

i.

RUNNING ORDER : DOCTOR WHO : SERIAL LL : EPISODE ONE

Studio: 13th May 1967

Director: Derek Martinus

PAGE	SET AND CHARACTERS	SHOTS	CAMERAS/SOUND	LIGHTING
1	OPENING TITLES		TK. 1 (Duration: 22") + 35mm slides	
1	<u>EXT. AIRFIELD</u> Dr. Who, Jamie, Driver, Bob Hall		TK. 1 (Duration: 52")	DAY
2	<u>1. TRANSPORT FUEL</u> <u>OFFICE</u> Bob Hall, Dr. Who, Jamie	1 - 5	2A./B. 3A./B 4A. A1.	DAY
4	<u>EXT. FIELD</u> Kennedy Dr. Who (vo) Bob Hall (vo)		TK. 1 (Duration: 8")	DAY
5	<u>2. TRANSPORT FUEL</u> <u>OFFICE</u> Jamie Bob Hall Dr. Who	6 - 10	2A./B 3A./B 4A. A1.	DAY
6	<u>EXT. FIELD</u> Kennedy <u>PETROL PUMPS</u> Jamie, Dr. Who, Bob Hall <u>FIELD</u> Kennedy		TK. 1 (Duration: 53")	DAY
8	<u>3. STUDY IN ANTIQUE</u> <u>SHOP</u> Edward Waterfield Kennedy (vo)	11 -	1A. Cl.	DAY
9	<u>AIRPORT HANGAR</u> Bob Hall, Dr. Who Jamie		TK. 1 (Duration: 25")	DAY
9	<u>4. STUDY IN ANTIQUE</u> <u>SHOP</u> Waterfield Perry	12 - 16	1A./B 2D. Cl.	DAY

RUNNING ORDER : DOCTOR WHO : SERIAL LL

PAGE	SET & CHARACTERS	SHOTS	CAMERAS/SOUND	LIGHTING
13	<u>LANE BY RAILWAY</u> <u>ARCHES</u> Dr. Who, Jamie		TK. 1 (Duration: 20")	DAY
13	<u>5. WAREHOUSE INT.</u> Kennedy Bob Hall Dr. Who Jamie	17-24	4B. 3C. 1C A2	DAY
15	<u>6. DOOR TO WAREHOUSE</u> Jamie Dr. Who	26-27	4B. A2.	DAY
16	<u>7. WAREHOUSE INT.</u> Dr. Who, Jamie, Kennedy Bob Hall	27 - 34	1D. 2E. 3C. 4D. B1	DAY
19.	<u>8. DOOR TO WAREHOUSE</u> Bob Hall	34	4B. A2.	DAY
19.	<u>9. INT. WAREHOUSE</u> Jamie Dr. Who	35	3C. B1. 4B. A2.	DAY
19.	<u>10. DOOR TO WAREHOUSE</u> Bob Hall	36	3C. B1.	DAY
19.	<u>11. INT. WAREHOUSE</u> Jamie Dr. Who	37 - 40	3C. B1.	DAY
19.	<u>11A. EXT. DOOR</u> Jamie Dr. Who	38 - 40	4B. A2. 3D.	DAY
	RUN-ON			
21	<u>12. STUDY IN ANTIQUE</u> <u>SHOP</u> Waterfield Kennedy	41 - 66	1B. 2D. 3E. (4 cut away) C1.	DAY
24a	<u>12A. INNER ROOM</u> Waterfield	67	4D. B2.	DAY

RUNNING ORDER : DR. WHO : SERIAL LL

PAGE	SET & CHARACTERS	SHOTS	CAMERAS/SOUND	LIGHTING
24a	<u>12B. STUDY</u> Waterfield	68	1B. C1.	DAY
24a	<u>k2C. CORRIDOR</u> Kennedy Perry	69	2F. Fish	"
24a	<u>12D. STUDY</u> Waterfield	70	1B. C1	"
24a	<u>12E. CORRIDOR</u> Kennedy Perry	71	2F. Fish	"
24a	<u>12F. STUDY</u> Waterfield Perry	72 -75	1D. 3E. C1	"
26	<u>13. CORRIDOR</u> Perry Kennedy	76	2F. Fish	"
26	<u>14. STUDY</u> Waterfield	77	1B. C1.	"
26	<u>15. INNER ROOM</u> Waterfield	78	4D. 3E. B2.	"
28	<u>16. CORRIDOR</u> Kennedy Perry	78 -80	2F. Fish	"
28	<u>17. TRICOLOUR COFFEE</u> <u>BAR</u> Dr. Who Jamie	82 -	3F. C2.	"
30.	<u>18. INNER ROOM -</u> <u>ANTIQUÉ SHOP</u> Waterfield	83_ 84	1E. 4B.	"
30.	<u>19. CORRIDOR</u> Kennedy Waterfield (vo)	85	2F. Fish	"
32	<u>20 STUDY</u> Waterfield	86	1A. B2.	"
32	<u>21. CORRIDOR</u> Kennedy	87	2F. Fish	

RUNNING ORDER : DR. WHO : SERIAL LL

PAGE	SET & CHARACTERS	SHOTS	CAMERAS/SOUND	LIGHTING
32	<u>22. TRICOLOUR COFFEE</u> <u>BAR</u> Dr. Who Jamie Perry Extras	88 - 103	3F. 4E. B2.	DAY
32	<u>23. STUDY ANTIQUE</u> <u>SHOP</u> Waterfield Perry	104	1A. B2.	EVENING
35A	<u>24. CORRIDOR</u> Waterfield Perry Kennedy	105	2F. Fish	NIGHT
38	<u>25. STUDY</u> Kennedy	106	1A. C1	NIGHT
39	<u>26. INNER ROOM</u> Kennedy Dalek	107 - 114		NIGHT
	ROLLER CAPTION + 35mm slides			

DOCTOR WHO - Serial LL. - EPISODE ONE

CAST LIST In order of appearance:-

DOCTOR WHO		PATRICK TROUGHTON
JAMIE		FRAZER HINES
Driver (film only) ..		Len Lewis
BOB HALL		ALEC ROSS
KENNEDY		GRIFFITH DAVIES
WATERFIELD		JOHN BAILEY
PERRY		GEOFFREY COLVILLE
DALEK 'A'		ROBERT JEWELL
Dalek voice		ROY SHELTON

EXTRAS. "TRICOLOUR COFFEE BAR"

Petal Brown	Girls in Mini kilts
Gillian Toll	"

Tova Johannessen	In coffee bar
Pat Macauley	
Judy Nicols	
Michael Brown	
Bob Wilyman	
John Hanson	

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DOCTOR WHO

"THE EVIL OF THE DALEKS"

by

David Whitaker

EPISODE ONE: "To Set a Trap..."

F.I. TELECINE: (1) TK- 1

MUSIC (1)

SUPOSE CAM Standard
 Opening
 Sequence:

CUT

Ext. Airfield. Day.

Shot 1: ESTABLISHING
SHOT of Airfield.

Shot 2: DOCTOR WHO and
JAMIE hurrying towards
a hanger.

Shot 3: Lorry emerging
from hanger slowly and
turning away. On the
back of the lorry can
be seen the Tardis,
the Police Telephone
Box, securely roped
down.

On the side of the
lorry is written the
name of the firm:

"LEATHER
MAN"

Shot 4: C.U. DOCTOR
WHO and JAMIE. Horrified
reaction.

(camera 2 next)

MUSIC (2)

SUPER SLIDE : Title: "The Evil of the Daleks"

Shot 5: Lorry still turning, disappearing down the side of the hanger.

Shot 6: DOCTOR WHO and JAMIE running towards hanger and disappearing lorry.

SUP. SLIDE: by David Whitaker

SUP

SLIDE :

Episode one

1.

2

A 24

/2A.B. 3A.B. 4A. Boom/ MUSIC 2 ENDS

CU object on I. INT. TRANSPORT FUEL OFFICE . DAY.
dexion shelf.

RADIO MUSIC

CRAB L. to
find MCU HALL (Bob)
thru' dexion.

