

"DOCTOR WHO"

TTT

"THE GREEN DEATH"

by

ROBERT SLOMAN

EPISODE THREE

Producer	BARRY LETTS
Director	MICHAEL BRIANT
Script Editor	TERRANCE DICKS
Production Assistant	JOHN HARRIS
Assistant Floor Manager	KARILYN COLLIER
Director's Assistant	BRENDA LOADER
Designer	JOHN BURROWES
Costume Supervisor	BARBARA KIDD
Make Up Supervisor	ANN RAYMENT
T.M.1.*	MIKE JEFFERIES
T.M.2.	TERRY WILD/TOMMY DAWSON
Sound Supervisor	RICHARD CHUBB
Grams. Operator	GERRY BORROWS
Vision Mixer	JOHN GORMAN
Floor Assistant	JAMES PINER
Camera Crew	TEN (PETER GRANGER)
Film Cameramen	BILL MATTHEWS KEN LOWE
Film Sound	SIMON WILSON
Film Editor	ALASTAIR MACKAY
Visual Effects	RON OATES/COLIN MAPSON/ RICHARD CONWAY
Inlay Operator	NICK RODGER

Monday 16th April 1973

STUDIO T.C.3.

11.00 - 13.00	Camera Rehearsal (with T.K.)
13.00 - 14.00	LUNCH
14.00 - 18.30	Camera Rehearsal (with T.K.)
18.30 - 19.30	DINNER
19.30 - 20.00	Sound and Vision Line Up
20.00 - 22.00	<u>RECORDING VTC/6HT/85251 with T.K.</u>

TRANSMISSION:

Saturday 2nd June 1973

"DOCTOR WHO"

"THE GREEN DEATH"

/EPISODE THREE/

C A S T L I S T

Doctor Who	JON PERTWEE
Jo Grant	KATY MANNING
Brigadier Lethbridge Stewart.	NICHOLAS COURTNEY (+ Film)
Stevens	JEROME WILLIS
Hinks	BEN HOWARD
Elgin	TONY ADAMS
Clifford Jones	STEWART BEVAN
Dave	TALFRYN THOMAS (Recorded with Ep.2.)
Nancy	MITZI MCKENZIE
Fell	JOHN ROLFE
Minister of Ecology	RICHARD BEALE
Boss's/Mechanical Voice	JOHN DEARTH

Non-Speaking Artists

Wholeweal Members

Lotus Position Girl	Jean Channon
Sculptor	Ken Hanniwell
Long haired boy	Keith Norrish
Hippy Girl	Alison Daumler
Hippy Boy	Robert Birmingham
Flautist	Jessica Stanley-Clarke
Cabinet Minister	Evan Ross
Prime Minister	Brychan Powell

B.B.C. Television DRAMA EARLY WARNING SYNOPSIS

DEPT.			BBC 1	BBC 2
FROM	SERIALS	PRODUCER OF	XXXXX	
	BARRY LETTS		DOCTOR WHO	

STORY EDITOR			
TITLE OF PLAY, SERIES EPISODE OR SERIAL	ICE DICKS		
Project Number	DOCTOR WHO	Duration:	
AUTHOR (AND TRANSLATOR)	-2342/7006		
DRAMATISED/ADAPTED BY	ROBERT SLOMAN		
DIRECTOR (IF KNOWN)	-		
Rec. Week & Day (if known)	MICHAEL DELANEY	TX Week & Day (if known):	
Studio	Cast: *	Large (20 plus) / Medium / Small (6 minus)	
Approx. No. & Type of Sets			
Possible Film Requirements			

TYPE OF DRAMA: Modern or Period (give date):

Comedy Drama, Suspense Thriller, etc.

SCIENCE FICTION ADVENTURE

BRIEF OUTLINE OF PLOT:

(Information in brackets NOT FOR PUBLICATION)

Global Chemicals has set up a Research Centre at Llanfairfach, near the coast of South Wales. While it has a genuine project on hand, the field trials of a new method of 'cracking' crude oil, it also houses the giant computer which deals with the entire world-wide operations of the company. The trials have proved an enormous success, much to the delight of the badly unemployed villagers, thrown out of work by the closure of the valley coal mine. The Government has given permission - and what's more, money - for the setting up of a full scale refinery.

The plans of G.C. are not without opposition. Clifford Jones, the wild-eyed, wild haired boffin of about thirty, famous for winning the Nobel prize for his work on DNA synthesis and notorious for his prophecies of ecological doom, has set up a community of cranks in Llanfairfach Valley. This is dedicated to demonstrating that the same way of life essential for planetary survival, is not only possible but vastly superior in quality to the usual twentieth century grunch yek and cetch.

The members of Jones's community, officially called 'Wholeweal', but probably known as the Nuthutch, are the natural enemies of Global Chemicals and all its works. Having campaigned for two years against G.C.'s despoliation and pollution of the world environment, they are doubly incensed (being only human) that their own small paradise is now threatened.

A mysterious death in an abandoned coal mine, followed by other strange and dramatic events, suggests that Clifford Jones' worries are not without foundation. Unit begins to investigate, with help from the Doctor. (He discovers that waste from the oil refinery pumped into the abandoned mine has brought to life a swarm of giant green maggots, whose very touch is fatal. Moreover, the strange and hostile behaviour of Global Chemicals stems from the fact that the firm's giant computer has developed a will of its own and has taken over the minds of those working for the company.)

The Doctor battles against time to defeat the power-mad computer and remove this new menace to the ecology of Earth.)

RECORDING
 RUNNING ORDER

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
1.	CLOCK ON: 1. T.K.30: Dur: 32" <u>Opening Titles</u>			S.O.P.	1.
P A U S E					
1.	<u>1. Int. Coalmine</u> (Pool Area)	JO DOCTOR MAGGOTS	DARK	Green 3A, A1, 5A, 2A Pulsating light. Star Filters	2- 8
P A U S E					
4.	<u>3. Int. Coalmine</u> <u>PAUSE</u>	JO DOCTOR MAGGOTS	DARK	3A, A1, 5A, 2A/B 4A - Model C.S.O. - G.P.L. Star Filters	9- 12
P A U S E					
8.	<u>6. Int. Coalmine</u> <u>4 PAUSES</u>	DOCTOR JO	DARK	2B/C, 5B, 1A, B1/2 C.S.O. 2 and 4A (Mo Gr en Lights Model and set Star Filters	13- 19
P A U S E					
11.	<u>9. Int. Coalmine</u> <u>PAUSE</u>	DOCTOR JO 3/4 MAGS	DARK	1A, C1, 2C 1A-Tilted	20- 26
P A U S E					

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
18.	<u>14. Int. Coalmine</u>	DOCTOR JO	DARK	3B, 1B, D1, 2D Mirror Shot	27- 32
P A U S E (RECORDING BREAK)					
6.	<u>4. Int. Global Chemical Corridor</u>	FELL ELGIN	DAY	2E, C2, 3C	33- 38
7.	<u>5. Int. Pump Room</u>	FELL ELGIN	DAY	3C, B3, 4B	39- 41
P A U S E					
12.	<u>9. Int. Pump Room</u>	FELL ELGIN	DAY	2F, C2, 3D, B3, 4B Effects dials.	42- 54
P A U S E					
20.	<u>15. Int. Pump Room</u>	ELGIN FELL	DAY	2F, C2, 3D, B3, 4B	55- 60
21.	<u>16. Int. Pipe (No 2.)</u>	JO DOCTOR		1C + S/M	61
21.	<u>17. Pump Room</u>	ELGIN FELL MECHANICAL VOICE, /DOCTOR /JO /Monitor		2F, C2, 3D, B3, 4B Inlay 1 on 2	62- 69

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
23.	<u>18. Int. Pipe (No.2.)</u>	DOCTOR JO		1C + S/M	70
23.	<u>19. Int. Pump Room</u> <u>/PAUSE/</u>	ELGIN FELL DOCTOR JO		2F,C2,3D,B3,4B + 4A on model Oil	71- 85
P A U S E					
27.	<u>21. Int. Pump Room</u>	JO ELGIN DOCTOR FELL		2E,C2,3C, B3,4B/C	86- 88
28.	<u>22. Int. Global Chemical Corridor</u>	ELGIN		2E,C2	89
28.	<u>23. Int. Pump Room</u>	ELGIN DOCTOR JO	DAY	2F,C2,3C/D B3,4B	90- 98
R E C O R D I N G B R E A K DR., JO, CLIFF CHA					
32.	<u>25. Int. Global Chemical Corridor</u> <u>/PAUSE/</u>	ELGIN DOCTOR JO FELL	DAY	1D,2G,3E, D2, + F/R S/M's. Slung	99- 104
P A U S E					
9.	<u>7. Int. Director's Office</u>	BRIG. STEVENS	DAY	2H,C3,3F,D3,1E	105- 119
P A U S E					

