farrel

(THE MASTER IS FURIOUS, AND  
HE CAUSES SENIOR FARREL  
TO STRIKE HIM.  
BUT FARREL JUNIOR STEALS  
AWAY)

Farrel: No! ...

Pan MASTER left.

(THE MASTER CAUSES THAT  
FARREL SENIOR  
CAUSES HIS FURY  
TO BE FURTHER)

Farrel: (TO FARREL SENIOR)  
Congratulations Mr. Farrel. I can  
usually were no composition. But  
your will is unusually strong. One  
might almost say dangerously so!

255. 5 B (on turn)  
CU FARREL  
Pull out to  
include  
FARREL SENIOR  
who goes out  
left.

(FARREL SENIOR STEALS  
FARREL SENIOR TURNS TO  
REX, WHO IS VERY DISTRESSED)

FARREL SENIOR: Rex, hadn't you  
better get out ... I'll see to  
things here ...

Farrel: No ... please. I can  
... ..

256. 3 E  
CU FARREL SENIOR

(FARREL SENIOR CAUSES  
FARREL SENIOR)

FARREL SENIOR: All right Rex. I'll  
give you till tomorrow. By then I  
want that master fell w/out of here-  
and production back to normal.

257. 5 B  
CU FARREL

(FILM NEXT)

TELECINE 4.

Ext. Factory Car Park. Day.

The MASTER appears carrying a small cardboard box. He goes up to Farrel Senior's car, and opens the door. We see him turn the heater control to 'fall'. There is the sound of approaching footsteps, and still carrying the box, the MASTER steps back out of sight.

FARREL SENIOR comes up to his car, opens the door. The MASTER steps out of hiding.

MASTER: Mr. Farrel!

FARREL SENIOR: I've nothing to say to you sir.

The MASTER takes the lid off the box. We see a hideously ugly troll-type doll.

MASTER: I thought if you actually saw one of our new lines ...

FARREL SENIOR: Disquishing object! No need for a thing like that.

MASTER: I think you're wrong Mr. Farrel.

FARREL: Well since you won't be making any more, we'll have no chance to find out.

The MASTER tries to hand FARREL the box. FARREL SENIOR, ignores him gets in his car.

MASTER: Won't you keep this for a while - think things over?

~~FRANK SENIOR~~: I don't want the  
~~box~~.

~~FRANK SENIOR~~: But I insist.

He throws the box onto the  
back seat of Farrell Senior's  
car.

~~FRANK SENIOR~~: You're wasting your  
~~time~~.

~~FRANK SENIOR~~: Not at all. I'm simply  
~~testing~~ a new product.

FRANK SENIOR decides it  
isn't worth arguing. He driv-  
es away the box still on the  
back seat. The MASTER  
watches him, smiling in  
satisfaction.

END TELECINE 4.

DURATION 1.00

4D, C1, 1G, A1, 2B

258. 4 D / 7. INT. UNIT LAB. DAY  
CMS JO at Door.

(2 next)

- 19 -

1000 1000 1000 1000

259.     2   B / DOCTOR WHO : Hello Jo, feeling  
              Deep 2-shot       better.  
              JO/DOCTOR

JO: Oh, yes I'm fine. I wanted  
to say how sorry I am...

DOCTOR WHO: What ever for?

260. 4 D JO: The bomb. I might have killed you all.  
MCJ DOCTOR

DOCTOR WHO: That wasn't anything  
to do with you my dear. That was  
the Master.

261. 1 G  
L. RIGGLES  
Take him to  
2-shot with  
JC. (HE SAYS THAT MATTER OF  
FACTLY, AS IF IT DISPOSES  
OF THE QUESTION.  
JO SMILES GRATEFULLY.

BRIGADIER ENTERS.

BRIGADIER: You're supposed to be on sick leave Miss Grant.

JO: I'm okay again now sir...

BRIGADIER: So, you've recovered your memory then.

262. 4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-

(2 next)

(on 4, shot 262)

263. 2 DOCTOR HC: Well don't. You'll  
only make things worse. Leave  
your mind alone and something may  
pop up of its own accord. /

264. 2 DOCTOR BRIGADIER: We can't just sit  
about waiting for something to  
'pop up' from Miss Grant's mind.  
If my agents don't turn up something  
soon I'm going to surround and  
search every factory on that list.

