

COLOUR  
SCRIPT

Revised Script  
(as edited)

PROJ. NO 02346/2131  
VTC/6HT/B.12097 on 15th  
VTC/6HT/B.12106 +/A on 16th  
VTC/6HT/B.12114 on 17th

"DOCTOR WHO" (4P)

B.12097/E0

Serial 410091

"THE DEADLY ASSASSIN"

by

Robert Holmes

2113

PART ONE

THIS IS THE ONLY COPY OF THIS SCRIPT.  
PLEASE RETURN IT AS SOON AS POSSIBLE  
TO THE TELEVISION SCRIPT LIBRARY.

Tx:76

|                         |   |                           |
|-------------------------|---|---------------------------|
| Producer                | : | PHILIP HINCHCLIFFE        |
| Director                | : | DAVID MALONEY             |
| P.U.M.                  | : | CHRISTOPHER D'OYLY-JOHN   |
| P.A.                    | : | NICHOLAS HOWARD JOHN      |
| A.F.M.                  | : | LINDA GRAEME              |
| Assistant               | : | JOAN ELLIOTT              |
| T.M.1                   | : | BRIAN CLEMETT             |
| T.M.2                   | : | PETER VALENTINE           |
| Sound Supervisor        | : | CLIVE GIFFORD             |
| Grams Op.               | : | JAMES CADNAM              |
| Vision Mixer            | : | ANGELA BEVERIDGE          |
| Floor Assistant         | : | PHILIP LIVINGSTONE        |
| Senior Cameraman        | : | PETER GRAINGER            |
| Crew                    | : | 10                        |
| Designer                | : | ROGER MURRAY-LEACH        |
| Design Assistant        | : | JOHN PRICE JONES          |
| Costume Designer        | : | JIM ACHESON/JOAN ELLACOTT |
| Make-up                 | : | JEAN WILLIAMS             |
| Visual Effects Designer | : | LEN HUTTON/PETER DAY      |
| Inlay Operator          | : | A.J. MITCHELL             |

\*\*\*\*\*

STUDIO T.C.3

SUNDAY, 15TH AUGUST 1976

1400-1830 hrs. Camera rehearsal with TK.45 (35mm) 1400-1500  
TK.34 (16mm) 1400-1830

1830-1930 hrs. DINNER

1930-2000 hrs. Line-up

2000-2200 hrs. RECORD VTC/6HT/B.12097 with TK.45 (35mm) 2000-2200 AND VCR  
TK.34 (16mm) 2000-2200

MONDAY, 16TH AUGUST 1976

1030-1300 hrs. Camera rehearsal with TK.34 (16mm) 1100-1800

1300-1400 hrs. LUNCH

1400-1430 hrs. Line-up

1430-1730 hrs. RECORD VTC/6HT/B.12106 with TK.34 AND VCR

1730-1800 hrs. Camera rehearsal

1800-1900 hrs. DINNER

1900-1930 hrs. Line-up

1930-2200 hrs. RECORD VTC/6HT/B.12106 with TK.43 (35mm) 2100-2200 AND VCR  
TK.34 (16mm) 1930-2200

TUESDAY, 17TH AUGUST 1976

1030-1300 hrs. Camera rehearsal

1300-1400 hrs. LUNCH

1400-1800 hrs. Camera rehearsal

1800-1930 hrs. DINNER & Line-up

1930-2200 hrs. RECORD VTC/6HT/B.12114 with TK.37 (16mm) AND VCR

ep. 1

'4P'

CAST LIST

|         |                                   |                                  |                        |
|---------|-----------------------------------|----------------------------------|------------------------|
|         | DR. WHO .....                     | TOM BAKER                        | 15TH/16TH/17TH         |
|         | CHANCELLOR GOTH .....             | BERNARD HORSFALL                 | 15TH/16th/?17TH        |
|         | CASTELLAN SPANDRELL.....          | GEORGE PRAVDA                    | 15TH/16TH/17TH         |
|         | CO-ORDINATOR ENGIN.....           | ERIK CHITTY                      | 16TH/17TH              |
|         | COMMANDER HILRED .....            | DEREK SEATON                     | 15TH/16TH/17TH +V/O    |
|         | COMMENTATOR RUNCIBLE.....         | HUGH WALTERS                     | 16TH/17TH              |
|         | CARDINAL BORUSA .....             | ANGUS MACKAY                     | 16TH/?17TH             |
|         | THE PRESIDENT .....               | LLEWELLYN REES                   | 16TH/?17TH             |
|         | GOLD USHER .....                  | MAURICE QUICK                    | 16TH/?17TH             |
|         | TIME LORD ONE.....                | JOHN DAWSON                      | 16TH/?17TH             |
|         | TIME LORD TWO .....               | MICHAEL BILTON                   | 16TH/?17TH             |
|         | THE MASTER .....                  | PETER PRATT                      | 15TH/16TH/17TH         |
|         | TRANSGRAM VOICE .....             | HELEN BLATCH (Sound Rec.12.8.76) |                        |
|         | (STUNT ARRANGER.....              | TERRY WALSH (EP.2)               | 17th only              |
|         | <u>EXTRAS: (A.P.P.- 675-3551)</u> |                                  |                        |
| Eps.1/2 | 4 Guards .....                    | PAT GORMAN                       | 15TH/16TH/17TH(2 only) |
|         | (WOL) .....                       | HARRY FIELDER (Db1.17th)         |                        |
|         | .....                             | STEVE ISMAY                      |                        |
|         | .....                             | MICHAEL LOMAX                    |                        |
| (EP.2)  | 16 TIME LORDS ..(WOL).....        | WILLIE BOWMAN                    | 16TH                   |
|         | .....(WOL).....                   | STEVE KELLY                      |                        |
|         | .....(WOL).....                   | REG CRANFIELD                    |                        |
|         | .....(WOL).....                   | GEOFF WITHERICK                  |                        |
|         | .....(WOL).....                   | GEORGE ROMANOV                   |                        |
|         | Extras .....                      | CHRISTOPHER WOODS                |                        |
|         | .....                             | TERRY SARTAIN                    |                        |
|         | .....                             | JAMES LINTEN                     |                        |
|         | .....                             | WALTER HENRY                     |                        |
|         | .....                             | JIM DELANEY                      |                        |
|         | .....                             | ALF COSTER                       |                        |
|         | .....                             | MICHAEL EARL                     |                        |
|         | .....                             | SONNIE WILLIS                    |                        |
|         | .....                             | RICHARD KING                     |                        |
|         | .....                             | GARTH WATKINS                    |                        |
|         | .....                             | LESLIE BATES                     |                        |
| Ep.1    | Technician.....                   | IRLAN NOELAN                     | 17th                   |

TECHNICAL REQUIREMENTS:

Camera 1 - Nike  
 Camera 2 - Ped.  
 Camera 3 - Ped.  
 Camera 4 - Ped.  
 Camera 5 - ped on rostrum  
 4 Booms  
 Monitors  
 Inlay/Overlay  
 Roller caption machine  
 T/J machine  
 TK.machine 16mm  
 TK.machine 35mm  
 Roll back & mix VT  
 VCR recording with VT  
 Fish-eye lens

DAY 1 -  
SUNDAY 15TH AUGUST

EPS.1/2

| PAGE | SCENE/SET  | LIGHT | CAST                                       | CAMS/BOOMS                                      | SHOTS            |
|------|--|-------|--|---|------------------|
| 2    | <u>EP.1</u><br>1. INT. TARDIS  | DAY   | DR.WHO                                     | A1 2A   | 3                |
| 4    | <u>EP.1</u><br>3. INT. TARDIS  | DAY   | DR. WHO                                    | A1 2A   | 5                |
| 6    | <u>EP.1</u><br>4A. INT. TARDIS                                       | DAY   | DR.WHO                                     | A1 2A   | 9                |
| 9    | <u>EP.1</u><br>7. INT. TARDIS  | DAY   | DR.WHO                                     | 3A A1 2A  | 12-13            |
| 10   | <u>EP.1</u><br>8. EXT.CLOISTERS/<br>TARDIS (materialises)<br>+ smoke | DAY   | 2 Guards<br>Voice (DS)                     | 4A A2 1A  | 14-17            |
| 11   | <u>EP.1</u><br>9. INT. TARDIS/CLOISTERS<br>(CSO)                     | DAY   | DR.WHO<br>2 Guards                         | A1 2A (4B<br>fed CSO)                           | 18-19            |
| 12   | <u>EP.1</u><br>10. EXT.CLOISTERS                                     | DAY   | HILRED<br>SPANDRELL                        | 4B B1 3B  | 20-21            |
| 13   | <u>EP.1</u><br>11. INT. TARDIS/<br>CLOISTERS (on scanner)            | DAY   | DR.WHO<br>HILRED ) Cloisters<br>SPANDRELL) | 3A A1 2A (4B<br>fed CSO)                        | 22-27            |
| 14   | <u>EP.1</u><br>12. EXT. CLOISTERS                                    | DAY   | HILRED<br>SPANDRELL                        | B1 1D   | 28               |
| 15   | <u>EP.1</u><br>13. INT.TARDIS/<br>CLOISTERS (On scanner)             | DAY   | DR.WHO<br>SPANDRELL (Cloisters)            | 3A A1 2A 4B (fed<br>CSO)<br>10 p/rec. after 150 | 29-31<br>32 take |
| 18   | <u>EP.1</u><br>15. EXT.CLOISTERS                                     | DAY   | HILRED<br>SPANDRELL<br>2 Guards            | 4B B1 2C (fed<br>CSO)                           | 40-43            |
| 19   | <u>EP.1</u><br>16. INT. TARDIS/<br>CLOISTERS (on scanner)            | DAY   | DR.WHO<br>Guard (Cloisters)                | 3A A2 2A 4B (fed<br>CSO)                        | 44-46            |
| 20   | <u>EP.1</u><br>17. EXT. CLOISTERS                                    | DAY   | Guard<br>HILRED                            | B1 1D   | 47               |
| 21   | 18. INT.TARDIS/<br>CLOISTERS (on monitor)                            | DAY   | DR.WHO<br>HILRED (Cloisters)               | 3A A1 2A 4B (fed<br>CSO)                        | 48-52            |

(b)

| PAGE | SCENE/SET   | MISLT | CAST  | CAMS/BOOMS                       | SHOTS                             |
|------|---|-------|---|----------------------------------|-----------------------------------|
| 22   | EP.1<br>19. EXT. CLOISTERS  | DAY   | HILRED<br>2 Guards  | B1 1D                            | 53                                |
| 23   | EP.1<br>20. INT. TARDIS/<br>CLOISTERS(on scanner)                         | DAY   | HILRED<br>2 Guards<br>DR.WHO                              | 3A A1 2A 4B(fed<br>CSO)          | 54-59                             |
| 24   | EP.1<br>21. EXT.CLOISTERS   | DAY   | DR.WHO<br>HILRED<br>MASTER<br>Guard(dies)                 | 4C A2 1A(2 over<br>1's cable)    | 60-64                             |
| 31   | EP.1<br>23. EXT.CLOISTERS/<br>TARDIS                                      | DAY   | DR.WHO<br>MASTER  | B1 4A A1 1A                      | 78-79                             |
| 34   | EP.1<br>25. INT. TARDIS   | DAY   | DR.WHO  | 3A A1                            | 86                                |
| 34   | EP.1<br>25B.INT. TARDIS   | DAY   | DR.WHO  | 3A A1                            | 94                                |
| 37   | EP.1<br>27A.INT. TARDIS/<br>EXT.CLOISTERS(on<br>scanner)                  | DAY   | DR.WHO<br>SPANDRELL<br>GOTH } Cloisters                   | 3A A1 2A<br>4B(CSO)<br>Cloisters | 102--<br>104                      |
| 38   | EP.1<br>28. EXT.CLOISTERS/<br>TARDIS (demater-<br>ialises)<br><br>/BREAK/ | DAY   | GOTH<br>SPANDRELL<br>2 Guards                             | 4B/A B1 1D                       | 105-108<br><br>/BREAK/<br>109-110 |
| 41   | EP.1<br>30. EXT.CLOISTERS   | DAY   | HILRED<br>SPANDRELL<br>Guard                              | 3B A2 2D                         | 115-116                           |
| 28   | EP.2<br>13. EXT. CLOISTERS  | NIGHT | DR.WHO<br>SPANDRELL<br>HILRED<br>Guards                   | 3B A2 1A                         | 206-207<br><br>/PAUSE/<br>208-212 |
| 40   | EP.1<br>29. INT. MUSEUM   | DAY   | DR.WHO<br>(display<br>clothes)                            | D2 3D 1H                         | 111-114                           |
| 43   | EP.1<br>31. INT.MUSEUM  | DAY   | SPANDRELL<br>HILRED<br>Guard<br>(Dr's-display<br>clothes) | 3D D2 1H                         | 117-118                           |