(BOB HALL, A MAN IN HIS LATE THIRTIES, WEARING A PAIR OF GRUBBY, OIL-STAINED WHITE OVERALLS, IS AT THE BENCH. IN FRONT OF HIM ON THE WORK BENCH IS A VICE AND FIXED INTO IT IS A PIECE OF METAL TUBING. BOB IS FILING OFF A ROUGH END, CONCENTRATING ON HIS WORK.

THE BENCH IS LITTERED WITH TOOLS AND BITS OF METAL AND SPARE PARTS.

THE WALL ABOVE THE BENCH IS COVERED WITH CURLING LISTS AND ROTAS AND MEMORANDI, AND TWO OR THREE CLIP BOARDS WITH PAPERS ATTACHED.

THERE IS A BATTERED TELEPHONE AT THE END OF THE BENCH.

See DR WHO /
JAMIE enter u/s
they come fwd
for C.3-shot

DOCTOR WHO AND JAMIE
APPROACH)

DOCTOR WHO: Excuse me...

(3 next)

(BOB GOES ON WITH HIS WORK. DOCTOR WHO COUGHS. BOB STILL TAKES NO NOTICE.

2. 3 A 35
M. 3-shot HALL/
DR/JAMIE

(DOCTOR WHO TOUCHES BOB'S
ARM. HE LOOKS AROUND /
STARTLED, AND AS HE DOES
SO, WE CAN SEE THAT HE
SEEMS HEARING AID IN
HIS EAR, WITH A WIRE
RUNNING FROM BEHIND HIS
EAR DOWN INSIDE HIS OVER-
ALLS.

DOCTOR WHO:
I wonder if you can help us.

(BOB PUTS DOWN HIS FILE,
SLIGHTLY UNZIPS HIS
JACKET AND REVEALS HIS
HEARING AID ICH. HE
ADJUSTS IT)

PAN R as they go
u/s and
find ladder
fgd to frame
up

BOB: My mate likes the radio full blast
so I just turn off the hearing aid.

DOCTOR WHO: (GEESEALY) Yes.

JAMIE: Who's taken the Tardis?

(DOCTOR WHO NIPES TO
JAMIE TO KEEP QUIET)

3. 2 B 24
M. 3-shot
HALL/DR/
JAMIE

DOCTOR WHO: He means the police
telephone box.

BOB: "Tardis" or something he said.

DOCTOR WHO: Ah, yes, well you see,
Tardis ... that's another word for
it...

BOB: Oh, foreign, is he?

JAMIE: Foreign!? You're the one
that's foreign, Sassenach. I'm
Scottish.

(3 next)

shot 3 on 2

4 -

DOCTOR WHO: That's right, Tardis
is a Gaelic word...

(DOCTOR WHO TURNS TO
JAMIE)

4. 3 B 16
T.2-shot DR/
JAMIE

JAMIE: But it's getting farther
away all the time...

DOCTOR WHO: I know that!

5. 4 A
CMS HALL. ZOOM
into CU Hearing
Aid box

(DOCTOR WHO TURNS AND
SMILES AT POLY-
LOG-
ETIC LLY.

BOD IS RE-ADJUSTING HIS
HEARING AID BOX)

TK - 1

TELECINE SEQUENCE (2) 8"

S.O.F.

Ext. Field DAY:

studio dialogue
to distort over
telecine

(. M.W. NAMED KENNEDY LIES
ON THE GRASS, A PAPER
BOOK NEAR TO HAND, A
POCKET OF HALF CONSUMED
SANDWICHES, AND A THERMOS
FLASK.

HE HAS A SMALL BLACK BOX
IN HIS HAND, AN AERIAL
PROTRUDING UPWARDS, A
SMALL BLACK BOX VERY
SIMILAR TO THE ONE BOB
HILL CARRIES IN HIS HEARING
AID.

KENNEDY LISTENS TO THE
BOX)

DOCTOR WHO: (OOV) We came to
collect our property...

BOB: (OOV) What? The police box?

(camera 2 next)

DOCTOR WHO: (OOV) Yes.

DOB: (OOV) It's just gone.

6. 2 B 9
CU JAMIE

/2B. 3B. 4A 3A 2A 4A

2. INT. TRANSPORT FUEL OFFICE. DAY.

JAMIE: We know it's just gone.
That's the whole point! It's ours
and somebody's stolen it.

7. 3 B 24
MS HALL.

PAN R. for
3-shot

DOB: Well, I've got a note here
somewhere...

(HE RUMMAGES ABOUT ON THE
BENCH. HE FINALLY TAKES
ONE OF THE CLIP-BOARDS
OFF THE WALL)

Here it is, on here, anyway. Er ...
Police Tel. Box. Collection ...
three o'clock.

DOCTOR WHO: May I see that?

8. 4 A
CU DR WHO

(DOCTOR WHO SEES THE DOCTOR
TAKING THE CLIP-BOARD / DOCTOR
WHO STUDIES IT)

um.

DOB: Been signed for...

DOCTOR WHO: Yes ... "J. Smith" ...
doesn't tell us much, does it.

9. 2 B 24
3-shot DR/
HALL/JAMIE

DOB: I just do what I'm told. /
Maybe you ought to see the report
or somebody.

CRAB R. as HALL
comes fwd
Hold him BIG
FGD for deep
3-shot

(DOCTOR WHO HANDS BACK
THE CLIP BOARD)
DR WHO:
I don't somehow think we'll do that,
better talk to the
police.

(3 next)

shot 9 on 2

- 6 -

HALL goes u/s
and L to counter

(JAMIE LOOKS AT DOCTOR
WHO WHO NOW STANDS IT.
HIS FACE TO LOL, IN
EXPRESSION ON HIS FACE
SUGGESTING WAILING)

LOL: Of course, I know the firm
that collected the box.

JAMIE: You do?

LOL: Firm called Le therman

DOCTOR WHO: Well. Well. That's
lead. Thank you. I expect the
police will go into it with you.

10. 3 A 24

3-shot framed
up by ladder
CRAB R. as
DR/JAMIE move
fwd. HOLD
them BIG
fgd. Let them out
after dialogue.

(DOCTOR WHO STARTS TO
MOVE AWAY. JAMIE FOLLOWS
QUICKLY)

JAMIE: Is that all?

MUSIC 3

TRACK in for
MCU HALL

(LOL WATCHES THEM.

DOCTOR WHO STARTS HIS
HEAD AT JAMIE AND THE
TWO OF THEM MOVE AWAY.

LOL WATCHES FOR A MOMENT
AND THEN LIFTS HIS
HEADING ID OFF HIS
CHEST SLIGHTLY)

LOL: Did you get all that?

TELECLINE (3)

EXT. FIELD . . . D Y.

(JAMIE SWITCHES OVER
SWITCH ON HIS WAIST
TALKIE)

- 6 -

(camera 1)
next

LL. EPISODE ONE
NEW PAGE 7

TELECINE: SEQUENCE 3

53"

KELNLDY: Every word. You'd better get going. You'll get your money at the warehouse.
(HE LIFTS BINOCULARS TO EYES.
AS IF SEEN THROUGH BINOCULARS)

EXT. PETROL PUMPS

(DR WHO AND JAMIE WALK BEHIND PETROL PUMPS. CUT TO 2-shot DR WHO/JAMIE)

JAMIE: We'd have done better to follow the clue he gave us.

DR. WHO: Perhaps. But I think we'll do better keeping our eye on him.

JAMIE: why ?

DR WHO: Did you notice the overalls were too tight for him. Very uncomfortable. And the sheet of paper on the clip board. It was different from the other collection sheets. And he suddenly became very helpful, when I mentioned the police, didn't he?

JAMIE: Aye. Maybe

MUSIC 3 A
(3 repeated)

(DR WHO SUDDENLY GRIPS JAMIE'S ARM AND PULLS HIM OUT OF SIGHT.)

THERE IS THE SOUND OF FOOTSTEPS ON HARD TARMAC, AND IN A MOMENT, BOB HALL WALKS PAST THE PILES OF OIL DRUMS AND DISAPPEARS.