DOCTOR HC: Your methods my dear  
Lethbridge Stewart, have all the  
refined subtlety of a ball in a  
china shop -

(HE BRINGS OUT A  
BAG OF BONES)

265. 1 G BRIGADIER: Any news?  
Deep 2-shot  
YATES/BRIGADIER.

YATES: Well it's a bit tenuous sir.

BRIGADIER: Cut with it man.

YATES: You know the field where  
we found Professor Phillips' car

Sergeant Benton noticed the turf  
was all churned up sir. So he did  
a bit of clearing and he found that  
a circus had just left.

(4 next)

(on 1, shot 265)

Pan BRIGADIER  
right to  
2-shot with  
JO.

DOCTOR WHO: This circus - where  
is it now?

JO: Tarrinster sir.

BRIGADIER: I'll get some men down  
there with photographs of Phillips.  
Someone in the circus may have  
seen him.

266. 4 D  
CU DOCTOR

DOCTOR WHO: Do you know - I haven't  
been to a circus for years. I'll  
go myself.

267. 1 G  
2-shot

BRIGADIER: All right. I'll get  
you an escort.

268. 2 B  
CU JO

DOCTOR WHO: I think I'll go on my  
own if you don't mind Brigadier.  
Don't want a lot of soldiers crashing  
about do we?

269. 1 D  
CU DOCTOR

JO: Can I go, Doctor?

DOCTOR WHO: (QUICKLY) No Miss  
Grant! (TO E GENTLY)

270. 2 B  
CU JO

I don't think so.

JO: But I'm fine now ...

BRIGADIER: (KNOWINGLY) Miss Grant!

271. 4 D  
CMS DOCTOR  
Pan left  
to YATES  
Hold YATES.

(JO SUBSIDES)

DOCTOR WHO: Jo'd better give me  
some photographs of Phillips.

BRIGADIER: They're in my office.  
Though I still don't see why ...

(2 next)

(on 4, shot 271)

(DOCTOR WHO AND BRIGADIER

...)

YATES TURNS TO JO, AND  
SAYS THAT SHE'S THE  
PICTURE OF HIS CHILD.

272. 2 B /  
Deep 2 -shot  
YATES/JO

YATES: What's up then?  
JO: (BITTERLY) Oh nothing!  
Life's just wonderful.

273. 1 G /  
CU JO

YATES: Easy, love. /

JO: I've made a really terrific  
start here, haven't I? I find the  
man everyone's looking for, forget  
where he is, and finish up trying  
to blow everyone sky-high.

YATES: No-one's blaming you.

274. 4 D (on turn) /  
2-shot  
fav JO.

JO: (Calmly) They just say don't  
bother us - go and lie down. I'm  
not a child you know!

YATES: All you're acting like one!

(DOCTOR WHO AND BRIGADIER,  
...)  
IS THE TRUTH  
IN THE ...)

275. 1 G (on turn) /  
CU JO

JO: Sorry - But if only I could  
show them. /

276. 2 B /  
CU YATES

YATES: Don't try. Just do as the  
...ier says. /

277. 4 D /  
CU JO

JO: Yes of course. You're quite  
right.

(DOCTOR WHO AND BRIGADIER  
VERY SERIOUSLY.)

YATES LOOKS AT HER SERIOUSLY  
AND JO LOOKS INNOCENTLY BACK  
AT HIM.

(5 next)

INSERT PRE-RECORDED Sc. 7A.  
ON EDIT

5P, B3, 3E

273. 5 B / 8. INT. FARREL'S OFFICE DAY  
CMS MASTER

279. 3 E / (THE MASTER IS SITTING  
AT FARREL'S DESK, DEEP  
IN THOUGHT. FARREL ENTERS.  
MLS FARREL  
Take him to  
O/S 2-shot  
with MASTER  
Fav. FARREL.

FARREL: I've sent the staff home as  
you ordered.

MASTER: Excellent. Begin maximum  
production of our new product.

FARREL: But without workers....

MASTER: The Nestene Ahtons will  
run the factory.

(5 next)

(on 3, shot 279)

FARREL: I'm still afraid my father will make trouble for us. He doesn't understand ...

MASTER: He will make no trouble! I persuaded him to change his mind.