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
15.	<u>10. Int. Cabinet Room at No.10</u>	MINISTER OF ECOLOGY PRIME MINISTER CABINET MINISTER	DAY	4D,B3 + distort phone. Telephone link - Stevens/ Cabinet Room. Distort both ends and hear each other.	120
16.	<u>11. Int. Director's Office</u> (Intercut with Cabinet Room)	STEVENS BRIG.	DAY	1E, 4D + distort	121- 125
17.	<u>12. Int. Cabinet Room at No.10.</u>	MINISTER OF ECOLOGY PRIME MINISTER CABINET MINISTER	DAY	4D + distort	126
17.	<u>13. Int. Director's Office</u>	BRIG. STEVENS	DAY	3F,C3,1E	127- 128
P A U S E					
26.	<u>20. Int. Director's Office</u>	STEVENS BRIG.	DAY	2H,C3,3F,D3,1E	129- 133
P A U S E					

PAGE	SCENE	CHARACTERS	LIGHT	CAMS/SOUND	SHOTS
30.	<u>24. Int. Director's Room</u> <u>7 PAUSES</u>	PELL STEVENS (Montage Hinks) BOSS'S VOICE	DAY	^G 2H, C3, 3E, D3 1E, 4E pushing 3's cable. Assorted C.S.O. 134- shots + K lens + mirrolon sheet 155 + replay line.	
P A U S E					
33.	<u>26. Int. Director's Office</u>	STEVENS BOSS'S VOICE	DAY	2H, C3, 1E, 4E oscill.	156- 157
P A U S E					
40.	<u>28. Int. Director's Office</u>	STEVENS HINKS	NIGHT	2H, C3, D3, 1E	158- 163
P A U S E					
34.	<u>27. Int. Wholeweal Living Room</u>	CLIFF DOCTOR JO BRIG. FACE Extras	NIGHT	4F, 1F, B4, 2J/K, C4, 3H + f/g dingle for 2J. during middle of scene remount 3 on 2nd creeper.	164- 196
P A U S E					
41.	<u>29. Int. Cliff's Lab.</u>	DOCTOR BRIG.	NIGHT	2L, A2	197
P A U S E					
41.	<u>30. Int. Wholeweal Living Room</u>	JO CLIFF DOCTOR BRIG.	NIGHT Fire Glow	5C, B4, 1G, 2M	198- 215
P A U S E					
46.	<u>32. Int. Wholeweal Living Room</u> <u>3 PAUSES</u>	JO MAGGOT	NIGHT	^D 5G + 3J (C.S.O.) Overlay 3 on 5 3 on creeper	216- 219
P A U S E					

PAGE	SCENE	CHARACTERS	LIGHT	CLAS/SOUND	SHOTS
45.	<u>31. Int. Cliff's Lab.</u> <u>/RECORDING BREAK/</u>	EGG MAGGOT	NIGHT	1H, 2N, 3K, 5E	220- 222
P U S E					
46.	<u>T.K.32A: Dur: 52"</u> <u>Closing Credits</u>			S.O.F.	223
2.	<u>/FILM TO BE RECORDED/</u> <u>T.K.31. Dur: 15"</u> <u>Ext. Pit Head</u>	AMBULANCE MEN, VIOLETTERS, WHOLESALEERS B.I.G.	DAY	S.O.F.	224
33.	<u>T.K.32: Dur: 15"</u> <u>Ext. Global Chemical</u>	FELL 2 GUARDS	DAY	S.O.F.	225

"DOCTOR WHO"

SERIAL TTT

by

Robert Sloman

"The Green Death"

EPISODE THREE

CLOCK ON 1
S/B TK
RUN TK

1. TELECINE 30: Dur: 32"

S.O.F.

Opening Titles

S/I T/J

1. "The Green Death"
2. By Robert Sloman
3. Episode Three

END OF TELECINE 30

CUT TO BLACK

P A U S E

RECAP OF EPISODE TWO INSERTED HERE

3...1,5...2...

2. 3 A /1. INT. COALMINE (POOL AREA)

Star Filter
MS Mine.
Let DR./JO
in R. to M2-s.

(JO AND DOCTOR WHO
ARE TRAPPED BY THE
MAGGOTS)

LIGHTING
Green
pulsating
light

JO: There's no way out.

DOCTOR WHO: Nil desperandum, Jo.

3. 2 A JO: But those things./
Star Filter Crawling around in the green
Over top snipe stuff. You saw what happened to
CU JO. the others./

4. 3 A
CU DR.

DOCTOR WHO: we mustn't let these
touch us. Now let's see.
How can we get out of here./

5. 2 A
Star Filter (HE LOOKS UP AND
M2-s DR./JO. AROUND, SIZING UP
THE SITUATION.)

Let them go.

JO: What about that?

6. 5 A
Star Filter (SHE POINTS TO AN
LS Truck UPTURNED COAL TRUCK)
DR./JO in L.
b/g.

DOCTOR WHO: The very thing. Quick,
get it onto these rails./

7. 3 A S/F
CM2-s DR./JO.

(THEY STRUGGLE TO LIFT
IT, USING LARGE STAVES AS
LEVERS.)

8. 5 A S/F
CS Truck's
wheels and
rails.

P A U S E

PUT TRUCK ON RAILS

3A, 1, 5A, 2A/3, 4A (Model)

9. 5 A S/F / 3. INT. COLL FINE.

MLS Truck
JO/DR.

LIGHT 1, 2,

Pulsating
green

(JO IS IN THE NOW
UNRIGHT PLACE.)

DOCTOR WHO IS
GETTING INTO IT)

DOCTOR WHO:
done any punting?

Ever

JO: No.

DOCTOR WHO: Now's your chance to
learn. Here. (cont ...)

(DOCTOR WHO GIVES
JO ONE OF THE STAVES
THEY USED AS LEVELS)

DOCTOR WHO: (cont) Off we go.

(JO GETS THE IDEA.)

THEY MARCH THEM-
SELVES CAUTIOUSLY
ALONG BACK THE
TUNNEL)

10. 2 A S/F
MC2-S
JO/DR. DOCTOR WHO: We can't go that way.
The rail's blocked.

(WE SEE THAT A
LOT OF ROCKS HAVE
FALLEN ACROSS THE
RAIL.

THEY ARE UNABLE
TO GET PAST THEM)

DOCTOR WHO: We've got to go
through the cave.

JO: Through those things?

/V.T. EDIT. IN EVELINE SHOT POOL EF.2/

(SHE POINTS TO THE
SEETHING POOL)

DOCTOR WHO: It can't be more than a
foot deep.

JO: I can't, Doctor. I just can't.

DOCTOR WHO: Come on, Jo. We've been
in worse spots than this.

JO: It's not that I'm afraid
exactly. It's those things ...

(SHE SHUDDERS)

(5 Next)

DOCTOR WHO: Then close your eyes.

(JO T...
...TH)

11. 5 A S/F JO: All right.
 MLS TRUCK JO/DR.
 Pan truck R. to DOCTOR WHO: Good girl.
 arch (Do not
 see C.S.O. cloth)
 Let them go.

(T...
...
...
...
...
...
...)

2 to B

P A U S E

/SET TRUCK TO CROSS CLO/

12. 2 B 50
 VLS
 C.S.O. Cloth
 Truck
 travel
 L-R.
 O/L 2 on 4
 4 A
 CS Cave.
 Hold shot
 for full
 crossing.

P A U S E

(2s/0,5s,1s,2s/2,4s/Model)/

13. 2 B S/F 6. INT. COALMINE / LIGHTING
 Let JO/DR.
 through in MLS
 Include half of
 truck.
 O/L 2 on 4
 4 A
 Closer shot
 cave. (No water)
- Pulsate
 set and
 model
 green.

P A U S E

14. 2 B
 Low MCU DR.
 Let him in L.
 out R. Then
 A/B for JO.
- JO: (SHAKILY) I've heard of
 boating lakes but this is
 ridiculous.
- O/L 2 on 4
 4 A
 CS back of
 Cave. Soft
 focus.

P A U S E

15. 4 A
 CS Water and maggots
 Hold for 10 seconds.

P A U S E

16. 4 A
 CS. Maggots on
 rocks. Hold for
 10 seconds.

STRIKE FLAT R E C O R D I N G B R E A K B to 2, C to 1
 5 to B, 2 to C, 1 to A

17. 5 B S/T
 Cave entrance.
 Truck in L.
 f/g. Pan DR./JO
 R.
- DOCTOR WHO: Well done, Jo.
 JO: Now what?
 DOCTOR WHO: We go up, I hope.

Pan DR. R.

18. 2 C S/F (DOCTOR WHO PEERS ABOUT.) /
MS DR.
(Use f/g.) DOCTOR WHO: We go up this crevice.
It was marked on the map.
19. 5 B ... /
MS JO/DR. in R.

JO: How do you know it leads to
the surface?

