

Edited Spool. H 89146. 60'

(Shot 46 on 2)

8

- 9/1 -

Rcredit
H. 50956

(12)

Take ① Shots 44-65 - flutt.
201130 - 1256

Take ② Shots 47-49 - camera
201158 -

"DOCTOR WHO" at 00'21"

3rd Edit
H. 45171

SERIAL 7C

50/LDL JOSIS/72
50/LDL JOSIS/73

Take ③ Shots 47-69

EPISODE 9 (7C-Ep.2): 'The Trial of a Time Lord' at 00'25

201559 - 1444 (Shots 53 & 69 AG)

by

Take ④ Shots 47-69

201859 - 2048

Pip and Jane Baker at 00'28"

as far as "precious metals"

SUPPOSE CAM

Opening
Titles:

Part 9. at 00'31"

50

Shot 47-

Take ① 100008

1A/2A/3A/4A/5A

1. INT. TRIAL ROOM.

47. 1 A / (THE DOCTOR, LOOKING,
H/A LS Trial. / FOR HIM, EXTREMELY
Pip and Jane Baker SUBDUED, WALKS
ACROSS THE TRIAL
ROOM TOWARDS THE
MATRIX.)

48. 2 A / THE INQUISITOR
MS VALEYARD. / AND VALEYARD AWAIT
HIS OPENING GAMBIT.
NONE COMES./

49. 3 A /
H/A H / MS DOCTOR.
H/A B / INSTEAD, HE RIFLES
THROUGH HIS PAPERS
AS THOUGH UNABLE
TO FOCUS./

50. 2 A /
MS VALEYARD. /

51. 3 A 00'36" /
H/A H / DOCTOR. /
H/A B / VALEYARD, IMPATIENT
TO MOVE IN FOR THE
KILL, GIVES AN
EXAGGERATED COUGH./

52. 1 A /
H/A LS A/B. / THE INQUISITOR,
SENSITIVE TO THE
DOCTOR'S GRIEF FOR
PERI, DELIBERATELY
IGNORES THE HINT,
WAITING A MOMENT
BEFORE SPEAKING)

Shot 52

Take ① 100022

00'00"
TITLE MUSIC

00'40"

53. 3 A INQUISITOR: We are all aware of
MCU DOCTOR. your feelings of sorrow, Doctor. / Has
54. 4 A the recess, given you sufficient time
MS INQUISITOR. to overcome the distress of your
bereavement? /
55. 3 A
MS DOCTOR.
56. 3 A THE DOCTOR: I doubt ^{that} there will
VALEYARD rises ever be sufficient time for that, my
into MS. Lady. /
57. 3 A VALEYARD: (RISING) May we not
MS DOCTOR. proceed my Lady. The cavalier manner
in which The Doctor permitted his
young companion to be
58. 4 A destroyed, / militates against this
MS INQUISITOR. charade of concern. /
59. 3 A INQUISITOR: The Doctor is fighting
MCU DOCTOR. for his life, Valeyard. ^{How dare you} ~~Do~~ I take
your point. ~~(to the Doctor)~~, Are
you ready to present your evidence? /
60. 4 A THE DOCTOR: Yes ... Yes ... ^{I am grateful} ~~Thank~~
MS INQUISITOR. to you, my ^{friend} ~~lady~~, for according me the
same privileges as the Valeyard / and
61. 3 A allowing me access to the Matrix. /
MCU DOCTOR. My excursion will be into the future.
62. 2 A (THERE IS NONE OF
MCU VALEYARD. THE DOCTOR'S USUAL
SWASHBUCKLING
VIGOUR IN HIS TONE) /
63. 3 A VALEYARD: The future? Is it going
MCU DOCTOR. to be The Doctor's defense that he
improves? /
64. 2 A THE DOCTOR: Precisely. /
MCU VALEYARD.
65. 3 A VALEYARD: (SITTING DOWN, ARMS FOLDED)
MCU DOCTOR. This I must see! /

THE DOCTOR: My submission ~~concerns~~
~~involves~~ a crisis that ~~which~~
 threatens ~~the lives~~ not only the lives of
 a group confined together with
 no means of escape, but would,
 if unresolved, ~~menace~~ ^{threaten} every
 mortal being on the planet
 Earth. /

66. H A
~~H/A B A/B.~~
 2-S Doc/Ing fav.
 67. 2 A Inquisitor
 MCU VALEYARD.

THE INQUISITOR: Proceed, ~~Doctor~~ /

(50)

Shot 69

Take ① 100031

68. 3 A MS DOCTOR.

69. 1 A
 Low LS Trial
 (and Matrix
 screen).