(FARREL TURNS TO GO.  
THEN ...)

280. 5 B FARREL: Why did you send Phillips to the circus - the Unit people may find him.  
MCU MASTER

281. 3 E MASTER: I sent him there to be found. By Unit, or better still - by the Doctor.  
MCU FARREL

FARREL: The Doctor? But the girl killed him.

MASTER: The Doctor is a time lord Farrel. Would he fall for so obvious a trap?

282. 5 B FARREL: I'm sorry - I don't understand.  
CU MASTER

(THE MASTER SMILES,  
HOLDING HIS HAND)

283. 3 E MASTER: The bomb was merely a greetings card ... a small gallantry on the eve of battle. The car will lead the Doctor to the Circus. There I shall destroy him!  
CU FARREL

TELECINE 5:

Ext. Circus ground. Day.

We are behind the big top in the 'backstage' area of a small circus. THE DOCTOR drives up in Bessie, gets out of the car.

We follow him as he moves round among the tents. Circus folk move to and fro, not taking much notice of him. We can hear the sound of circus music and applause.

We CUT TO JO, as she appears from behind a caravan or tent. Establish that she is following THE DOCTOR at a discreet distance, keeping an eye on him.

THE DOCTOR approaches one or two circus people, shows them a picture of PHILLIPS. They shake their heads.

NEW ANGLE:

CLOSE SHOT of a CLOWN staring at the DOCTOR. THE CLOWN turns and moves off, entering ROSSINI'S van.

NEW ANGLE:

JO has seen the CLOWN'S reaction. She looks worried moves off after the DOCTOR. THE DOCTOR moves on.

END TELECINE 5:      DURATION 1' 15"

THIS SCENE TO BE  
RECORDED  
ORD 1.

5B, 13, 3B, (4P C.S.C)

14. INT. FARREL'S OFFICE DAY.

284. 3 E (4P C.S.C) /  
C/S 2-shot  
MONITOR/MASTER (THE MASTER IS  
ADDRESSING A PORTABLE  
TELEVISION SET ON THE  
DESK. PHILIPS FACE IS  
IN CLOSE SHOT ON THE  
SCREEN. FARREL IS  
WATCHING.)

MASTER: This girl you say has been  
following you - describe her.

285. 5 B /  
2-shot  
FARREL/MASTER PHILIPS: Small, dark, short  
hair....

286. 3 E (C.S.C) /  
CU MONITOR MASTER: The Doctor's young  
friend! I wonder? ....Switch on  
TELECINE 9. the scanners, Philips.

287. 5 B /  
CU MASTER (ON THE VISION SCREEN  
A PANNING SHOT OF THE  
AREA ROUND THE HORSE  
BOX. WE SEE THE  
DOCTOR AND JO IN THE  
DOORWAY OF THE CARAVAN.)

THE MASTER STARES AT THE  
SCREEN, GRINNING.

288. 3 E (1:20). /  
CU MASTER MASTER: Very well Philips.  
You know what you have to do.

PHILIPS: Yes, Master!

RECORDING BREAK

1J, C3, 3F, A3, 4B

289. 1 J / 9. INT. FARREL LIVING ROOM DAY.  
 CU MRS FARREL  
 Pull back  
 to 2-shot. FARREL SENIOR & MRS FARREL

MRS FARREL: Poor Mr. McDermott,  
 It must have been a  
 terrible shock for Rex.

FARREL: Don't you believe it. When  
 I walked in he was working away  
 as though nothing had happened -

290. 4 B / 1. C. FARREL: (PROTESTING) John, no ...  
 MS FARREL SENIOR  
 MRS FARREL in  
 to 2-shot. FARREL: This Colonel Masters was  
 just as unconcerned. The pair of them  
 seemed quite inhuman.

MRS. FARREL: You will make Rex get rid  
 of the man.

FARREL: I most certainly shall. I  
 didn't take to the chap, frankly -  
 or to his repulsive toy. Look at that.

(FARREL TAKES HER THE  
 BOX)

291. 1 J /  
 CU MRS FARREL wanted us to turn over to making these  
 things if you please!

292. 3 F /  
 CU TROLL MRS. FARREL: It's a horrible looking  
 thing ... There's something evil  
 about it.

FILM NEXT.

TELECINE 6:

Ext. Circus Field. Day.

