

"DOCTOR WHO" (~~LLL~~) **MMM**

**TX'72**

'The Sea Devils'

by

Malcolm Hulke

EPISODE TWO

Producer.....BARRY LETTS  
 Director.....MICHAEL BRIANT  
 Script Editor.....TERRANCE DICKS  
 P.A.....COLIN DUDLEY  
 A.F.M.....JOHN BRADBURN  
 Assistant.....PAULINE SILCOCK  
  
 Designer.....TONY SNOADEN  
 Visual Effects.....PETER DAY  
 Costumes.....MAGGIE FLETCHER  
 Make-up.....SYLVIA JAMES  
  
 T.M.1.....MIKE JEFFERIES  
 T.M.2.....PETER VALENTINE  
 Sound Supervisor.....TONY MILLIER  
 Grams Operator.....GORDON PHILLIPSON  
 Crew No.....TEN  
  
 Vision Mixer.....JOHN GORMAN  
 Floor Assistant.....TONY COX  
 Film Editor.....MARTYN DAY

---

1030	-	1300	Camera Rehearsal (with T/K 37 from 1100 and T/K 41 from 1400)
1300	-	1400	LUNCH
1400	-	1800	Camera Rehearsal
1800	-	1900	DINNER
1900	-	1930	Line up
1930	-	2200	<u>RECORD</u> VTC/6HT/69569

---

RECORDING:

TUESDAY, 16TH NOVEMBER 1971

T.C.8

TRANSMISSION:

SATURDAY, 4TH MARCH 1972

BBC-1 COLOUR

"DOCTOR WHO"

SERIAL LLL

'The Sea Devils'

EPISODE TWO

CAST LIST

Doctor Who.....JON PERTWEE  
Jo Grant.....KATY MANNING  
Clark.....DECLAN MULHOLLAND  
Sea Devil.....PAT GORMAN  
3rd Officer Jane Blythe.....JUNE MURPHY  
Captain Hart.....EDWIN RICHFIELD  
Master.....ROGER DELGADO  
Trenchard.....CLIVE MORTON  
C.P.O. Smedley.....ERIC MASON

WALK-ONS

Chateau Guard.....LES CLARKE  
Naval Rating.....JIM DOWDALL

Technical Requirements

5 PEDS  
4 BOOMS  
C.S.O.  
Colour Monitor  
16 mm Telecine Machines

"DOCTOR WHO"

SERIAL LLL

'The Sea Devils'

EPISODE TWO

RUNNING ORDER

Project No. 02340/7064

PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
1	<u>1. INT. FORT CORRIDOR</u>	Doctor Who Jo Clark Sea Devil	Night	1A, A1, 2A, 3A	1-10
3	<u>1A. INT. FORT CORRIDOR</u>	Doctor Jo Clark	Night	5A, D1	11
3	<u>2. INT. FORT CABIN</u>	Jo Doctor Clark	Night	3B, C1, 4A, F/Rod	12-23
		BREAK			
5	<u>3. INT. FORT CORRIDOR</u>	Doctor Sea Devil	Night	1E, 2B, 3C/D, 4B/C, 5B, D3 & Slung	24-36
6	<u>4. INT. FORT CABIN</u>  (PUASES DURING THIS SCENE)	Jo Doctor Sea Devil's hand	Night	2B, 3D, C1, 4D, D2  (Red Spot Lighting)	37-48
9	<u>5. INT. FORT CORRIDOR</u>	Doctor Jo	Night	1B, 4B, 5C, D3, & Slung (Jagged Window & Wind machine or fan)	49-51
10	<u>6. INT. NAVAL BASE HART'S OFFICE</u>	Jane Hart	Day	B1, 2C, A1, 1C	52-57

"DOCTOR WHO" (LLL) EPISODE TWO  
RUNNING ORDER

PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
12	<u>8. INT. FORT. CABIN</u>	Clark Doctor Jo	Day	3D,C1,D1, 4D	58- 79
16	<u>9. INT. FORT CORRIDOR</u>	Jo	Day	5C & FR	80-81
16	TELECINE 5 (A5) JO's eyeline Helicopter in flight				
16	<u>9A. INT. FORT CABIN</u>	Doctor	Day	C1,4D	82
BREAK					
17	<u>7. INT. CHATEAU MASTER'S ROOM</u>	Master Trenchard	Day	3E,D4,4E, C2,1D	83- 98
BREAK					
19	<u>10. INT. CHATEAU MASTER'S ROOM</u>	Trenchard Guard Master	Day	3E,D2,4E	99-102
21	<u>11. INT. NAVAL BASE HART'S OFFICE</u>	Doctor Jo Hart Jane	Day	2D,B1,A1, 1C	103- 109
23	<u>12. INT. NAVAL BASE HART'S OFFICE</u>	Hart Doctor Jo Jane Trenchard	Day	2D,B1,3F, A1,1C	110- 124

"DOCTOR WHO" (LLL) EPISODE TWO  
RUNNING ORDER

PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
25	<u>13. INT. NAVAL BASE STORE ROOM</u>	Master Smedley	Day	4F,D5, C3,5D	125- 142
28	<u>14. INT. NAVAL BASE HART'S OFFICE</u>	Doctor Jo Trenchard Hart	Day	2E,B1, 3F, A1,1C	143- 155
30	<u>TELECINE 7 (A6)</u> JO's eyeline Master walks through base	Master Sailors	Day		
30	<u>15. INT. NAVAL BASE HART'S OFFICE</u>	Doctor Hart Jo Jane	Day	2E,B1, 3F,A1,1C	156- 159
30	<u>TELECINE 8 (A7)</u> Doctor's eyeline. Normal activity on base		Day		
31	<u>16. INT. NAVAL BASE HART'S OFFICE</u>	Doctor Jo Hart Jane	Day	2E,B1, 3F,A1,1C	160- 166
BREAK ARTISTS & CAMS					
32	<u>17. INT. NAVAL BASE STORE ROOM</u>	Smedley Hart Doctor Jo	Day	4F,D5, C3,5D	167- 175

PAUSE FOR ARTIST

"DOCTOR WHO" (LIL) EPISODE TWO  
RUNNING ORDER

PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
34	<u>18. INT. CHATEAU</u> <u>TRENCHARD'S OFFICE</u>	Trenchard Doctor Guard	Day	5D,A3, 1E,B2,2F	176- 189
36	<u>19. INT. CHATEAU</u> <u>MASTER'S ROOM</u>	Master Trenchard Guard	Day	3E,D4, 4E,C2	190-- 201
38	<u>20. INT. CHATEAU</u> <u>TRENCHARD'S OFFICE</u>	Trenchard Doctor Guard	Day	5D,A3,1E, B2,2F	202- 220
PAUSE					
40	<u>21. INT. CHATEAU</u> <u>CORRIDOR</u>	Doctor	Day	5E, A1	221
40	<u>21A. INT. CHATEAU</u> <u>MASTER'S ROOM</u>	Master Doctor Guard	Day	3E,D4,4E, C2,5E	222- 230
42	<u>21B. INT. CHATEAU</u> <u>CORRIDOR</u>	Master Doctor	Day	1F,A4,2L	231- 237
43	<u>21C. INT. CHATEAU</u> <u>MASTER'S ROOM</u>	Master Doctor	Day	3E,D4, 4E,C2, 5E	238- 245

"DOCTOR WHO" (LLL) EPISODE TWO  
RUNNING ORDER

PAGE	SCENE/SET	CHARACTERS	DAY/ NIGHT	CAMS/ BOOMS	SHOTS
<u>TELECINE SEQUENCES TO BE RECORDED AT END</u>					
46	<u>TELECINE 1</u> (B14 or Opening Titles A8)				
47	<u>TELECINE 2</u> (B8) Establishing shot Naval Base		Day		
48	<u>TELECINE 3</u> (B9) Helicopter takes off		Day		
49	<u>TELECINE 4</u> (B10) Helicopter flying		Day		
50	<u>TELECINE 6</u> (B11) Trenchard arrives at Naval base with Master hidden in back of car. The Master emerges dressed in Naval Commander's uniform.	Trenchard Master Sailors	Day		
51	<u>TELECINE 9</u> (B12) Trenchard leaves the Naval Base.	Trenchard Sailors	Day		
52	<u>TELECINE 10</u> (B13) Doctor and Jo arrive at Chateau Main door and enter	Doctor Jo Guards	Day		
53	<u>TELECINE 11</u> (B15 or Closing Titles A9)				

"DOCTOR WHO"

'The Sea Devils'

SERIAL LLL

by

Malcolm Hulke

EPISODE TWO

TO BE PLAYED IN  
AT END OF PROGRAMME

TELECINE 1 SOF  
OPENING TITLES:

S/I T/J SLIDES (a) The Sea Devils  
(b) by MALCOLM HULKE  
(c) Episode Two

1A, A1, 2A, 3A

1. 1 A 1. INT. FORT CORRIDOR. NIGHT. SOUND  
VS2A Heavy  
DR./JO Breathing  
(DOCTOR AND JO etc.  
SQUATTING AS AT  
END OF EP. 1)
2. 2 A JO: Listen. /  
LS CORRIDOR (THEY LISTEN. FROM  
OFF WE CAN HEAR THE  
SOUND OF DRAGGING FEET  
AND HEAVY BREATHING /  
AND CLOSER)
3. 1 A Let them go  
A/B APPROACHING CLOSER  
AND CLOSER)
4. 3 A It's coming towards us. /  
DR. & JO  
rise into  
M2S

- 1 -

(2 next)

(on 3, shot 4)

5. 2 A  
LS CLARKE

(THE SOUND OF THE DRAGGING FEET COMES CLOSER. JO AND DOCTOR WHO MOVE BACK INTO THE SHADOWS.