DR WHO'S HEAD PEERS OVER THE DRUMS AND SPACES IN THE DIRECTION TAKEN BY BOB HALL.)

(camera one next)

NEW PAGE 7
EP ONE

TELECINE SEQUENCE 3

As if seen through
binoculars L.S.

DR. WHO and JAMIE
emerge from behind the oil
drums and follow the
disappearing figure
of BOB HALL.

EXT. FIELD

(KENNEDY TAKES BINOCULARS FROM
HIS EYES. RE-TUNES HIS RADIO)

KENNEDY: Kennedy to base.
Kennedy to base. Do you read?

11. 1 A

CU hands on desk

Pull out to
MS WATERFIELD

TRACK in and
tighten
on CU RADIO

(telecine next
then cam 1 again)

NEW PAGE 8

1A
CI

SCENE 3. INT STUDY. ANTIQUE SHOP

FX: VAR:
CLOCK TICKS

(A DARKENED ROOM, LIT ONLY BY A DESK
LAMP. THE SHUTTERS ARE DRAWN.)

HANDS ARE ON THE DESK, ONE OF THEM
WRITING ON SOME PAPER.

ONE OF THE HANDS LAYS DOWN THE PEN
AND LIFTS THE RADIO MILE.

NEW ANGLE SHOWS A MAN NAMED EDWARD
WATERFIELD A GRAVE FACED, LIKEABLE
MAN IN HIS FORTIES, A FACE LINED WITH
TROUBLE AND ANXIETY.)

KENNEDY: Kennedy to base. do
you read me. (OOV)

WATERFIELD: Yes?

KENNEDY: (OOV) Mr. Waterfield.

WATERFIELD: Yes.

KENNEDY: (OOV) This is Kennedy. The
Dr. and his friends are following
Bob Hall.

shot 11 on 1

WATERFIELD: I knew they would
suspect him.

KENNEDY (OOV) I'll go on to the
warehouse.

WATERFIELD: Very well Mr. Kennedy.

(WATERFIELD REPLACES THE 'MINE'
CAREFULLY, ALMOST AS IF HE WERE
AFRAID OF BREAKING IT.)

TELECINE SEQUENCE (4)

DOL HALL IS IN HIS CAR PULLING
OUT OF AIRPORT GATES. DR WHO AND
JAMIE COME INTO SHOT AS THE
CAR DRIVES OFF DOWN THE ROAD.

THEY LOOK WITH DESP IN AS HALL'S
CAR DRIVES OFF.

A TAXI COMES ALONG. DR WHO. AND
JAMIE HAIL IT AND GET IN.

DR. WHO Follow that car! Don't
lose it!

SHOT FROM INSIDE TAXI OF HALL'S
CAR IN DISTANCE.
CAMERA SET UP IN MIDDLE OF ROAD.
DR WHO'S TAXI SPEEDS TOWARDS
AND STRAIGHT OVER CAMERA.

FAST CUT TO:

1A.B. 2D. B^{ROOM} C1

MUSIC 4

12. 1 A 24
Tracked out
CU WATERFIELD
thru' magnifying
glass.

Scene 4. INT STUDY / ANTIQUE SHOP. DAY

(THERE IS A KNOCK AT THE DOOR. W. TERFIELD
CROSSES THE ROOM AND GOES TO THE DOOR.

Elevate and track
Out as he goes
u/s to door
for est.
shot of room

AS WATERFIELD MOVES, MORE CAN BE SEEN OF
WHAT HE IS WEARING? APPAREL MORE
SUITED, ONE WOULD THINK TO A VICTORIAN
DRAWING ROOM OF THE LATE 1860'S.

shot 12 on 1

WATERFIELD: Yes?

PERRY: (OOV) Perry, sir.

WATERFIELD: Just a moment.

(HE UNLOCKS THE DOOR, SLIPS
A BOLT AT THE TOP AND
OPENS THE DOOR, ADMITTING
PERRY, A BRIGHT, CONFIDENT
YOUNG MAN IN HIS LATE
TWENTIES)

PERRY: I got it, sir.

WATERFIELD: Good.

PERRY: Like me to open the shutters,
sir? Lovely day outside.

WATERFIELD: I have a choice
between the sun and noise, Mr.
Perry. I regret shutting out the
one but at least I keep out the
other.

PERRY: Yes, sir. I say, that's
very good, sir.

13. 2 D 24

13. 2 D 24
CU CLOCK.

TRACK out .
Let in PERRY
then into 2-shot
with WATERFIELD

(PERRY MOVES INTO THE ROOM
AND EXAMINES A CLOCK
RESTING ON WATERFIELD'S
DESK.

WATERFIELD WATCHES PERRY)

(1 next)

Just come in, eh? Mint condition.
1870, is it?

shot 13 on 2

- 11 -

WATERFIELD: Victorian timepiece
are my speciality, Mr. Perry.

JERRY: Wish you'd tell me who
makes them for you.

WATERFIELD: But then you would
be as wise as I, Mr. Perry, and
that wouldn't do at all - would
it?

(JERRY GRINS IN GRASPANT)

JERRY: However makes them, Mr.
Waterfield, they'd fool an expert.
If I didn't know it was impossible,
I'd say it was absolutely genuine.

14. 1 B 24
Fgd object &
2-shot
PERRY/WATERFIELD

(WATERFIELD SMILES AND
MOVES TO HIS DESK)

WATERFIELD
fwd for
deep 2-shot

WATERFIELD: And there was no
trouble with the box?

JERRY: Apparently not. Bit out
of our line, isn't it, sir?
attered old police box

WATERFIELD: The whims and caprice
of our patrons is our "line", Mr. Perry.

15. 2 D 24
MS PERRY.

JERRY: Ah. Odd though.

WATERFIELD in
for deep 2-shot

(JERRY OPENS THE TOP OF
THE CLOCK AND THEN THE
LOCK)

WATERFIELD: Mr. Perry ... I pay
you the sum of fifty guineas per
week, do I not?

(1 next)

JERRY: (LOOKING UP)
Pounds, actually, sir. Fifty
pounds.

- 11 -

shot 15 on 2

- 12 -

WATERFIELD: Yes. I hope I may be forgiven if I believe that entitles me to demanding less curiosity of you.

PERRY: Sorry, sir.

WATERFIELD: It is, I'm sure you will agree, a princely salary.

16. 1 B 24
MS PERRY.

Elevate and
track out to
find hanging
lamp fwd.

PERRY: Oh, no complaints on that score. As long as I'm not asked to do anything dicey.

WATERFIELD: Dicey?

PERRY: Crooked ... illegal.

CRAB L. into
2-shot
with
WATERFIELD

WATERFIELD: Your conduct is refreshing, Mr. Perry, even if your judgement of character is somewhat questionable...

PERRY: I didn't mean ...

WATERFIELD: I know exactly what you meant. Rest assured, I shall not ask you to do anything "dicey".

PERRY: No, sir.

BUZZER

depress as
WATERFIELD
fwd

for 2-shot

(WATERFIELD DELVES INTO
HIS INSIDE POCKET AND
PRODUCES A PIECE OF
FOLDED PAPER WITH
CHECKS INSIDE)

WATERFIELD:

I think you're needed in the shop Mr. Perry.

PERRY: And the telephone box, sir?
What do we do with it?

(4 next)

- 12 -

ME

- 13 -

shot 16 on 1.

WATERFIELD: Do, Mr. Perry? We do nothing.

Elevate for
fgd and 2-shot.

(or PAN on
CAMERA TWO
to clock fgd
see hands move?)

(WATERFIELD CROSSES, OPENS
THE DOOR AND USHERS PERRY
OUT. HE CLOSSES THE DOOR
AFTER HIM)

Nothing except wait.

TELECINE:

MUSIC 5

Ext. Lane by Railway
Arches. Day.

Shot 1: DOCTOR WHO,
rubbing hand on his
chin, shakes his head
as he looks about him.
There seem to be rows
of closed off garages
built into the arches
supporting the railway
above.

JAMIE walks towards
DOCTOR WHO. They start
to walk up the lane.

Shot 2: In front of
them, as they walk, can
be seen a warehouse.