(b)

| PAGE | SCENE/SECT   | LENGTH | CASE              | CLIP/TAKE                   | SHOTS |
|------|--|--------|-------------------|-----------------------------|-------|
| 32   | <u>EP.1</u><br>24. INT. CHANCELLERY                          | DAY    | GOTH<br>SPANDRELL | 3C 2C D1 1E(over<br>rostra) | 80-85 |
| 1    | <u>EP.1</u><br>TELECINE 1:(35mm) 40"<br>Stock opening titles |        |                   | SIGNATURE<br>TUNE           |       |
| 1    | <u>EP.1</u><br>ROLLER CAPTION +<br>CLOISTERS(smoke)          |        |                   | 4A 1A                       | 1-2   |
| 64   | <u>EP.1</u><br>TELECINE 2:(35mm) 53" (or 1'12")              |        |                   | -                           |       |
| 1    | <u>EP.2</u><br>TELECINE 1:(35mm) 53"                         |        |                   | SIGNATURE<br>TUNE           |       |
| 53   | TELECINE 2: (16mm) 1'33"<br>Ext. Plain                       |        |                   |                             |       |
| 54   | TELECINE 3: (35mm) 53"<br>Stock closing titles               |        |                   | SIGNATURE TUNE              |       |

END OF DAY 1: 15TH AUGUST

DR.WHO (4P) DAY 2

RECORDING ORDER

MONDAY, 16TH AUGUST:

Recording 1430-1700 hours:

| PAGE | SCENE/SET  | LIGHT | CAST   | CAMS/BOOMS           | SHOTS                        |
|------|--|-------|--|----------------------|------------------------------|
| 1    | EP.1<br>2. INT.PANOPTICAN  | DAY   | Crowd. (Cardinals, 1B +fish-eye lens)                          |                      | 4                            |
| 5    | EP.1<br>4. INT.PANOPTICAN  | DAY   | PRESIDENT<br>GOLD USHER<br>crowd                               | 2A 5A                | 6-7<br><del>PAUSE</del><br>8 |
| 9    | EP.1<br>6. INT. PANOPTICAN   | DAY   | PRESIDENT<br>Cardinals   | 1C                   | 11                           |
| 34   | EP.1<br>25A. INT.PANOPTICAN  | DAY   | RUNCIBLE<br>Time Lords   | 4A 3X 1B A1          | 87-93                        |
| 34   | EP.1<br>25C. INT.PANOPTICAN  | DAY   | RUNCIBLE<br>Time Lords   | 4A 5A(fed CSO)       | 95-96                        |
| 35   | EP.1<br>26. INT.PANOPTICAN   | DAY   | BORUSA<br>RUNCIBLE<br>Cardinals<br>crowd                       | 1F/G A1 2A           | 97-99                        |
| 37   | EP.1<br>27. INT. (MOCK)TARDIS/<br>(PANOPTICAN & CLOISTERS<br>on scanner) | DAY   | DR.WHO<br>RUNCIBLE<br>BORUSA<br>SPANDRELL<br>GOTH<br>Cardinals | 4A A1(5A fed<br>CSO) | 100-<br>101                  |
| 45   | EP.1<br>32. INT.PANOPTICAN (screened<br>robing area)                     | DAY   | TIME LORD 1<br>TIME LORD 2<br>DR.WHO                           | 3E C2 2E             | 119-<br>122                  |
| 47   | EP.1<br>33.(beg. only)INT.<br>PANOPTICAN                                 | DAY   | TIME LORDS   | 5A                   | 123                          |
| 52   | EP.1<br>36. INT.PANOPTICAN<br>(+ overlay)                                | DAY   | DR.WHO<br>MASTER<br>Time Lords,<br>Cardinals                   | 5A                   | 131                          |
| 53   | EP.1<br>37. INT.PANOPTICAN<br>(Ground level)<br>+ roll back & mix?       | DAY   | DR.WHO<br>RUNCIBLE<br>HILRED<br>Time Lords<br>4 Guards         | 1F A1 2A             | 132-<br>139                  |

DAY 2(cont)

(e)

MONDAY, 16TH AUGUST (cont.)

Afternoon recording (cont.)

| PAGE | SCENE/SET  | LIGHT           | CAST  | CAMF/BOOMS     | SHOTS                    |
|------|--|-----------------|---|----------------|--------------------------|
| 57   | <u>EP.1</u><br>39. INT. PANOPTICAN   | DAY             | DR.WHO<br>RUNCIBLE<br>HILRED<br>GOTH<br>Time Lords<br>Guards  | 1F A1 2A 5A    | 141-148                  |
| 60   | <u>EP.1</u><br>41. INT. PANOPTICAN   | DAY             | PRESIDENT<br>Cardinals  | A1 2A 5A       | 151-<br>153              |
| 62   | <u>EP.1</u><br>43. INT. PANOPTICAN<br>(+ overlay)                                  | DAY             | PRESIDENT<br>Cardinals,<br>Time Lords   | 5A             | 155                      |
| 64   | <u>EP.1</u><br>45. INT. PANOPTICAN<br>(VIDEO DISC FOR EDIT)<br>+ insert from Day 1 | DAY<br>N/A shot | PRESIDENT<br>Cardinals,<br>crowd<br>President   | A1 2A 5A<br>1C | 157-<br>158<br>32        |
| 5    | <u>EP.2</u><br>5. INT. PANOPTICAN<br>(end reprise &<br>cont.)                      | DAY             | PRESIDENT<br>TIME LORDS<br>GOTH<br>Cardinals<br>2 Guards  | 1F A1 2A 5A    | 159<br>cut-in<br>160-163 |
| 7    | <u>EP.2</u><br>7. INT. PANOPTICAN  | DAY             | Crowd<br>2 Guards +<br>2 Guards(with Hilred)<br>GOTH<br>PRESIDENT (dead)<br>RUNCIBLE<br>TIME LORD 1<br>SPANDRELL<br>BORUSA<br>VOICE<br>DR.WHO<br>HILRED | 1F 3A A1 2A    | 166-171                  |

END OF AFTERNOON RECORDING - DAY 2 (16TH AUGUST)

(e)

(f)

DAY 2 MONDAY 16TH AUGUST (cont.)

Evening recording: 1930-2200:

| PAGE | SCENE/SET                    | LIGHT | CAST   | CAMS/BOOMS     | SHOTS   |
|------|------------------------------|-------|--|----------------|---|
| 16   | EP.2<br>9. INT. CHANCELLERY  | DAY   | BORUSA<br>GOTH<br>Cardinals<br>crowd   | 3C 2C D1 1E    | 172-178   |
| 21   | EP.2<br>11. INT. CHANCELLERY | DAY   | GOTH<br>BORUSA<br>HILRED<br>SPANDRELL<br>DR.WHO<br>RUNCIBLE(+VO)<br>TIME LORD 1<br>Crowd | 3C 2C D1 1E    | 186-187<br><del>DREAK</del><br>188-189<br><del>DREAK</del><br>190-205 |
| 31   | EP.2<br>14. INT. CHANCELLERY | NIGHT | GOTH<br>SPANDRELL  | 3C D1 2C       | 213-215   |
| 56   | EP.1<br>38. INT. LIFT        | DAY   | PRESIDENT<br>GOLD USHER<br>Guard?  | A2 1A          | 140   |
| 33   | EP.2<br>15. INT. PANOPTICAN  | NIGHT | DR.WHO<br>SPANDRELL<br>HILRED<br>RUNCIBLE  | 1F A1 3X 2A 5A | 216-219   |
| 35   | EP.2<br>17. INT. PANOPTICAN  | NIGHT | DR.WHO<br>SPANDRELL<br>HILRED  | A1 2A          | 221   |
| 37   | EP.2<br>19. INT. PANOPTICAN  | NIGHT | HILRED<br>SPANDRELL<br>DR.WHO  | 1F A1          | 223   |
| 39   | EP.2<br>21. INT. PANOPTICAN  | NIGHT | SPANDRELL<br>DR.WHO  | 1F A1          | 226   |
| 44   | EP.2<br>23. INT. PANOPTICAN  | NIGHT | DR.WHO<br>SPANDRELL<br>HILRED<br>RUNCIBLE  | 1F A1 2A       | 233-235   |

EP.4 Sc.23 PANOPTICAN (falling rubble sequence) END OF EVE.RECORDING D.

(f)

(g)

DR.WHO (4P)

RECORDING ORDER

DAY 3

TUESDAY, 17TH AUGUST (DAY 3)

| PAGE | SCENE/SET   | LIGHT | CAST   | CAMS/BOOMS               | SHOTS   |
|------|---|-------|--|--------------------------|---------|
| 7    | <u>EP.1</u><br>5. INT.SERVICE GALLERY                         | DAY   | DR.WHO   | 2B C1                    | 10      |
| 47   | <u>EP.1</u><br>33A. INT.SERVICE GALLERY                       | DAY   | ?Technician<br>(hands)                                     | 3F C1 2F                 | 124-125 |
| 51   | <u>EP.1</u><br>35. INT.SERVICE GALLERY                        | DAY   | ?Technician<br>(hands)                                     | 3F C1 2F                 | 129-130 |
| 59   | <u>EP.1</u><br>40. INT.SERVICE GALLERY                        | DAY   | DR.WHO   | 3F C1 2F                 | 149-150 |
| 61   | <u>EP.1</u><br>42. INT.SERVICE GALLERY                        | DAY   | DR.WHO   | 3F C1                    | 154     |
| 63   | <u>EP.1</u><br>44. INT.SERVICE GALLERY                        | DAY   | DR.WHO   | 3F C1                    | 156     |
| 6    | <u>EP.2</u><br>6. INT.SERVICE GALLERY                         | DAY   | DR.WHO<br>HIRED<br>2 Guards                                | 3F C1 2F                 | 164-165 |
| 34   | <u>EP.2</u><br>16. INT.SERVICE GALLERY                        | NIGHT | MASTER   | C1 2F                    | 220     |
| 36   | <u>EP.2</u><br>18. INT.SERVICE GALLERY                        | NIGHT | RUNCIBLE   | C1 2A                    | 222     |
| 38   | <u>EP.2</u><br>20. INT.SERVICE GALLERY                        | NIGHT | RUNCIBLE   | 3F C1 2F                 | 224-225 |
| 40   | 22. INT.SERVICE GALLERY                                       | NIGHT | RUNCIBLE<br>MASTER<br>SPANDRELL<br>DR.WHO<br>HIRED         | 3F C1 2F 5A              | 227-232 |
| 16   | <u>EP.1</u><br>14. INT. RECORDS<br><br><u>RECORDING BREAK</u> | DAY   | Voice(fem.)<br>ENGIN<br>SPANDRELL) IN<br>HIRED ) Cloisters | 2C D1 1E (4B<br>fed CSO) | 33-39   |
| 26   | <u>EP.1</u><br>22. INT. RECORDS                               | DAY   | ENGIN<br>SPANDRELL<br>HIRED                                | 2C D1 1E<br>(swung)      | 65-77   |

(g)

DAY 3 RECORDING (cont.) 17TH AUGUST

| PAGE | SCENE/SET  | LIGHT | CAST                              | CAMS/BOOMS                 | SHOTS              |
|------|--|-------|-----------------------------------|----------------------------|--------------------|
| 43   | <u>EP.1</u><br>34. INT. RECORDS  | DAY   | SPANDRELL<br>ENGIN                | 3C D1 2C                   | 126-<br>128        |
| 18   | <u>EP.2</u> SCREEN(Museum<br>10. INT. RECORDS Area)<br>(CSO)<br>10A INT.RECORDS                    | DAY   | SPANDRELL<br>ENGIN<br>DR.WHO (VO) | 3C 2C D1 1E<br>4A(CSO fed) | 179-180<br>181-185 |
| 46   | <u>EP.2</u><br>24. INT. RECORDS  | NIGHT | SPANDRELL<br>DR.WHO<br>ENGIN      | 3C 2C D1 1E                | 236-259            |
| 53   | <u>EP.2</u><br>TELECINE 2: (insert)<br>EXT.CLIFF - DOCTOR falling<br>EP.4 (insert Panoptican)Sc.23 |       | DR.WHO<br>(Terry Walsh)           | 5 (CSO fed)<br>1           | 260<br>261         |