LIGHTING  
DON'T WANT  
TO KNOW IT  
IS HICKMAN  
TILL SHOT  
ON CAM. 2

6. 1 A  
CU CLARKE

Let him go

THEY BOTH STAND THERE WATCHING. WE CUT TO THEIR POV AS CLARK EMERGES FROM THE SHADOWS DOWN THE CORRIDOR. AS HE CATCHES SIGHT OF DOCTORWHO AND JO, HE RAISES THE MONKEY WRENCH TO ATTACK THEM, HIS EYES RANGE WITH FEAR AND PANIC)

7. 3 A  
M2S DR./JO

DOCTOR WHO: Stop! We're friends.

8. 2 A  
MLS CLARKE

PAN him L. to  
2S DR./CLARKE

(CLARK IS TOO DERANGED TO UNDERSTAND, AND CONTINUES HIS ATTACK. DOCTOR WHO GRABS HIS WRIST AND APPLIES A VENUSIAN JUDO LOCK, SO THAT CLARK IS HELPLESS. THE MONKEY WRENCH DROPS FROM HIS HAND. HE BABBLES)

9. 1 A  
C2S CLARKE/  
DR.

CLARK: Hickman - he's dead ... that thing killed him ... It must have come out of the sea - a sea devil

3 TO B FAST

Let them go

(ALMOST SCREAMING THE LAST WORDS, CLARK COLLAPSES. DOCTOR WHO EXAMINES HIM BRIEFLY)

DOCTOR WHO: Come on Jo. We'd better get him to that cabin.

10. 2 A  
3S JO/CLARKE/DR.

TRACK IN after them.

Let them go R.

ZOOM to CU  
SEA DEVIL

(DOCTOR WHO TAKES CLARK'S SHOULDERS, JO HIS FEET, AND THEY CARRY HIM OFF.

HOLD ON THE DARK CORRIDOR FOR A MOMENT. THEN A SEA DEVIL APPEARS FROM THE DARKNESS AND FOLLOWS JO AND DOCTOR WHO)

11. 5 A  
LS CORRIDOR

(3 next)

5A, D1  
LA. INT. CORRIDOR. NIGHT

(BUNK BLOCKED UP  
18". TRAP OPEN)

HOLD DR./  
JO & CLARKE  
to door

DOCTOR WHO: He's suffering from  
severe shock - we should get him  
to hospital.

12. 3 B  
(THRU TRAP)  
LS ROOM

3B, C1, 4A, FR

2. INT. FORT. CABIN. NIGHT

(JO AND DOCTOR WHO  
LOWER CLARKE ON A BUNK)

HOLD DR./JO  
and CLARKE to  
f/g Bunk and  
M3S

(CLARK MUTTERS AND  
STIRS UNEASILY BUT  
QUIETENS AS THE  
DRUG TAKES EFFECT)

JO: How?

DOCTOR WHO: We'll have to send  
for help. (TO CLARK) Listen, old  
chap - where's your radio?

Let DOCTOR  
go

(CLARKE POINTS TO A  
CUPBOARD, BUT IS  
ALSO STRUGGLING TO  
SAY SOMETHING)

13. 4 A  
M2S JO/DR.

HOLD DR. to f/g  
and see ripped  
wires and  
1st aid box

(DOCTOR WHO GOES TO  
THE CUPBOARD AND  
OPENS IT. INSIDE A  
FEW BROKEN WIRES  
STICK OUT FROM  
THE BULKHEAD.)

CLARKE & JO  
b/g

HOLD DR. to  
Bunk

WE GET THE IMPRESSION  
THAT THE RADIO EQUIP-  
MENT HAS BEEN LIFTED  
OUT TOTALLY, INSIDE THE  
CUPBOARD IS ONLY A  
JUNCTION BOX, SOME  
LOOSE CABLE, AND A  
FEW ODDS AND ENDS  
OF ELECTRICAL GEAR)

CLARK: Took it... Lipped it out  
and took it away.

Certainly did. Listen to me.

DOCTOR WHO: / Is there another  
transmitter on the fort? /

14. 3 B  
28 CLARKE/  
JO

CLARK: (DROWSILY) No... Nothing.

DR. into 3S

(DOCTOR WHO THINKS FOR  
A MOMENT)

DOCTOR WHO: Any transistor radios -  
that sort of thing? /

15. 4 A  
M2S CLARKE/JO

CLARK: Think so ... some of the  
crew ...

JO: What do you want to do? -  
Listen to "Night Ride"? /

16. 3 B  
MCU DR.

DOCTOR WHO: It is possible to turn a  
receiver into a transmitter, you know. /

17. 4 A  
MCU JO

JO: It is?

18. 3 B  
MCU DR.  
& needle

It is  
DOCTOR WHO: / Simply a matter of  
modulating the signal. You connect  
the output of the loudspeaker into  
the input of the low frequency  
amplifier. Then you connect the  
output of your low frequency  
amplifier to your oscillator. Use  
your loudspeaker as a microphone,  
and there you are. /

19. 4 A  
MCU JO

(on 4, shot 19)

JO: Ah!

20. 3 B / A/B / DOCTOR WHO: (TO CLARKE) / These Where exactly are transister radios.

21. 4 A / CS CLARKE / Hyperdermic / in f/g / CLARKE: Crews' quarters - down the corridor. Next deck.

22. 3 B / C/S CLARKE/ / JO/DR. / DOCTOR WHO: / This isn't going to hurt you. Look after him, will you, Jo?

HOLD DR. b/g  
JO f/g

(DOCTOR WHO EXITS. JO TUCKS THE PLANKET ROUND CLARKE WHO IS NOW BRIEFING INTO UNCONSCIOUSNESS)

23. 4 A / CU CLARKE /

D TO 2	3 TO C	BREAK (DOCTOR UP ROSTRUM)
1 TO B	4 TO B	
2 TO B	5 TO B	

24. 3 C / H/A DR's feet / cross grating / 3. INT. FORT / 1B, 2B, 3C/D, 4B/C / 5B, D3 & SLUG / COLLIDING / 1 FOOT

(DOCTOR WHO IS COMING ALONG THE CORRIDOR, LOOKING ROUND. AS HE COMES TO AN INTERSECTION. HE SEES IN THE SEMI-LIGHT THE SHAPE OF A SEA DEVIL. DOCTOR WHO STOPS. FOR A MOMENT DOCTOR WHO AND THE SEA DEVIL LOOK AT EACH OTHER, / MOTIONLESS)

GRAMS  
DUB  
FADE IN  
Sea  
Storm to  
reach  
climax  
end  
Scene 5

24A. 4 B / MLS DR. on / stairs. / PAN him down. / HOLD MLS

25. 5 B / LS ARCH & / SEA DEVIL

26. 4 B / MS DOCTOR / DOCTOR WHO: Don't be afraid. I don't wish to harm you. (cont...)

(WE SEE THAT THE SEA DEVIL IS CARRYING SOME KIND OF WEAPON. A STRANGELY SHAPED GUN.)

27. 5 B / MS SEA DEVIL /

(4 next)

(THE SEA DEVIL LEVELS THE WEAPON AT DOCTOR WHO)

28. 4 B  
MS DOCTOR

DOCTOR WHO: Wait. We must talk.

29. 5 B  
MS SEA DEVIL

VIS. EFFECTS  
GUN FIRES  
VIS. EFFECTS  
WALL HIT

(A BOLT OF HEAT COMES FROM THE GUN AND SIZZLES ALONG THE CORRIDOR. THERE IS AN EXPLOSION ON THE WALL BY DOCTOR WHO'S HEAD. DOCTOR WHO TURNS AND SEES THE SEA DEVIL ADVANCES AFTER HIM AND FIRES AGAIN)

30. 4 B  
MS DR. & EXPLOSION L.

31. 5 B  
MS SEA DEVIL

32. 4 B  
MS DR.  
PAN him L. up stairs to top

PAUSE (REPOSITION ARTIST)

33. 5 B  
MS SEA DEVIL.  
PAN him up stairs

/4 TC C/

34. 3 C  
H/A DR'S feet  
X grating -  
Sea Devils

35. 1 B  
(TWIST ANGLE)  
MS DR. down ladder and up corridor.  
SEA DEVIL in to frame

/3 TO D/

36. 4 C  
(TWIST ANGLE)  
LS up corridor.  
DR. past camera followed by SEA DEVIL

37. 2 B  
M2S CLARKE  
JO

2B, 3D, C1, 4D, D2

4. INT. FORT. CABIN. NIGHT

(3 next)

(TRAP SWINGING OPEN)

(on 2, shot 37)

Door R. b/g

(JO TUCKS UP CLARK  
AND MAKES HIM  
COMFORTABLE)

DR. into DEEP 3S

HOLD JO's trunk  
as she rises

JO: How about a cup of tea and -

38.