(AFTER BRACING
 HIMSELF TO SHED THE
 VESTIGES OF REMORSE
 FROM PERI'S DEATH,
 THE DOCTOR ACTIVATES
 THE MATRIX.)

01'55"
 M.I.

1/4" Voice over
 for Model Shot

"A top priority - 00'45"
 - murder"

Doctor ^{br'ed} Mogar. A planet
 on the reverse arm of the
 Milky Way

MODEL SHOT.
 TRACK OVER PLANET MOGAR.

M.I.
Cont'd

(DOCTOR WHO 7C: Rewrite)

9/3a

44

check times ✓ take ① 115455 - 120232 to end
take ② 120241 - 0342 to start
✓ take ③ 120535 - 104 - fallen

MODEL SHOT 1a:

Full out from planet to
see stationary spaceship
Deep Space. Planet Mogar.

As if above the atmosphere,
CAMERA CRANES OVER the
curved horizon of a planet
which is shrouded in
gently swirling gases that
are tinged with cadium
yellow and orange.

used take ③.

(54) reshoot.

take ① 100021 take ⑥ 100312
take ② 100055 take ⑦ 100348
take ③ 100124 take ⑧ 100414
take ④ 100148 take ⑨ 100444
take ⑤ 100224 take ⑩ 100458
take ⑪ 100533

trial

THE DOCTOR: (OOV) ~~Mogar.~~ ~~A~~
oxygen free planet on the Perseus
Arm of the Milky Way. ~~rich~~ in
source of rare metals.

take ⑫ 100546

A multi-decked inter-
galactic liner, Hyperion
III, COMES INTO VIEW.

It is in stationary
orbit.
Smaller craft shuttle from
Mogar to the massive space
vehicle.

CS spaceship name
1 crane up to see
into lounge

CAMERA CRANES CLOSER
TO Hyperion III and
WE CATCH A GLIMPSE of
a Mogarian suited FIGURE
working on the outer shell.

the lounge.

THE DOCTOR: (OOV) Established
procedural checks are being made
to venting valves.

WIPE TO:

✓ 150.

(Shot 16 on 5)

- 9/4 -

(6)

Take ① Shots 14-24

201638 - 1835 bit blue on 4 & take ①.

1A-B/2A/3A/4A

M.I.
contd.

Take ② Shots 14-24

202130 - 2325.

Take ③ Shots 14-

(with 204 diff opening
pos. for Janet).

2. INT. LOUNGE OF SPACE LINER.

203000. big take ④.

Take ④ Shots 14- A/B

203034 - NG missed Honor.

Take ⑤ Shots 14-24

203218 - 3412 without 20.

Take ⑥ Shots 14-

203612 - NG blue

Take ⑦ Shots 14-24

203416 - 3911

30

THE DOCTOR: (O.O.V.) The crew is aboard. The last passengers are reporting in. ~~All is being made ready for embarkation on an apparently routine voyage.~~

(AN ELDERLY MAN AND TWO ALIENS (MOGARIANS) ARE MOVING FROM THE LOUNGE ENTRANCE WHERE JANET, THE STEWARDESS AND RUDGE, THE SECURITY OFFICER ARE STATIONED.

THE MOGARIANS ATZA AND ORTEZO ARE SHEATHED IN SKIN-TIGHT SUITS AND THEIR HEADS ARE ENCASED IN BEGOGGLED HELMETS)

(O.O.V.) Many will never complete the journey.

(TWO MORE PASSENGERS (BRUCHNER AND DOLAND) ARE BEING CHECKED IN)

(O.O.V.) For in order to protect a secret hidden on the space liner, one will become a murderer.

17.

1 A-B

Crane and track with LASKY to 2-S with JANET.

(STORMING IN FROM THE CABIN CORRIDOR, IS A LARGE BONED, HANDSOME WOMAN IN HER FORTIES)

next)

0242

LASKY: (TO STEWARDESS) Am I
expected to trust my life for
millions of miles to a bunch of
incompetents who cannot even get my
luggage aboard without losing it!

(ALL SAID WITH NO
PAUSE FOR BREATH
AND IN EAR-SPLITTING
DECIBELS THAT
FRACTURE THE CALM
OF THE THIRTIETH
CENTURY LOUNGE.

MUTED LIGHTS AND
COLOURS FRAME PLUSH
RECLINERS, VDUS,
DRINKS AND FOOD
DISPENSERS)

JANET: Your luggage, Professor?
It's not in your cabin?

LASKY: Really! Do I have to repeat
myself?

(JANET WINCES BUT
STANDS HER GROUND)

JANET: I'm sure we can sort it out -

RUDGE crosses
to 3-S.

RUDGE: Problems, Janet? Let me help.