END OF DAY 3 RECORDING

NB: EP.1 Scene 29A INT. ADYTUM  
 EP.2 Scene 8 INT. DETENTION CELL } to be post-recorded with  
 EP.2 Scene 12 INT. ADYTUM } EPS.3/4

## "The Deadly Assassin"

by

Robert Holmes

EPISODE ONE

| PAGE  | SCEN / S FT   | LIGHT | C ST  | C. MS/POOLS           | SHOT  |
|-------|---|-------|---|-----------------------|-------|
| 1     | <u>TELECINE 1: (35mm) 40"</u>   |       |   |                       |       |
| Day 1 | Stock opening titles  |       |   | SIGNATURE             |       |
| Day 1 | + roller caption/Cloisters<br>over + V/O                                |       |   | TUNE<br>V/O 4: 1      | 1-2   |
| 2     | 1. INT. TARDIS  | D Y   | D. T O  | A1 2A                 | 3     |
| Day 1 |   |       |   |                       |       |
| 3     | 2. INT. NORTICON/<br>SERVICE GALLERY<br>(subjective p.o.v. as<br>Sc.39) | D Y   | Crowd (Timelords,<br>guards etc.)                     | 1B + fish-eye<br>lens | 4     |
| Day 2 |   |       |   |                       |       |
| 4     | 3. INT. TARDIS  | D Y   | D. T O  | A1 2A                 | 5     |
| Day 1 |   |       |   |                       |       |
| 5     | 4. INT. NORTICON  | D Y   | PRESIDENT<br>& retinue<br>(Cardinals,<br>guards etc.) | 2A 5A                 | 6-7   |
| Day 2 |   |       |   |                       |       |
| 6     | 4. INT. TARDIS  | D Y   | D. T O  | A1 2A                 | 9     |
| Day 1 |   |       |   |                       |       |
| 7     | 5. INT. SERVICE GALLERY   | D Y   | D. T O  | 2B C1                 | 10    |
| Day 3 |   |       |   |                       |       |
| 8     | 6. INT. NORTICON  | D Y   | CARDINALS<br>PRESIDENT                                | 1C                    | 11    |
| Day 2 |   |       |   |                       |       |
| 9     | 7. INT. TARDIS  | D Y   | D. T O  | 3A A1 2A              | 12-13 |
| Day 1 |   |       |   |                       |       |
| 10    | 8. INT. CLOISTERS<br>(Tardis materialises)                              | D Y   | Guards<br>Metallic Voice<br>(D.S.)                    | 4A A2 1A              | 14-17 |
| Day 1 |   |       |   |                       |       |
| 11    | 9. INT. TARDIS/Cloisters<br>(CSO)                                       | D Y   | D. T O<br>Guards                                      | A1 2A (4B fed<br>CSO) | 18-19 |
| Day 1 |   |       |   |                       |       |

| PAGE        | SCENE/SET  | LIGHT | CAST  | CAMS/BOOMS                            | SHOTS       |
|-------------|--|-------|---|---------------------------------------|-------------|
| 12<br>Day 1 | 10. EXT. CLOISTERS   | D Y   | FILMED<br>SP. NDRELL  | 4B B1 3B                              | 20-217      |
| 13<br>Day 1 | 11. INT. TARDIS (CSO)<br>( Cloisters on scanner)                                     | D Y   | DR. WHO<br>FILMED ) CSO<br>SP. NDRELL ) "                       | 3A A1 2A(4B<br>fed<br>CSO)            | 22-27       |
| 14<br>Day 1 | 12. EXT. CLOISTERS   | D Y   | FILMED<br>SP. NDRELL  | B1 1D                                 | 28          |
| 15<br>Day 1 | 13. INT. TARDIS (CSO)<br>( Cloisters on scanner<br>flash back - President<br>dying.) | D Y   | DR. WHO<br>SP. NDRELL   | 3A A1 2A(4B fed<br>CSO)<br>1C pre-rec | 29-31<br>32 |
| 16<br>Day 3 | 14. INT. RECORDS<br>( Cloisters on<br>W-T-V mini-screen)                             | D Y   | Computer voice (female)<br>ENGINE<br>SP. NDRELL<br>FILMED (CSO) | 2C D1 1E (4B<br>fed CSO)              | 33-39       |
| 18<br>Day 1 | 15. EXT. CLOISTERS   | D Y   | FILMED<br>SP. NDRELL<br>2 Guards                                | 4B B1 (2C fed<br>CSO)                 | 40-43       |
| 19<br>Day 1 | 16. INT. TARDIS (CSO)<br>( Cloisters on Tardis<br>monitor)                           | D Y   | DR. WHO<br>Guard  | 3A A2 2A (4B<br>fed<br>CSO)           | 44-46       |
| 20<br>Day 1 | 17. EXT. CLOISTERS   | D Y   | Guard<br>H  | B1 1D                                 | 47          |
| 21<br>Day 1 | 18. INT. TARDIS (CSO)<br>(Cloisters on Tardis<br>monitor)                            | D Y   | DR. WHO<br>FILMED (CSO)   | 3A A1 2A (4B<br>fed CSO)              | 48-52       |
| 22<br>Day 1 | 19. EXT. CLOISTERS   | D Y   | FILMED<br>2 Guards  | B1 1D                                 | 53          |
| 23<br>Day 1 | 20. INT. TARDIS (CSO)  | D Y   | FILMED<br>DR. WHO (CSO)<br>2 Guards                             | 3A A1 2A (4B<br>fed CSO)              | 54-59       |
| 24<br>Day 1 | 21. EXT. CLOISTERS   | Y     | H<br>Guards (3)   | 4C A2 1A(2 over<br>1's cable)         | 60-64       |

| DAY         | SCENE/SET   | LIGHT | COST   | CAMS/3 (M)                              | NOTES                         |
|-------------|---|-------|--|---|-------------------------------|
| 26<br>Day 3 | 22. INT. RECORDS  | D Y   | LEGIN<br>SP. N. AL<br>ILL                            | 2C D1 1E (swing)                        | 65-77                         |
| 31<br>Day 1 | 23. INT. CLOISTERS/TARDIS<br>(Anoptican on scanner)       | D Y   | DR. CO<br>H ST                                       | B1 4A A1 1A                             | 78-79                         |
| 32<br>Day 1 | 24. INT. CONCERN  | D Y   | GOTH<br>S. N. DELI                                   | 3C 2C D1 1E<br>(over rostra)            | 80-85                         |
| 33<br>Day 1 | 25. INT. TARDIS (Anoptican on scanner)                    | D Y   | Time Lords   | 3A 1<br>3X 1B 1<br>3 1<br>4 (5 fed CSO) | 86<br>87-93<br>94<br>95-96    |
| 35<br>Day 2 | 26. INT. TARDIS   | D Y   | LOUIS<br>Cardinals<br>Crowd                          | 1F/G A1 2A                              | 97-99                         |
| 37<br>Day 2 | 27. INT. TARDIS (Anoptican on scanner & TARDIS cloisters) | D Y   | DR. CO<br>LUNGING<br>GOT                             | 4A A1 (5A fed CSO)                      | 100-101                       |
| 37<br>Day 1 | 27A. INT. TARDIS (CSO)                                    | D Y   | Cardinals<br>DR./SPAIN./GOTH                         | 3A A1 2A (5 fed CSO)                    | 102-104                       |
| 38<br>Day 1 | 28. INT. CLOISTERS/TARDIS (CSO dissolves)                 | D Y   | GOTH<br>S. N. DELI<br>2 Guards                       | 4B/A B1 1D                              | 105-108<br>109-110<br>/M.E.K/ |
| 40<br>Day 1 | 29. INT. MUSEUM (Roll back & mix + overlay)               | D Y   | DOCTOR<br>(display clothes)                          | D2 3D 1H                                | 111-114                       |
| 40A         | 29A. INT. MUSEUM (Roll back & mix + overlay)              | D Y   | DR. CO<br>S. N. DELI                                 | DR. CO<br>S. N. DELI                    | 111-114                       |
| 41<br>Day 1 | 30. INT. CLOISTERS  | D Y   | S. N. DELI<br>Guard                                  | 3B A2 2D                                | 115-116                       |
| 43<br>Day 1 | 31. INT. MUSEUM   | D Y   | S. N. DELI<br>Guard<br>display clothes<br>with Dr.'s | 3D D2 1H                                | 117-118                       |
| 45<br>Day 2 | 32. INT. TARDIS (screened robing area)                    | D Y   | TIME LORDS<br>TELEVISION                             | 3E C2 2E                                | 119-122                       |

| PAGE                             | SCENE/SET   | LIGHT | C. ST   | C MS/LOOKS | 3 OTS   |
|----------------------------------|---|-------|---|------------|---------|
| Day 2                            | 33. INT. SERVICE GALLERY /  | DAY   | Technician                                    | 5A         | 123     |
| Day 3                            | 33A. INT. SERVICE GALLERY   |       | Time Lords D.2                                | 3F C1 2F   | 124-125 |
| 48                               | 34. INT. RECORDS  | DAY   | SA. HENRI<br>INGIN                            | 3C D1 2C   | 126-128 |
| Day 3                            |   |       |   |            |         |
| 51                               | 35. INT. SERVICE GALLERY  | DAY   | Technician                                    | 3F C1 2F   | 129-130 |
| Day 3                            |   |       |   |            |         |
| 52                               | 36. INT. PERISCOPE<br>(Telescopic sight mask)                                   | DAY   | Time Lords,<br>Cardinals, etc.<br>MUSTER (VO) | 5A         | 131     |
| Day 2                            |   |       |   |            |         |
| 53                               | 37. INT. PERISCOPE<br>(Ground level)  | DAY   | Time Lords<br>4 Guards                        | 1F A1 2A   | 132-139 |
| Day 2                            |   |       |   |            |         |
| (IN EDIT TAKE SC.38 AFTER SC.39) |   |       |   |            |         |
| 56                               | 38. INT. HALL   | DAY   | RESIDENT<br>COLE USHER                        | A2 1A      | 140     |
| Day 2                            |   |       |   |            |         |
| 57                               | 39. INT. PERISCOPE<br>(Objective view repeat<br>of Sc.2)                        | DAY   | Time Lords<br>Guards<br>Goth                  | 1F A1 2.5A | 141-148 |
| Day 2                            |   |       |   |            |         |
| 59                               | 40. INT. SERVICE GALLERY<br>(p.o.v. thru' camera sights<br>to Panopticon below) | DAY   | Time Lords                                    | 3F C1 2F   | 149-150 |
| Day 3                            |   |       |   |            |         |
| 60                               | 41. INT. PERISCOPE  | DAY   | RESIDENT<br>Cardinals, etc.                   | A1 2A 5A   | 151-153 |
| Day 2                            |   |       |   |            |         |
| 61                               | 42. INT. SERVICE GALLERY  | DAY   | Time Lords                                    | 3F C1      | 154     |
| Day 3                            |   |       |   |            |         |

| SCENE       | SC RE/SMT   | LIGHT | C ST                                      | C. I.S./DOOMS | SHOTS   |
|-------------|---|-------|---|---------------|---------|
| 62<br>Day 2 | 43. INT. PANOPTIC H<br>(Telescopic sight mask)<br>+ overlay | DAY   | PRESIDENT<br>Cardinals,<br>Time Lords     | 5A            | 155     |
| 63<br>Day 3 | 44. INT. SERVICE GALLERY                                    | DAY   | ... W/O                                   | 3F C1         | 156     |
| 64<br>Day 1 | 45. INT. PANOPTIC H<br><br>/VIDEO DISK FOR EDIT/            | Y     | ... I NT<br>Cardinals, etc.<br>Time Lords | A1 2A 5A      | 157-158 |
| 64<br>Day 1 | TELECINE 2: (35mm) 53"<br>End titles                        |       |   | Sig.tune      |         |

AND:

INSERT TO EP.4 Sc.23  
PANOPTICAM/falling  
rubble

"DOCTOR WHO"

SERIAL 4P

by

Robert Holmes

'The Deadly Assassin'

EPISODE ONE

TELECINE 1: (35mm)

T/C SLIDES

- Opening 1. THE DEADLY ASSASSIN  
Titles: 3 by Robert Holmes  
2. PART ONE

END TELECINE 1

*Cut to black / fade in* [4.17]  
1. " 4 A Roller  
On Caption: (over Cloisters + smoke)  
roller  
S/I

2. 1 A / VOICE OVER: — Through the millenia, the  
Low W/S Cloisters with smoke Tine Lords of Gallifrey  
led a life of peace and  
ordered calm, protected against  
all threats from lesser civilisations  
by their great power.//  
But this was to change.  
Suddenly and terribly,  
the Tine Lords faced the  
most dangerous crisis in  
their long history ...