3 D

MIS DR.  
(X f/g table)

(DOCTOR WHO SLAMS THE  
DOOR SHUT BEHIND HIM,  
BOLTS IT, AND PUSHES/  
THE TABLE AGAINST THE  
DOOR)

HOLD DR. and  
table to door

What's happening?

PAN DR. L.

(on 3 shot 38)

39. 2 B /  
 CS WIRE COILS /  
 Let them go

(DOCTOR WHO LOOKS  
 ROUND THE ROOM, SEES  
 THE JUNCTION BOX FROM  
 THE RIPPED-OUT RADIO,  
 FINDS SOME CABLE  
 STARTS CONNECTING IT  
 TO THE POWER SOURCE)

40. 3 D /  
 A/B /  
 MLS DR. /

DOCTOR WHO: (ALMOST TO HIMSELF)  
 Just as I thought. / Like these  
 creatures in the caves.

PAN him L.  
to junction box

JO: What is going on?

JO: What are you talking about?

CRAB R. and  
let JO in  
for C2S DR./JO

DOCTOR WHO: Probably a related  
species. I tried to talk to it,  
but it's no good. Completely hostile.

PAN DR. R. to  
door

DOCTOR WHO: (WORKING) Here, hold  
this end.

41. 4 D /  
 MCU JO /

(JO DOES AS SHE IS  
 TOLD. DOCTOR WHO  
 LEAVES THE JUNCTION  
 BOX, GOES TO THE  
 DOOR, AND BEGINS /  
 CONNECTING THE  
 OTHER END OF THE  
 CABLE TO THE METAL  
 DOOR)

42. 3 D /  
 MS DR. /

JO: What are you doing now?  
 creatures

DOCTOR WHO: These / can cut through  
rock, metal - anything.

PAN him L.  
to C2S again

JO: Look.

(JO INDICATES THE DOOR  
 WHERE A CIRCLE OF HEAT  
 IS BEGINNING TO APPEAR.)

PAUSE OR BREAK

VIS. EFFECTS. In with 'tetro' 7 - and sparks/ flashes
--

43. 2 B /  
 CS DOOR /

(2 next)

(COVER WHOLE BURNING SEQUENCE AND HAND THROUGH ON THIS SHOT)

(SMOKE COMES FROM THE STRICLE. WORKING AT FRANTIC SPEED, DOCTOR WHO HAS MADE THE CONNECTIONS. THE CIRCLE OF THE DOOR DROPS AWAY AND A SEA DEVIL'S HAND REACHES THROUGH, FEELING FOR THE CLAMPS. DOCTOR WHO GOES TO THE JUNCTION BOX, THROWS THE POWER SWITCH. THE DOOR CRACKLES WITH THE ELECTRICAL CHARGE WHICH THE DOCTOR HAS PUT THERE

VIS EFFECTS  
BURNING &  
DEVIL HAND  
THROUGH  
LIGHTING  
RED SPOT

PAUSE

44. 2 B  
CS FLASHES  
& DEVIL'S hand  
being burnt

(THERE IS A ROAR OF PAIN FROM THE OTHER SIDE AND THE SEA DEVIL'S HAND IS WITHDRAWN.)

VIS. EFFECTS  
flashes

PAUSE

45. 4 D  
(CRABBED L.)  
BCU JO Reaction

PAUSE

46. 4 D  
BCU DR.  
Reaction.  
He turns away

(CLOSE TRAP SWINGER)

DOCTOR WHO: Quick - give me a hand.

47. 3 D  
CS JUNCTION BOX  
SWITCH

JO: What are you doing?

48. 4 D  
M2S JO/DR

DOCTOR WHO: I must go after that creature.

CRAB R. and HOLD them to door.

Let them go

(DOCTOR WHO PULLS THE TABLE AWAY, UNCLAMPS THE DOOR BOLTS, AND OPENS THE DOOR. HE RUSHES OFF AFTER THE SEA DEVIL, AND JO FOLLOWS)

49. 1 B  
(SLIGHT TWIST)  
IS CONTINUED

(on 1, shot 49)

1B,4B,5C,D3, & Slung

5. INT. PORT CORRIDOR. NIGHT.

4 TO B

SEA DEVIL down  
corridor. Let  
it go.

DR. & JO into  
corridor b/g

Let them go R.

(THE DOCTOR COMES  
RUNNING ALONG  
PURSUING THE SOUND  
OF THE SEA DEVIL'S  
HOWLS. THE DOCTOR  
COMES TO AN INTER-  
SECTION, PAUSES,  
NOT KNOWING WHICH  
WAY TO GO.

PAUSE (DR. & JO TO STAIRS)

(SET JAGGED  
WINDOW)

JO COMES RUNNING UP  
BEHIND HIM. JUST  
AS SHE COMES UP TO  
HIM, THEY HEAR FROM  
OFF, A CRASH OF GLASS  
AND THE LONG HOWL,  
OF THE SEA DEVIL  
FALLING INTO THE SEA.

THEY RUN UP THE  
CORRIDOR IN THE  
DIRECTION OF THE  
NOISE, AND WE GO  
WITH THEM. /

1 & 2 TO  
HART'S OFFICE

50. 4 B  
LS stairs  
DR. & JO into  
frame.  
PAN them R. to  
window

THEY COME TO A WINDOW  
LET INTO THE BULKHEAD.  
THIS IS THE KIND OF  
WINDOW THAT HAS WIRE  
MESH LAMINATED BETWEEN  
GLASS. BUT THE WINDOW  
HAS BEEN SHATTERED,  
LEAVING A RAGGED EDGE  
OF GLASS AND WIRE MESH  
ROUND THE FRAME. / SOME

GRAMS  
Glass  
Crash,  
Devil's  
fall  
& cry  
sea-  
gulls

51. 5 C  
L/A focus on  
jagged window.  
PUSH FOCUS to C2S  
DR. & JO as they  
appear in window.  
ZOOM to CU DR.  
Let them go

GLASS IS ON THE DECK.  
THROUGH THE JAGGED  
HOLE COMES THE WIND  
AND THE NOISE OF THE  
SEA. BEING NIGHT WE  
CAN SEE NOTHING.

THE DOCTOR AND JO  
LOOK INTO THE DARK-  
NESS FOR A MOMENT.  
THEN THE DOCTOR TURNS  
AWAY)

52. 2 D  
MS JANE

(1 next)

(on 2, shot 52)

-10-

TO BE RECORDED AT  
END OF PROGRAMME  
TELECINE 2

B1,2D,A2,1C

6. LT. HVALD SR. HART'S OFFICE DAY

HART into b/g  
for M2S

(JANE IS SETTING OUT  
CORRESPONDENCE ON  
HART'S DESK.)

(HART ENTERS.)

HART: Good morning Blythe.

JANE: Good morning, sir:

HART: Anything in?

(HART GOES AROUND HIS  
DESK TO PICK UP THE  
MAIL)

Let HART go

JANE: We've had a report from the  
civilian police sir.  
That man who turned up yesterday -  
wanting to visit the port?

53.

1 C

2S JANE/HART

He has disappeared with the boat  
he came in.

HOLD HART  
to MS f/g  
JANE b/g

-10-

(2 next)

(on 1, shot 53)

HART: Oh no!

JIM: He and the girl were seen heading out to sea yesterday afternoon. There's been no sign of them since.

54. 2 D  
CU HART \_\_\_\_\_/

HART: Get on to \_\_\_\_\_ the fort will you? See if they turned \_\_\_\_\_ up there.

55. 1 C  
A/B \_\_\_\_\_/

JIM: I've already tried that sir. We can't raise the fort at all. /  
They just don't answer. \_\_\_\_\_/

56. 2 D  
A/B \_\_\_\_\_/

HART: We'd better take a look. /  
Get the air-sea rescue boys. \_\_\_\_\_/

57. 1 C  
CS PHONE \_\_\_\_\_/

PAN UP to  
HART

58. 4 D  
CU JO \_\_\_\_\_/

(3 next)

(on 4, shot 58)

TO BE PLAYED IN  
AT END OF PROGRAMME  
TELECINE 4

3D,C1,D1,4D, (5C in corridor)

8. INT. FORT D., CABIN. DAY.

(CLARK SLEEPING  
PEACEFULLY.

JO IS MAKING TEA,  
WHILE THE DOCTOR  
IS WORKING ON A  
NUMBER OF TAKEN  
APART TRANSISTOR  
POCKET RADIOS.  
HE IS WIRING THEM  
TOGETHER INTO A  
COMPLICATED CIRCUIT)

59. 3 D \_\_\_\_\_ /  
DEEP 2S  
DR. f/g in DOCTOR WHO: Nearly finished. I'm  
MS + Radio gubbins. just about to test it.