(THE SECURITY OFFICER,
RUDGE, IS AN
AVUNCULAR INDIVIDUAL
WHO PUNCTURES HIS
OWN AUTHORITY BY
INDECISIVENESS AT
CRUCIAL MOMENTS:
A MAN PROMOTED
ONCE TOO OFTEN)

LASKY: And who are you?

RUDGE: Security Officer Rudge,
Professor. ^{Now} Which cabin did you go
to?

LASKY: (INCREDULOUS) You're asking?
And you're the security officer?

(A BENEVOLENT SMILE
IS BESTOWED ON
LASKY)

Cabin six. Where else?

RUDGE: May I see your key? *please*

(WITH BAD GRACE,
SHE COMPLIES)

Ah, no, the other way ^{round} ~~up~~, I think.

(HE TURNS THE TAG)

You're in cabin nine. And that's
where ~~your luggage will be~~, Professor.
you will find your luggage

LASKY: Let's hope so!

(SHE STALKS AWAY
TO JOIN BRUCHNER
AND DOLAND AT THE
DRINKS DISPENSER.

GREETING THE NEXT
PASSENGER, JANET
ACCEPTS HIS TICKET
AND CONSULTS HER
CLIPBOARD)

JANET: You're in cabin six, Mister
Grenville.

Grenville thank you

(*if* next)

Don with
~~but~~ GRENVILLE
~~007~~. to 2-8 with
 E.P.

(GRENVILLE GRINS
 WRYLY AND, POCKETING
 HIS KEY, CROSSES TO
 THE EXIT MARKED
 'CABINS'.

Rudge. Mr Grenville
~~AS HE REACHED IT,~~
 THE ELDERLY PASSENGER
 RISES FROM A CHAIR)/

*coercing
 officer Rudge
 if you have
 any problems
 during the...*

18.

2 A

ELDERLY PASS.
 GRENVILLE
 crosses for
 2-S.

ELDERLY PASSENGER: Mister Hallet!
 How pleasant. At least one face not
 belonging to a stranger.

(30)

C/A shot 20.

take ① 204104-4110

take ② 204158-4204

GRENVILLE: I'm sorry. I think you
 must be mistaken.

19.

3 A

MS ELDERLY
 PASSENGER.

no
 ELDERLY PASSENGER: Surely not. We
 met three years ago. On Stella Stora/
 You came to investigate ~~the~~ shortages
 in the granaries./

20.

6 A

2-S A/B -
 BRUCHNER b/g.
Mr Grenville

My name's Grenville and
 GRENVILLE: I've never been to
 Stella Stora. ~~And my name is~~
 Grenville. You're obviously confusing
 me with someone else.

20A.

Resume 2-3.
 GRENVILLE E.P.

21.

4 A

Pan with
 GRENVILLE
 and hold on
 2 MOGARIANS.

(HE EXITS./

THE OPAQUE GOGGLES
 OF THE TWO MOGARIANS
 HAVE BEEN BLATANTLY
 FIXED ON THE
 EXCHANGE./

22.

1 B

MLS GRENVILLE.

SO TOO HAS THE
 ATTENTION OF LASKY
 AND HER ACOLYTES,
 BRUCHNER AND DOLAND)/

23.

3 A

2-S RUDGE &
 ELDERLY PASS.
BRUCHNER b/g.

RUDGE: (TO ELDERLY PASSENGER) Maybe
 the gentleman has a doppelganger!

24.

1 A

3-S DOLAND,
 LASKY and
 BRUCHNER.

But
 ELDERLY PASSENGER: I could have
 sworn ... even the voice ~~sounds~~ the
 same .../

Break
 (2 next)

M.2
contd.

(BRUCHNER'S HAND
TREMBLES, SLOPPING
A DRINK HE IS *holding*
~~DRAWING FROM THE~~
~~DISPENSER.~~

A REACTION THAT
DOES NOT PASS
UNNOTICED BY HIS
ALREADY PERTURBED
COLLEAGUES)

BRUCHNER: An investigator

LASKY: (OVER HIM) Bruchner. Go
and check the safety measures for the
isolation room.

(BRUCHNER IS AWARE
HE IS BEING SHUT
UP)

Immediately!

~~BRUCHNER~~
crosses OOV.

(ON HIS RELUCTANT
DEPARTURE, LASKY'S
AND DOLAND'S EYES
MEET IN MUTUAL
CONCERN)

01'56"

GRENVILLE'S CABIN

Break.
(2 next)

Shot 1.

Take ① 193252 - 3322 - action NVG.

Take ② 193353 - 3422 - 9/9 -

(1)

16

LS LOUNGE - BRUCHNER,
LASKY, DOLAND.

2A

3. INT. CABIN 6.

1. 2 A / (GRENVILLE ENTERS,
Pan with MEG FIRMLY SHUTTING
GRENVILLE. THE DOOR.