(TK.2 (16mm) next)

Al 2.

3.

2 1. 1. INT. TARDIS.

CS Controls -  
PAN UP to  
CU DR. &  
ZOOM IN to  
BCU

PULL OUT &  
CRAB R. in  
front of DR.

(THE DOCTOR,  
HANDS ON THE  
CONTROLS, THE  
EERIE CRY  
ECHOING THROUGH  
HIS MIND. THE  
SOUND BUILDS  
AS CAMERA MOVES  
CLOSER AND  
CLOSER TO HIS  
RIGID FACE ...  
TO HIS UNWINKING  
EYES )..

*... The panopticon!*  
DOCTOR: The panopticon!

(On to Scene 3 Page 4)

1D

4. 1 B (with 2. INT. PANOPTICON, DAY.

fish-eye lens)  
p.o.v.  
FAST TRACK twds.  
steps & see EXTR.S  
reacting

(SUBJECTIVE VISION:  
A SWIMMING, BLURRING  
IMPRESSION THROUGH  
THE GOLDFISH-BOWL  
LENS THAT IS THE  
DOCTOR'S RETINA.

(ALL EXTR.S &  
CAST ON STEPS)

WE ARE HURRYING  
ACROSS THE FLOOR  
OF THE PANOPTICON,  
STRUGGLING THROUGH  
A PRESS OF BODIES,  
TOWARDS ONE OF THE  
SPIRAL STAIRCASES  
LEADING TO THE  
UPPER SERVICE  
GALLERY. HANDS  
CLUTCH AT US AND  
ARE BRUSHED ASIDE,  
HALF-GLIMPSED FACES,  
MOUTHS SHOUTING,  
DROP BACK AS WE  
PLUNGE HEEDLESSLY  
ON)

(ON TO SCENE 4 PAGE 5)

41 2.

5. 2 ~~3 INT. TARDIS.~~

~~is follow~~  
~~DR. Ho.~~  
~~First 2/12 h~~  
~~cu Doctor's eyes~~

(THE DOCTOR  
- MOVES  
RIGHT)

A SNAP SCENE)

(ON TO SCENE 4A PAGE 6)

[2-5]

|    |   |   |                          |  |
|----|---|---|--------------------------|--|
| 6. | 2 | A | 4. INT. PANOPTIC N. 1AY. |  |
|    |   |   | CS PRESIDENT             |  |
|    |   |   | ZOOM OUT to low          |  |
|    |   |   | Group shot               | (NORMAL CAMERA. OPEN CLOSE ON THE PRESIDENT. AS HE RAISES AN ARM IN SALUTE WE PULL UP TO SHOW THAT HE IS ON A PLATFORM LIFT WITH HIS SMALL RETINUE. WE TRACK BACK HIGHER AND HIGHER TILL HE IS FAR BELOW. THE BARREL AND TELESCOPIC SIGHTS OF A RIFLE RISE INTO FRAME. |
|    |   |   |                          | Crowd extras   |
| 7. | 5 | A | High /S group.           |  |
|    |   |   | ZOOM out to see          |  |
|    |   |   | rifle Rt.f/g             |  |
|    |   |   | <del>R/N-ON</del>        |  |
| 8. | 5 | A | Max. CU PRESIDENT        |  |
|    |   |   | with O/LM.Y rifle        |  |
|    |   |   | sights                   |  |
|    |   |   | It has been realized     |  |
|    |   |   |                          | THE PICTURE IRISES INTO THE SIGHT AND SUDDENLY THE PRESIDENT IS IN CLOSE SHOT AS THE SIGHT WAVERS OVER HIM)  |

(ON TO SCENE 6 PAGE 8)

21 2

9. 2 ~~W. ZORRIN~~  
to BCU DOCTOR

4. INT. TARDIS.

(SNAP SCENE:  
THE DOCTOR  
AS BEFORE:)

DOCTOR: No!

2B C1

10. 2 B 5. INT. SERVICE GALLERY, N.Y.

---

Low CS DOCTOR with  
stazer. ZOOM IN  
tighter

(THE DOCTOR AIMS  
THE STASER RIFLE  
FROM THE GALLERY.  
HIS FACE IS  
DESPERATE)

DOCTOR: (AN ECHO) No!

(On to Scene 33 Page 47)

11. 1 C 16 6. INT. PANOPTICON. DAY.  
N/S PRESIDENT  
saluting.

(A PHALANX OF  
CARDINALS  
FORMS U TO  
GREET THE  
PRESIDENT.  
HE RAISES HIS  
HAND IN FORMAL  
SALUTE.

See him fall  
left.

SUDDENLY THERE  
IS THE CRACKLE  
OF A STASER  
BOLT. THE  
PRESIDENT IS  
THROWN  
BACKWARDS  
ACROSS THE  
PLATFORM BEFORE  
TWISTING AND  
PITCHING LIFE-  
LESSLY ON TO HIS  
BACK)

DUB: Staser  
noise

(ON TO SCENE 25A PAGE 34A)

2A 11 2A

12. 2 A 7. INT. TARDIS.  
BCU (A/B) DOCTOR  
as he goes Left (THE DOCTOR HITS  
THE FLOOR IN  
EXACTLY THE SAME  
POSTURE. THE  
SHOCK BRINGS  
HIM ROUND.  
HIS EYES OPEN  
AND HE ROLLS  
ON TO HIS BACK.  
DAZEDLY HE  
STRUGGLES UP)
13. 3 A  
W/S DOCTOR falling  
to Left. Hold his reaction  
& rise (horror)

(On to Scene 8 Page 10)

4th A2 11

14. 1 A 8. EXT. CLOISTERS. DAY.

Low W/S Left. (EX. CHURCH)  
See GUARDS come  
out S.I.F.D. to  
W/S Cloisters  
(NB: Little mist)

(GUARDS CLATTER  
IN. A METALLIC  
VOICE SOMEWHERE  
O.V. BARKS AN  
ALARM)

Guards  
DUB VOICE

RE-RECORD { VOICE: Sector Seven! Sector Seven  
alert! Unauthorised capsule entry  
imminent ... Repeat unauthorised  
capsule entry imminent! Stand to on  
Sector Seven ...

(THE GUARDS  
SPREAD INTO  
THE DARK CLOISTERS  
AS THOUGH IN AMBUSH.  
THEY WAIT MOTIONLESS.  
A SWIRLING GROUND  
MIST DRIFTS AMONG  
THE STONE PILLARS.  
ALL IS SILENCE NOW.  
A MOMENT OF TENSION  
AND THEN, SUDDENLY,  
THE FAMILIAR SOUND.  
THE TARDIS MATERIALISES  
AT ONE END OF THE  
CLOISTERS) /

DUB:  
Demateriali-  
sation noise

15. 4 A (LOCKED OFF)  
Low W/S Left - with  
rocks R.S.P.G.

~~ROLL BACK AND MIX TO:~~

16. 4 A  
A/B with Tardis  
possibly

17. 1 A  
CS TARDIS & ZOOM OUT  
to WS with Guards

MI 2. (4E fed on CSC)

18. 2 A  
IS DOCTOR on R. of  
frame seeing  
screen with

9. INT. TARDIS.

(THE DOCTOR  
PURSES HIS  
LIPS AS HE  
READS THE  
LANDING PATTERN  
ON HIS CONSOLE  
INSTRUMENTS)

DOCTOR: Right outside the Capitol  
itself! They're not going to  
like that ... ~~Now~~ I'm in trouble.

(HE SWITCHES  
ON THE SCANNER.  
HIS POV OF THE  
CLOISTERS.  
THE GUARDS ARE  
GAZING TOWARDS  
THE TARDIS)

19. 4 B  
IS 2 GUARDS  
coming fwd. with  
guns

*Chamberlain Guards*  
The C.C.'s with their big boots.  
What a welcome home /...

(On to SCENE 10 PAGE 12 - 3 NEXT)

4B BI 3B

20. 3 B 10. EXT. CLOISTERS. DAY.  
CS Boots HILRED  
& SPANDRELL  
PULL BACK & CRAB L. (TWO SENIOR  
ax f/g pillars & OFFICERS WALK  
elevate with them THROUGH THE  
as they move L. CLOISTERS -  
HIRED, COMMANDER  
OF SECTOR SEVEN,  
AND THE EVEN MORE  
AUGUST AND  
RESPLENDENT FIGURE  
OF SPANDRELL -  
CASTELLAN OF THE  
CHANCELLERY  
GUARD / THEY  
21. 4 B HALT AND STUDY  
Low 2-s HILRED/ (THE TARDIS)  
SPANDRELL coming  
fwd. with police  
box L.f/g.

HIL RED: It looks ...

SPANDRELL: ~~Hi?~~ Yes?

HIL RED:: If I didn't know better,  
Castellan ... I'd swear it was a Type  
Forty.

SPANDRELL: It is.

HIL RED:- But that's impossible!

(ON TO SCENE 11 PAGE 13 Cam.2)

/3A A1 2A (4B fed CSO)/

22. 2 A 11. INT. TARDIS.
- A/B O/shoulder  
shot scanner with  
DR. on R.of frame
- (THE DOCTOR  
WATCHING  
THEM ON HIS  
SCANNER)
23. 4 B (fed on CSO)  
MCU HEIRED
- HEIRED: : There are no Type Forties  
in service. They're out of  
commission. Obsolete/
24. 3 A  
MS DOCTOR with  
console
- DOCTOR: <sup>obsolete!</sup> Twaddle! (PATS THE CONSOLE)  
Obsolete indeed! Take no notice ...  
*my dear old thing!*
- (SPANDRELL LEANS  
FORWARD  
SO THAT HIS  
FACE DISTORTS/  
ON THE SCANNER)
25. 2 A  
A/B
26. 4 B (Fed 'C)  
Hold SPANDRELL's  
lear in to  
picture
- SPANDRELL: Nevertheless, (C)  
Commander, this is a Tardis, in an  
unauthorised zone. I want the  
occupants arrested.
27. 3 A  
CU DOCTOR reaction :

(ON TO SCENE 12 PAGE 14 1 NEXT)

31 1D

28. 1 D 12. EXT. CLOISTERS. DAY.  
Low C2-s HILRED/  
SPANDRELL

SPANDRELL: (HE  
STEPS BACK) The barrier on this model  
is a single-curtain trimonic so you'll  
need a cypher-indent key to get in.

HILRED: Very good, Castellan. I'll  
send for one.

SPANDRELL: After you've arrested  
the personnel, .. impound the machine.

HILRED: Of course, Castellan. Will  
you want me to question the -

PAN HIM RT.  
to go

SPANDRELL: Eventually, <sup>yes</sup> But not on  
Presidential Resignation day, Hilred.  
- 14 -

(ON TO SCENE 13 PAGE 15)  
2 NEXT

3.17.2 (4B Fed CSO) / (1C pre-rec.)

29. 2 A 13. INT. TARDIS.  
O/S shot  
screen with
30. 4 B (Fed CSO) (THE DOCTOR WATCHES  
MCU SPANDRELL SPANDRELL WALK AWAY)  
leaving
31. 3 A THE DOCTOR: Presidential Resignation  
day!  
BCU DOCTOR
- (CUTAWAY - TARDIS AT TARDIS 150 DAY 2)
- ( 32. 1 C (MEMORY FLASH -  
High MC PRESIDENT THE PRESIDENT  
falling FALING, THE  
DOCTOR'S BROW  
CREASES WITH  
WORRY)

(ON TO SCENE 15 PAGE 18)

20 DI 12 (AP for CSO)

33. 1 E 14. INT. RECORDS. DAY.