17. 4 B (On to page 14, Scene 9)

CU KENNEDY

5. INT. WAREHOUSE. DAY

He wipes window

4B. 3C. 1C. B1

(THE WAREHOUSE IS OLD, ABANDONED. filled
WITH BROKEN CRATES AND NEWSPAPER
AND RUBBISH.)

KENNEDY STANDS BY A SMALL FILTHY
WINDOW HE LIGHTS A CIGARETTE FROM
A BOOK OF MATCHES. LIGHTING HIS
CIGARETTE WITH HIS LEFT HAND. HE
PUTS THE PACKET OF CIGARETTES
AND THE BOX OF MATCHES ON THE
LEDGE, AND RUBS THE WINDOW PANE
TO GET A CLEARER VIEW.)

(3 next.)

18. 3 C 24

CMS KENNEDY

(1 next)

- 13 -

KENNEDY: Anddyou're sure you weren't followed?

19. 1 C
deep 2-shot
KENNEDY/HALL
(column down)

(NEW ANGLE SHOWS BOB HALL, COUNTING OUT FIVE POUND NOTES, SITTING ON AN UPTURNED PAIL, USING A SMALL CRATE AS A TABLE)

DOJ: Course I wasn't. You haven't told me what this caper's all about yet, Kennedy.

20. 4 B
CU KENNEDY

(KENNEDY WATCHES AS THE DOCTOR AND JAMIE COME INTO VIEW.)

(HE NODS IN SATISFACTION)

21. 1 C
Deep 2-shot
KENNEDY/HALL

KENNEDY: Counted the money yet ...

depress as
KENNEDY comes
to HALL

DOJ: No ... not yet ...

KENNEDY: Or did you think I'd made a mistake. Given you two hundred and fifty instead of seventy five.

(DOJ LOOKS UP, KENNEDY MOVING GUESSED RIGHT)

We thought you'd like some extra.

DOJ: What for?

KENNEDY: You know those two at the hanger.

HALL rises
elevate with
him

DOJ: Yes.

KENNEDY: They're outside.

(DOJ GETS TO HIS FEET
HURRIEDLY)
'you weren't followed'

We'll be ready for them, won't we ?

22. 3 C 9
CU HALL

(DOJ STARES AT KENNEDY)

(1 next)

That's what the extra's for.

23. 1 C _____
 Deep 2-shot
 KENNEDY/HALL
 DOB: Now look ...
 KENNEDY: You on one side of the
 door ... me on the other ...

(KENNEDY MOVES AND PICAS
 UP T.O. S. CARS)
 Swing jib L
 as they move
 u/s
 (1 D)
 Straight over their heads. They
 won't even know what hit them.

DOB: Not me, mate ...

24. 3 C 16
 CMS HALL
 KENNEDY: Bit late to argue,
 isn't it?
 They're inside.

PAN for 2-shot
 with KENNEDY
 DOB: I'm not getting mixed
 up in kidnapping and that's
 flat.

25. 1 D 35
 2-shot
 HALL/KENNEDY
 KENNEDY: Don't argue about it
 ... They won't even see you,
 I tell you ...

(DOB LOOKS AT KENNEDY /MUSIC 6/
 AND MOVES TO THE DOOR)

KENNEDY LUNGES FORWARD
 AND GRABS HOLD OF HIM
 AND THEY STRUGGLE
 BRIEFLY.

DOB SHAKES AWAY.

KENNEDY PICKS UP
 BILLET OF WOOD.)

DOB: Get out of my way !

(KENNEDY CROUCHES DOWN,
 TENSING)

246 4 B 24
 JAMIE let
 in DR WHO
 for 2-shot

6. EXT. DOOR TO WAREHOUSE. D.Y.

(JAMIE STANDS NEAR THE
 DOOR.)

FX:
 Traffic and
 Ext. atmos.

(1 next)

shot 24 on 4
shot 26 on 4

(THE DOCTOR MOVES INTO
SHOT)

(JAMIE HOLDS UP A WARNING
HAND)

JAMIE: (WHISPERING) I heard
something in there just now.

DOCTOR WHO: Tried the door ?

(JAMIE SHAKES HIS HEAD)

(DOCTOR WHO TOUCHES THE
HANDLE OF THE DOOR,
SLOWLY TURNING IT)

27. 1 D 35

HALL'S face
by fgd -
THROW FOCUS
as DR WHO /
JAMIE come into
shot .See
KENNEDY

/1D. 2E. 3C. 4D. B./

MUSIC 6

DR WHO/JAMIE
come fwd
to HALL

7. INT. THE WAREHOUSE. DAY:

MUSIC 7

(DOCTOR WHO OPENS THE
DOOR SILENTLY, STEPS
BACK AND THEN PERS
IN. DOG LIES ON THE
FLOOR)

(THE DOCTOR AND JAMIE
MOVE INTO THE WAREHOUSE.
THEY EXAMINE DOG.)

28. 3 C 16

CMS KENNEDY

(HEARD THEIR DOGS,
KENNEDY STEPS OUT
FROM BEHIND A PICKING
CASE.)

(HE WATCHES THEM
CAREFULLY, LICKING
HIS LIPS NERVOUSLY
THEY HAVE THEIR
DOGS TO HIM.)

29. 1 D
A/B

(KENNEDY STEPS OUT OF
THE DOOR SILENTLY AND
LIES PERS.)

DOCTOR WHO: He's still alive.

DOG: Where's Ken?

(4 next)

Shot 29 on 1

DOCTOR WHO: What? Ken who?
Go on.

JAMIE: Make him tell us
where the Tardis is.

swing jib
as DR WHO
Moves R.

(LOL STRUGGLES TO
LIFT HIMSELF UP.)

LOL: Ken ... er ...

(LOL SLIPS SIDEWAYS
UNCONSCIOUS)

DOCTOR WHO: See if there's any
water anywhere.

(JAMIE LOOKS AROUND)

DOCTOR WHO: Here's something ...

(THE DOCTOR PICKS UP
THE BUNDLE OF FIVE
POUND NOTES)

uite something. But if he
was paid for helping steal the
Tardis, why knock him out?

JAMIE: (STILL SEARCHING FOR WATER)
Why steal the
Tardis anyway?

JAMIE fwd to L
of DR WHO to form
2-shot

DOCTOR WHO: Ye ... that's
been bothering me.

JAMIE: No water around here.
This is an awful lot of money, isn't it?
I don't understand the value of it,
Doctor, but it looks a lot.

30. 4 C
CU DR WHO

DOCTOR WHO: Between two and three
hundred pounds. Yes, that is a
lot for what he had to do. Just put on
a pair of overalls and
wait around for us

(THE DOCTOR STOPS,
MOVING TO THE WINDOW)

31. 1 U
A/B. DR WHO
U/S to window
for deep 2-shot

32. 3 C 9
CU matches on window sill. GO UP for CU DR WHO

DOCTOR WHO: (Cont.) In fact why risk waiting about anyway. He was obviously planted. He could have gone off with the lorry. Why did he wait for us to arrive?

33. 2 E
MCU HALL
TRACK out for 3-shot DR WHO/
HALL/JAMIE

(THE DOCTOR FINDS THE CIGARETTES AND MATCHES KENNEDY LEFT BY THE SIDE OF THE WINDOW)

(LOL OPENS HIS EYES, LOOKS AROUND AND TOUCHES THE DOCTOR AND JAMIE)

JAMIE: Found something else?

DOCTOR WHO: I don't know.

(THE DOCTOR MOVES BACK TO WHERE LOL IS LYING. HE TOUCHES LOL'S POCKET, LICKS HIS HAND GENTLY AND BRINGS OUT SMALL TIN. LOL PRETENDS TO BE UNCONSCIOUS)

TRACK out as
DR WHO fwd to find
WORKBENCH. HOLD
3-shot with HALL
bgd.

(THE DOCTOR OPENS THE TIN AND THE CONTENTS ARE TOBACCO, PIPERS AND A CIGARETTE ROLLING MACHINE)

Now lets find some light.

(JAMIE PICKS UP THE CIGARETTES AND THE MATCHES AND BRINGS THEM TO THE DOCTOR)

This man made his own cigarettes. Therefore these belonged to someone else, that's a safe assumption.