Let them go.

DOCTOR WHO: That stuff must have
got down here from somewhere.
If there's a way down, there's
a way up. And I think I know
where it will lead ...

P A U S E

CAMERA 5 CLEAR TO
PUMP AREA - PARKING

1A, C1, 2C

20. 1 A /8. I 2. CC L. T. H. 2.
 Tilted L.
 LS down crevice
 DR./JO. climb (DOCTOR WHO IS
 up diagonally HELDING JO UI
 across frame. A CREVICE IN
 THE ROCK)

DOCTOR WHO: If I remember, it gets
 easier further up.

Hold DR./JO. (THEY STRUGGLE
 to M2-s. U.S.)

21. 2 C JO: At least there are none of these
 awful things here./ Ah!
 MCU JO.
 DR. in L. (SHE SMILES AWAY.
 for C2-s DR/JO.

IN A SMALL LITGE
 THERE ARE THREE OR
 FOUR LARGE EGGS
 ABOUT THE SIZE OF
 A RUGBY BALL)

DOCTOR WHO: What is it?

P A U S E for 1.

22. 1 A
CS EGGS and tilt. J: They look like eggs.
23. 2 C
C2-s A/B JOJO. JO: I think I'm beginning to understand.
24. 1 A
LS EGGS. R. to one of these. I've got
frame. DR. in L.
and tilt.
25. 2 C
CU JO. (HE PUTS JO
IN L. OF GLOVE
HE PUTS THEM ON.
HE TIES/THE
REST OF HIS FLAT
ALL HILVER. CK ING
GINGERLY PUTS ONE
OF THE EGGS IN IT)
26. 1 A
A/B
JO into L. frame
Let both go R. Now on you go Jo, as quick as you can.

(JO NEED. NO U.L.GING)

P A U S E

2 to D
1 to B
4 to B

(3 Next)

~~STRIKE~~
~~EGGS~~

3B, 1B, D1, 2D

27. 3 B / 14. INT. CO. L MINE.

Tilted L.
Low LS Crevice.
F/g bottom frame (DOCTOR WHO AND
L. "Egg" Ledge JO CLIMB
L. frame. LABORIOUSLY
JO/DR. through UPWARDS. AFTER
frame L.- R. -- WHILE THEY
CONT. TO THE END
OF THE F. JLT IN
THE ROCK./

28. 1 B

No Tilt
Low. JO into THEY CLIMB
MS L. Pan her ONTO A SORT OF
R. to MS. LEDGE)
(Do not see round
R. corner)

JO: (BAH USTED) That's it, then.
we can't get out.

(DOCTOR WHO IS
PRETTY TIRED TOO)

29. 2 D

Low MS DR.

DOCTOR WHO: Nonsense. This is exactly
what I expected. Just a short traverse
to the North ...

30. 1 B

M2-s DR./JO.

JO: And how are you going to know
which way is North?

31. 2 D

Low MS DR.

DOCTOR WHO: Oh, but I always do,
don't you? Like a homing pigeon? No? ...
Come on ... (cont ...)

Pan him R.
to pipe.

(DOCTOR WHO STARTS
TO WALK ALONG THE
LEDGE)

JO in L. for
ML2-s.

DOCTOR WHO: (cont) Ah! I was right!

(HE HAS GONE AROUND
A CORNER AND FOUND
THE END OF A LARGE
PIPE SLOPING
UPWARDS AT AN ANGLE
OF SOME SIXTY
DEGREES)

JO: Of course.

Let DR. go
bottom frame.

(INSIDE THE PIPE
HAS FOOTHOLDS
LIKE THE RINGS
OF A LADDER)

DR.: This way Miss Grant.

32.	<u>1</u>	B	(HE HELPS HER UNDER /
		Mirror Shot	SO THAT SHE CAN GO
		down pipe	UP FIRST)
		DR/JO.	

JO: What's that smell?

DOCTOR WHO: Crude oil. Or rather
crude oil waste. You can see it on
the sides of the pipe.

(Break Next)

JO: So this leads up to
Global Chemicals?

DOCTOR WHO: Where else? Up you go.

P A U S E (RECORDING BREAK)

1	to	C
2	to	E
3	to	C
4	to	B

2E,C2,3C

33. 3 C /4. INT. GLOBAL CHEMICALS. CORRIDOR. DAY

LS Corridor

ELGIN in LS

crosses D/S.

FELL in from L.

to ML2-s ELGIN/

FELL. Fav.

ELGIN.

(FELL IS STOPPED
BY ELGIN)

"A"

ELGIN: Have you heard? They've
brought another two out of the
mine. One dead, the other dying.

FELL: Yes, I heard.

ELGIN: Is that all you can say?
Do you feel no responsibility at all?

34. 2 E
MCU FELL

FELL: I? Why should I?

35. 3 C MCU ELGIN ELGIN: You told them we had no
cutting equipment and you knew we
had./ And I'm sure you know something
36. 2 E BCU FELL about what's going on down in that
mine./

FELL: No, I ...

37. 3 C BCU ELGIN ELGIN: For heaven's sake man, tell
the truth./ Others might die if you
38. 2 E BCU FELL don't.

(FELL'S FACE CONTORTS
FOR A MOMENT. THEN
IT REVEALS TO ITS
FORMER INSENSIVITY)

as FELL moves
zoom out to
include
ELGIN L. frame.
Let FELL go R.
Hold ELGIN to
door in MS.

FELL: You are mistaken.

(FELL'S CHIN JERKILY
HE GOES THROUGH
CO. ELGIN
INSTRUMENTS.
HE GOES TO THE SC. EL
ONLY).

ELGIN STARS AFTER
HIM, DEWILDERED AND
HAPPY.

AFTER A MOMENT, HE
MOVES TO THE DOOR.)

39. 4 B 50 VLS FELL and
set. Pan FELL
R. Pan him L. and 3C.B3.4B
track into
LS. 5. INT. TUNE ROOM.
Door L. frame.

(FELL IS IN THE
FOREGROUND, ADJUSTING
SOME CONTROLS, WITH
HIS BACK TO THE DOOR.)

40. 3 C MS ELGIN in door.
Hold him to b/g. (AS ELGIN SLIPS
INSIDE, FELL MOVES
TO READ SOME DIALS
AND COMPARE THEM
WITH HIS CLIPBOARD.
41. 4 B MS FELL.
ELGIN in b/g. ELGIN HIDES AND THEN
PEEPS OUT, WATCHING
FELL AT HIS SEEMINGLY
INNOCUOUS WORK.)

P A U S E

2 to F
3 to D

2F,C2,3D,B3,4B/

42. 4 B /9. INT. PUMP ROOM

MS FELL
across f/g
Desk.
ELGIN b/g.

(ELGIN STANDS
WATCHING
FELL AS HE PULLS
A LEVER.)

A ROARING SOUND
IS HEARD.

GR MS/

Roaring
sound

43. 2 F /
CS DIALS showing
tanks filling.

TWO LARGE DIALS
BEGIN TO OPERATE,
ONE SHOWING A TANK
EMPTYING, THE
OTHER SHOWING A
TANK FILLING.

VISUAL
EFFECTS
Go dials.

44. 3 D THE NEEDLES MOVE
SLOWLY.
LS ELGIN.
Pan him R. to
tank and LS.

FELL SAYS (ELGIN)

FELL: What are you doing here?
This is for authorised personnel
only.

45. 4 B ELGIN: Come on, Charlie. You know
quite well that I'm as 'authorised'
as you are.
MS FELL

FELL: Not for here.

46. 2 F ELGIN: Why? What's so special about
this room?
MCU ELGIN

47. 4 B FELL: Nothing.
MCU FELL

48. 3 D ELGIN: Looks like a genuine control
to me. That's not a security area.
MS ELGIN
Pan him R. to
FELL. Let
him go.

Track into
MS FELL.

BELL: So there's nothing to see.
Why don't you go away?

ELGIN in L.
to CM2-s
FELL/ELGIN.

ELGIN: Oh, but I'm interested.
You're venting one tank and filling
another, is that it?

BELL: Yes. For cleaning purposes.

49. 2 F
CS DILLS
50. 3 D
CM2-s A/B

ELGIN: I ... / Now that one refers
to the one in waste tank on level four.
Where is this one / the one you're
filling?

BELL: Close to it.

ELGIN: The next big one? On level
three?

BELL: Yes.

Pan up with
ELGIN. Pan him
R.

ELGIN: But that's a heavy duty pump
working. You shouldn't need anything
more than gravity feed.

51. 4 B (Tracked in)
MCU FELL.

BELL: I ... I made a mistake; it's
a tank on a higher level.

52. 2 F
MCU ELGIN

ELGIN: There isn't one on a higher
level. No! Hang about! There's
the new special tank on the west
storage bay of course.

53. 4 B
A/B

BELL: Excuse me, I can't answer any
more of your questions. I am busy.