CS computer head  
- PAN UP to 2-s  
ENGIN b/g/  
SPANDRELL

(CO-ORDINATOR ENGIN  
IS GOING ABOUT HIS  
DUTIES IN THE BACK-  
GROUND. WE PAN TO  
SPANDRELL ADDRESSING  
A COMPUTER-HEAD  
THAT PROJECTS FROM  
A FILE BANK)

SPANDRELL: Data retrieval. Request  
information on all Type Forty TT  
Capsules currently operational. 045

34. 2 C  
CS COMPUTER

(THERE IS A  
CLICKING AND  
THEN THE COMPUTER'S  
PLEASANTLY-MODULATED  
FEMININE VOICE  
REPLIES)

1  
SOUND  
Bleep

pre-rec. (COMPUTER: Negative information. Type  
Forty TT Capsules are de-registered  
and non-operational.

SPANDRELL: Report number of de-regist-  
rations.

35. 1 E  
CS SPANDRELL

pre-rec. (COMPUTER: (CLICK, CLICK) Three  
rec. (hundred and four.)

SPANDRELL: Report number of  
registrations.

pre-rec. (COMPUTER: Three hundred and five.

(2 NEXT)

(SPANDRELL SMILES  
IN TRIUMPH)

36. 2 C SPANDRELL: Report reason for  
A/B numerical imbalance.

COMPUTER: (<sup>click</sup> ~~CLICK~~, <sup>click</sup> ~~CLICK~~) One capsule  
removed from register. Reference  
Malfeasance Tribunal order dated three  
zero nine nine zero six.

37. 1 B (SPANDRELL SWITCHES  
2-s 2-s 2.000 coding OFF AND SITS FOR  
fwd./SPANDRELL A MOMENT DIGESTING  
THIS INFORMATION./  
ENGIN TENDERS OVER.)

ENGIN: Can I be of any further help,  
Castellan Spandrell?

SPANDRELL: One moment, Enjin.

Pause  
38. 2 C (HE TAPS A/  
CS Hand with COMBINATION ON  
39. 4 B HIS WALKIE-TALKIE-  
CS HILRED VIDIE. HILRED'S  
FACE APPEARS ON  
THE TINY SCREEN)

HILRED: Commander Hilred, Sector  
Seven.

SPANDRELL: Malfeasance, Hilred.

HILRED: Malfeasance?

-----  
RECORDING BREAK  
-----

(ON TO SCENE 22 PAGE 26)

~~/43 HI (20 Fed CSO)~~

40. 4 B 15. EXT. CLOISTERS. DAY (copy 1)

CU HILRED's hand  
with:

41. 2 C(fed CSO)

CU SPANDRELL

(HILRED IS  
HOLDING UP  
HIS OWN M-T-V SET  
SHOWING SPANDRELL'S  
IMAGE)

PAUSE

SPANDRELL: the occupant  
of your Type Forty is a convicted  
criminal. Approach with caution./

42. 4 B

CU HILRED -  
As HILRED turns  
ZOOM OUT left to  
see GUARDS &  
police box L.f/g

HILRED: Very good, Castellan.

(HILRED LOWERS  
THE SET AND  
LOOKS AT THE  
TWO GUARDS WITH  
HIM)

Set your stasers. ~~Safety buttons off.~~

(PAUSE -- readjust  
cam.)

(THE GUARDS  
DRAW BULBOUS  
PISTOLS AND  
READY THEM  
FOR ACTION)

43. 4 B

CU GUN

(ON TO SCENE 16 PAGE 19)  
(2 NEXT)

3:12 2:7 4B fed CSO

44. 2 16. INT. TARDIS. (Day 1)

---

IS Screen with  
DR. on Rt. of  
frame (THE DOCTOR  
AND WATCHES THIS  
45. 4 B (fed CSO) OMINOUS  
W/S seeing GUARD BYPLAY ON HIS  
coming fwd. with MONITOR. HE  
case IS WRITING A  
46. 3 A NOTE)/  
PAN DOCTOR Rt.  
going clockwise &  
follow to see <sup>I must</sup> DOCTOR: Somehow I've got to get  
pen & writing past them and warn the  
President ...

(HE IS ABOUT  
TO PEN A  
FURTHER LINE  
WHEN HE SEES  
ANOTHER GUARD  
APPROACHING  
WITH A FLAT  
LEATHER CASE)

(ON TO SCENE 17 PAGE 20  
1 NEXT)

BL ID

47. 1 D 17. EXT. CLOISTERS. DAY.

---

CS Case.

PAN UP with key  
to HILRED &  
see police box

(THE GUARD  
HOLDS THE  
CASE OPEN IN  
FRONT OF HILDRED.  
IT CONTAINS SILVER  
KEYS OF MANY  
SHAPES AND  
SIZES SET IN  
BLACK VELVET.

HILRED SELECTS  
ONE AND TURNS  
TOWARDS THE  
TARDIS)

(ON TO SCENE 18 PAGE 21)

3 NEXT

3A A1 2. (4B CSO)

48. 3 A (LEFT) 18. INT. TARDIS.  
Low MS DOCTOR  
coming fwd. with  
box  
*He lifts out hookah.  
- puts one end in mouth*  
(THE DOCTOR  
OPENS A CUPBOARD  
UNDER THE CONSOLE  
AND TAKES OUT  
A CARDBOARD BOX.  
HE LOOKS AT IT  
WITH "CASH AND CARRY,  
CONSTANTINOPLE")  
written on it)
49. 2 A (RIGHT)  
Low W/S with DR.'s  
chair f/g & DOCTOR  
moving fwd.  
(NB. No screen)  
(FROM THE BOX  
HE TAKES A  
PACK OF TURKISH  
DELIGHT AND A  
GAUDILY  
ELABORATE  
HOOKAH. HE  
TURNS DOWN THE  
LIGHTING  
RHEOSTAT  
AND TURNS TOWARDS  
HIS CHAIR.)
50. 3 A  
MCU DOCTOR turning  
for reaction
51. 2 A  
CS Screen with  
ON THE MONITOR  
HILDED : IS  
MOVING TOWARDS  
THE TARDIS)
52. 4 B (FOR CSO)  
CU HILDED about  
to open door

11 1D

53. 1 D 19. EXT. THE CLOISTERS. DAY. (Day 1)

CS KEY opening  
lock - ZOOM OUT  
& see HILRED &  
GUARDS begin to  
enter

(HILRED INSERTS  
THE KEY IN THE  
TARDIS LOCK.  
HE PULLS THE  
DOOR PARTLY  
OPEN, THEN  
DRAWS AND  
COCKS HIS STASER  
PISTOL)

*Right*  
HILRED: ^ Follow me.

(HE GOES INTO  
THE TARDIS)

(ON TO SCENE 20 PAGE 23)  
2 NEXT

/3a 21 2 (4B CSO)/

54. 2 A 20. INT. TARDIS.  
 CS Doors as  
 HILRED & GUARDS  
 come fwd. --as  
 they stop (HILRED AND  
 GUARDS EDGE  
 CAUTIOUSLY  
 INTO THE  
 DARKENED  
 CONTROL ROOM.  
 THEY COME DOWN  
 THE STEPS.  
 HILRED RAISES  
 HIS PISTOL)

55. 3 A  
 CS CHAIR from  
 behind cheated  
 o/should tracking  
 in  
 1/6

HILRED: Don't move ... f said don't move,

(HIS POV: A  
 RELAXED FIGURE  
 IN THE CHAIR, A  
 CURL OF SMOKE  
 DRIFTING UP FROM  
 THE HOOKAH/

56. 2 A  
 L/B. Widen & PULL  
 BACK in front of  
 GUARDS. Pull to  
 chair r/g with  
 dummy, etc.  
 See Dr. leave b/g  
 (P.U.S.A.)

HILRED AND GUARDS  
 MOVE FORWARD  
 THEN STARE DUMB-  
 FOUNDED. THE DOCTOR'S  
 HAT AND SCARF ARE  
 WEDGED AGAINST  
 THE CHAIR BY  
 CUSHIONS, THE  
 STEM OF THE HOOKAH  
 HELD BY THE KNOTTED  
 SCARF.

57. 3 A  
 CS HILRED turning

THE DOCTOR RISES  
 BEHIND THEM AND  
 STEALS OUT.

HILRED SEES A  
 NOTE PINNED ON  
 THE DUMMY. HE  
 TAKES IT. THEN  
 HIS EYE IS CAUGHT  
 BY A MOVEMENT ON  
 THE SCANNER)/

58. 2 A  
 CS SCREEN with:

59. 4 B (CSO fed) /  
 CS DOCTOR running away HILRED: There he goes! Quick!

(ON TO SC.21 PAGE 24 - 1 NEXT)

(HE RUNS OUT WITH HIS GUARDS)

?TARDIS NOT  
SPEN

/40 1.2 L. (2 over 1's cable)/

60. 1 21. EXT. CLOISTERS, DAY.

Low W/S DOCTOR  
coming fwd. Elevate  
to O/Shoulder DR./  
GUARD coming from  
lift.  
PAN THEM LEFT.  
See GUARD fall fwd.  
& as DOCTOR looks:

(THE DOCTOR COMES  
TO A DOOR. HE  
PRESSES A BUTTON.  
THE DOOR SLIDES  
BACK TO REVEAL  
A LIFT.

61. 1 A (INSERT) (PAUSE)  
High different W/S  
Cloisters seeing  
figure disappear

THE DOCTOR RAISES  
HIS HANDS. A  
GUARD STEPS FROM  
THE LIFT, STASER  
POINTING. THERE  
IS THE CRACKLE OF  
A STASER CHARGE.  
THE GUARD IS FLUNG  
SIDEWAYS AGAINST  
THE WALL. HE SLIPS  
TO THE GROUND, DEAD.  
THE DOCTOR STARES  
AT HIM, LOOKS ROUND.

62. 1  
Hold DOCTOR in &  
out of lift. Let  
him leave frame Lt.

JUST FOR A MOMENT  
HE SEES A MOVEMENT  
IN THE FOG, A  
THIN, SHROUDED  
FIGURE DISAPPEARING)

THE DOCTOR: Hey -! *Just a minute*

(BOOTS CLATTER  
ON FLAGSTONES.  
HILRED AND THE  
GUARDS APPROACHING.  
THE DOCTOR LEANS  
INTO THE LIFT,  
PRESSES A SELECTOR  
BUTTON, AND THEN  
RUNS TO HIDE IN  
THE SHADOW OF THE  
WALL.

(ON TO PAGE 25)

63.     4    C  
          Low MS GUARDS           HILRED AND HIS  
          moving L-R. Pan        GUARDS COME UP,  
          them across            THE LEADING GUARD  
          DOCTOR haring up       HOLDING A WARBLING  
          in f/g.                 TRACK TRACER)

HILRED:    Poind...!

64.     1    A  
          Low 2-s HILRED/  
          GUARD                   (HE BENDS OVER  
                                  THE DEAD GUARD,  
                                  STRAIGHTENS  
                                  WITH A GRIM  
                                  FACE)

ZOOM in to CS  
HILRED

He's got into the Tower. You'll have  
to check every floor.

(HE LIFTS HIS  
WRIST VIDEO)

All guards report to Main Tower, Sector  
Seven. Dangerous intruder at large.

(ON TO SCENE 23 PAGE 31)

20 DI 1E

65. 1 E (SWUNG 22. INT. RECORDS, DAY, (Day 3)  
INTO SET)

CS ENGIN over  
file bank & PULL  
OUT to high 2-s  
SPANDRELL/ENGIN

(ENGIN, IS BENT  
OVER A TRANSLUCENT  
FILE BANK STUDYING  
THE BARS OF LIGHT  
FLICKERING DEEP  
IN ITS DEPTHS.  
SPANDRELL IS  
WATCHING HIM)

ENGIN: The Tribunal chose, in view  
of extenuating circumstances, to  
impose a lenient sentence.

SPANDRELL: What?

ENGIN: The Tribunal chose, in view  
of -

SPANDRELL: What sentence?

ENGIN: Ah. I beg your pardon.  
Banishment to Earth.