THE DOCTOR is poking about round the horse box.

THE DOCTOR takes an earphone from his pocket and fits it to his ear. There is a mike attachment at the other end and he moves this from spot to spot on the side of the horse box. He is so intent on what he is doing that he fails to see ROSSINI, THE CLOWN and TWO OTHER MEN approaching. They pounce on him, the DOCTOR lets out a shout and struggles but they bear him away.

ROSSINI: Into my van. Quick!

As the other three drag THE DOCTOR into ROSSINI'S van:

WE CUT TO JO, as she sees all this happening, but is too late to help. She moves cautiously towards the caravan.

END TELECINE 6:

DURATION 45"

2E, C4, 1K. 3G

293.     2     E                                 /     10. INT. ROSSINI'S VAN DAY  
           2-shot  
           DOCTOR/TONY

(THE CLOWN IS BINDING  
 THE DOCTOR TO A CHAIR)

294.     1     K                                 /     DOCTOR WHO: This is outrageous! Let me  
           CUT ROSSINI                                 go immediately.

ROSSINI: You got some hope. All right,  
Tony. He's no elephant.

(HE WAVES THE CLOWN  
 ASIDE. ROSSINI GETS  
 OUT A CIGAR)

295.     2     E                                 /     What's your name?  
           CU DOCTOR

296.     1     K                                 /     DOCTOR WHO: Smith.  
           A/B.  
           Pan ROSSINI  
           right to  
           2-shot with  
           DOCTOR.

ROSSINI: You got no imagination. Try  
again, Mr. Smith.

DOCTOR WHO: Doctor, actually.

ROSSINI: A horse doctor, maybe?

DOCTOR WHO: You're an insulting ruffian.

(ROSSINI LAUGHS AND  
 LIGHTS HIS CIGAR. HE  
 PUFFS SMOKE IN THE  
 DOCTOR'S FACE)

ROSSINI: Why we're you so interested  
in my friend's horse box?

DOCTOR WHO: What's your friend's name?

(2 next)

- 30 -

(REALISING HE DOESN'T  
KNOW. ROSSINI GETS  
ANGRY

DR. WHO: How long has the horse box been here?

ROSSINI: Shut up! I am asking the questions.

299.      2      E      ROSSINI: Tony!  
3-shot  
ROSSINI/TONY/  
DOCTOR      (THE CLOW  
DOCTOR!

(THE CLOWN GRABS THE DOCTOR'S ARM AND TWISTS IT, THE DOCTOR'S FACE TWISTS IN PAIN).

ROSSINI: He'll snap your arm like a twig Mister. Tony don't talk much, but he's pretty strong.

DOCTOR WIO: My dear fellow don't do that, I've no objections to answering your questions. What was the Question?

ROSSINI: My friend's horse box.  
Why were you so interested.

Push in to  
single of  
DOCTOR

DOCTOR WHO: WITH DIFFICULTY)  
I was listening.

ROS,INI: What for

300.      1      K      DOCTOR: For certain vibrations.

---

2-shot  
ROSSINI/DOCTOR  
Pan ROSSINI L. - 30 -

(2 next)



(on 1, shot 304)

- 32 -

305.     2     E                             DOCTOR WHO: Now listen to me. That  
          MCU DOCTOR                   is a photograph of a missing Government  
                                      scientist. /If you've had anything  
306.     1     K                             to do with concealing him, you're  
          CMS ROSSINI                   going to find yourself in serious  
                                      trouble. /

Push in to CU  
as he leans  
forward.

(ROSSINI CHUCKLES AND  
STANDS OVER THE DOCTOR,  
LOOKING DOWN).

ROSSINI: Somebasy's in trouble all  
right Doctor. But it isn't me.

307.     4     B (3G. CSC) / 10.A. INT. TELEPHONE BOX  
          MCU JO

JO: They're holding him prisoner  
in one of the caravans.

INTERCUTTING

5A, B2

308.     5     a                             11. INT. BRIGADIER'S OFFICE L.Y.  
          MCU BRIGADIER                 TELEPHONE BLICKING

(CLOSE UP OF THE  
BRIGADIER ON THE PHONE).