54. 2 F
A/B

ELGIN: Of course, old man, of course.

(HE STARTS TO LOOK
ROUND THE EQUIPMENT.
BELL IS VERY
AGITATED)

2F,C2,3D,B3,4B

55. 3 D /15. INT. PUMP ROOM.

MCS FELL.
ELGIN into b/g.
Let ELGIN go
Hold FELL.
ELGIN into
MCU f/g.
Pan him R.
to port.

ELGIN: And directly under us is the old West Seam of the mine. So all you do is pump the waste over to this tank, open the sluice and let it flow into the old mine workings.

(HE GOES TO
A. FOR LONG POINT
IN THE LL)

What's this? The pipe itself? Some sort of inspection chamber?

56. 4 B (Tracked in)

MCU FELL

(BELL DOES NOT
RESP.)

57. 2 F

MCU ELGIN.

You knew all along/ There is a connection between those deaths/in the mine and our oil waste, isn't there?

58. 4 B

BCU FELL

BELL: (HE IS STRUGGLING TO TALK)
Danger. Death.

59. 2 F

CM2-s FELL/ELGIN

ELGIN: Tell me, man.

60. A B

A/B

(BELL SNAPPING
BACK INTO
DR. WHO'S OFFICE,
P. ROOM. ETC.)

BELL: You are mistaken. I must
complete the transfer. Leave me alone.

61. 1 C (Tilt)
LS Up Pipe

1C, + S/M

16. INT. PIPE. (No.2)

GR MS
Distant
oil.

JO: Doctor.

DOCTOR WHO: Yes.

JO: There's a sort of vibration
in this pipe. Can you feel it?

DOCTOR WHO: I can indeed.

Let them go.

JO: What does it mean?

DOCTOR WHO: (GAILY) We'd better
hurry.

62. 3 D
MS FELL.
ELGIN leans
into M2-s

2F,C2,3D,B3,4B,1C

17. INT. PUMP ROOM.

ELGIN: I don't know what's happened
to you Ralph, but you've got to
fight it.

- (BELL STRUGGLES WITH HIMSELF GAIN.)
63. 2 F CS Light and C.S.O. Screen. SUDDENLY THERE IS A FLASH PULSING FROM THE TUBE, RED LIGHTS AND MECHANICAL VOICE: Intruder in the area. Intruder in the Area. Section Two level and Visual Ident available. THE TUBE. INTRUDER IN THE TUBE. LOCATION - C-1 TUBE - CHATTER - C-1 TUBE. SECTION 2 LEVEL FOUR VISUAL IDENT AVAILABLE!.
64. 4 B (Tracked in) M2-s FELL/ELGIN BELL SNAPS BACK INTO CHARACTER AND PRESSES A BUTTON. TV
65. 2 F Deep LS C.S.O. across FELL f/g. O/L 2 on 1 1 C No Tilt LS down tube. ELGIN: It's that Doctor chap. and there's a girl with him. /
66. 3 D M2-s FELL/ELGIN BELL: (INTO MICROPHONE) Intruders located. Unauthorised entry into pipe. ELGIN: You mean they're actually in the pipe? We've got to get them out.
67. 2 F CS DIALS (THE DIALS HAVE NOW REACHED FIFTY AND FIFTY RESPECTIVELY. A BUZZER SOUNDS AND LIGHTS FLASH) /VISU 1/ /EFFECTS/ /GRMS/ Buzzer
68. 3 D M2-s A/B BELL: (INTO MICROPHONE) Tank voiding operation completed. Waste disposal under way.

(BELL FULLY
LIVERED
RUSHING SOUND
IS HEARD)

GR. MS
Oil
Rush
Distort

Track into

ELGIN: Waste? You're putting the
waste into that pipe? V. '11 1 111
then.

BELL: They are intruders.

ELGIN: Turn it off, damn you.

69. 4 B
CU FELL

BELL: I can't. The operation is
automatic. Twenty-eight seconds to
go ...

70. 1 C (Tilt)
IS Pipe

1C, + S/M

18. INT. PIPE: (No.2.)

Let them go.

(THERE IS A FEAR-
SOME RUSHING NOISE)

GR. MS
Oil
rush.

DOCTOR WHO: Hurry. Jo, hurry!

(THEY CLIMB
PRACTICALLY ON)

71. 3 D
CU ELGIN

2F, C2, 3D, B3, 4B/A

19. INT. PUMP ROOM:

DR./JO to
pump room
FAST.

(ELGIN IS WRESTLING
WITH THE INSPECTION
PANEL)

(4 Next)

72. 4 B (Tracked in) BELGIN: Bell, for heaven's sake.
CU FELL There are two innocent people in
there! We've got to save them.

(THE INTERNAL
CONFLICT IS
TOO MUCH FOR
BELL WHO IS
IN A TRANCE-
LIKE STATE OF
SCHIZOID WITH-
DRAWAL)

BELL: Not ... possible.

(On 4 Shot 72)

24.

73. 3 D 1505: You do is./ 'e can open this
M2-s FELL/ELGIN. door. How is it done?
 Pan ELGIN R.
 to door.

(BELL STARES
 VACANTLY)

74. 4 B
MCU FELL

How is it done?

BELL: Unauthorised personnel. Not
... in the interests of the company.

75. 3 D
A/B
 Pan him L. to
 M2-s FELL/ELGIN

ELGIN: Interests be damned. It's murder!
You've got to tell me! How does it open?

(HE SHAKES BELL
 BY SHOULDERS.
 BELL IS CONFUSED)

BELL: Murder ... unauthorised ... save
... lives ... not ... permitted ...

(HE IS FIGHTING
 A TERRIBLE
 INTERNAL BATTLE.
 HIS HEAD REELS:
 HE IS TRYING
 RE VILLY; HIS
 VOICE COMES IN
 AGONISED GASPS.)

/GR. MS/
 Oil rush
 much closer
 rising.

76. 4 B
MCC JO/DR. in pipe

DOCTOR WHO AND
 JO HAVE ARRIVED
 AT HATCH AND
 ARE TRYING

DESPERATELY TO
 GET OUT AS

WAVES OF THE
 ONCOMING SLUDGE

77. 3 D
C2-s A/B

GRO'S/ THE HING
 NEEDLE ON THE
 DIAL CREEPS TOWARDS
 ZERO)

ELGIN: Bell! Tell me! How do I open
the hatch!

78. 4 B
M2-s JO/DR.

79. 2 F
M2-s FELL/
ELGIN.

(CUT TO: WORKING
THE SWITCHBOARD)

Let FELL go.
Pan ELGIN R.

5.11: Yellow button. Left side.

80. 4 B (HE COLLAPSES ON FLOOR.)
A/B
81. 2 F ELGIN RUSHES TO BOARD AND PUSHES BULLOCK. HE CHASES OPEN THE DRAGS JOHN DOCTOR WHO C.P. TONY CLOSE HUNCH
MS ELGIN and pan
Hold him to desk.
82. 4 B QUICKLY TO KITCHEN. THE SLUDGE RUSHES IN THE WINDOW
M2-s DR./JO.
Let them go.
83. 2 F IN PIPE THERE THEY HAD BEEN ONLY MOMENTS BEFORE.
A/B. DR./JO.
into 3-s. Let them go.
84. 3 D (4 to 2) JO CAN NOT BEAR TO WATCH. THE LUTIES REACH THE DOOR (HE IS ON ST. CRUDDERING)
C2-s DR./JO.

GET YELLOW IN TUBE.

P L U S E

85. 2 F CC Window in pipe and edges.
O/L 2 on 4
A
CS Effects tube and oil.

4 to C

P L U S E

23,02,30,B3,43/C

86. 4 C 21. INT. PUMP ROOM. DAY.
M3-s JO/DR./ELGIN.

(JO IS SITTING DOWN
 RECOVERING WHILE
 ELGIN AND DOCTOR
 WHO EXCHANGE THEIR
 KNOWLEDGE OF EVENTS)

Track into
 MC2-s
 DR./ELGIN.

ELGIN: But ... where can these creatures
 have come from? Do you think they are
 linked to the oil waste?

(BELL, RECALLED BY
 THE SOUND OF DOORS
 CLOSING. HE
 GOES TO THE DOOR
 AND LOOKS IN,
 WHILE OTHERS CONTINUE
 TO TALK)

87. 3 C
MIS FEEL.
 Pan him to door.

DOCTOR WHO:(OOV) In some way, they must
be./ The waste area seemed to be their
 breeding ground.

ELGIN:(OOV) But the Director couldn't
 have known anything about these ...
 these maggots.

/4 to B/

(BELL STUMBLES OVER
 TO DOOR. AS HE IS
 ASKED BY SOME
 REPORTER, HE IS STILL
 UNABLE)

88. 4 B (Crabbed R) (OOV) Nor/ could Bell, for that matter.
M2-s DR./ELGIN. /DR. CLERK/

Pan ELGIN L.