SPANDRELL: Earth?

ENGIN: Sol-3 in Mutter's Spiral.  
Rather an interesting little planet,  
I understand. Several of our graduates..

(HE TRAILS OFF.  
SPANDRELL'S  
BLEAK UNINTEREST  
IS PLAIN)

(2 NEXT - PAGE 27)

SPANDRELL: Is there anything further of relevance that I should know, Co-ordinator Engin?

ENGIN: I see there is an addendum... Mm, yes...The sentence was subsequently remitted at the intercession of the C.I.A.

SPANDRELL: <sup>H</sup> ~~The~~ Celestial Intervention Agency get their fingers into everything! ~~So he's~~ mixed up with them?

PULL OUT  
holding 2-s as  
SPANDRELL comes  
fwd.

(ENGIN SWITCHES  
OFF THE FILE BANK)

ENGIN: There's nothing further on the file.

SPANDRELL: <sup>Oh, yes,</sup> No, they'd see there wouldn't be... Can you get me his biog'extract?

Go in on ENG IN

ENGIN: <sup>Yes,</sup> Certainly.

(HE SETS A  
COMBINATION ON  
A WALL PANEL BEHIND  
HIM)

66.

2

C

Low 2-s SPANDRELL,  
L.f/g/HILRED  
coming fwd.

It won't take a moment./

(1 NEXT - page 28)

(HILRED ENTERS)

HILRED: Castellan, I have to report the intruder in Sector Seven...

SPANDRELL: Well-?

67. 1 E HILRED: Evaded us. <sup>and</sup> He shot one of  
MCU SPANDRELL by guards.

68. 2 C SPANDRELL: I see. (HE SHUTS HIS  
MCU HILRED EYES BRIEFLY). Such efficiency.

69. 1 B HILRED: <sup>but</sup> We have him trapped in the  
A/B communications tower, Castellan.

SPANDRELL: Well done, Hilred. An antiquated capsule, of which you <sup>get</sup> receive adequate early warning, transducts on the very perimeter of the Capitol -

70. 2 C You are informed that the occupant is a known criminal...where-  
A/B react upon you allow him to escape/

71. 1 E and conceal himself in a building a mere fifty-three storeys high. A clever stratagen, Hilred, You're trying to confuse him, I take it?/  
A/B

72. 2 C C2-s SPANDRELL/HILRED

73. 1 E HILRED: I apologise, Castellan Spandrell. He won't evade capture a second time./  
A/B

SPANDRELL: In the light of your, impressive record so far, ~~Commander~~, I would make no rash commitments.

(HE TAKES A STOMACH PILL)

(2 NEXT - Page 29)



Well  
ENGIN: The big data extracts of Time Lords are colour-coded according to chapter.

SPANDRELL: I didn't know that.

Tracking to  
single SPANDRELL

ENGIN: No? Well, your duties usually involve you with more plebian classes, don't they, Castellan?

He goes.

SPANDRELL: A Prydonian renegade, eh? I'll have to refer this to Chancellor Goth.

(ON TO SCENE 34 PAGE 48)

23. EXT. CLOISTERS. DAY. (Day 1)

78. 1 A 23. EXT. CLOISTERS. DAY. (Day 1)  
Low CS DR. Hold  
his climb up &  
track in past  
pillar & PAN L.  
to low W/S  
Cloisters.  
ZOOM after DR. as  
he runs to police  
box.
- (THE DOCTOR  
TAKES A  
CAREFUL LOOK  
AROUND, THEN  
MOVES FROM THE  
SHADOWS AND  
HURRIES BACK  
INTO HIS TARDIS.  
AS THE DOOR  
CLOSES WE PAN  
ACROSS THE  
CLOISTERS AND  
SHOW ONCE MORE  
THE SHROUDED,  
WEALTH-LIKE FIGURE  
WE SAW EARLIER)/
79. 4 .. (as Dr. enters)  
Police box with  
figure Rt.f/g  
Let figure X  
frame R-L.
- VOICE: Predictable as ever, Doctor...
- (THE FIGURE MELTS  
BACK INTO DARKNESS)

(ON TO SCENE 25 PAGE 34)

/30 20 DI LE/

80. 1 E(over rostra) 24. INT. CHANCELLERY. DAY.(Day 1)

Low W/S bridge  
with SPANDRELL &  
GOTH coming fwd.

PULL BACK &  
elevate to  
high 2-s  
SPANDRELL/GOTH

SPANDRELL: He's a Prydonian renegade, sir. <sup>as you know</sup> And when a Prydonian forswears his birthright there can be nothing else he fears to lose.

GOTH: So you think there's a real danger, Spandrell?

SPANDRELL: He's already killed one of the guards. I think he's ruthless and determined, sir...a typical C.I.A. Agent.

GOTH: But if he ~~works for the~~ Celestial Intervention Agency -

why should he wish to harm the President?

SPANDRELL: He could have been suborned. If he's been false to his Prydonian vows his fidelity is already suspect/

81. 3 C  
HS GOTH

(1 NEXT - Page 33)

ZOOM OUT to  
low 2-s as he  
x's & site  
GOTH/SPANDRELL

GOTH: *But* This note,  
why warn us in advance?

82.

1 E  
Low MS GOTH with  
SPANDRELL's flank

SPANDRELL: (SHRUGS) Perhaps to get  
us nervous ... Or just looking  
the wrong way. ~~With all due respect,~~  
~~Hydonians are notoriously/...~~

GOTH: Devious? Not true, Castellan.  
We simply see a little further ahead  
than most ... Anyway, what is it you  
want/

83.

4 C  
C2-s GOTH/SPANDRELL

SPANDRELL: I'd like permission to  
withdraw fifty guards from the  
Panopticon to search the Communications  
Tower.

GOTH: *great* A loss of pomp and  
circumstance ...

84.

1 E  
MCU GOTH

SPANDRELL: I'll feel *much* happier once  
he's in custody. *sir.*

GOTH: Very well, Spandrell.

he rises

85.

2 C  
Low frontal 2-s  
GOTH/SPANDRELL  
Pan them ac. to  
bridge ax f/g

GOTH: *Excellent* I'd like to see this Tardis.  
Extraordinary to thank an old  
Type Forty is still operational./

SPANDRELL: It's in Sector Seven  
~~Cloisters.~~

GOTH: Then we'll have to  
hurry - I've an audience with the  
Cardinals in a few minutes.

86. 3 25. INT. TARDIS. (DAY 1)  
 Closest shot  
 DR. & control  
 (THE DOCTOR IS FIDDLING  
 WITH HIS SCANNER TUNER)  
 THE DOCTOR: <sup>Now, where's the</sup> See if there's still a  
 local news channel ... ah!  
 (ON TO SC.25B)
87. 4 25. INT. PANOPTICON (DAY 2) / A. 3 (CSO) LU 1/  
 Tardis screen with (ON THE SCANNER: A HIGH (ALL EXTRA  
 DOCTOR on kt. SHOT OF THE PANOPTICON.  
 WITH A SELF-IMPORTANT DOT FAR  
 88. 3 X (CSO Fed) BELOW)  
 seeing movement  
 & RUNCIBLE in J.  
 of picture  
 (re-run for split  
 screen)  
 89. 1 B (CUT W/LY) RUNCIBLE: ... Around me in these high  
 Time Lords galleries of the Panopticon, the Time  
 90. 1 B (CUT W/LY) Lords are already gathering, donning  
 Time Lords seldom-worn robes with their colourful  
 91. 1 B (CUT W/LY) collars - the orange and scarlet of the  
 Time Lords Prydonians, the green of the  
 92. 4 A Arcadians, the heliotrope of the  
 A/B with Patrexes and so on ... and the one  
 93. 5 A (CSO to screen) / question that is on all their lips -  
 CH RUNCIBLE will he name as his successor?  
 (RUNCIBLE PAUSES PREGNANTLY,  
 GAZING INTO CAMERA. / THE  
 DOCTOR STARTS AGHAST)  
 (ON TO SC.25C)
94. 3 A 25B. INT. TARDIS. (DAY 1) / 3. 1/  
 CU DOCTOR  
 THE DOCTOR: Oh, I might have known.  
 It's Runcible! Runcible the fatuous...  
 (ON TO SC.27. PG.37)
95. 4 25C. INT. PANOPTICON (DAY 2) / 4. 5. Fed CSO /  
 A/B  
 (ALL EXTRA)
96. 5 (CSO Fed) / RUNCIBLE: In a few moments I hope to  
 A/E (as he looks talk to Cardinal Borusa, leader of  
 kt.) the Prydonian Chapter - the chapter  
 that has produced more Time Lord  
 presidents than all other chapters  
 together - and perhaps get an answer to  
 that question.  
 (ON TO SC.26 PG.35)

1F/G RI 2

97. 1 F(INTO SHOT) 26. INT. PANOPTICON. DAY. (Day 2)

Low 1/3 steps being

BORUSA & party  
coming fwd. PULL  
BACK with them  
to low 2-s fav.  
BORUSA/RUNCIBLE  
to POS.1G

(BORUSA AND HIS FELLOW  
CARDINALS, CROSSING THE  
FLOOR, ARE INTERCEPTED  
BY RUNCIBLE)

RUNCIBLE: Cardinal Borusa - if you  
can spare a moment, sir -

BORUSA: (STOPS) <sup>to R.</sup> What?

RUNCIBLE: Public Register Video,  
sir. If I could have a few words -  
*when you have a few words*

BORUSA: Good gracious! Runcible, is  
it not?

RUNCIBLE: Yes, sir.

BORUSA: (TO COMPANY) One of my old  
pupils at ~~the~~ Prydon Academy.

RUNCIBLE: May I offer my  
congratulations on your elevation to  
cardinal, sir?

Hold BORUSA's  
move fwd.

BORUSA: Thank you. Good-day,  
Runcible.

98. 2 CU BORUSA RUNCIBLE: Wait, sir - please! If I  
could just ask you a few questions/-

POPUS!: Runcible, you had ample opportunity to ask me questions during your mis-spent years at the academy. You failed to avail yourself of the opportunity then and it is too late now. Good-day!

99. 1 G  
A/B. See BORUSA  
go & hold  
RUNCIBLE's  
reaction - as he  
turns.

(BORUSA AND HIS  
FELLOW CARDINALS  
PASS ON. RUNCIBLE  
SCOWLS AFTER THEM,  
THEN TURNS WITH A  
WINNING SMILE)

(ON TO SC.27 PG.37)

[C]

4. 11 5. 350/

100. 4. ~~A~~ 27. INT. TARDIS. (DAY 2)

Scanner with  
DR. R.f/G AND:

101. 5. ~~(CSC 2.02)~~ (THE DOCTOR  
WATCHES  
RUNCIBLE  
SMILING ON  
THE SCANNER.)  
CS RUNCIBLE

RUNCIBLE: I'm afraid Cardinal Borusa cannot, at this present point in the time band, commit himself.

However, it is certainly no secret that a very senior member of the Prydorian chapter and the present number two in the Time Lord Council, Chancellor Goth, is the widely-fancied candidate.

(ON TO SC.32 PG.45)

102. 3. ~~A~~ 27. INT. TARDIS (DAY 2) 3. 11 2. 350/

CS Control switch

CS Button

(THE DOCTOR GIVES AN IRRITATED GRUNT AND CUTS BACK TO A SCAN OF THE CLOISTERS. / SP. DRELL AND GOTH APPROACH)

103. 2. ~~A~~

104. 4. ~~B(CSO fed)~~

continued.

*Doctor Oh get off!*



108. 1 D  
~~rt. to 2-s~~  
SPANDRELL/GOTH

GOTH: (NODS) Well, I shouldn't  
leave it here in case he tries to  
sneak back. Transduct it into the  
Capitol

SPANDRELL: Very <sup>well</sup> good, sir.

(HE WAVES HIS  
HAND. TWO  
GUARDS COME  
FORWARD)

<sup>ok, ok</sup>  
GOTH: ^ Keep me informed about your  
progress on the ... conspiracy,  
~~won't you?~~

See GOTH go rt.  
& SPANDRELL exit  
& as GUARD  
comes fwd. swing  
into CU BOX

SPANDRELL: Of course.

(HE WATCHES  
GOTH WALK  
W/ Y. TURNS  
FO THE GUARDS)

Transduct this to the Museum.