(4 next)

- 32 -

(on 5, shot 308)

309. 4 P  
MCU JO

BRIGADIER: Just what do you think  
you're doing down there Miss Grant?  
I distinctly ordered you - /

310. 5 A  
A/B

JO: (V.O.) Sorry sir. But there's no  
time to argue. I'll see if I can help  
the Doctor. /

311. 4 B  
MCU JO A/B

BRIGADIER: (INTO PHONE) You will do  
nothing of the kind. Stay in the  
background till I , arrive....  
Is that clear. /

312. 5 A  
A/B

Miss Grant?  
(HE SLAMS DOWN THE  
PHONE . CALLING:)

Captain Yates!

TELECINE 7.Ext. Circus Field. Day.

JO is moving across the  
circus field. Suddenly  
she sees PROFESSOR  
PHILIPS in the distance.  
To reacts, takes a  
photograph of PHILIPS  
from her pocket, then moves  
off after him. PHILIPS  
mean while moves quickly  
away.

JO: Professor Philips!

END TELECINE 7.

DURATION 17 sec.

TELECINE: 8.

Country Road.

A Unit Jeep with YATES driving, accompanied by BENTON, THE BRIGADIER, and as many UNIT SOLDIERS as there's room for, speeds along a country lane.

END TELECINE 8.

DURATION 17 seconds.

2E, C4, 1K, 3G

313.    1    K                    /    13.    INT. CARAVAN.    DAY.  
         C 2-shot  
         ROSSINI/DOCTOR

(THE DOCTOR STILL TIED  
UP SLUMPS IN HIS BONDS,  
DITHERED BUT UNBOWED.

ROSSINI AND THE CLOWN  
STAND OVER HIM)

314.    2    E                    /    ROSSINI: You don't give very good  
         CU DOCTOR                    answers, my friend!

DOCTOR MIC: Maybe you're not asking  
the right questions.

(3 next)

(THE CLOWN MOVES TO  
HIT HIM AGAIN BUT  
ROSSINI STOPS HIM  
WITH A GESTURE)

ROSSINI: No, Tony. We don't want  
to break his arms yet.

(TO DOCTOR WHO)

I think I tell my friend you've  
arrived. He'll know what to do  
with you. /

315. 3 G  
MIRROR SHOT  
Zoom in

(JO'S FACE APPEARS  
AT THE CARRIAGE  
WINDOW.)

316. 2 E  
Deep 2-shot  
JO/DOCTOR

THE DOCTOR SCOWLS  
WARNINGLY)

317. 1 K  
CMS ROSSINI

You know Doctor, / the cost of meat  
is exorbitant! Maybe my friend  
let's me feed you to the tigers. /

318. 2 E  
MCU DOCTOR

DOCTOR WHO: You have a singularly  
unpleasant sense of humour. /

319. 1 K  
CMS ROSSINI  
Pan him RIGHT  
to door; crab L.

ROSSINI: All right Tony. Watch him.

320. 2 E  
2-shot  
DOCTOR/TONY  
Pan TONY L.

(ROSSINI EXITS.

THE CLOWN SITS DOWN  
ON A DUNK. THERE IS  
A MOMENT'S SILENCE)

321. 1 K  
TONY in to CMS.

DOCTOR WHO: The Strong silent man eh?

322. 2 E  
CU DOCTOR

323. 1 K  
CMS JO in doorway

(THE CLOWN GESTURES  
FOR SILENCE.

JO'S FACE REEPS  
CAUTIOUSLY ROUND THE  
EDGE OF THE DOOR.)

324. 2 E  
CU DOCTOR

325. 1 K  
CMS TONY

DOCTOR WHO: (TO CLOWN) You've no  
right to keep me here you know.  
I've a good mind to call for help.

326. 2 E  
CU DOCTOR

(THE CLOWN GOES UP  
TO THE DOCTOR,  
TURNING HIS BACK ON  
THE DOOR. JO SLIPS  
INTO THE ROOM)

(1 next)

PM

-37-

327. 1 K DOCTOR WHO: Help! Help!  
CMS JOE  
Pan him to  
DOCTOR

328. 2 E (THE CLOWN INTRODUCES  
A HANDKERCHIEF,  
TRIES TO STUFF IT  
IN THE DOCTOR'S  
MOUTH.  
CMS JC  
follow action

329. 1 K JO LEAPS ON TO THE  
BUNK, SNATCHES UP  
AN ORIENTAL VASE,  
SLAMMES IT OVER THE  
CLOWN'S HEAD.  
HE GOES OUT COLD.)  
2-shot  
JO/TONY

330. 2 E DOCTOR MIC: What are you doing here?  
I told you : to stay at H. Q.  
2-shot  
JO/DOCTOR

(JO BEGINS UNTYING  
HIL)

JO: Just as well for you I didn't,  
isn't it? Doctor, I've seen  
Professor Phillips.