(ELLI GOES OUT.
CLOSING DOOR
SLAM BEHIND HIM.
ELLI GOES TO DOOR
(ELLI GOES OUT)

89. 2 E
LS Corridor
Door R.

29.C2

22. INT. GLOBAL CHEMICALS. CORRIDOR.

(BUT CORRIDOR IS
BARE. ELGIN GOES
BACK INSIDE)

90. 4 C
MS ELGIN.

2 to G

C2,33/D,33,4C

23. INT. PUMPERNIC. DAY.

91. 3 C
MS DR. ELLI: He's gone.

DOCTOR WHO: Where? To tell the Director
about us?

92. 4 C
MCU ELGIN.

ELGIN: Perhaps - He was
acting very strangely. Didn't seem to
know which side he was on.

93. 3 C
MS DR. to M2-s
ELGIN/DR.

DOCTOR WHO: And which side are you on,
Mr. Elgin?

ELGIN: I don't like what's happening
here any more than you do.

94. 4 C
MCU ELGIN. DOCTOR WHO: Good man.

95. 3 C ELGIN: So what next? Beard the
mighty. Stevens in his den?
MS JO.
Pan her L.
to M2-s with DR. (HE TEETH ARE CHATTERING.
SHE IS EXHAUSTED AND IN
A STATE OF SHOCK.)

JO: Doctor, I ... I ... I'm so cold.

96. 4 C DOCTOR: Good grief, what am I
thinking of. Mr. Elgin can you get
us out of here without our being
seen?
MCU ELGIN.

97. 3 C ELGIN: We can take the back lift
to the car park.
MC2-s DR./JO.

98. 4 C DOCTOR WHO: Thank you. But ...
what about your friend?
MC 3-s
Hold exit.

ELGIN: Even if he does go to
Stevens, I doubt if he'll make
any sort of sense.

(JO MOANS AND
PUTS HER HAND TO HER
HEAD.)

DOCTOR WHO: Let's go.

R E C O R D I N G B R E A K

1E, 2G, 3E, D2, F/R + S/M, Slung

99. 3 E /25. INT. GLOBAL CHEMICALS. D.Y.

LS Corridor and
stairs b/g.
ELGIN into MLS
then DR./JO.
Hold them to
M3-s.

(ELGIN PEEPS ROUND
A CORNER, TURNS AND
BECKONS AS DOCTOR WHO
AND JO FOLLOW HIM,
FELL APPEARS,
WALKING STRAIGHT
TOWARDS THEM.)

ELGIN: Fell! (Continued)

100. 2 G /
LS Corridor.
FELL into VLS.

		Let him go.	(LITTLE GROUPS UNUSUALLY SMALL GROUP. HE LITTLE GROUP. HE RUN. BY TIME HE S... THE END OF THE LONG CORRIDOR HE IS MOVING QUICKLY)
		PAUSE	
101.	3	E 3-s ELGIN/DR/JO. FELL in L. Hold him up stairs.	

ELGIN:(Cont) Charles! Come back!

			(WITHOUT ATTEMPTING TO STOP HIMSELF, AND WITH A LAST CRY OF DESPAIR, HE THROUGH THE PLATE GLASS WINDOW AT END OF CORRIDOR.
102.	1	D Low with GUN and RAIL f/g. Let FELL fall through frame.	
103.	3	E M3-s. Hold them up stairs.	DOCTOR AND JO FOLLOW ELGIN'S... (OUT)
104.	1	D Low M3-s. Zoom to CU ELGIN.	

PAUSE

/Set Cabinet Room/

/DR./JO change for wholemeal/

105. 1 E / 7. INT. DIRECTOR'S OFFICE. DAY.
CU BRIG.
 He turns into
CU. (THE TRIGGER IS
 WITH STEVENS)

106. 2 H
M Deep 2-s
BRIG./STEVENS. TRIGGER: There's no question of it,
 sir. This is now a security matter
 and UNIT is taking charge. My people
 will be arriving as soon as possible.

STEVENS: But ...

107. 1 E
MCU BRIG. TRIGGER: This cannot be dealt with
 locally. I intend to request a full
 international investigation, under the
 auspices of the United Nations.
 108. 3 F
MS STEVENS There's too much at stake.

(2 Next)

- 9 - (A)

- Pan him to
M2-s fav. BRIG.
109. 2 H
MCU STEVENS
- STEVENSON: Indeed, Indeed. Our work
is of - er - great significance ...
However, I would point out a certain
risk ... should it be thought that
we are in any way connected with
these deaths?
- STEVENSON: ...
110. 1 E
MCU STEVENS
- whole project might be closed down.
Sentimental fools are always with us.
111. 2 H
MCU STEVENS
- BRIG. IER: If it would become
advisable to close down your plant ...
- (STEVENS CONTROLS
HIMSELF WITH
DIFFICULTY)
112. 1 E
CU BRIG.
- STEVENSON: That must never happen!
- Let him go.
- BRIG. IER: ...
two of my people are still down
there, in the gravest danger.
113. 3 F
Low MS BRIG.
Pan him R. onto
STEVENS. Let
BRIG. go.
- If I consider it necessary to close
Global Chemicals/... then closed it
will be!
114. 2 H
M Deep 2-s
STEVENS/BRIG.
- STEVENSON: Frigolier! I advise you
to be careful! Very careful indeed.
- BRIG. IER: Are you threatening me,
Mr. Stevens?
115. 1 E
MCU STEVENS
- STEVENSON: ...
Yes, I think perhaps I ... Or perhaps
I ... just a unobtrusive little influence.
116. 2 H
MCU BRIG.
- BRIG. IER: If necessary I can bring
influence to bear at Cabinet level.
117. 1 E
MCU STEVENS

- Let him go. STEVENS: You have friends in
high places, have you? Well,
so have I.
118. 3 F /
 Low HS STEVENS.
 Pan him to desk (HE SPEAKS INTO
 and sit. THE INTERCOM)
- Stella get me the Minister
 of Ecology on the phone, will you?
119. 2 H /
 MCU BRIG. (THE BRIGADIER IS
 SOMEWHAT TAKEN ABACK)

P . . U S E

4D.33

120. 4 D / 10. INT. THE C DINET ROOM AT NO.10. DAY.

Low MLS
MINISTER with
shoulder and
hands of
PRIME MINISTER
on L. frame.
THIRD M.L.N R.
frame.

(THE MINISTER OF
ECOLOGY IS
SPEAKING ON THE
TELEPHONE. WE
CAN SEE THE ELBOW
OF HIS NEAT DOOR
NEIGHBOUR BY HIS
LEFT SHOULDER AND
THE HANDS OF THE
PERSON SITTING
AT THE HEAD OF
THE TABLE, ON
HIS RIGHT)

At beginning of
shot ZOOM to MS.
(Count 10)

MINISTER: Fair enough, Jocelyn, but
you have interrupted a Cabinet meeting,
you know ... Who? Oh yes, the Unit
chap ... Well, you'd better put him
on ...

(HE LOOKS UP TO
THE UNSEEN FIGURE
ON HIS RIGHT)

Do forgive me, Prime Minister.

(HE TURNS HIS
ATTENTION
BACK TO THE
TEL PHO .)

Ah, Brigadier. Unfortunate business,
this ...

121. 1 E (Tracked in) _____/
HM2-s STEVENS/BRIG.

/E.45/

11. INT. DIRECTOR'S OFFICE. DAY.

(STEVENS LISTENS
WITH GAIN
SATISFACTION
AS THE BRIGADIER
SPEAKS ON THE
TELEPHONE)

BRIGADIER: I'd put it a little more
strongly than that, sir ... Well, it
seems to me that an International
Investigation ... I don't agree at all,
sir .../

122. 4 D
MS MINISTER.

(INTERCUT)

MINISTER: Don't you, Brigadier?
Interesting. Nevertheless, I strongly
suggest that you put yourself and
UNIT at the disposal of the Director
of United Chemicals down there/ ... He
is in by far the best position to ...

123. 1 E
.../B
As BRIG. turns
track into MCU.

BRIGADIER: May I remind you, sir, that
I answer to Geneva. Under Article
Seventeen of the Third Enabling Act,
the United Nations .../

124. 4 D
Deep 2-s cross
f/g. faceless
PRIME MINISTER.

MINISTER: I helped draft that act,
Brigadier. May I remind you of
Article Eighteen? 'Matter of Domestic
Concern ...'? ... er ... paragraph
three, if I remember rightly
'... will place itself at the disposal
of the Host Nation in all respects ...'
The Prime Minister and I feel .../

125. 1 E
.../B

BRIGADIER: Sir, with respect, I
strongly disagree

(1 Next)

126. 4 D / 12. INT. CABINET ROOM. DAY.