(THE GUARDS  
COMES FWD.  
TO BOX.)

~~RECORDING BREAK~~

109. ~~4~~  
~~CU BOX locked off.~~

ROLL BACK & MIX to

110. 4  
~~FIDE OFF. NDIC~~  
with Overlay ix.

~~RECORDING BREAK~~

EP 30 11/

111. 3 D 29. INT. MUSEUM. DAY. (REV 1)  
~~LOW 7/5 INCHES~~  
(LOCKED OFF)

(A CORNER.  
THE TARDIS  
APPEARS

~~ROLL BACK & MIX TO OVERLAY FX.~~  
112. 3 D  
~~A/D with Tardis~~

AFTER A MOMENT  
THE DOOR OPENS  
AND THE DOCTOR  
STAGGERS OUT.  
HE HOLDS HIS  
HEAD)/

113. 1 H  
CS BOX as DOCTOR  
emerges.  
Leopress & TARDIS  
BACK as DR.  
descends

DOCTOR: What a ~~terrible~~ way to  
travel! *What is*  
(COVERING) ~~How do I get into the~~  
Panopticon?

*Let it go,*  
*when*  
*hold him back,*  
*down steps*

(HE IS LOOKING  
ABOUT AS HE  
MUTTERS TO HIM-  
SELF. HE PULLS  
ASIDE A CURTAIN.  
THERE IS A SIGN:  
'CEREMONIAL REGALIA'  
AND A LINE OF  
GLASS CABINETS.  
THEY CONTAIN SOME  
PINNED OUT  
OFFICIAL ROBES.  
THE DOCTOR  
GAZES AT THEM)

114. 3 D  
CS Case with  
DR. entering  
from Rt.

(NB: SCENE 29...PG.40...IN ARLYNIA POLICE'S THIS TO BE RECORDED WITH 3/4)  
(ON TO SCENE 31 PAGE 43)

- 40a -

3. 11 2.

30.

3 2.a. Int. DYT. D.Y. (R.C. 100 Y)

in across set  
L-R & end low  
2-s MASTER/GOTH  
shadowed

/Q/

(SUBTERRANEAN SET. THE MASTER,  
NOTIONLESS AS A LIZARD, SITS IN  
HIS CHAIR. A FIGURE STANDS  
FACING HIM. NEITHER OF THEIR  
FACES IS VISIBLE)

MASTER: So...he is within the Capitol!

VOICE: All his actions are exactly as  
you predicted, Master.

MASTER: I know him.

VOICE: He is resourceful. He will gain  
the anopticon without further help./

31.

2

Low 2-s MASTER/  
GOTH's flank  
tracking to  
MASTER in  
BCU

MASTER: Of course. He knows he is entering  
a trap but how can he resist such a bait?

(HE CUCKLES SOFTLY)

VOICE: The hope of preventing an  
assassination...

MASTER: Quixotic fool! He will die quickly.

(HE LOOKS UP AND FOR A SCALDING  
MOMENT HE GLIMPSE THE CRAWLING  
FACE OF DEATH. THEN HIS HOOD  
FALLS BACK INTO POSITION)

Make certain he dies very quickly...

- 40a -

(ON TO E. 2 SCENE 12 PAGE 26)

33 22 25 CLOISTERS MIST

115. 3 3 30. EXT. CLOISTERS. DAY. (DAY 1)

Low HS LIFT DOORS  
PULL BACK as  
HILRED & GUARD  
come fwd. to  
bring column into  
L.f/g.

(THE LIFT DOOR  
OPENS. HILRED  
EMERGES WITH  
A GUARD WHO  
SCANS THE GROUND  
WITH A TRACK  
TRACER.

THE TRACER  
WAILS AS  
THEY MOVE SLOWLY  
BACK ACROSS THE  
CLOISTERS. THE  
GUARD DETECTS A  
SIDE TRACK. THEY  
MOVE TO THE WALL  
WHERE THE DOCTOR  
CONCEALED HIMSELF.

SPANDRELL LOOMS  
OUT OF THE FOG)  
(from Lt.)

116. 2 D SPANDRELL: Well - ?/

Low 2-s  
St. K. ...  
HILRED/Guard's  
Clan

HILRED: We checked the tower,  
Castellan. Nothing.

SPANDRELL: Nothing?

HILRED: Fifty-two ... floors.  
Nothing. He never left the lift,  
~~Castellan~~. We think he doubled  
back.

SPANDRELL: To the capsule ...

HILRED: Out here ... nowhere else  
for him.

(ON TO PAGE 42)

3D D2 IH/

117. 1 H 31. INT. MUSEUM. DAY. ( ) ( )

Low 13 steps with  
Police box on L. of  
frame. See GROUP  
enter to 3-s at box  
GUARD/SPANDRELL/HILRED

TRACK IN on tracker  
& follow it down steps  
& let it go

(SPANDRELL, HILRED  
AND THE GUARD  
ENTER QUICKLY.  
THEY LOOK AT THE  
TARDIS. SPANDRELL  
GESTURES TO THE  
GUARD.

HE POINTS HIS TRACK  
TRACER AT THE  
GROUND NEAR THE  
TARDIS DOOR.  
IT WAILS.

HILRED EXCHANGES A  
LOOK WITH SPANDRELL.  
SPANDRELL NODS TO THE GUARD.  
THEY FOLLOW THE  
DOCTOR'S TRAIL -  
A LITTLE CIRCLE,  
THEN TOWARDS THE  
CURTAIN ...

THROUGH INTO THE  
REGALIA SECTION,  
ALONG THE ROW OF  
CABINETS)/

118. 3 D (LEFT)  
Curtain pull  
out as HILRED  
crosses frame  
to 1.  
SPANDRELL to 3-s  
T. D/GUARD/  
DRELL

HILRED: Castellan - !

(SPANDRELL LOOKS  
UP, FOLLOWS  
HILRED'S GAZE  
TO THE NEAREST  
CABINET. IT IS  
LABELLED: 'GOLD  
USHER'.

(ON TO PG.44)

THE WAX FIGURE  
INSIDE IS DRAPED  
IN THE DOCTOR'S  
BAGGY CLOTHES.  
SPANDRELL STIFLES  
A MOURNFUL BELCH)

*Spandrell*  
HILRED: Now he ~~can~~ <sup>could</sup> get into the  
lanoptican...

HILRED: But everyone has to show a  
pass. The door guards -

SPANDRELL: Do you think they <sup>will</sup> stop Gold Usher? Would you ... Get  
over there, Hilred, and  
try to find him.

*Very quiet*  
FULL RT. to 2-s HILRED: ~~Right~~, Castellan.  
SPANDRELL/  
HILRED  
(HE HURRIES OFF)

TRACK IN on  
~~Spandrell~~ as  
he turns & see  
biog.extract  
& his reaction  
SPANDRELL: And Hilred <sup>try</sup> - /to be  
discreet ...  
(HE TAKES THE  
BIOG EXTRACT  
CANISTER FROM  
HIS POCKET AND  
LOOKS AT IT  
THOUGHTFULLY)

(ON TO SCENE 24 CHANCELLERY PG.32)

3. 32 2

119. 3 32. INT. PANOPTICON, DAY. (Day 2)

2-s TIME LORD 1/  
TIME LORD 2

(IN A SCREENED ROBINING  
AREA ADJACENT TO THE  
MAIN HALL TWO TIME  
LORDS ARE CHANGING  
INTO THEIR ROBES)

P.N It. with  
robe to peg &  
see hand take  
it.

TIME LORD ONE: Y'know, I can remember  
the Inaugural of Pandak the Third.

TIME LORD TWO: Really?

(TIME LORD ONE HANGS  
UP HIS ROBE. A GOLD  
ARM COMES THROUGH  
THE DRAPES AND TAKES  
IT.

(TIME LORD ONE DOESN'T  
NOTICE)

TIME LORD ONE: Nine hundred years  
he lasted. Now there was a President  
with some staying power, what? /

120. 2 1  
Low 2-s TL2/TL1

TIME LORD TWO: What?

TIME LORD ONE: Some staying power.  
Where the dickens is my gown?

TIME LORD TWO: <sup>Av</sup> Nine hundred years,  
eh?

121. 3 1 (1 st)  
2-s TLL/DL.  
entering

TIME LORD ONE: I could have sworn  
it was here a minute ago...  
S... ..

(THE DOCTOR EMERGES,  
GOWNED. HE HOLDS  
OUT THE GOLD ROBE)

(QUIETLY) &

THE DOCTOR: / Try this, sir.

TIME LORD ONE: Thank you. ....  
Awfully kind.....

See Dir. go

(THE DOCTOR HELPS  
HIM INTO THE ROBE  
AND MOVES OFF)

Yes. A bit different from these fellows  
today, what? Chopping and changing  
every couple of centuries./..

122.

2

1  
A/B Low 7-8  
TL2 turning/  
TL1

TIME LORD TWO: I say, you're not gold,  
are you?

TIME LORD ONE: Not what? (TUCKS  
DOWN!) This isn't my gown! That fellow's  
given me the wrong gown!

TIME LORD TWO: What fellow?(Looks it.)

(THEY STARE AROUND.  
NO SIGN OF THE  
DOCTOR)

(ON TO BEGINNING OF SC.33 PG.47)

5. 3F CI 2F/

123. 5 33. INT. SERVICE GALLERY. DAY. (D Y 2)

CC Camera f/g

See Group of  
THE LOADS below  
ZOOM OUT to find  
camera in f/g.

(SUBJECTIVE VIEW.  
THE P.R. VIDEO  
CAMERA SHOOTING  
OVER THE EDGE OF  
THE BALCONY. ITS  
THREE CYLINDERS,  
MOUNTED ON A  
TELESCOPIC TRIPOD,  
FROM A CLOVER-LEAF  
CONFIGURATION.

(ON TO SC.36 PG.52)

OUR VIEW PANS DOWN  
TO THE PANNIER BELOW  
THE CAMERA. GLOVED  
HANDS LEACH FORWARD  
AND LIFT OFF THE  
COVER.

124. 3 35. INT. SERVICE GALLERY (DAY 3) / 3F CI 2F/

CC Camera f/g  
See TECHNICIAN  
working behind

THE HANDS DIP INTO  
THE PANNIER AND BRING  
OUT THE STOCK, BARREL,  
MAGAZINE CYLINDER

125. 2 CC Camera f/g

resting. following  
ZOOM OUT to find  
blots out screen  
& follow action  
below camera. &  
see rifle

AND TELESCOPIC SIGHTS  
OF A DISMANTLED  
SPORTING RIFLE. IT IS  
ONE OF THE LIGHT SPORTING  
TYPES USED FOR ZORN-  
STALKING.

EXPERTLY, THE HANDS  
BEGIN TO ASSEMBLE  
THE RIFLE)

(ON TO SC.35 PG.51)

50 01 20/

126. 5 C(1, 2) 34. INT. RECORDS. DAY. (May 5) -----  
 Low 2-s  
 console  
 ENGIN/SPANDRELL (SPANDRELL TAPS  
 THE CANISTER)

SPANDRELL: There may be something  
 in his history - some clue....If I  
 can convince the Chancellor the  
 threat is serious -

(ENGIN IS SETTING  
 UP A READER.)

127. 2 C -----  
 C. Canister  
 PULL OUT to  
 2-s fav.  
 ENGIN/SPANDRELL (SPANDRELL OPENS  
 THE CANISTER AND  
 TAKES OUT A DOUBLE  
 SPIRAL OF FINE.  
 BRAIDED WIRE -  
 SOMEWHAT SIMILAR  
 TO AN INDIAN  
 BRACELET)

~~Something wrong?~~

(On to Pg.49)

SPANDRELL: This has been in a  
 reader quite recently.

ENGIN: Surely not?

SPANDRELL: No mica dust....

ENGIN: There are millions of  
extracts in the archives, ~~Castellan.~~  
It's hardly feasible/ -

128.

3 0  
0  
1 Y.0

(On to page 50.)

(ON TO PAGE 50)

SP. NDRELL: I live with the dirt of the past, Co-ordinator Engin. I can tell you that old crimes ... besmirch the fingers.

ENGIN: Well, if it has been withdrawn there'll certainly be a record -

h. . . . .

SP. NDRELL: ~~Yes,~~ I shall want to know who had it. But let's see the extract first.