DOCTOR MIC: Where?

JO: He's gone into a horse box.  
Over there...

(SHE POINTS OUT OF  
THE OPEN CARAVAN  
DOOR)

---

PAUSE

---

SCENE 14 FARRELS  
OFFICE RECORDED  
EARLIER.

2E, C4, 1K, 3G

331. 2 E / 15. IMP. CARVIN. DAY.  
 2-shot  
 JO/DOCTOR  
 Pan them right. (DOCTOR WHO AND JO HAVE  
 MOVED AWAY FROM THE  
 DOOR)

JO: But what on earth is he doing  
 inside a horse box.

DOCTOR WHO: It isn't really a  
 horse box you know. It just happens  
 to look like one.

JO: You mean there isn't a horse  
 inside?

DOCTOR WHO: No more than there's a  
 policeman inside my Police Box!

JO: So what do we do now -

332. 1 K /  
 CU PHILLIPS (THE BRAINS OFF AS  
 PHILLIPS APPEARS IN  
 THE DOORWAY, A SHINY  
 OBJECT IN HIS RAISED  
 HAND)

DOCTOR WHO: (URGENTLY) Professor  
 Phillips - wait! Don't move Jo -

333. 2 E /  
 C 2-shot  
 JO/DOCTOR JO: What's he holding?

DOCTOR WHO: Some kind of grenade.  
 (CU PHILLIPS) Professor Phillips.  
 You must listen! You are about to  
 commit murder ...

334. 1 K /  
 CU PHILLIPS

PHILLIPS: I must ... he said I  
 must.

335. 2 E /  
 CU DOCTOR

|      |   |   |                                                                                                                 |                                                                                                                                                                                                                                                                                                                                                                                                                           |
|------|---|---|-----------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 336. | 1 | K | <u>CU PHILLIPS</u><br>Pan him right<br>and Zoom out<br>to include<br>DOCTOR/JO<br>Let them drop<br>out of shot. | DOCTOR WHO: The Master is<br>controlling your mind. You can<br>resist him. / You must resist him.<br>You are Professor George Phillips<br>or the Radio Telescope research<br>centre.<br><br>(PHILLIPS IS TORN BETWEEN<br>THE DOCTOR'S INFLUENCE<br>AND THE MASTERS CONTROL.<br>DESPITE HIMSELF HE<br>PRESSES THE TRIGGER -<br>AT THE SAME MOMENT HE<br>REALISES WHAT HE HAS<br>DONE, TURNS AND LEAPS<br>FROM THE CARAVAN. |
| 337. | 2 | E | <u>C 2-shot</u><br>JO/DOCTOR<br>on floor.                                                                       | DOCTOR WHO SWEEPS JO<br>TO THE FLOOR.<br><br>AFTER A MOMENT AN<br>EXPLOSION ROCKS THE<br>CARAVAN.                                                                                                                                                                                                                                                                                                                         |
| 338. | 1 | K | <u>JO AND DOCTOR</u><br>rise into<br>LOOSE 2-shot.                                                              | JO AND DOCTOR WHO RISE,<br>THEN EXIT CAUTIOUSLY)                                                                                                                                                                                                                                                                                                                                                                          |

ROSSINI: (V.O) All right!  
Spread out - they can't have got far.

NEW ANGLE:

DOCTOR WHO is opening the horse box with the key he removed from Phillips.

JO: Doctor, what are you doing?

DOCTOR WHO: I shan't be a moment.

He disappears inside. JO looks round worriedly.

JO: Oh, hurry, Doctor! There's a whole mob looking for us!

Ext. Country Road. Day.

The BRIGADIER, YATES and BENTON are standing by their Jeep. YATES is looking through field-glasses.

YATES: There's something going on down there right enough.