(DOCTOR WHO EXAMINES THE CIGARETTES AND THEN THE TOBACCO-MATCHES)

JAMIE: What....whats that?

DR WHO: Its a train.

JAMIE: Train?

- 1 DR WHO: well, its a mechanical...

HALL rises
and x's to
door

(WHILE THEIR BACKS ARE
TURNED, DOB GETS UP
AND GOES TO THE DOOR,
PICKING UP THE MONEY)

DOCTOR WHO: (turning) Hey ! you -
just a minute.

(DOB GOES THROUGH THE
DOOR. JAMIE RUNS TO
THE DOOR - TRIES TO
PULL IT OPEN) /

34. 4 B
MS HALL. At
doorway as he
clears see
KENNEDY u/s.
ZOOM in for
MCU.

4B. A2

8. EXT. DOOR TO WAREHOUSE. DAY

DOB HOLDING DOOR. HE
PICKS UP METAL DWR,
JAMS IT THROUGH THE
HANDLE AND HURRIES OFF.

35. 3 C 24
MS JAMIE

3C B1

9. INT. WAREHOUSE. DAY.

JAMIE PULLING ON DOOR.
HE GIVES UP IN DISGUST.

36. 4 B 24
MS HALL

JAMIE: Give us a hand then.

4B A2

10. EXT. DOOR TO WAREHOUSE. DAY

THE DWR FALLS OUT OF THE
HANDLE. / 3C B1 /

37. 3 C
MS JAMIE.
DR WHO in for
2-shot

11. INT. WAREHOUSE. DAY.

THE DOCTOR PULLS OPEN
THE DOOR EASILY WITHOUT
EFFORT.

38. 4 B 24
KENNEDY
dogges down
as DR WHO /
JAMIE out
for 3-shot

JAMIE REJECTS.

THEY STAGE OUT OF THE
DOOR.

JAMIE: Not a sight of him. The
only chance we had.

(THE DOCTOR HOLDS UP
THE LOOK-MATCHES)

DOCTOR WHO: There is this.

(JAMIE LOOKS AT IT)

"The Tricolour". The name of
a coffee bar, apparently. But
that's not all.

(3 next)

(DOCTOR WHO SHOWS
JAMIE THE INSIDE
OF THE MATCHES -
WHERE SEVERAL
MATCHES REMAIN)

Normally, people pull out o
matches from right to left.
These are different. They've
been

shot 38 on 4

(DOCTOR WHO SHOWS JAMIE
THE INSIDE OF THE MATCHES
- WHERE SEVERAL MATCHES
REMAIN)

Normally, people pull out the
matches from right to left.
These are different. They've
been pulled out left to right.

JAMIE: I don't see what
it means ?

39. 3 D 9
CU DR WHO

CAMERA 4 check
/focus on KENNEDY /

DOCTOR WHO: It means we must go
to this coffee bar called the
Tricolour and hope to find a
man named Ken or Kenneth something.
A man who is left handed.

JAMIE: Now we've got
something to go on ...

(JAMIE STARTS FOR THE
DOOR)

DOCTOR WHO: (HALF TO HIMSELF)
It's very little ... too little ...

40. 4 B
3-shot DR/
JAMIE/KENNEDY
bgd.

(JAMIE STOPS AND
LOOKS AT THE DOCTOR)

He may have been to this coffee
bar only once. There's no guarantee
he'll ever go back there ...

DR WHO/JAMIE
leave shot

JAMIE:
... Don't
give up. Doctor. Remember Bruce.

(DOCTOR WHO SMILES MUSIC 8
AT JAMIE)

ZOOM in for
CU KENNEDY

DOCTOR WHO:
Bruce who?

JAMIE: (DOCTOR WHO GETS
UP AND HE AND JAMIE
GO OUT)

41. 1 B 24 (jib swing R.)
CU KENNEDY

Scene 12. INT STUDY ANTIQUE SHOP.DAY

41 ob 1

CU KENNEDY

- 21 -

1B 2D C1
3E 4 cutaway

12. INT. STUDY IN ANTIQUE SHOP. D.Y.

THERE IS A SMALL PILE OF
"ANTIQUES" NEAR THE BOOK-
CASE. SOME OF THEM ARE
WATERFIELD - SOME ARE NOT.

ALL OF THEM ARE VICTORIAN
AND APPEAR TO BE BRAND NEW.

WATERFIELD IS SITTING BEHIND
HIS DESK - KENNEDY STANDS IN
FRONT OF THE DESK.

Swing JIB L
and elevate for
high angle
2-shot with fgd
as he moves

KENNEDY: Look.....

W. WATERFIELD: They were not aware
you were watching ..

KENNEDY: No, they were too busy
trying to work it all out. Dob
Hall was a bit of a problem ...
I didn't think he'd get nasty ..

W. WATERFIELD: You didn't hurt him?

KENNEDY: Him?! You're joking.

Hold 2-shot as
KENNEDY goes u/s

W. WATERFIELD: I assure you I am not.

KENNEDY: He's a lot bigger than
me, you know. No, I batted him one
and that was it.

42. 2 D 9
MCU WATERFIELD

W. WATERFIELD: That was "what",
Kennedy? I must know precisely
what has happened? How badly
injured was Hall?

43. 3 E 9
MCU KENNEDY

KENNEDY: Bit dazed, that's all.
Just mumbled at them and then made
a run for it when they weren't
looking.

44. 2
MCU WATERFIELD

WATERFIELD: And where is he now?

45. 3
MCU KENNEDY

KENNEDY: Well, I went round to
his place afterwards. There he was
coming out of the front door, zip
bag and everything. He took a
cab to Austin ...

46. 2
MCU WATERFIELD

W. WATERFIELD: Were you able to find

(3 next)

- 21 -

47. 3 MCU KENNEDY W. WATERFIELD: (Contd) another
ransom and follow him?

48. 2 MCU WATERFIELD KENNEDY: Eh?

49. 3 MCU KENNEDY W. WATERFIELD: Did you follow
him?

50. 2 MCU WATERFIELD KENNEDY: Yes. He's gone
up north - don't worry about him.

51. 1 B 24 W. WATERFIELD: That disposes of
that. This is extremely
important. You did leave the matches
MS KENNEDY. PAN R
for 2-shot with KENNEDY: Look, don't worry
WATERFIELD about it. The Doctor found the
cigarettes and matches

W. WATERFIELD:

And you are quite certain
they are the ones bearing the name
of the coffee shop.

KENNEDY: Coffee bar.

W. WATERFIELD: Yes, yes ...

Let out KENNEDY
TRACK in to
TIGHTEN on
WATERFIELD

KENNEDY: I told you.
Worked like a charm. I mean I never thought
it would but you were quite right. The Dr. got
on to it

WATERFIELD (TAKING PHOTO) right away
And you're quite certain that these were
(INSIDE THERE ARE SOME the people.
PHOTOGRAPHS AND AFFIXED
TO THE UNDERSIDE OF THE
LID IS A LARGE KEY.)

52. 3 E 9 (KENNEDY HAS A GOOD LOOK AT
CU KENNEDY THIS BOX WITHOUT W. WATERFIELD
53. 1 CU KNOWING KENNEDY/IS SHARPLY
WATERFIELD INTERESTED.)

(W. WATERFIELD PRODUCES TWO
PHOTOGRAPHS.)

54. 4 CU PHOTOS KENNEDY: That's them ..
(W. WATERFIELD SPREADS OUT
PHOTO BOOK OF THE DOCTOR
AND J. FINE)

55. 1 W. WATERFIELD: You are absolutely
certain.

CU WATERFIELD (3 next) KENNEDY: Definite.

55 on 1

(WATERFIELD NODS AND SITS BACK
IN HIS CHAIR)

WATERFIELD: I want you to keep
out of sight. Stay in the house.
And on no account are you to talk
to Mr. Perry about any of this.

KENNEDY: O.K.

WATERFIELD: O.K. ? What does
that mean ? Yes or no ?

KENNEDY: What ? Yes.