PAN DOWN as  
ENGIN turns  
to f/g to  
console

ENGIN: Yes, A pleasure, Castellan.

(HE FEEDS THE  
SPIRAL INTO  
THE READER)

(ON TO EP.2 SC.10 PAGE 18)

129. 2 35. INT. SERVICE GALLERY. D.Y. (log 3) \_\_\_\_\_  
 \_\_\_\_\_

*MUSIC*

(SUBJECTIVE VIEW:  
 THE RIFLE IS  
 ASSEMBLED. THE  
 GLOVED HANDS LIFT  
 IT AND SLIDE IT  
 OVER THE B. LOCKY  
 ALONGSIDE THE  
 C. (E.M.))

130. 3 F CS GUN over ledge \_\_\_\_\_

(ON TO SC.40 PAGE 59)

131. 5 36. INT. P NOPTICON. D.Y. (COPY)

High shot  
N/A with O/LAY  
mask seeing groups  
of TIME LORDS  
P.M.R. to steps  
& see Dr. descend  
to closer shot at  
bottom

(TELESCOPIC SIGHT  
MASK: THE SIGHT  
WANDERS ACROSS  
KNOTS OF TIME  
LORDS CONGREGATING  
IN THE HALL BELOW.

IT MOVES TO THE  
SCREEN.

THE DOCTOR COMES  
INTO VIEW FROM  
BEHIND THE SCREEN.  
HE FASTENS THE  
HOOKS OF HIS  
PRYDONIAN COLLAR,  
GIZING AROUND  
HIM.

WE HEAR A HUSKY  
CHUCKLE OF TRIUMPH  
(AND A SOFT VOICE)

VOICE (O.C.V.) ~~There he is...~~ The innocent  
to the slaughter ...

(NOTE: Modern  
telescopic sights  
centre on a luminous  
red dot rather than  
the old crossed hairs.  
Perhaps technically  
possible to use a  
peak white dot?)

(ON TO SC.37 PG.53)

/IF I 21/

132. 2 A 37. INT. P NOPTICON. D.Y. (3: 2)  
 Hold Dr. from  
 MS fwd. into CS  
 as he turns (GROUND LEVEL.
133. 1 F  
 ...  
 ... b/g AS THE DOCTOR (4 Guards)  
 STANDS LOOKING  
 AROUND HE SEES  
 HILRED AND GUARDS  
 ROBIN RE..
134. 2 A  
 ...  
 Dr. steps fwd. THE DOCTOR: Runcible!  
 THE DOCTOR TURNS  
 AWAY, SEES RUNCIBLE)
135. 1 F  
 ...  
 ... THE DOCTOR: My dear fellow, how nice  
 to see you again!  
 (EFFUSIBLY CLASPING  
 RUNCIBLE'S SHOULDER,  
 HE TURNS HIM TO  
 SHIELD HIMSELF FROM  
 THE APPROACHING  
 GUARDS)
- RUNCIBLE: I don't believe -(STARES)  
 Oh, I say, weren't you expelled or  
 something? Some scandal -

(ON TO PAGE 54)

THE DOCTOR: All forgotten now, old chap.

RUNCIBLE: Oh, really? Well, where have you been all these years?

Elevate as  
HILMED comes to  
f/g making  
HILMED/T.L.

THE DOCTOR: Oh - out there. You know ... round and about.

RUNCIBLE: <sup>It's plain south in the middle</sup> I say - whatever's wrong?

(THE DOCTOR  
STRAIGHTENS.

HILMED H.S  
TURNED AWAY)

THE DOCTOR: <sup>Oh, no</sup> Nothing. Just a twinge in the knee.

RUNCIBLE: <sup>Oh</sup> If you will lead such a rackets life ... Have you had a few face lifts?

THE DOCTOR: <sup>Oh, no</sup> ~~None~~ so far.

RUNCIBLE: Yes, well nice to have seen you. <sup>I must get on</sup> ... I'm doing the P.R. videocast, you know.

THE DOCTOR: <sup>Yes</sup> And absolutely splendidly, if I may say so.

136. 2  
Low C2-s fav.  
DR./RUNCIBLE

RUNCIBLE: Oh ... do you thin' so?

THE DOCTOR: <sup>Oh</sup> It's a natural gift.  
(cont ...)

(ON TO PAGE 55)

THE DOCTOR: / (cont) Somehow you have a marvellous way of making the whole thing come alive if you know what I mean.

(WHILE THE DOCTOR SPEAKS HIS EYES ARE SEARCHING AROUND. THERE IS THE SOUND OF A DISTANT FLN-FLN)

DUB: PAIN RE

137. 1 F  
~~SCU RUNCIBLE~~

*ok what say me if you*

138. 2  
~~SCU DOCTOR~~

RUNCIBLE: <sup>uh</sup> That's the President. ~~now.~~ He's arrived at the Panopticon.

~~REACT F... M... M...~~

(THE DOCTOR STARES.

139. 2  
~~W/B react~~

MEMORY FLASH)

*True*

(ON TO SCENE 39 P.G. 57)

2 1

140. 1 (Fwd. t 38. INT. LIFT. DAY. (Day 2)

CS Sash of  
Rassilon. PULL  
OUT to low 3-s  
GOLD USHER/  
PRESIDENT/GUARD

(THE PRESIDENT,  
FOLLOWED BY HIS  
RETINUE, STEPS  
ON TO THE LIFT.  
GOLD USHER STEPS  
FORWARD AND  
PLACES THE SASH  
OF RASSILON  
AROUND HIS  
SHOULDERS)

USHER: You have everything, sir?

PRESIDENT: <sup>yes</sup> I think so.

USHER: The list?

PRESIDENT: (FUMBLING) What? Oh,  
the Resignation Honours list... wait  
a moment. Yes, here it is. Some names  
here that'll surprise them.

(HE CHUCKLES. HC (Aut)  
THE USHER NODS <sup>Red Anna</sup>  
TO AN ATTENDANT)

USHER: Inform them that the President  
is ready.

~~(ON TO EP. 2 SCENE 9 PAGE 16)~~

Plus

1E 2.5.

11. 1 F 39. INT. PNOPTICON. D.Y. (Day 2)  
303 DR. turning

(THE DOCTOR IS  
STILL WITH  
RUNCIBLE./

142. 2 A  
CS DR. in hall  
- zoom in fast

THE DOCTOR STARES.  
MEMORY FLASH)

143. 1 F  
2/3  
ZOO. C... to high  
2-s .../  
RUNCIBLE

RUNCIBLE: Are you sure you're all  
right?

THE DOCTOR: What? Yes...

RUNCIBLE: Come on, you stupid yolk!

144. 2 A THE DOCTOR: What?/  
Low 2-s DR./  
RUNCIBLE

(ON TO PG.58)

RUNCIBLE: Should be getting a signal from my camera technician, up there.

145. 1 F  
CS Tower. ZOOM IN to camera - or (2 B -later)

(THE DOCTOR STARES UP. HIS POV: THE SNOUT OF A CAMERA JUTTING FROM A SLOT. WE ZOOM IN ON THE BARREL OF .. RIFLE BESIDE THE C.A.M.E.R.)

146. 2 A  
CS D...  
As he moves P.U Rt. across RUNCIBLE & see struggle up steps & ZOOM after

THE DOCTOR: No!

CUT - INS -

(HE PLUNGES TOWARDS THE SPIRAL STAIRCASE LEADING TO THE SERVICE GALLERY. TIME LORDS ARE KNOCKED UN CEREMONIOUSLY ASIDE AS HE PLUNGES THROUGH THEM. THIS IS AN OBJECTIVE VIEW OF SCENE 2)

Get me go! They'll kill him!

(HE BREAKS FREE OF THE TIME LORDS TRYING TO RESTRAIN HIM AND DISAPPEARS UP THE STAIRCASE.

RUNCIBLE HAS BEEN WATCHING OPEN-JAWED. NOW, AS ANOTHER FANFARE SOUNDS, HE TURNS BACK)

147. 5 A  
CS M...  
  
Widen to see GUARDS moving st. behind RUNCIBLE

RUNCIBLE: A little disturbance here in the Panopticon as the President starts to ascend. Already the members of the High Council, led by Chancellor Goth, are moving forward to greet His Supreme

148. 1 F  
Low shot GOTH & CARDINALS moving fwd.

(PAN TO SHOW HILRED AND GUARDS PUSHING THEIR WAY TOWARDS THE STAIRS)

/3F C1 2F/

149.     2     F                     40.   INT.   SERVICE GALLERY.   DAY. (Day 3)

---

Low CS DR.  
ZOOM OUT as he  
comes fwd. to  
rifle & camera

(THE DOCTOR RUSHES  
INTO THE GALLERY.  
HE SEES THE CAMERA  
PROJECTING OVER  
THE BALCONY, THE  
RIFLE BESIDE IT.  
HE LOOKS ROUND.  
THE GALLERY IS  
DESERTED./

150.     3     F                     MCU DR. - reaction

---

THE DOCTOR STARES  
DOWN INTO THE  
PANOPTICON)

(ON TO SCENE 42 PAGE 61)

125

151. 5 41. INT. PNEPTICOM. D.Y. (Day 2)

H/S GROUP OF  
THE LORDS  
assembling round  
platform pan up  
to door in wall

MUSIC

(HIS POV: THE  
PRESIDENT STEPS  
TO THE EDGE OF  
THE PLATFORM.

152. 2  
US Door - seeing  
platform come down

A GROUP OF  
CARDINALS HAS  
FORMED INTO  
TWO LINES FOR  
THE PRESIDENT  
TO PASS THROUGH.  
THEIR HIGH COLLARS  
AND THE ANGLE OF  
VISION COMBINE  
TO RENDER THEM  
UNIDENTIFIABLE)/

152.5  
holding  
fwd. : ZOOM  
thru' GROUP

153. 5  
HIGH THE PRESIDENT  
on platform  
raising arm  
in greeting

(ON TO SCENE ~~3 PAGE 62~~)

153b

*president all*

3F C1

154. 3 F 42. INT. SERVICE GALLERY. DAY. (Day 3)  
CU DR. reaction  
See him level gun

(THE DOCTOR REACTS  
AT SOMETHING HE  
HAS SEEN BELOW.  
HE SNATCHES UP  
THE RIFLE AND  
LEVELS IT)

(ON TO SCENE 44 PAGE 63)

156. ~~3 F~~ <sup>3F C1</sup> 44. INT. SERVICE GALLERY. DAY.  
~~A/B CS DR.firing~~

(THE DOCTOR GRITS  
HIS TEETH. HE  
SQUEEZES THE  
TRIGGER)

(ON TO EP.2 SCENE 6 PAGE 6)



SP.1 TELECINE 2:(35mm) Stock closing titles (50" or 1'12")

Closing captions:

Signature tune

1. Dr. Who  
TOM BAKER
2. The President  
LLEWELLYN REES  
Chancellor Goth  
BERNARD HORSFALL
3. Castellan Spandrell  
GEORGE PRAVDA  
Cardinal Borusa  
ANGUS MACKAY
4. The Master  
PETER PRATT  
Commentator Runcible  
HUGH WALTERS
5. Co-ordinator Engin  
ERIK CHITTY  
Commander Hilred  
DEREK SEATON
6. Gold Usher  
MAURICE QUICK  
Time Lords  
JOHN DAWSON  
MICHAEL BILTON
7. Incidental Music by  
DUDLEY SIMPSON
8. Title sequence by  
BERNARD LODGE  
Title music by  
RON GRAINER & THE BBC  
RADIOPHONIC WORKSHOP
9. Production Assistant  
NICHOLAS HOWARD JOHN  
Production Unit Manager  
CHRISTOPHER D'OYLY-JOHN
10. Visual Effects Designers  
PETER DAY  
LEN HUTTON  
Special Sound  
DICK MILLS
11. Studio Lighting  
BRIAN CLEMETT  
Studio Sound  
CLIVE GIFFORD
12. Costume Designers  
JAMES ACHESON  
JOAN ELLACOTT  
Make-up Artist  
JEAN WILLIAMS
13. Designer  
ROGER MURRAY-LEACH
14. Producer  
PHILIP HINCHCLIFFE
15. Directed by  
DAVID MALONEY  
BBC COLOUR Cop.'76  
FADE SOUND AND VISION