JO R. b/g  
JO X's to  
M2S  
(JO BRINGS HIS CUP  
OF TEA OVER, LOOKS  
AT THE COMPLICATED  
WIRING)

JO: I've seen things like that in a  
modern art exhibition. You really  
think you can transmit with it?

60. 4 D \_\_\_\_\_ /  
MCU DR. &  
Wires DOCTOR WHO: Of course I can.

(THE DOCTOR FINISHES  
JOINING TWO WIRES  
TOGETHER)

61. 3 D \_\_\_\_\_ /  
CS LOUDSPEAKER  
& Dr's hand There we are. Now then!

(4 next)

PM

(THE DOCTOR TURNS ON THE SWITCH ON ONE OF THE TRANSISTORS. FROM FIVE TINY LOUD-SPEAKERS WE HEAR A BURST OF INTRODUCTORY POP MUSIC)

NOTE Switch by Loud-Speaker

GRAMS

62. 4 D CU DR. DISC JOCKEY: (FILTER) Hey there, early birds! We've got a wonderful batch of discs for you this morning, so don't feel isolated and cut off from the world. / Whoever you are, wherever you are, we've got something just for you -

63. 3 D CU JO

64. 4 D CU LOUDSPEAKER & Switch. DR'S hand in

65. 3 D M2S DR./JO JO: (KIDDING THE DOCTOR) Hey, that's my favourite D.J.

Pre-Rec. Speech & Music bits

(THE DOCTOR SWITCHES OFF IN DISGUST, JO PROTESTS)

(THE DOCTOR, IGNORING HER, REGRINDS THE CIRCUIT, THEN STARTS WORKING ON A SECTION OF IT)

DOCTOR WHO: I must have forgotten to reverse the circuits.

JO: Your tea.

DOCTOR WHO: Thank you.

PAN JO L. to brink & 2S CLARKE/JO

(SHE PUTS THE TEA DOWN BESIDE HIM. HE IGNORES IT, GOES ON WORKING ABSORBED AS HE ANSWERS JO'S QUESTION)

PM

(on 3, shot 65)

66. 4 D  
MCU DR. /
- JO: Doctor, that Sea Devil thing that attacked us - you said you'd seen something like it before.
- DOCTOR WHO: A somewhat similar creature. That's right. They emerged from some caves in Derbyshire.
- JO: The ... Silurians, wasn't it? The Brigadier was telling me ...
- DOCTOR WHO: " complete misnomer. The chap who discovered them got the period wrong. Properly speaking they should have been called the Eocenes.
67. 3 D  
MCU JO /
- JO: Anyway they were a race of super-reptiles who'd been in hibernation for millions of years ...
68. 4 D  
MCU DR. /
- DOCTOR WHO: That's right. I think there must be another of their colonies right here beneath us.
69. 3 D  
A/B.  
PAN her R.  
to DEEP 2S  
DR. (in CU)  
JO b/g
- JO: No. something seem to have woken them up.
- DOCTOR WHO: Probably the re-building of this fort. ..
- JC: But I thought you said they lived in caves ...
70. 4 D  
CU DR. /
- DOCTOR WHO: This must be a different species. Completely adapted to life under water.
71. 3 D  
CU JO /
- JO: And they've been sinking the ships?
72. 4 D  
CU DR. /
- DOCTOR WHO: Very probably.
73. 3 D  
MS JO
- JO: Why are they so hostile. / What have we done to them?
- PAN her L.  
to M2S DR./JO

(4 next)

(on 3, shot 73)

74. 4 D CU DR. DOCTOR WHO: They still regard Earth as their planet Jo and they want it back. As far as they're concerned, Man is an ape who's got above himself ...

75. 3 D M2S DR./JO (THE DOCTOR MAKES A FEW FINAL ADJUSTMENTS)

DOCTOR WHO: There - that should do it.

(THE DOCTOR TURNS THE 'ON' SWITCH AND SPEAKS INTO THE LOUDSPEAKER OF ONE OF THE TRANSISTOR RADIOS)

180° PAN JO  
L. to MCU

Hello. May Day. May Day. (INTO LOUDSPEAKER) / May Day, May Day. / This is - (QUICKLY TO JO) What's our call sign?

(JO GOES TO WHERE THE RADIO APPEARS WAS, READS FROM A CARD ON THE BULKHEAD)

76. 4 D MCU DR. JO: Oscar Bravo Tango 74./

Bravo Tango DOCTOR WHO: (INTO LOUDSPEAKER) Oscar/ 74. We are stranded on this fort and have a wounded man here. Please send immediate assistance. Can you hear me? Can you hear me? Over.

77. 3 D MCU JO (THE DOCTOR ADJUSTS SOME CONTROLS ON THE TRANSISTOR)  
PAN her R. to MC2S JO/DR

JO: You'll never get through to anyone on that hash up!

78. 4 D CS Loudspeaker

79. 3 D  
 M2S DR./JO  
 Door b/g

PILOT: (FILTER) Hello Fort. Hello Fort. Oscar Bravo Tango. Receiving you loud and clear. Am about to land.

As JO goes  
 PUSH IN to  
 Profile  
 CU DR.

JO: Doctor! It worked!  
 (EVEN THE DOCTOR IS AMAZED.)

HE ADJUSTS CONTROLS TO TRANSMIT AGAIN. MEANWHILE WE HEAR THE SOUND OF THE APPROACHING HELICOPTER AND JO GOES TO A WINDOW AND LOOKS OUT)

SOUND

DUB

Helicopter Noise

DOCTOR WHO: Fort Oscar Bravo Tango  
 74. Who are you? Who are you?

80. 5 C  
 LS JO  
 thru window

5C/FR

9. INT. CORRIDOR

As she X's  
 TRACK OUT  
 to incl.  
 window frame  
 & JO MS

(JO AT WINDOW)

TELECINE 5 (A5) (Dur: 10")

Helicopter in  
 Flight seen  
 from JO's POV

81. 5 C  
 A/B

JO: It's a helicopter.

RIG VIS. EFFECTS FLASH

82. 4 D  
 MCU DR.

C1,4D

9A. INT. FORT CABIN

DOCTOR WHO: Although I say so myself, that's a very efficient piece of work that.

(AS HE LOOKS AT THE APPARATUS WITH PRIDE, THERE IS A FLASH AND SMOKE, AS IT DISINTEGRATES)

TO BE RECORDED AT  
END OF PROGRAMME  
TELECINE 3

3E,D4,4E,C2,1D

83. 1 D 7. INT. CHATEAU. MASTER'S ROOM DAY  
BCU  
TRENCHARD

(THE MASTER IS EATING  
HIS BREAKFAST AT AN  
IMMACULATELY LAID  
TABLE)

TRENCHARD IS  
HOVERING NERVOUSLY  
NEAR BY)

84. 4 E  
CS PLATE  
PAN UP with  
fork to  
CU MASTER  
TRENCHARD: My dear fellow, it's  
simply not on.
85. 3 E  
M. DEEP 2S  
MASTER/  
TRENCHARD  
PAN TRENCHARD  
L.  
MASTER: Don't you have any  
influence?  
TRENCHARD: Not with the Navy - not  
on that level.  
Pity.  
MASTER: We must have that sonar  
equipment. It's essential to our plan.
86. 1 D  
MCU TRENCHARD  
TRENCHARD: It's out of the question.  
There's no way of getting the  
official authorisation.
87. 4 E  
MCU MASTER  
(THE MASTER IS  
LOOKING AROUND  
THE TABLE)  
MASTER: Marmalade? Please.
88. 3 E  
MS TRENCHARD  
PAN him to  
M2S with  
MASTER  
TRACK IN  
on MASTER  
to MCU  
(TRENCHARD HANDS  
OVER A LITTLE  
SILVER POT)  
TRENCHARD: Here it is, old man.  
MASTER: Thank you. If we can't get  
the equipment officially there's only  
one solution. We must steal it.
89. 4 E  
CU TRENCHARD  
TRENCHARD: What?  
(TRENCHARD THINKS THE  
MASTER MUST HAVE BEEN  
JOKING)  
Oh yes. Jolly good. Nip over the  
barbed wire, dodge the guards, rifle  
the stores - eh?
90. 1 D  
CU MASTER

PM

MASTER: Something like that.

(THE THOUGHT HAS STRUCK TRENCHARD THAT THE MASTER MAY NOT BE JOKING AFTER ALL. YET HE STILL CANNOT QUITE BELIEVE IT)

91. 3 E  
MC2S MASTER/  
TRENCHARD

TRENCHARD: You really mean it? ...

MASTER: I most certainly do.

TRENCHARD: Out of the question! You're asking me to commit a criminal act!

92. 1 D  
MCU MASTER

MASTER: The enemy have sunk three ships. Isn't that a criminal act?

93. 4 E  
MS TRENCHARD  
CRAB R. and  
PAN him L. to  
DEEP 2S  
TRENCHARD/MASTER

TRENCHARD: Of course it is. But I think I've gone far enough. The government will cope.

94. 3 E  
CU MASTER

MASTER: And how many more lives will be lost while they're "coping" ? Isn't it your duty to save those lives, defeat the enemies of your country?