55A. 2 D 9
MCU WATERFIELD

(KENNEDY SMILES AND SHAKES
HIS HEAD.)

WATERFIELD: I know my attitude
may appear strange to you on
occasions Kennedy. /

56. 3 E 24
M.2-shot
KENNEDY/WATERFIELD

KENNEDY: Look, if you want
to play the Victorian Grandfather,
that's your business. You must
have done all right out of the
gimmick. You pay me well enough.

57. 2 D 9
MCU WATERFIELD

WATERFIELD: (Lamely) It helps
to sell to our customers.

KENNEDY: Sure, sure. You've
never told me what you've got
against this Doctor and his
friends.

(WATERFIELD STARES AT KENNEDY)

58. 3 E 16
MCU KENNEDY

KENNEDY: Some kind of vendetta
or what ? /

59. 2
MCU WATERFIELD

WATERFIELD: Explanations are not
part of our arrangement. /

60. 3
MCU KENNEDY

KENNEDY: I just wondered.

61. 2
MCU WATERFIELD

WATERFIELD: Imagination is a
virtue. But it can become a
vice. /

62. 3
MCU KENNEDY

KENNEDY: Mind my own business,
I get the message. /

63. 1
MCU WATERFIELD

WATERFIELD: Ask Mr. Perry to
come in.

(2 next)

(KENNEDY NODS AND GOES OUT OF THE DOOR.)

(WATERFIELD TAKES THE KEY FROM HIS BOX AND CROSSES THE ROOM.

- HE GOES TO WHAT APPEARS TO BE HIS BOOK-CASE, PULLS OUT A BOOK AND INSERTS THE KEY.) / MUSIC 9 /
64. 2 C 9
CU bookcase biz. /
65. 3 MCU KENNEDY at door (KENNEDY WATCHING WHAT WATERFIELD IS DOING) / SINGLE STING
66. 1 B 9
wide shot a/b (WATERFIELD NOW OPENS THE BOOK-CASE AND REVEALS / ROOM, A SECRET ROOM / MUSIC 1C / WITHIN.
67. 4 B 35
Wide angle room 12A INT. 4D B2 THE INNER ROOM. DAY.
HE STEPS INSIDE AND PICKS UP AN "ANTI QUE" FROM THE FLOOR - ALL WRAPPED UP.
68. 1 B
MLS WATERFIELD 12B INT. 1B C1 STUDY. DAY.
CLOSES THE DOOR AND LOCKS IT.
69. 2 B, 24 2F. FISH /
MS KENNEDY. He looks to camera see bookcase thru half open door. 12C INT. THE CORRIDOR. DAY.
KENNEDY LOOKS UP SUDDENLY FROM HIS WATCHING POSITION AND SEES PERRY WATCHING HIM.
70. 1 B 24
depress as WATERFIELD moves forward to end on CU antique he carries 12D INT. STUDY. / 1B C1 /
WATERFIELD CROSSES TO TABLE f/s AND PUTS DOWN "ANTI QUE".
71. 2 F / 2F FISH /
MS KENNEDY a/b 12E KENNEDY: He wants to see you.
- PERRY NODS.
- KENNEDY MOVES AWAY.
PERRY GOES TO THE DOOR AND KNOCKS ON IT
72. 1 B 24
MS WATERFIELD let in PERRY for 2-shot 12F INT. 1B. C1 3E THE STUDY. DAY.
WATERFIELD: Who is it?
PERRY: Perry Sir.
WATERFIELD: just a moment (HE MOVES TOWARD DOOR) Come in Mr. Perry.
- 72A. 3 E 16
CM 2-shot PERRY / PERRY: You wanted to see me sir?
(3 next) WATERFIELD WATERFIELD: Yes I have an extremely difficult and delicate task for you.
PERRY: Oh you've got a new delivery?
- 72B. 1 B 24
Antique fgd.

shot 72 on 1
B

- 24 (B) -

elevate to hold

WATERFIELD:

Yes.

2-shot as
WATERFIELD
to desk

PERRY:
arrive.

I didn't see them

WATERFIELD: They were
delivered last night. I have
only just brought them in myself.

73. 3 E 24

CS PHOTOGRAPHS
on desk. Track
out as WATERFIELD
picks them up
for CMS - let in
PERRY FOR CM 2-shot

(1 next)

shot 73 on 3

(WATERFIELD TURNS OVER
THE TWO PHOTOGRAPHS
AND SHOWS THEM TO PERRY)

PERRY: Yes, sir?

WATERFIELD: This one is a Doctor
... Calloway ... his assistant and
secretary, Mr. James McCrimmon ...
the Doctor is extremely wealthy
and an ardent collector.

PERRY: Of Victoriana, sir?

WATERFIELD: No less. I do not
know the Doctor personally but
we have arranged to meet in the
coffee shop ... coffee bar ...
nearby.

PERRY: The Tricolour?

74. 1 B 9
CU WATERFIELD

WATERFIELD: Yes. I cannot make
the appointment but I want you to
wait there, and arrange for the
Doctor and his companion to come
to the shop tonight

74A. 3 16
CU PERRY

after hours, say ten o'clock.

PERRY: Ten o'clock.

74.B. 1
CU WATERFIELD

WATERFIELD: It's all right, I
shall be attending to him myself.
You needn't stay.

75. 3 E 24
2-shot a/b

PERRY: Right, sir.

(PERRY PICKS UP THE PHOTO-
GRAPHS)

PERRY goes u/s
to door

WATERFIELD: The Doctor is notoriously
unpunctual, Mr. Perry. I fear you
may have a long and tedious wait.

PERRY: I'll find him, sir. Do
you want me to go now?

WATERFIELD: If you please.

76. 2 F 24
MS PERRY .
As PERRY leaves
frame .see
KENNEDY at door. (1 next)

(PERRY MOVES TO THE DOOR)

76 on 2

MUSIC 11

2F FISH

13. INT. CORRIDOR. DAY.

(PERRY COMES OUT OF THE
STUDY AND MOVES DOWN
THE CORRIDOR.

KENNEDY MOVES OUT OF THE
SHADOWS AND LISTENS AT
THE STUDY DOOR)

SET IN SOFA STUDY

77. 1 B 24
MS WATERFIELD
PAN him L to
door .Then
R to Book-
case

1B C1

14. INT. THE STUDY. DAY.

(WATERFIELD LOCKS THE
STUDY DOOR AND PUSHES
ACROSS BOLTS AT THE
TOP AND THE BOTTOM.

D

(HE UNLOCKS THE SECRET DOOR
AND GOES INSIDE)

78. 4 D
Wide shot
room WATERFIELD
comes into fgd,

4D 3E B2

15. INT. THE INNER ROOM. DAY.

(3 next)

(THE INNER ROOM IS BARE
OF FURNITURE EXCEPT FOR
ONE CHAIR.

shot 78 on 4

MUSIC continued

12

(THERE IS A SMALL PACKING
CASE IN ONE CORNER THAT IS EMPTY.

ON THE FLOOR AGAINST THE
FAR WALL ARE TWO LONG SHALLOW BLACK
BOXES WITH MANY DIALS AND SWITCHES
ON THEIR OUTER SIDES. THE BOXES
JUT OUT INTO THE ROOM, AND ARE
ABOUT A FOOT LONG AND SIX INCHES
ACROSS, THE SPACE BETWEEN THEM
IS EIGHT FEET.

79. 3 E 16

CMS WATERFIELD
AT DALEK
BOX

WATERFIELD BENDS BESIDE EACH BOX
TURNING SWITCHES AND DIALS.

LIGHTS BEGIN TO GLOW ON THE BOXES AND A
GENTLE HUM FILLS THE AIR.

80. 4 D 24

MS WATERFIELD

He goes L and
sits

WATERFIELD NOW ADJUSTS THE CHAIR
AND SITS IN IT, FACING THE WALL
FROM WHICH THE BOXES JUT AWAY FROM)
THE

81. 2 F

MS KENNEDY
PERRY in
for 2-shot

shot 81 on 1

- 28 -

MUSIC 12
continued

/2F Fish

16. INT CORRIDOR DAY

(KENNEDY LISTENING AT THE
DOOR. SUDDENLY HE STIFFENS
AND STANDS AWAY FROM THE
DOOR SLIGHTLY.)