(THE MINISTER
COVERS THE
TELEPHONE WITH
HIS HAND)

MINISTER: Wretched fellow needs a swift kick on the backside ...

(HE HOLDS THE
TELEPHONE OUT
TO THE PRIME
MINISTER)

Would you care to administer it, Jeremy?

(THE PRIME MINISTER
TAKES IT)

127. 1 E
Low MCU STEVENS
Pan R. to
CU BRIG.

37, C3, 1E

13. INT. DIRECTOR'S OFFICE, DAY.

BIG DICK: And what's more ... what did you say? Oh ...! Ah ... Good afternoon, sir ...

.... Duty? I think I ...
I know that, sir ...

... Is that an order, Prime Minister?

... I see ... You leave me no choice ...
(cont ...)

128. 3 F (HE PUTS THE TELEPHONE
CU STEVENS DOWN AND TURNS/TO THE
SMUG STEVENS)

BRIGADIER: (Cont'd) You have very powerful friends, Mr. Stevens.

P A U S E

/2.33.3F.33.3/

129. 2 H / 20. INT. DIRECTOR'S OFFICE. DAY
MCU STEVENS

STEVENS: We're not murderers,
Brigadier. I am as eager as you
are to prevent any further ... ah
.... accidents./

130. 1 E
MCU BRIG.

BRIGADIER: Of course.

131. 2 H STEVENS: We shall co-operate
A/B with you in every possible way./
An office will be placed at
your disposal, and my secretary
will be pleased to /..

132. 1 E
A/B

BRIGADIER:
no, thank you. My
own staff will be joining me.
And now, - if you will excuse
me, I must find out if there
has been any news of the Doctor ...

133. 2 H
Low M Deep 2-s.
BRIG's trunk -
STEVENS. Let
BRIG. go. Hold
STEVENS.

P A U S E

BRIG. CHANGE FOR
WHOLEWELL

21, 22, 23, 24 (onoscilli.)

134. 3 F /24. INT. DIRECTOR'S ROOM.

(DOOR BURSTS OPEN
AND BELL FALLS.)

CHAIR
on 6th
blocks

135. 1 E
M2-s HINKS/STEVENS

(HINKS FALLS
TO SPEAK)

136. 2 H
MCU FELL

STEVENS: What is it, man?

(BELL FIGHTS
FOR VOICE)

What is it?

137. 3 F
M2-s HINKS/STEVENS.

BELL: I ... have ... a ... a ...
headache ...

Pan him R. to
door, then M2-s
STEVENS/FELL.
Crab L. with
FELL sit.

(STEVENS GETS UP,
CLOSES DOOR AND
CAUTIOUSLY
APPROACHES HIM)

STEVENS: Of course you have. You've
been overdoing it. Sit down.

BELL: My head ... help ... me.

(STEVENS TAKES HIM
GENTLY TO A CHAIR
AND SEATS HIM)

138. 2 H
MCU STEVENS

STEVENS: Of course I'll help you. I
helped you once before, remember? I'll
always help you.

139. 3 F
MCU FELL

BELL: Once before ... once before... once
before ... once before ... once before
... etc. ad lib./ (Cont...)

140. 2 H
M Deep 2-s
FELL/STEVENS

(3 Next)

(THIS IS A CRESCENDO
FROM A NO. HISPER
O. ENGLISH
CITY. S
K. SEE HIS
AND VIEW OF
STEVENS, DISTORTED IN
BIG CLOSE UP, PEERING
INTO HIS FACE AND
FOR THE UNITED RD. ORDS.

1. "GOD BLESS THIS
 2. A. VERY QUICK FLASHES.
 3. FROM SUBLIMINAL,
 4. OF THE L. R. LER SCENE
 5. HINKS STOPPED
 6. HIM AT DOOR. FOLLOWING
 7. THE SHOT OF HINKS,
 8. IN INTERCUT SHOTS
 9. STEVENS APPROACHING
 10. "B. FLASHING"
 11. HEADSET WE SAW IN EPISODE
 12. ONE. WE SEE THIS PUT
 13. ON BELL, AS HINKS HOLDS
 14. HIM DOWN. STEVENS
 15. SWITCHING SWITCH AND
 16. A BIG CLOSE UP (STILL
 17. IN SUBLIMINAL FLASHES)
 18. OF BELL WEARING THE
 19. HEADSET AND WRITHING
 20. IN AGONY. BELL'S MONOTONIC
 21. SHRIEK STOPS ABRUPTLY.
 22. HE LOOKS ALMOST NORMAL
 23. AGAIN, SHE STARES AT
 24. STEVENS PITEOUSLY AND
 25. SAYS IN A PATHETIC VOICE:

141. 3 E
MOB CELL. as
headset goes
on, track into
BCU.

BELL: (Cont) You've done something to my mind.

142. 2 H
2-S HINKS/STYLINS

(STEVENS CANNOT
DENY IT. HIS FACE
SHOWS PITY AS HE
AND BELL LOOK AT
EACH OTHER IN
SILENCE. THE SILENCE
IS BROKEN HARSHLY)

LIGHTING
Yellow
C.S.O.
screen on.

1.3. 1 L
 CS C.S.O.
 Screen
 O/L 1 on 4
 4 E
 CS Oscilloscope

BOSS'S VOICE: The processing was a failure. This man is of no further use. I suggest self-destruct.

(STEVENS LOOKS UP,
FELL CONTINUES TO
SEEK A CENTRA
PCN D)

144. 2 H
MCU STEVENS

STEVENS: But surely that's not necessary

145. 1 E
A/B
O/L 1 on 4
+ E
A/B

POSS: You are a sentimentalist, Stevens.
I repeat: go-destruct.

146. 3 E
CH3-s HINES/
FELL/STEVENS
Pan STEVENS R. and
tighten with him.

(STEVENS GOES TO
IS CO. VOL FELL,
DCT ONLY
TO IN FOR.

147. 2 H
CS BUTTON

STEVENS,
AND PERS HIS HANDS
TO AL D. THEN,

148. 1 E
MCU FELL

D. PUT HIS HANDS,
HE RISES AND MOVES
ZOMBIE LIKE TO THE
DOOR AND GOES OUT.

Hold rise and zoom
out with him to
50° if possible.
Pan him R. to
door. Let him go.
Hold STEVENS
VLS Centre b/g.

STEVENS STARES
DULLY AFTER HIM.
HE SPEAKS TO HIMSELF)

3 to G

STEVENS: ... not necessary, surely ...

P U S E

RESET
FELL and
chair to
C.S.O.
area.

INSERTS

149. 1 E
CS Jack Plug on panel.
STEVENS press it.

P A U S E

150. 1 E
Tilt
Shoot into mirrorlon.
Hold STEVENS to BCU.

DISTORT
MIRRORLON

P A U S E

151. 1 E
Tilt
Shoot into mirrorlon.
STEVENS into MCU and head set
into VCS. Zoom into it.

DISTORT
MIRRORLON

P A U S E

152. 1 E
HS Mirrorlon.
HINKS leans into BCU.
Zoom into him.

DISTORT
MIRRORLON

P A U S E

153. 1 E 50
VLS STEVENS. Hold
him to distort BCU
O/L 3 on 1
3 G
FELL in lower
L corner of
frame.

(STEVENS WALKS TO CAMERA 1.
INTO LENS AND LOOKS R.)

P A U S E

154. 1 E 50
CU HINKS
O/L 3 on 1
3 G
..3

P A U S E

155. 1 E Tilt
MLS HINKS/STEVENS Tilt side to side.
O/L 3 on 1
3 G
VLS FELL. Pan round in circles
anti-clockwise. Zoom to
MCU FELL still panning.

(FELL WITH
HEADSET ON
FACE 3)

P A U S E

2E,C3,1E,4E(Oscill)

156. 2 H /26. INT. DIRECTOR'S OFFICE. DAY

MCU STEVENS.
 through f/g window.
 Crane up and hold
 him to desk.

(STEVENS TURNS AWAY
 FROM HIS WINDOW, LOOKING
 AS IF HE IS ABOUT TO
 VOMIT.)

/F/G WINDOW/
 /SET/

157. 1 E (Tracked in)

Low LS C.S.O.
 Screen.
 Let STEVENS
 into MCU R.
 f/g.

BOSS'S VOICE: You are a
 sentimentalist, Stevens.

/LIGHTING/
 F/U YELLOW
 C.S.O.

/STRIKE/
 /WINDOW/

O/L 1 on 4

4 E

LS Oscilloscope

(STEVENS SITS BEHIND
 HIS DESK AND STARES
 DULLY AT NOTHING.)

/LOSE OVERLAY/
 /AS LIGHT FADES/

/FADE OUT/
 /YELLOW CSO/

T/O 4

Track into BCU
 profile STEVENS.

P A U S E

2H.C3.1E.4E(Oscill)

/4F,1F,B+,2J/K,C4,3H/

164. 2 J /27. I T. WHOLEWELL LIVING ROOM. NIGHT.