95. 1 D  
CU TRENCHARD

TRENCHARD: But we haven't a chance of breaking into the Naval Base. Place is top security. Guards everywhere.

96. 3 E  
CU MASTER

MASTER: I'm well aware of that. We shall go straight through the front gate. Could you pour me some coffee?

97. 4 E  
CS CUP  
TRENCHARD b/g

98. 3 E  
BCU MASTER

BREAK

(TABLE POS. 2)

3E,D2,4E

99. 4 E 10. INT. CHATEAU. MASTER'S ROOM. DAY.  
CS DOOR

PAN TRENCHARD  
L. to 2S  
MASTER/  
TRENCHARD

(THE MASTER IS  
PLAYING SOLITAIRE.  
THE DOOR OPENS AND  
TRENCHARD ENTERS,  
FOLLOWED BY A GUARD  
CARRYING AN UNNAMED  
MOSS BROS. TYPE  
CARDBOARD CASE)

TRENCHARD: All right, put it there.

As GUARD  
recrosses frame  
PAN him R. to  
exit

(THE GUARD PUTS  
DOWN THE CASE  
WHERE TRENCHARD  
INDICATED, AND  
THEN GOES)

100. 3 E TRENCHARD: (TRIUMPHANTLY) There you  
are, then!

L/A X f/g  
box  
MLS MASTER

MASTER: Excellent.

As he X's  
CRANE UP

PAN R. to  
M2S MASTER/  
TRENCHARD

TRENCHARD: Not easy, you know,  
getting this sort of thing at a  
moment's notice. Had to send one of  
my chaps over to the mainland.  
Said it was for theatricals.

MASTER: How ingenious.

TRENCHARD  
in to C2S

TRENCHARD: Oh, nothing to it. Just  
have to use the old loaf. Er -  
when do we leave?

(THE MASTER CROSSES  
TO THE BOX, STARTS  
TO UNSTRAP IT)

101. 4 E  
CS NAVAL  
HAT on MASTER

-19-

(3 next)

(on 4, shot 101)

MASTER: As soon as possible.

(THE MASTER LIFTS  
AWAY THE TOP OF THE  
BOX, REVEALING A  
FOLDED NAVAL  
OFFICER'S SUIT.  
RESTING ON TOP  
IS THE CAP)

PAUSE

102. 3 E  
CU TRENCHARD

103. 2 D  
DOOR L.  
JANE R.

(1 next)

11. INT. NAVAL BASE: HART'S OFFICE DAY.

(THE DOCTOR, JO, HART, AND JANE. THE DOCTOR IS LEANING OVER HART'S DESK)

DR. thru frame JANE/HART JANE: Yes, yes. I'll call you back later.

Let JO go HART: My dear Doctor, How can I go to the Admiralty with a story like this? Sea Devils! If you had any proof . .

TRACK In to M2S JANE/HART JO: What about the two men on the fort? One of them was killed, and the other one saw the creature

Let HART go HART: (TO JANE) Check with the Sick Bay See if Clarke's conscious yet.

TRACK IN to MCU JANE JANE: Yes sir.  
(JANE LIFTS A PHONE IN BACKGROUND, TALKS, BUT WE CANNOT HEAR.)

104. 1 C  
MCU DR. (JANE: (INTO PHONE) Sick Bay, please. Captain Hart's secretary That man from the fort has he recovered consciousness yet? I see -ll right, I'll tell him...)

(DURING HE ABOVE, THE SCENE CONTINUES.)

105. 2 D  
MCU HART DOCTOR: Even you must admit that something happened on that fort.

106. 1 C  
MS JO HART: Maybe one chap went beserk and attacked the other.

JANE in b/g

(2 next)

(on 1, shot 106)

- 22 -

As JO X's  
CRAB L. to  
M2S JO/JANE

JO: We saw this thing too,  
you know.

107. 2 D (JANE PUTS DOWN THE  
CU HART PHONE) /
- HART: (TO JANE) Well? Blythe?
108. 1 C JANE: He's still delirious and  
M2S JO/JANE he's bubbling something about  
Sea Devils.
109. 2 D (REACTION OF HART)  
CU HART

TO BE RECORDED AT END OF PROGRAMME
<u>TELECINE 6</u>

110. 2 D /  
CU CU HART  
(Between JO/DR)

(1 next)

- 22 -

(on 2, shot 110)

2D,B1,3F,A2,1C

12. INT. NAVAL BASE: HART'S OFFICE DAY.

Let him  
go

(HART ON THE PHONE. THE  
DOCTOR, JO AND JANE  
STANDING BY. HART IS NOT  
PLEASED BY THE INTERRUPTION)

HART: (INTO PHONE) Did he say  
why he wants to see me? ...Oh,  
all right, you'd better send him  
up

111. 1 C \_\_\_\_\_ (HART PUTS DOWN THE PHONE /  
M3S X \_\_\_\_\_ AND CONTINUES WHERE HE LEFT OFF)  
HART'S  
shoulder  
DR./JO

Say I accept the existence of the  
Sea Devils, Doctor What do you  
want me to do?

112. 3 F \_\_\_\_\_  
MCU HART

DOCTOR: To begin with, we must  
make every effort to make contact  
with them.

113. 1 C \_\_\_\_\_  
MCU DR.

HART: But you claim they're  
responsible for sinking these ships!

114. 3 F \_\_\_\_\_  
MS HART

DOCTOR: It may still be possible  
to find a peaceful solution. We  
are not dealing with animals,  
Captain, these are intelligent  
beings.

(KNOCK ON THE DOOR AND  
THE CHIEF LOCKS IN. HE  
SEES HART FIRST)

115. 1 C \_\_\_\_\_  
3S DR./  
TRENCHARD/  
JO

(2 next)

(on 1, shot 115)

TRENCHARD: Got a minute old chap?  
I wanted to talk to you about the  
golf tournament - (SEEING THE DOCTOR)  
Good heavens!

SLOW ZOOM  
to M2S  
TRENCHARD/JO

DOCTOR: How do you do, Col.Trenchard.

TRENCHARD: Hello, Doctor... Miss  
Grant. I thought you two left the  
island yesterday.

PAN TRENCHARD  
R. to 2S  
TRENCHARD/  
HART

JO: (WITH A LOOK AT THE DOCTOR)  
He didn't manage to get away.

TRENCHARD: (HOPEFULLY) Taking a  
look round the island? Charming s  
spot, isn't it. (TO HART) Look,  
John, I don't want to butt in,  
but about next weekend. We are  
rather relying on you, you know.

116. 2 D  
M2S TRENCHARD/  
HART

HART: I'll do my best, old chap  
but if we get a sudden flap on...

117. 1 C  
MC2S TRENCHARD/  
HART

TRENCHARD: That's just what I was  
thinking, old chap. Perhaps I  
should arrange to have a reserve  
standin by

118. 3 F  
(CRABBED L.)  
MCU DR.  
PAN him R.

DOCTOR: Why don't you do that  
Col. Trenchard? Captain Hart's going  
to be very busy from now on.

119. 2 D  
C2S TRENCHARD/  
HART

HART: Life is rather full at the  
moment George

120. 1 C  
MCU TRENCHARD

(2 next)

(on 1, shot 120)

-25-

121. 2 D TRENCHARD: Exactly<sup>so.</sup>, I was just passing,  
CU HART and I thought to myself "Old John's/  
going to be pretty tied up with all  
122. 1 C these ships sinking. Is it really  
CU DR. fair to ask him to play golf/in the  
123. 2 D middle of something like this?/  
CU JO So I said to myself, what I'll do  
is just drop by and sound him out,  
124. 1 C you see..." Time is short and I've  
VBCU got to get cracking.  
TRENCHARD (THE DOCTOR AND JO EXCHANGE  
LONG SUFFERING LOOKS AS  
TRENCHARD GOES WAFLING ON)

2 TO E

(SWINGER OPEN)

125. 4 F  
MASTER in to  
MS DOORWAY  
4F,D5,C3,5D

13. INT. NAVAL B E: STORE ROOM. DLY.

Let him go (A SMALL ROOM WITH SEVERAL  
SHELVES CONTAINING ELECTRONIC  
SPARE PARTS IN BOXES.)

126. 5 D THE MASTER ENTERS, LOOKS  
LS MASTER. AROUND, TAKES DOWN A BOX,/  
TURNS IT, TAKES OUT AN  
ELECTRONIC SPARE PART,  
HOLD him to LOOKS AT IT, PUTS IT BACK  
f/g & PAN IN THE BOX AND THE BOX ON  
him R. THE SHELF. THEN HE TRIES  
A BOX FROM ANOTHER SHELF,  
FINDS THE TYPE OF ELECTRONIC  
SPARE PART HE WANTS, REPLACES  
THE BOX. HE LOOKS AROUND,/  
NOTICES A LITTLE DUFFLE  
BAG, HELPS HIMSELF TO IT  
AND PUTS THE ELECTRONIC  
SPARE PART IN TO IT. AS HE  
IS STARTING TO INSPECT  
THE CONTENTS OF ANOTHER  
BOX, CHIEF PETTY OFFICER  
SMEDLEY ENTERS. HE IS RATHER  
SURPRISED TO SEE THE MASTER)

127. 4 F  
CS BOX on C. shelf.  
As it's removed,  
CU MASTER  
PAN him L.  
to next box &  
CU A/B  
Let him go

128. 5 D  
LS MASTER  
HOLD him to MS  
door L.