PERRY COMES INTO VIEW.

KENNEDY out of
shot past
camera

PERRY: What are you doing?

KENNEDY: Can't make Mr. Waterfield
hear me. I knocked....

PERRY: He's busy.

KENNEDY: O.K. I'll try later.

(KENNEDY MOVES AWAY.

PERRY WATCHES HIM FOR A MOMENT HIS
EYES BRIGHT WITH SPECULATION.

PERRY TURNS AND MOVES AWAY

82. 3 F 24

Mirror shot
of coffee
bar.

3F C2

17. INT. TRICOLOUR
COFFEE BAR

towards camera

EXTR moves
PAN for M.2-
shot DRVWHO/
JAMIE

(THE DOCTOR AND JAMIE SITTING
AT ONE OF THE TABLES COFFEE
CUPS IN FRONT OF THEM)

JAMIE: Don't look so depressed
Doctor.

(1 next)

- 28 -

shot 82 on 3

DOCTOR WHO: If only we had
some idea what he looked like ...

JAMIE: We'll ask one of the
girls in a moment, when it's
quieter.

we've got to

DOCTOR WHO: ...
untangle this, Jamie.

JAMIE: It's all quite obvious
to me.

DOCTOR WHO: Is it?

JAMIE: They're just robbers ...
thieves, you understand.

DOCTOR WHO: No, it's more than
that. Why leave that fellow
in the hanger to give us a clue ...

JAMIE: Which we haven't followed
up, you know. "Leatherl
man

DOCTOR WHO: ...

... There is
no delivery firm of that name.
Not in the London area, anyway.
I checked in the telephone book.

TRACK into
tighten

JAMIE: There's more places than
London.

DOCTOR WHO: Yes.

JAMIE: You really think this
is some kind of trap Doctor?

(1 next)

DOCTOR WHO: Yes. If only we knew
who our enemies are?

(JAMIE HELPS HIMSELF TO
SOME SUGAR AND STARES
AT THE DOCTOR)

Tilt down with
cup to see
sugar

JAMIE: Enemies?

you mean chameleons

MUSIC 12A

No something else

DOCTOR WHO: Yes, I can feel
them. Closing in all around
us.

(repeat of 12)

(JAMIE, IMPRESSED IN
SPITE OF HIS DETERMINATION
TO STICK TO PRACTICAL IDEAS,
STARES DOWN AT HIS COFFEE).

83. 1 F 35

High angle
vista room

1E 4B

18. INT. THE INNER ROOM. DAY.

(THERE ARE BEADS OF
PERSPIRATION ON WATERFIELD'S
FACE NOW, AND HIS HANDS
GRIP AND UNGRIP NERVOUSLY
ON THE ARMS OF HIS CHAIR
AS HE SITS FACING THE
SPACE BETWEEN THE TWO
BOXES.

84. 4 D

CU WATERFIELD

THE HUMMING RISES .

...

85. 2 F 24

MCU KENNEDY
TRACK in for
J. U

2F Fish

19. INT. THE CORRIDOR. DAY.

MUSIC 3

BCW

(KENNEDY IS BACK AT THE
DOOR AGAIN, HIS EAR PRESSED
TO IT, ON HIS FACE A
STRANGE EXCITEMENT.

WATERFIELD'S VOICE CAN
JUST BE HEARD)

(1 next)

W. TERFIELD: (OV) But you must tell me! I demand that you ...

(THE WORDS ARE CUT OFF.)

(KENNEDY LISTENS EAGERLY BUT THAT IS ALL HE CAN HEAR EXCEPT FOR A DISTANT MUMBLE NOW.)

86. 1 A 24/35

Low angle
with fgd.swing
jib L.
Depress and
track in to
CU WATERFIELD
as he sits
sofa fgd

1A B2

2D. INT. THE STUDY. D.Y.

(W. TERFIELD COMES OUT OF THE INNER ROOM.

HE LOOKS TIRED, EXHAUSTED THERE IS PERSPIRATION ON HIS FACE.)

HE LOCKS THE DOOR, MOVING SLOWLY ALMOST AS IF IN A DREAM.

HE MOVES TO A COUCH SITS DOWN ON IT, UNDERGOING SOME KIND OF MENTAL TORTURE WE DO NOT COMPREHEND AS YET.

FINALLY HE LAYS ON THE COUCH AND CLOSES HIS EYES.)

87. 2 F 16

CU KENNEDY

21 INT. THE CORRIDOR. D.Y. 2F Fish

(KENNEDY THINKING BY THE DOOR.

HIS FACE IS ALIVE AND THOUGHTFUL WONDERING WHAT ANGLE HE CAN PLAY, TRYING TO UNDERSTAND WHO IN TERFIELD MAY HAVE SPOKEN TO IN THE MYSTERIOUS INNER ROOM.)

(HE MOVES AWAY.)

STRIKE SOFA
FROM STUDY

88. 4 E 24

2-shot GIRL/
JAMIE. CRAB L
with JAMIE for
2-shot with
DR WHO

3F 4E C2

22. INT. THE TRICOLOUR COFFEE BAR. D.Y.

88 on 4

(DOCTOR IS SITTING AT HIS SAME TABLE, MOODILY PILING LUMPS OF SUGAR ON TOP OF EACH OTHER.

JAMIE IS OVER BY THE BAR - TRYING TO ESCAPE THE ATTENTIONS OF A LARGE OVERDRESSED GIRL. SHE PUTS HER ARM SEDUCTIVELY ON THE BAR TO STOP HIM GOING. HE SMILES NERVOUSLY AT HER AND DUCKS UNDERNEATH AS SHE TURNS BACK TOWARDS HIM. SHE DOES A DOUBLE TAKE BUT JAMIE IS NOW BACK BY THE DOCTOR SHE GIVES UP, SHRUGS, TURNS AWAY.

JAMIE: Why do I get all the hard tasks Doctor?

DOCTOR WHO: (Amused) Because you're better at it than I Jamie. What did you find out

JAMIE: None of these girls can remember anybody called Ken or Kenneth.

DOCTOR WHO: Ah!

JAMIE: But they have a different lot of girls in the evening, Doctor ... maybe they'll know... /

89. 3 F 24
JAMIE/DR WHO
fgd. PERRY bgd
in mirror

(DOCTOR WHO SEES PERRY STARING AT HIM FROM ANOTHER TABLE)

90. 4 E 9
CU DR WHO

DOCTOR WHO: I'm being stared at is there something wrong with me?

JAMIE: Do you mean (taps head) in here Doctor.

91. 3 F
3-shot a/b

DOCTOR WHO: No, no ... is my hair out of place ...

JAMIE: No more than usual ...

92. 4 E
CU DR WHO

DOCTOR WHO: Do I look strange ... bizarre ... /

93. 3 F
3-shot
see PERRY
approach .
track out to let him
in Camera R.

JAMIE: Perhaps I'm used to you ...

DOCTOR WHO: That's very comforting ...

(PERRY GETS UP AND APPROACHES THE TABLE)

PERRY: I beg your pardon ...

93 on 3

DOCTOR WHO: Not at all.

PERRY: It is Doctor Galloway,
isn't it?

JAMIE: Doctor ... ?

PERRY: And Mister McCrimmon?

JAMIE: Aye, I'm Jamie McCrimmon.

PERRY: My card.

(THE DOCTOR TAKES THE
CARD AND EXAMINES IT)

94. 4 E DOCTOR WHO: Yes, Mister Perry? /
MCU PERRY

PERRY: Mister Waterfield's
very sorry but he can't meet
you as arranged.

95. 3 F 16 /
T.2-shot
JAMIE/DR WHO DOCTOR WHO: Oh, what a pity.

(JAMIE LOOKS AT THE DOCTOR
AS IF HE'S MAD)

96. 4 MCU PERRY PERRY: But he said if you'd
care to come to the shop at ...
tonight, he'd
see to you personally. /

97. 4 F DOCTOR WHO: ... Very well.
3- shot We'll be there.