High VLS Table
and group R. frame.
Fire and extras
L. frame.

(A NUMBER OF WHOLEWELL
MEMBERS ARE SEVERALLY
'DOING THEIR THING'.
A GIRL SITTING CROSS
LEGGED ON A LARGE
CUSHION IS PLAYING
THE FLUTE: A LARGE
HEAVY BOOTED LABOURING
TYPE IS MODELLING A
FINE ABSTRACT IN CLAY:
ANOTHER GIRL IS STANDING
ON HER HEEL WITH HER
LEGS IN THE LOTUS POSITION.
AT A TABLE, CLIFF JONES
IS DRINKING A GLASS OF
WINE WITH DOCTOR AND JO,
AND BRIGADIER, WHO HAVE
JUST FINISHED A MEAL.
DOCTOR WHO IS BACK IN HIS
OWN CLOTHES, WHILE JO IS
DRESSED IN A FLOWING CAFTAN
LIKE GARMENT WITH SEVERAL
STRINGS OF LARGE WOODEN
BEADS AROUND HER NECK.
SHE LOOKS QUITE SLASHING.

As DR. speaks
track through dingle
and crane down to
position K and 3-s
DR./JO/CLIFF.

THEY ARE ALL ROARING WITH
LAUGHTER AT SOME SALLY OF
DOCTOR WHO'S)

DOCTOR WHO: And the moral of the tale
is, 'Never trust a Venusian Shanghorn
with a Perigosto stick.'

(THEY ALL LAUGH AGAIN)

CLIFF: A most useful moral, too, with endless applications, no doubt.

DOCTOR WHO: This wine is really excellent. I don't recognise the vintage...?

CLIFF: A naive domestic elderberry. Our Nancy's best. A little more risotto, Jo?

(HE POURS HER
SOME MORE WINE)

JO: Oh, I couldn't. That was quite delicious. But, you know, filling.

NANCY into b/g.
behind JO.

(NANCY
APPEARS ROUND
THE DOOR AND
ADDRESSED
DOCTOR WHO)

NANCY: Hey, Doctor you're wanted on the telephone.

(NANCY
DISAPPEARS)

Let DR. go. L.

DOCTOR WHO: Excuse me.

(HE GETS UP)

CLIFF: In the hall by the front door.

(THE DOCTOR GOES)

165. 3 H More rice, Brigadier?
MS BRIG,

BRIG: I wish I could. What was that
166. 4 E meat?
MS CLIFF

167. 3 H CLIFF: Not meat at all. Fungus./ My
A/B new hybrid.

(THE BRIGADIER LOOKS
THOUGHTFUL)

168. 2 J
CM2-s JO/CLIFF

JO: Then you've really solved your
problem? You've found what you're
looking for.

169. 4 E CLIFF: I wish I had./ It tastes fine,
MS CLIFF it looks good; the texture's right ...
but it's relatively low in protein -
170. 2 J it's got to be picked at exactly the
CM2-s right moment/- and it has to be eaten
- or dried straight away, or it goes
off.

JO: So you've quite a long way to go.

Let CLIFF go.

CLIFF: You could put it like that.
Right down the Amazon River. In three
months time ... Here, I'll show you ..

171. 1 F (HE JUMPS UP/AND BOTTLES
3-s BRIG./JO/CLIFF. ABOUT IN A GALEY UNFOLDY
across f/g. books. FILE OF BOOKS)
Crab R. to deep
M2-s CLIFF/BRIG.

BRIG: So your research is all
biological ...?

(2 Next)

172. 2 K CLIFF: Mine is. The others ... well,
 MLS FLUTE girl. the Joss down there, / tootling away on
 her little tin whistle; she's one of
173. 3 H the finest technicians in the
 MCU CLIFF country. / She's doing a study of the
probability factors in a projected future
ecology.
174. 1 F /
 M2-s BRIG./JO. BRIG: Ah, and the chappie making the
statue thing? /
175. 2 K /
 MLS SCULPTOR CLIFF: Used to design supersonic
aircraft. They even rode the ones. /
176. 1 F /
 M2-s BRIG./JO. BRIG: What's he doing here? /
177. 3 H /
 MCU CLIFF CLIFF: Making windmills. /
178. 1 F /
 A/B BRIG: Oh. /
179. 3 H /
 A/B CLIFF: And when Hilda's not upside
down / she's writing a book on self -
180. 2 K coordination. She used to run an
 CU Girl in lotus Exeter Group in 1945. / Ah, here it
 position. Zoom is ... "Down the Amazon with Rifle and
 out to MLS. Camera"
181. 1 F /
 Deep 3-s. (HE FINDS THE BOOK HE
 Hold CLIFF to IS LOOKING FOR)
 LS BRIG./JO b/g.

It's practically unexplored territory,
 you see ...

182. 4 E BRIG: The Amazon basin? Surely,
 MS CLIFF Professor ... /

183. 1 F CLIFF: No, no. The things people eat
 MCU JO. to get their protein - grubs, caterpillars,
locusts - the blood of their cattle
...

Yuk!

184. 4 E
MCU CLIFF
185. 3 H
MCU BRIG.
- CLIFF: Only the same as black pudding, love. / Oh ... Now listen to this ...
When we is in short supply, three tribes, or so it is said, will subsist for months at a time on a certain plant toadstool particular to the region, which serves them for their ...
Thus down to inefficient Providence ... etc. etc.

/STRIKE/
F/G TABLE

BRIG: When was that published?

CLIFF: Oh ... 1884 ...

186. 2 K
MC 2-s
JO/CLIFF.
- BRIG: And on the strength of that you'll be gallivanting off into the jungle?

JO: But of course! Like finding an old treasure map!

187. 3 H
MCU BRIG.
- CLIFF: Exactly - and what a treasure! It could help to make the whole world rich!

BRIG: A toadstool?!

188. 1 F
4-s DR./JO/CLIFF/
BRIG.
- (DOCTOR WHO COMES BACK.
HE STANDS FOR A MOMENT
IN THE DOOR. THE WHOLE
ROOM FALLS SILENT)

DR. MC: Bad news, I'm afraid. The
other liner's dead, too.

189. 3 H
MCU DR.
- JO: Bert? Oh no!

(2 Next)

190. 2 K MC2-s JO/CLIFF. and table top. 3 remounted/ on second/ creeper/ DR. NO: He never recovered consciousness./
191. 4 E (Tracked in) CS JO/CLIFF's hand. (CLIFF PUTS HIS HAND COMFORTINGLY ON HERS AND GIVES IT A LITTLE SQUELCH/ SHE DOES NOT TAKE IT AWAY.
192. 2 K A/B THE DOCTOR BOWS BACK TO THE TABLE)
- DR. NO: They've completed the post- mortem on Hughes.
193. 1 F M2-s BAIG./DR. BAIG: And?/
194. 4 E MCU CLIFF DR. NO: Every cell in the body had been checked. By some sort of virus apparently. They still haven't been able to isolate it./
195. 2 K MCU DR. CLIFF: S we're fighting in the dark./
196. 1 F MCU JO. DR. NO: Not quite. We still have the case, remember .../
- JO: (GUILTY) Poor Bert ...

 P A U S E

(Pause)

2L,A2197. 2 L / 29. INT. CLIFF'S L.B. NIGHT.

CS EGG.

Pan up to

MC2-s BRIG./DR.

(THE DOCTOR AND THE
BRIG DIRM LOOKING AT
THE EGG, WHICH IS
MAGNIFICENTLY GLING IN
A SH LLOP OF ON A BLICH)

DR. JO: ... so, tomorrow morning,
Professor Jensen and I are going to
take a look at it.

BRIG: Funny lookin' thing: ...

198. 1 G
High MS JO./2 to M F.S.T/5C,B4,1G,2M20. INT. DRIFT 4. COM. NIGHT.LIGHTING

Fire Glow

(THE ROOM IS EMPTY EXCEPT
FOR JO AND CLIFF. THE
LIGHTS HAVE ALL BEEN
TAKEN OFF EXCEPT FOR
BY THE FIRESIDE, WHERE
JO IS SITTING)

JO: But if I'd stayed with him
perhaps I could have ... oh, I don't
know ... helped him somehow.

199. 5 C
MS CLIFF.
Pan him L. down
his body to JO.

CLIFF: You mustn't blame yourself,
love. There's nothing you could have
done.

(1 Next)

C.P.S. (On 5 Shot 199)

-2-

51.

Let CLIFF in
L. for H2-s.

JO: Oh, I know that really. It's
just that ... he was such ... such
a perky little man. He called me
Blodwen ...

(SHE DISSOLVES INTO ...
CLIFF PUTS HIS HAND TO HIS
EYE)

I don't know why I'm crying. A funny
little Welshman. I hardly knew him.

Slow track
into C2-s.