SMEDLEY into  
DEEP 2S

-25-

(4 next)

(on 5, shot 128)

SMEDLEY: "Excuse me, sir, but should I know you?"

129. 4 F  
MS MASTER &  
BAG

(THE MASTER, QUITE UNPERTURBED, CONTINUES WITH HIS WORK)

MASTER: You most certainly should. Haven't you been informed I was coming?

130. 5 D  
MCU SMEDLEY

SMEDLEY: I'm afraid not, sir.

131. 4 F  
MCU MASTER

MASTER: Special audit, Ministry of Defence.

(SMEDLEY LOOKS SIDWAYS AT THE DUFFLE BAG INTO WHICH THE MASTER HAS PUT CERTAIN SELECTED ITEMS)

SMEDLEY: Special audit, sir?

MASTER: The items in this bag are defective. Did you realise you've got defective supplies here?

132. 5 D  
MIS SMEDLEY

You mind if

PAN him R.  
to M2S  
SMEDLEY/  
MASTER

SMEDLEY: Would/I see you pass, sir?

MASTER: Captain Hart's preparing it now. He'll be here with it in a moment.

SMEDLEY: I see, sir. Well you won't mind if I double check, will you, sir?

HOLD SMEDLEY  
L.

(SMEDLEY MOVES TOWARD A WALL PHONE)

133. 4 F  
CU MASTER

MASTER: What are you suggesting, Chief?

134. 5 D  
MS SMEDLEY  
& PHONE

(on 5, shot 134)

-27-

135. 4 F  
CU MASTER  
SMEDLEY: I'm not suggesting, anything, sir Just following orders.
136. 5 D  
CU SMEDLEY  
MASTER: (HYPNOTIC VOICE) You will obey my orders, Chief Petty Officer.  
SMEDLEY: Your orders, sir?
137. 4 F  
VBCU MASTER  
MASTER: You have seen my pass and everything is correct.
- (SMEDLEY SEEMS TO BE GOING UNDER THE HYPNOTIC SPELL)
138. 5 D  
CU SMEDLEY  
SMEDLEY: Your pass, sir?
139. 4 F  
CU MASTER'S EYES  
MASTER: You have seen my pass.
- (SMEDLEY RALLIES HIMSELF)
140. 5 D  
CU SMEDLEY  
SMEDLEY: Must telephone, sir... must double check....
141. 4 F  
M2S SMEDLEY/  
MASTER  
HOLD SMEDLEY  
to ground  
(SMEDLEY SLIGHTLY SMEDLEY  
GONE TO THE WALL PHONE,  
LIFTS. THE MASTER COMES  
UP BEHIND SMEDLEY AND  
SMELIKES HIM DOWN, PUTS  
THE PHONE BACK ON THE HOOK.  
THE MASTER RETURNS TO THE  
STORE RACKS, AND WORKING  
HOME QUICKLY NOW BEGINS TO  
TAKE THE ELECTRONIC PARTS  
WHAT HE NEEDS)
142. 5 D  
MS MASTER

Let him go

143. 1 C  
M2S TRENCHARD/  
HART  
fav. TRENCHARD

-27-

(3 next)

(on 1, shot 143)

2E,B1,3F,,2,1C

14 INT. NAVAL BASE: HART'S OFFICE. DAY.

(THE DOCTOR, JO, TRENCHARD,  
HART, AND JANE)

please  
HART: Now/don't worry, George, old  
chap. If I can't make the tournament,  
I'll let you know in plenty of time.

(HART RISES AND CROSSES  
TO CL)

- 144. 3 F TRENCHARD: But you do understand, / I  
M2S DOCTOR/ don't want you to feel there's any  
JO pressure on you about this. / If you
- 145. 1 C want to drop out, I could probably  
A/B rope in old Harry.
- HOLD HART'S HART: Perhaps, that would be best.  
move Now if you don't mind, George I've  
really got some pressing business.
- 146. 3 F TRENCHARD: At the same time, I  
M2S HART/ wouldn't want you to miss your  
TRENCHARD game. We'd much rather have you,  
if you can manage it.  
Let HART go
- 147. 1 C HART: I'll do my best / Good bye,  
MS HART George.
- 148. 3 F TRENCHARD: Yes, yes, indeed I  
MS TRENCHARD realise how busy you are, (A STEP
- 149. 1 C TO BE IT, THEN PLUSES, TO DOCTOR):  
MS DR. Staying down here much longer?
- 150. 3 F DOCTOR: That depends how long it  
A/B takes to conclude my business.  
PAN him L. Good bye, Col Trenchard  
to door then  
to DEEP M3S  
DR./JO/  
TRENCHARD

(1 next)

(on 3, shot 150)

TRENCHARD: Oh yes, I mustn't hold you up. (TO JO): Good bye, Miss Grant. A great pleasure to see you again.

JO: Good bye, Col. Trenchard

Let TRENCHARD go

HART in and PAN him R.

TRENCHARD: Well, I'll be off then. (TO 'JANE) Thank you. HART: I'll be in touch George.

(NOBODY DISCUBES. TRENCHARD EXITS. HART CLOSES THE DOOR)

151. 1 C MS DOCTOR HART: Now then, where were we Doctor? /

Where were we indeed. DOCTOR: Shipping must be kept away from this area.

152. 3 F MCU HART (DURING THE FOLLOWING EXCHANGES, JO WALKS OVER TO THE WINDOW AND CASUALLY LOOKS OUT)

153. 1 C MCU DOCTOR HART: Doctor, these are major shipping lanes. We'd have protests from all over the world. /

154. 3 F MCU HART DOCTOR: There'll be even bigger protests if ships go on sinking. /

155. 2 E L/A MCU JO thru window. ZOOM to CU HART: Even if we do make it a prohibited area, how are we going to enforce it? You know what happens in the English Channel? Trinity House marker bouys are simply ignored half the time.

JO REACTS TO WHAT SHE HAS JUST SEEN FROM THE WINDOW. SHE LOOKS CLOSER)

(MCU) (FOCUS ON JO)

(T/K next)

(on 2, shot 155)

TELECINE 7 (A6)  
(Dur: 6")

Naval base: JO's POV  
window.

The MASTER is walking  
around carrying the little  
duffle bag. He returns  
the salute of a RATING.

DOCTOR: (VO) You'll have to patrol  
the area.

HART: (VO) And what do we do if  
ships won't turn back? Open fire?

DOCTOR: (VO) Surely it needn't  
come to that -

156. 3 F  
DEEP 3S  
DR./JO/  
HART

2E, B1, 3F, A2, 1C

15. INT. NAVAL BASE: HART'S OFFICE. DAY.

(THE DOCTOR, HART, JO, JANE)

DOCTOR: - If the danger is well  
enough publicised, people are bound  
to be sensible.

157. 1 C  
(CRABBED L.)  
MCU JO

JO: Doctor!

HART: Don't you believe it

JO: (CUTTING IN) Doctor, come  
home!

158. 3 F  
A/B  
HOLD DR. to  
window

DOCTOR: Jo, please, not now.  
(JO IS ALMOST SPEECHLESS WITH  
EXCITEMENT)

159. 2 E  
C2S JO/DR.

JO: But it's the Master! /

TELECINE 8  
Naval base: DOCTOR'S POV  
(Dur: 8") (A7)  
through window

(THE DOCTOR RUSHES TO THE  
WINDOW, LOOKS OUT)

There is no sign of the  
Master now. Just normal  
activity.

160. 2 E  
A/B

(3 next)

(on 2, shot 160)

2E,B1,3F,A2,1C

16. INT. F WLE BASE: HART'S OFFICE.  
D.Y.

(DOCTOR WHO AND JO AT THE  
WINDOW, HART AND JANE  
WATCHING ON.)

JO: Down there. He was down there.  
I saw him.

161. 3 F \_\_\_\_\_ /  
(CRABBED R.) Captain Hart  
MCU DR. DOCTOR WHO: (TO HART) / I suggest

162. 1 C \_\_\_\_\_ /  
MS HART immediately.  
JANE b/g HART: Would you mind telling me  
what you're talking about?

163. 3 F \_\_\_\_\_ / GRAMS  
A/B Phone  
DOCTOR WHO: Miss Grant's spotted  
a dangerous criminal in the base.

164. 1 C \_\_\_\_\_ /  
A/B  
(LARGE MINGS. I. B CKG...  
J. LISTS).

JANE into  
M2S JANE/  
HART

HART: Really, Doctor! I'm trying  
to be patient but ...

Sir.  
JANE: / someone's been found  
unconscious in the sensor stores.

165. 3 F \_\_\_\_\_ /  
CU DOCTOR

DOCTOR WHO: Come on.