He hands the glasses to the BRIGADIER. A police car comes past at full bore, its light flashing and siren wailing. YATES and the BRIGADIER exchange a look. YATES jumps in behind the wheel.

YATES: Come on, sir!

Ext. Circus Field. Day.

As before. We hear the Police siren coming nearer. JO knocks urgently on the door.

JO: Doctor!.. We've got to get away from here!

TELECINE 10: (cont)

The DOCTOR comes out.

DOCTOR WHO: There! That didn't take long, did it?

He looks with immense satisfaction at the plastic and wire micro-circuit he is holding.

JO: Long enough, I'm afraid.

The DOCTOR follows her gaze. A mob of circus workers has fanned into a semi-circle and is closing round them. The men are carrying staves. ROSSINI is leading them. One or two members of the public are among them.

DOCTOR WHO: Listen to me, all of you-

ROSSINI: Get 'em boys! They tried to rob my caravan- killed one of my mates with a bomb!

DOCTOR WHO: He's lying!

There is a sudden rush and the DOCTOR and JO disappear under the Melee.

NEW ANGLE

The police car bumping across the field.

TELECINE 10: (cont)

NEW ANGLE

The DOCTOR and JO are being dragged like sacks. ROSSINI looms up, pushing people aside.

ROSSINI: All right, all right! Hand 'em to the cops, the dirty murderers....

NEW ANGLE

JO and the DOCTOR are bundled into the back of the Police car.

EXT. ROAD. DAY.

YATES and BENTON have stopped their jeep by the gate to the field. The police car noses out and turns away up the road.

BENTON: They're in the back, sir! The Doctor and Miss Grant.

YATES:(GRINNING) Yes, I wonder what they've been up to?

BRIGADIER: We'd better go and bail them out.

They get back into their jeep.

END TELECINE 10

DURATION 1' 23"

5A, B2

339.     5     A                   / 17. INT. UNIT HEADQUARTERS. DAY  
          MCU BENTON

(BENTON IS SPEAKING INTO  
A R/T MICROPHONE).

BENTON:   Yes, Sir.   I've checked with  
County Headquarters.   You were right.

BRIGADIER:   (VOICE DISTORTED)  
Then it's           not a police car at all?

BENTON:   No, Sir.   Definitely not.

SEE OVER.

CLOSING SLIDES.

TELECINE 11.

MUSIC SIG TUNE

CLOSING SLIDES (Episode 2)

TELECINE 11

Music, SIG TUNE

- |     |                                                                                                           |     |                                       |
|-----|-----------------------------------------------------------------------------------------------------------|-----|---------------------------------------|
| 1.  | Doctor Who<br>JON PERTWEE                                                                                 | 13. | Film Cameraman<br>JOHN BAKER          |
| 2.  | Brigadier<br>Lethbridge Stewart<br>NICHOLAS COURTNEY                                                      |     | Film Editor<br>GEOFFREY BOTTERILL     |
| 3.  | The Master<br>ROGER DELGADO                                                                               | 14. | Visual Effects<br>MICHAEL JOHN HARRIS |
| 4.  | Jo Grant<br>KATY MANNING                                                                                  | 15. | Script Editor<br>TERRANCE DICKS       |
| 5.  | Captain Mike Yates<br>RICHARD FRANKLIN                                                                    |     |                                       |
| 6.  | Sergeant Benton<br>JOHN LEVENE                                                                            | 16. | Designer<br>IAN WATSON                |
| 7.  | Rex Farrel<br>MICHAEL WISHER<br>McDERMOTT<br>HARRY TOWB                                                   | 17. | Producer<br>BARRY LETTS<br><br>BBC tv |
| 8.  | Farrel Senior<br>STEPHEN JACK<br><br>Mrs. Farrel<br>BARBARA LEAKE                                         |     |                                       |
| 9.  | Rossini<br>JOHN BASKCOMB<br><br>Professor Philips<br>CHRISTOPHER BURGESS<br><br>Strong Man<br>ROY STEWART |     |                                       |
| 10. | Title Music by<br>RON GRAINER and<br>BBC RADIOPHONIC<br>WORKSHOP                                          |     |                                       |
| 11. | Incidental Music by<br>DUDLEY SIMPSON                                                                     |     |                                       |
| 12. | Circus Sequences<br>by Courtesy of<br>ROBERT BROTHERS                                                     |     |                                       |