CLIFF: You shouldn't feel ashamed of
grief. It's right to grieve. Your
Bert was unique. In the whole history
of the world there's never been
anybody just like Bert - and there'll
never be another, even if the world
lasts for a hundred million
centuries.

(SHE SMILES ... THEY SMILE)

JO: Thanks.

(... SMILES TOO, AS IF IT
WAS ... IT WAS, THEY
... DIED GENTLY
... SOUND OF THE
... DOOR CLOSING, AND
... DOCTOR'S VOICE
INTERLUDES THEM)

D. JO: (OOV) And frankly, Lethbridge
Stewart, I fail to see the value of a
lot of idiot soldiers clumping around
the place.

200. 1 G BRIG. (TALKING/IN THE DOORWAY)
MLS BRIG./Dr.

201. 2 L BRIG: You've been thankful enough
sometimes, Doctor. Oh ... just come to
say goodnight Professor./ I'm off.
MS CLIFF.
Hold rise.

(5 Next)

- 42 -

Pan him R.
to M2-s with
BRIG.

CLIFF: Are you sure you won't stay
here too, Brigadier? We've plenty of
room.

BRIG: No, no. Kind of you, but the
pub'll do me. Goodnight, Miss Grant.

202. 5 C

JO: (Half turn) Goodnight.

(CLIFF MOVES OFF TO SEE
BRIG DOWN TO THE
DOOR. THE DOCTOR COMES
DOWN TO JO (SILENT))

203. 1 G

Low MS DR. in
doorway.

DR. WHO: I think a goodnight's sleep
is indicated, Jo.

204. 2 L

MS JO.

JO: Oh, I feel fine now. Honestly.
I'm going to read for a bit. This
magnificent book. It looks fascinating.

(SHE OPENS IT AND STARTS
TO READ)

205. 1 G

MCU DR.

DR. WHO: Well, I shouldn't be too
late if I were you. Good night.

206. 5 C

MCU JO.

JO: Ma. Goodnight.

207. 1 G

MS DR.
Just include
shapphire.

(THE DOCTOR TURNS AT THE
DOOR. HE THOUGHT STRIDES
HIM. HE SMILES AND TAKES
THE MATERIALS FROM
OUT OF HIS POCKET)

DR. WHO: Oh ... Tardis came up
trumps and I did end up in Metabolis
Three.

208. 5 C

MCU JO.
Include top of book.

C.P.S. (On 5 Shot 208)

-44-

53.

209. 1 G MCU DR. JO: (LIGHROSSED) Mm? Oh, great, great. Goodnight.

(THE DOCTOR LOOKS AT THE
CORRIDOR, SMILES
A LITTLE, SLOWLY AND PUTS
IT BACK IN HIS POCKET)

210. 2 L DR. WHO: Goodnight Jo.

211. 1 G M2-s DR/CLIFF (THE DOCTOR GOES TO GO, CLIFF APPEARS IN THE DOORWAY)

CLIFF: Ah. Off to bed?

212. 2 L MS JO. DR. WHO: The very best. I've had some thought on this so-called virus.

213. 1 G M2-s DR./CLIFF.

(CLIFF PUTS HIS HAND ON
CLIFF'S SHOULDERS AND
SMILES HIM OFF DOWN
THE CORRIDOR. CLIFF IS
MOSTLY IN BLACK)

CLIFF: Oh, but ...

DR. WHO: It seems to me that if you
put it in an active nucleus ...

(CLIFF SMILES TO THE
DOCTOR, AND CLIFFS BACK
TO JO)

(2 Next)

-44-

C.P.S. (On 1 Shot 213)

-45-

54.

CLIFF: Goodnight Jo. Try and get
your night's sleep.

214. 2 L (THIS IS NOT 2 LL/
MLS JO. (WHAT JO EXPECTED)

215. 5 C JO: Oh! Oh, good night!
MCU JO.

Track into CU.

(THE VOICES DELAY AS
THE DOCTOR AND CLIFF
GO LAST INS.)

JO WADDLES AWAY AND
GETS TO HER ROOM.
LIES IN BED ONLY,
SHE IS TOO LATE TO
GET TO BED. SHE IS INTO
THE FLOOR, SMILING TO
HERSELF)

P A U S E

1 to H
2 to M

(5 Next)

-45-

(Pause)

- 46 -

55.

5C.3J

3 on 2nd creeper mount

25D

216. 5 C /32. INT. LIVING ROOM NIGHT

MS JO.

No door in b/g.

/SAFETY SHOT/

P A U S E 5 to D

(JO IN HER CHAIR,
STILL GAZING INTO
THE FIRE, HAS HER
BACK TO THE DOOR.
THE MAGGOT APPEARS

217.

5

D

LS JO from behind
her. Track in.

IN THE OPENING AND
REARS UP, SWAYING
GENTLY.)

/EDIT ORDER/

/SHOT 3 and 5/

P A U S E 5 to C

218.

5

C

24

MS JO L. of frame.

O/L 3 on 5

3 J (on creeper)

18'06" from C.S.O.

Blocks.

LS Maggots.

/EDIT ORDER/

/SHOT 1/

WALK MAGGOT L - R. INTO
GAP BETWEEN C.S.O. BOXES
AND REAR UP. HOLD FOR
10" MAGGOT cross D/S
TO CAMERA. LOOK L. AND
EXIT L. (FOR EP.4. HINKS
ATTACK)

ACTION

P A U S E

219.

5

C

9

CS DOORWAY Clip

either side.

O/L 3 on 5

3 J 9

CS CSO Blocks

clip either side.

/EDIT ORDER/

/SHOT 2 & 4/

WALK MAGGOT IN L - R.
AND REAR UP. HOLD
REAR 10". THEN WALK
FORWARD.

ACTION

P A U S E

(1 Next)

- 46 -

1H, 2N(C.S.O.)
3K, 5E(C.S.O.)

220. 1 H 24 31. INT. CLIFF'S LAB. NIGHT

MS Bench
 and egg box.
 O/L 2 on 1
 2 M 24
 MS C.S.O. Bench
 Match to Cam.1.
 and egg in box.
 Maggot exits
 bottom of frame.

(THE EGG, CLEARLY LIT
 BY A SHAFT OF MOONLIGHT,
 SUDDENLY SPLITS DOWN THE
 MIDDLE. A MOGGOT,
 A LITTLE SMALLER THAN
 THE ONES IN THE MINE,
 SQUIRMS OUT. IT ROLLS
 OUT OF THE BOX AND FALLS
 TO THE FLOOR. IT RAISES
 ITS SNOUT AS IF SNIFFING
 THE AIR AND CRAWLS
 BRISKLY TOWARDS THE
 DOORS.)

EGG HATCH
 AND MAGGOT
 OUT AND
 OVER TABL

R E C O R D I N G B R E A K

1 to CLEAR S

221. 3 K 50
 Lots of floor.
 Door on R. edge frame.

222. 5 E 50
 Lots of floor
 C.S.O. Blocks R. edge frame
 match to 3.

MAGGOT
 DROP ON
 FLOOR
 NEAR 5
 AND
 CROSS R.
 AND EXIT

P A U S E

S/B TK
RUN TK

223. TELECINE 32A: Dur: 52"

TAPE

Closing Title FilmS/I
T/J's

4. Dr. Who
JON PERTWEE
5. Jo Grant
KATY MANNING
6. Brigadier Lethbridge Stewart
NICHOLAS COURTNEY
7. Stevens
JEROME WILLIS
Clifford Jones
STEWART BEVAN
8. Elgin
TONY ADAMS
Hinks
BEN HOWARD
9. Fell
JOHN ROLFE
Boss's Voice
JOHN DEARTH
10. Dave
TALFRYN THOMAS
Nancy
MITZI MCKENZIE
Minister of Ecology
RICHARD BEALE
11. Written by
ROBERT SLOMAN
12. Title Music by
RON GRAINER and
BBC Radiophonic Workshop
13. Incidental Music by
DUDLEY SIMPSON
Special Sound
DICK MILLS
14. Script Editor
TERRANCE DICKS
15. Designer
JOHN BURROWES
16. Producer
BARRY LETTS
17. Directed by
MICHAEL BRIANT
BBC-tv

FADE SOUND AND VISION

224. TELECINE 31: Dur: 15"

S.O.F.

Ext. Pit Head. Day.

AN AMBULANCE MAN slams the rear door of his vehicle. A MIXED CROWD of VILLAGERS and WHOLESALEERS parts to let it through.

The BRIGADIER watches it go, turns and walks towards the Pit Head Office.

END OF TELECINE 31

225. TELECINE 32: Dur: 15"

S.O.F.

Ext. Global Chemicals. Day

HIGH SHOT (POV)

FELL's body is spreadeagled
and dead, two floors below.
ONE or TWO guards are running
towards him while another is
shouting something
incomprehensible to the
GUARD OFFICE.

END OF TELECINE 32