166. 1 C \_\_\_\_\_ /  
CU HART

3 TO E  
5 TO D

BREAK FOR ARTISTS AND CAMS

TO BE RECORDED AT  
END OF PROGRAMME

TELECINE 9

(SWINGER CLOSED)

4F,D5,C3,5D

167. 4 F 17. INT. NAVAL BASE: STORE ROOM. DAY  
CU SMEDLEY

(SMEDLEY, RATHER SHAKEN  
UP, IS EXPLAINING WHAT  
HAPPENED TO HART,  
DOCTOR WHO AND JO)

168. 5 D SMEDLEY: He was taking equipment,  
CU DR. sir. Said he was doing a special  
audit. / I phoned to check up, then  
he hit me.

DOCTOR WHO: What did this officer  
look like?

169. 4 F SMEDLEY: About my height, sir.  
M2S SMEDLEY/ Had a beard.  
JO

JO: (TO DOCTOR) You see - the  
Master.

170. 5 D HART: Who is the Master?  
M2S HART/  
DR.

(4 next)

(on 5, shot 170)

DOCTOR WHO: I'll explain later.

171. 4 F  
A/B

JO: He's supposed to be locked up.  
How did he get in here.

172. 5 D  
MS DR.

DOCTOR WHO: Trenchard.

PAN him R.  
& TRACK  
OUT to  
DEEP 3S  
HART/JO/  
DR. (f/g)

JO: (SURPRISED) What?

DOCTOR WHO: He arrived just before  
this happened, and he left just a  
few moments ago.

JO: Of course. All that silly  
talk about a golf tournament.

HART: Are you suggesting that  
George Trenchard is mixed up in this?

173. 4 F  
CU DOCTOR

DOCTOR WHO: I certainly am.

(TO HART) Captain Hart, can you  
lend me some transport?

174. 5 D  
CU HART

HART: Yes of course. But, what's  
all this about?

175. 4 F  
M2S DOCTOR/  
JO

DOCTOR: There's no time to explain.  
Come on, Jo!

HOLD SMEDIEY

(DOCTOR WHO LED JO  
RUSH OUT. HART FOLLOWS.)

PAUSE FOR ARTISTS TO TRENCHARD

(2 next)

TO BE RECORDED AT  
END OF PROGRAMME  
  
TELECINE 10

(4E in Master's Room)  
5D, A3, 1E, B2, 2F

176. 2 F 18. INT. HALL: TRENCHARD'S OFFICE.  
CS GOLF DR.  
BALL

PAN it L.  
to 'hole'  
Let ball go

(TRENCHARD IS PRACTISING  
PUTTING WITH AN INDOOR  
PUTTING SET. THERE IS  
A KNOCK ON THE DOOR)

177. 5 D  
LS TRENCHARD  
TRENCHARD: (NOT LOOKING UP)  
in conference.

178. 1 E  
M2S DR. &  
JO  
(A GUARD OPENS THE DOOR  
AND SHOWS IN JO AND  
DOCTOR WHO.)

DOCTOR WHO: Col. Trenchard

(TRENCHARD MOTIONS  
DOCTOR WHO TO BE SILENT  
WHILE HE FINISHES HIS  
PUTT. TRENCHARD PUTTS  
THE BALL, TAKING HIS TIME.  
HE FINISHES HIS PUTT.  
HE LOOKS UP.)

179. 5 D  
MS TRENCHARD  
PAN him R. to  
3S JO/DR./  
TRENCHARD  
TRENCHARD: Hello, old chap.  
What are you doing here?

(THE GUARD EXITS.)

180. 2 F  
MCU DR.  
DOCTOR WHO: I have reason to  
believe that your prisoner has  
escaped.

181. 5 D  
A/B.  
HOLD him to  
rostrum.  
DR. & JO into  
MC3S JO/DR./  
TRENCHARD

(2 next)

(on 5, shot 181)

TRENCHARD: Nonsense.

DOCTOR WHO: Is it?

182. 2 F (TRENCHARD SWITCHES ON THE MONITOR.)  
 MS CSO  
 SCREEN  
 TRENCHARD/DR. you are you see  
 f/g TRENCHARD: See for yourself. There/  
 Safe and sound!

(FEED TO CSO SCREEN)

4	E	50°
H/A VLS MASTER		

(ON THE MONITOR SCREEN WE SEE TRENCHARD IN HIS ROOM, QUIETLY READING A BOOK. TRENCHARD SWITCHES OFF THE MONITOR)

183. 1 E  
 MCU JO  
JO: He may be here now. But half an hour ago he was at the Naval Base.

184. 2 F  
 CU TRENCHARD  
TRENCHARD: Impossible. Case of mistaken identity ...

185. 5 D  
 CU DR.  
 (JO AND DOCTOR WHO JUST LOOK AT HIM)

186. 2 F  
 CU TRENCHARD  
TRENCHARD: Tell you what, though: I'll go and check the guards myself.

187. 5 D  
 CU DR.  
DOCTOR WHO: Yes you do that.

188. 1 E  
 M3S JO/  
 TRENCHARD/DR. (TRENCHARD HURRIES OUT, TRYING TO CONTACT HIS MIC.  
DOCTOR WHO PICKS UP PHONE

Let TRENCHARD go  
 189. 5 D  
 MCU DR.  
 HOLD him to MC2S JO/DR.  
JO: OK. #11 clear  
DOCTOR WHO: Hello. It's dead. Jo, I want you to take the jeep and get back to the Naval Base straight away. Call Unit - tell them Trenchard and his entire staff must be immediately replaced.

(on 5, shot 189)

JO: But Doctor -

DOCTOR WHO: No buts, Jo. Please -  
just do as I ask you.

JO: What about you?

Let JO go DOCTOR WHO: I'll stay here and  
keep an eye on him. Now hurry.  
TIGHTEN on DR.  
Let him go (JO EXITS.)

TABLE OUT

190. 3 E  
MCU TRENCHARD 3E, D4, 4E, C2, 1C

19. INT. CHATEAU: HUBERT'S ROOM. DAY.

(HUBERT AND TRENCHARD IN  
CONVERSATION.)

TRENCHARD: But the girl saw you.

191. 4 E  
MS MASTER MASTER: It couldn't have been more  
than a fleeting glance. Convince  
her she was mistaken.

192. 3 E  
MS TRENCHARD TRENCHARD: I tell you they don't  
believe me. The Doctor knows ...  
PAN him L.  
to M2S  
MASTER/  
TRENCHARD MASTER: Suggest he comes down  
here and sees me for himself.

TRENCHARD: What's the good of that -

193. 4 E  
CU MASTER

(3 next)



(on 1, shot 202)

5D, 13, 1E, B2, 2F

20. INT. CLUBHOUSE: TRENCHARD'S OFFICE.  
D.Y.

203. 5 D  
MLS DR. (TRENCHARD LETTERS.)

204. 2 F  
MS TRENCHARD TRENCHARD: Well I've seen the  
guards - Everything's perfectly  
in order.

205. 5 D  
2S TRENCHARD/  
DOCTOR (CUT TO DOCTOR WHO IS  
TRYING A VERY DIFFICULT  
GOLF PUTT).

DOCTOR WHO: Fore

207. 2 F  
CS BALL.  
PAN it L. (DOCTOR WHO COMPLETE HIS  
PUTT SUCCESSFULLY LOOKS  
Let it go UP.)  
PAUSE

208. 1 E  
H/A CS Hole.  
Ball in  
PAUSE

TRENCHARD: Bless my soul!

209. 2 F  
MCU TRENCHARD

DOCTOR WHO: You were saying.

210. 5 D  
MCU DR.

TRENCHARD: Where's Miss Grant?

211. 2 F  
MS TRENCHARD

DOCTOR WHO: She's gone back to the  
Naval Base.

HOLD him to  
f/g DEEP 2S  
DR./TRENCHARD

TRENCHARD: Oh, I see. Look here,  
old chap, if you're still worried I  
suggest you see the prisoner your-  
self.

Let DR. go

DOCTOR WHO: But I've just seen him.

212. 1 E  
MS TRENCHARD to  
M2S DR./  
TRENCHARD

TRENCHARD: What?

213. 2 F  
MCS CSO  
SCREEN

(1 next)

(on 2, shot 213)

(THE DOCTOR INDICATES THE MONITOR SCREEN)

DOCTOR WHO: On there.

214.

1 E  
A/B

PAN them L.  
to 2S TRENCHARD/  
DR.  
(DR. MCU f/g)

TRENCHARD: Ah! Oh Quite!  
Still if you're in any doubt,  
I'd sooner you interrogated the  
man yourself. You know the way  
don't you.

(TRENCHARD OPENS THE  
DOOR,

(DOCTOR  
WHO GIVES TRENCHARD A LOOK BUT  
DECIDES TO PLAY ALONG)

DOCTOR WHO: Well, if you insist.

(DOCTOR WHO MOVES TO  
EXIT, THEN PAUSES AND  
HANDS THE GOLF CLUB TO  
TRENCHARD.)

216.

2 F  
C2S TRENCHARD/  
DR.  
Let DR. go.

DOCTOR WHO: Yours. I believe.

Let TRENCHARD  
go

(DOCTOR WHO GUARD EXIT,  
LEAVING TRENCHARD  
HOLDING THE GOLF CLUB.

217.