(PERRY SMILES AND
MOVES AWAY)

98. 4 E JAMIE: And what was all that?
CU DR WHO

DOCTOR WHO: (READING THE CARD)
"Edward Waterfield ... Genuine
Victoriana".

99. 3 F 9 /
CU JAMIE

JAMIE: It can't be a mistake.
He got your name wrong but he
knew mine /

100. 4 CU DR WHO

DOCTOR: Perhaps Mister Kenneth
has found us.

JAMIE: Eh?

101. 3 9 9 /
CU VISITING CARDS

(DOCTOR SHOWS HIM
THE CARD)

DOCTOR: K. Perry Esq., /
Kenneth do you think? Yes - I
think we'll meet Mister Edward
Waterfield,

102. 4 CU DR WHO

103. 3 CU JAMIE

(JAMIE BEAMS A SMILE
AT THE DOCTOR)

104. 1 A 16 (tracked in)
M.2-shot PERRY/
WATERFIELD 1A B2

23. INT. THE STUDY. EVENING. B2

(WATERFIELD AND PERRY
ARE AT THE DOOR OF THE
STUDY, WHICH WATERFIELD
OPENS)

WATERFIELD: And he definitely
said he would be here

PERRY: Yes sir.

105. 2 F 24 2F Fish
M.2-shot
PERRY/
WATERFIELD 24. INT. THE CORRIDOR. NIGHT.

(WATERFIELD AND PERRY
COME OUT OF THE STUDY)

(1 next)

- 36 -

shot 105 on 2

WATERFIELD: Good, you've done excellently, Mister Perry. Goodnight.

Let out PERRY
past camera

PERRY: See you in the morning, sir.

WATERFIELD: Yes. Yes, in the morning.

(PERRY GLANCES AT WATERFIELD, STRUCK BY A CURIOUS NOTE IN WATERFIELD'S VOICE HE DOESN'T UNDERSTAND - THEN SMILES AND MOVES DOWN THE CORRIDOR AND DISAPPEARS.

WATERFIELD WATCHES HIM GO, WAITS TO HEAR THE BANG OF A DOOR. / FX DOOR BANG

WATERFIELD TURNS AND MOVES AWAY FROM HIS DOOR)

Kennedy. Kennedy!

KENNEDY appears
back of shot

(IN A MOMENT KENNEDY APPEARS. HE IS IN SHIRT AND TROUSERS)

fwd for 2-shot
WATERFIELD exits
u/s

The doctor's coming here. I shall want you to help me. Put some warm clothes on. Dark things.

(WATERFIELD MOVES TO HIS STUDY DOOR AND LOCKS IT)

KENNEDY: All right. Better make sure that box is well covered over too, in case the doctor starts snooping about.

WATERFIELD: Yes.

- 36 -

(1 next)

shot 105 on 2

(WATERFIELD MOVES DOWN THE CORRIDOR
THE OPPOSITE WAY TO PERRY AND EXITS.

KENNEDY LOOKS AT HIS WRISTWATCH
THEN AT THE STUDY DOOR.

KENNEDY BENDS DOWN BY THE DOOR, TAKING
A PICK-LOCK FROM HIS BACK POCKET.

IN A MOMENT HE SNAPS BACK THE LOCK.

KENNEDY STANDS UP, MOVES DOWN
THE CORRIDOR AND RETURNS WITH A SMALL
ZIP BAG AND HIS JACKET, OBVIOUSLY
ALL PREPARED FOR A QUICK GETAWAY.

KENNEDY OPENS THE STUDY DOOR AND
AND GOES INSIDE.)

106. 1 A 24

Tracked in .
desk fgd KENNEDY
in to desk.
Swing jib L as
he goes R to
book-case.

1A C1

STRIKE DESK
/ WATERFIELD'S OFFICE /

25. INT. THE STUDY . (NIGHT)

(KENNEDY DUMPS DOWN HIS BAG AND THE
JACKET AND HURRIES TO THE DESK.

(HE OPENS ALL THE DRAWERS. ONE AFTER
THE OTHER SEARCHING FOR MONEY.

HE FINDS THE DEED BOX , TRIES TO OPEN
IT WITH A PAPER KNIFE.

KENNEDY LOOKS AT HIS WATCH, ESTIMATING
THE TIME HE HAS BEFORE WATERFIELD
RETURNS.

HE LOOKS ROUND THE ROOM, SEARCHING
BEHIND A PICTURE FOR A SAFE - FINALLY
ENDING UP NEAR THE BOOKCASE.

HE PUTS HIS HAND TO TURN ON WHAT HE THINKS
IS A LIGHT.

107. 4 D 35
MS KENNEDY

107 on 4 (MCS KENNEDY)

26. INT. THE INNER ROOM. NIGHT.

he comes fwd

(KENNEDY STEPS INTO THE
INNER ROOM. THE BLACK
BOXES ARE NOW DARK ... SILENT.

108. 3 E 24

END

MS KENNEDY

KENNEDY EXAMINES THEM, MUSIC 14
PLAYS WITH THE SWITCHES
ON THEM CASUALLY,
WONDERING WHAT THE BOXES
ARE FOR.

PAN L

HE STEPS BACK IN SLIGHT
ALARM AS LIGHTS FLICKER
AND THE HUMMING STARTS.
THEN LOOKS AT HIS WATCH
AND LOOKS AROUND THE
ROOM.

RADIO-
PHONIC
FX

HE MOVES TO A PANEL
BEHIND THE ONE CHAIR IN
THE ROOM, RUNS HIS HANDS
AROUND IT AND THE PANEL
OPENS - REVEALING A SMALL
DOOR. MUSIC 14A
(14 repeat)

109. 1 A 9

Tracked R
MCU KENNEDY at
safe.

KENNEDY LOOKS AT HIS WATCH
AGAIN AND THEN OPENS THE
DOOR.

110. 4 E 24

BREAK RECORDING

on caption

BEHIND KENNEDY, THE SHAPE
OF A DALEK SHIMMERS INTO
BEING.

MIX TO:

SLOWLY THE EYE-STICK IS
RAISED, AND THE DALEK
STARES AT KENNEDY'S BACK.

111. 3 E 24

MS DALEK .

on DALEK'S turn
PAN L to see
KENNEDY at safe.

HE STARTS TO HELP
HIMSELF TO THE MONEY
HE FINDS THERE.

SUDDENLY HE STOPS
SOMETHING WARNING HIM
HE IS NOT ALONE,
SOME SIXTH SENSE. MUSIC 14B

HE BEGINS TO TURN HIS
HEAD, THEN THE VERY
CORNER OF HIS EYE
CATCHES SOMETHING.

112. 2 G 24

MCU KENNEDY
Dalek fgd

113. 4 F HE TURNS SHARPLY/IN
MCU KENNEDY. SHOCK STARTING IN
TIGHTEN GROWING HORROR AT
ZOOM TO MAXIMUM THE DALEK NOW FACING
CU. HIM)

114. 1 F 24
MS DALEK DALEK: Who are you?

115. 4 F
BCU KENNEDY (KENNEDY, HIS MIND
REELING IN SHOCK,
STARTS AND TREMBLE)

Who are you? Answer!

116. 1 F 24
MS DALEK (THE DALEK GUN-STICK
ADJUSTS UPWARDS
SLIGHTLY - POINTING
AT KENNEDY)

ROLLER CAPTION

3
Dr Who
PATRICK TROUGHTON
Jamie
FRAZER HINES
Bob Hall
ALEC ROSS
Kennedy
GRIFFITH DAVIES
Edward Waterfield
JOHN BAILEY
Perry
GEOFFREY COLVILE
Dalek
ROBERT JEWELL
Dalek Voice - 40 -
ROY SKELTON

Title Music by RON GRAINER
and the BBC Radiophonic Workshop

Incidental Music by DUDLEY SIMPSON

CUT TO: Story Editor GERRY DAVIS

Designer CHRIS THOMPSON

35mm telejector slides

Produced by INNES LLOYD

Directed by DEREK MARTINUS. BBC TV

FADE SOUND AND VISION