5 D  
MLS TRENCHARD

HOLD him to  
f/g

TRENCHARD PICKS PHONE

TRENCHARD: (INTO PHONE) Get me  
the main gate ... Trenchard here.  
There's Miss Grant on her way down.  
to you. She is not to leave.

(HE PUTS DOWN THE PHONE AND THINKS FOR A MOMENT.)

219. 2 F  
Over TRENCHARD'S  
shoulder  
CSO Screen

HE CROSSES TO THE MONITOR AND SWITCHES IT ON. THE SCREEN IS ALIVE BUT BLANK. HE CLICKS THE SWITCH A FEW TIMES, BUT NOTHING HAPPENS. TRENCHARD STARES AT THE MONITOR WORRIED)

(FEED TO CSO SCREEN)

4 E  
CS CUSHION

220. 5 D  
CU TRENCHARD

5 TO E  
1 TO F  
A TO 4

PAUSE

221. 5 E 21 INT. <sup>5E, A4</sup> CORRIDOR.  
LS CORRIDOR.  
DR. down to  
MS.  
CRAB R. to incl.  
Door. Let DR. go

222. 3 E 3E, D4, 4E, C2, 5E  
MCU DR. /  
5 CRAB L. 21A. INT. CHATEAU: MASTER'S ROOM

223. 4 E  
MCU MASTER

MASTER: What a <sup>great</sup> pleasure to see you my dear Doctor.

224. 3 E  
MCU DR.

DOCTOR WHO: Been out for a little jaunt have you?

224A. 4 E  
A/B

MASTER: I beg your pardon.

224B. 3 E  
A/B

DOCTOR WHO: Why did you steal those electronic spares from the Naval Base?

225. 5 E  
MS MASTER

(on 5, shot 225)

- 41 -

MASTER: How could I steal anything,  
Doctor. I'm a prisoner here.

226. 3 E \_\_\_\_\_/  
M.DEEP 2S  
MASTER/DR.

227. 5 E \_\_\_\_\_ DOCTOR WHO: You've gained some  
CU MASTER sort of hold over Trenchard. / What's  
going on?

228. 4 E \_\_\_\_\_ MASTER: I can see I shall have  
MS GUN to tell you everything.

(MASTER PRODUCES GUN)

229. 3 E \_\_\_\_\_/  
M2S  
HOLD DR.  
to door DOCTOR WHO: Good afternoon.  
(HE EXITS)

230. 5 E \_\_\_\_\_/  
MCU MASTER  
PAN him to  
door

231. 2 L \_\_\_\_\_/  
MLS MASTER  
in door

(Pause next)

- 41

(on 2, shot 231)

- 42 -

21B INT. CORRIDOR . . . DAY

(GUN KICKED)

Let him go.

MASTER: Very clever Doctor - but  
you won't escape me!

PAUSE CHANGE ARTISTS

232. 1 F /

LS DR.  
MASTER in L.  
HOLD DEEP 2S  
MASTER/DR.

PAN THEM R.  
holding deep 2S.

Let MASTER go L.

HOLD DR. through  
drapes

PAUSE

233. 2' L /

MS LEGS

SWORD UNDER

PAUSE MASTER (ROGER) IN

234. 2 L /

MS MASTER

PAN him R. to  
drapes

MASTER: Where are you Doctor?  
Why don't you come out and fight?

PAUSE

(2 next)

- 42 -

235. 2 L \_\_\_\_\_ /  
MLS DR.

DOCTOR WHO: Stop hacking at that  
curtain. It's Government property.

236. 1 F \_\_\_\_\_ /  
MCU MASTER

Let him go

(MASTER (ROGER)  
STEPS R.)

---

PAUSE

---

237. 2 L \_\_\_\_\_ /

LS DR.  
MASTER (DEREK)  
in to f/g

TRACK IN HOLDING  
to doorway

3 - 4 - 5

---

PAUSE

---

3E, D4, 4E, C2, 5E

21C. INT. MASTER'S ROOM

TABLE L. POS.

238. 3 E \_\_\_\_\_ /

L/A X table  
DR. in to f/g.  
MASTER 'above'

2 cuts at DR.  
& PIN MASTER R.

239. 5 E \_\_\_\_\_ /  
MS DR.

(3 next)

DOCTOR WHO: I don't know about  
you - but violent exercise always  
makes me terribly hungry.

240. 3 E  
MCU MASTER

MASTER: Enjoy the meal Doctor --  
it's going to be your last.

241. 4 E  
MS DOCTOR &  
SWORD on table.  
  
Let sword go

---

PAUSE (REPOS. TABLE)

---

242. 5 E  
M. DEEP 2S  
DR./MASTER (DEREK)  
  
ZOOM IN holding 2S  
  
(ON DIRECTION ZOOM  
WILL NOT BE USED.  
GO TO L/A 50°)  
  
Let MASTER X  
TABLE and out  
bottom frame

243. 4 E  
MS DOCTOR

HOLD RISE.  
PAN him L.

DOCTOR WHO: I'm surprised at you.  
Why can't you realise that violence  
never really solves....

---

PAUSE

---

244. 3 E  
MS Chair.

DR. in L.  
followed by  
MASTER for M2S

DOCTOR WHO: Ah but, my real  
speciality is my footwork.

MASTER: You're good Doctor.  
But not good enough.

Let MASTER go

---

PLUSE

---

245. 4 E  
MS MASTER.

HOLD RISE to  
MCU.  
INCLUDE KNIFE.

WHIP PAN L.  
with knife

TO BE RECORDED AT  
END OF PROGRAMME

TELECINE 11 - Closing Titles

LEADER

TELECINE 1      (B14 or A8)      Dur: 30"      SOF

Opening Titles

S/I T/J SLIDES	(1)	The Sea Devils
	(2)	by MALCOLM HULKE
	(3)	Part Two

END TELECINE 1

LEADER

TELECINE 2

(B8)

(Dur: 10")

SOF

Ext. Naval Base. Day

Establishing shot  
of base.

END TELECINE 2

BLANKING

TELECINE 3

(B9)

(Dur: 10")

SOF

Royal Naval  
helicopter takes  
off.

END TELECINE 3

BLANKING

TELECINE 4

(B10)

(Dur: 10")

SOF

Royal Naval helicopter  
flying

END TELECINE 4

BLANKING

TELECINE 6

(B11)

(Dur: 1' 31")

SOF

Ext. Naval Base. Main Gate.

Trenchard's car comes along driven by a Guard. Trenchard sits beside him. There's a litter of rugs, golf bags in the back. The car stops at the main gate and passes are shown before car drives in.

Naval Base. Car Park.

Trenchard's car comes along and parks. Trenchard gets out and turns to the Guard.

TRENCHARD: You can go to the Petty Officer's Mess. I'll send for you later.

The Guard nods and goes.

TRENCHARD looks around, then taps the side of the car. He walks off briskly towards the administrative block. After a moment the MASTER emerges dressed in Naval Commander's uniform. He smooths himself down, then returns the salute of a squad of marching sailors. He strides confidently towards the technical store room.

END TELECINE 6

BLANKING

TELECINE 9

(B12)

(Dur: 33")

SOF

Naval Base. Main Gate.

TRENCHARD with Guard driver leave base in his car. Immediately a klaxon sound~~s~~ and sailors run to close the gate.

Trenchard's car continues to drive away.

END TELECINE 9

BLANKING

TELECINE 10 (B13)

(Dur: 22")

SOF

Ext. Chateau Courty<sup>nd</sup>.

DOCTOR WHO and JO arrive  
at main doors in a Royal Naval  
Jeep. They enter the  
chateau past Guards standing  
at door.

END TELECINE 10

LEADER

TELECINE 11 Closing Titles (Dur: 53") GRAMS  
(B15 or A9) Closing  
Sig.  
Tune

S/I T/J SLIDES

- (1) Doctor Who  
JON PERTWEE
- (2) Master  
ROGER DELGADO
- (3) Jo Grant  
KATY MANNING
- (4) Captain Hart  
EDWIN RICHFIELD
- (5) Trenchard  
CLIVE MORTON
- (6) 3rd Officer Jane Blythe  
JUNE MURPHY  
C.P.O. Smedley  
ERIC MASON
- (7) Clark  
DECLAN MULHOLLAND  
Sea Devil  
PAT GORMAN
- (8) The B.B.C. wish to  
acknowledge the help  
given to them by the  
Royal Navy in the  
making of this programme
- (9) Title Music by  
RON GRAINER AND  
BBC RADIOPHONIC WORKSHOP
- (10) Incidental Music by  
MALCOLM CLARKE  
BBC RADIOPHONIC WORKSHOP
- (11) Special Sounds by  
BRIAN HODGSON

CONTD.....

TELECINE 11 (CONTD.)

Closing Titles

- (12) Film Cameraman  
PETER SARGENT  
Film Editor  
MARTYN DAY
- (13) Visual Effects  
PETER DAY
- (14) Script Editor  
TERRANCE DICKS
- (15) Designer  
TONY SNOADEN
- (16) Producer  
BARRY LETTS
- (17) Directed by  
MICHAEL BRIANT  
BBC-tv