IN ANGER, HE
SLINGS HIS BRIEF-
CASE ONTO THE BED)

HE GOES TO DOOR
AND LOOKS OUT.

(1 next)

- 9 -

(1)

GRENVILLE IN CABIN

1D/4F/

3A. INT. CORRIDOR.

343. 1 D GRENVILLE LOOKS
Pan JANET ~~passes~~ OUT OF DOOR -
to GRENVILLE JANET AND ANOTHER IS
at door. MEMBER OF THE
CREW ARE APPROACHING.

344. 4 F HE DUCKS BACK
INSIDE WHILE
SHE PASSES.
MLS GRENVILLE
comes to MCU.
WHEN THE COAST
IS CLEAR HE
LEAVES HIS CABIN.

H/A LS CARGO HOLD

Take 1 Shot 230.

151928 NTR.

151928 NTR.

151928-230

(Shot 229 on 6)

- 9/10 -

(84)

Take 2 Shot 230-236

~~Scene 1 - 2~~ ~~last shot~~

~~On 10/25~~

26

1D/2E/6J

CORRIDOR - MS GRENVILLE

M.2
contd

4. INT. CARGO HOLD.

230. 1 E ~~Low WS to point-~~ (A CAVERNOUS BULK-
~~down ceiling. Crane to~~ HEAD STACKED WITH
MULTIFARIOUS PACKING

230A. 2 E (Page 9725) LOADERS ARE
TRUNDLING IN CARGO
A/B without people WHICH A GUARD IS
COMPARING WITH A
230B. 2 E (Page 12/27) MANIFEST.

231. 6 J GRENVILLE COMES
WARILY INTO THE
HOLD AND, ENSURING
232. 1 D HE REMAINS UNSEEN,
LS GRENVILLE SCRUTINISES THE AREA.
on stairs.

EDIT IN/ SHOT 237. CAMERA CENTRES ON
Grenville's p.o.v. A ROW OF COAT-HOOKS
FROM WHICH HANG
OVERALLS: REPLICAS
OF THOSE WORN BY
THE BUSY LOADERS.

233. 2 E MS GROUP of MEN
working. ~~pan~~ FULL SCENE)
with them.

234. 6 J MS GRENVILLE. GUARD: (TO FORMAN LOADER) That's
the final batch. Get your men ashore.

235. 2 E MS GROUP &
GUARD.
236. 6 J QUICKLY DONNING
A PAIR OF OVERALLS,
GRENVILLE DISCREETLY
JOINS THE LOADERS
MAKING FOR THE EXIT)

BREAK

237. 1 D High crane LS
Grenville's
p.o.v.

2 to F/

3 to G/

LS TRIAL

(3 next)

- 10 -

(84)

SETUP
04' 104'

(8)

Take 1 Shots 40-82

002331-2001

20K10 30-4185

(Shot 69 on 4)

9/11

(15)

Take 3 Shots 40-82

20K10 30-4185

Shot 69

2A/3A/4A

INT. CARGO HOLD.
CU HALLET

5. INT. TRIAL ROOM.

(50)

70.

4 A
LS Trial and
Matrix screen.

VALEYARD: An objection.

INQUISITOR: Relevant, I hope.

Shot 40

Take 100045

71.

2 A
MCU VALEYARD.

VALEYARD: Completely. / When, may
we ask, is The Doctor going to
embroil himself in this saga? /

72.

3 A
MCU DOCTOR.

THE DOCTOR: (VERY ANGRY) Now I
object! Am I not to be protected
from the prosecutor's insinuations?
On what evidence does he conclude
that I embroil myself? /

73.

4 A
MS INQUISITOR.

INQUISITOR: ~~None.~~ I shall ignore
his terminology. But I confess I
share his curiosity. / A

74.

3 A
MCU DOCTOR.

THE DOCTOR: I fail to see why you're
curious, ~~my lady.~~ ^{know} You must be aware
of where the Tardis is. /

75.

2 A
MCU VALEYARD.

VALEYARD: Obscurity is a recognised
tactic for subterfuge. /

76.

3 A
MCU DOCTOR.

THE DOCTOR: And posing unnecessary
questions in order to score cheap
points is a tactic used by a prose-
cutor who has no case! / You've been
monitoring the Tardis! / You claim it
has been bugged with a listening
device! So / you tell the Court
where the Tardis is! /

77.

2 A
MCU VALEYARD.

78.

3 A
MCU DOCTOR.

79.

2 A
MCU VALEYARD.

80.

4 A
MS INQUISITOR.

INQUISITOR: I require you to respond
to the challenge, Valeyard. /

81.

2 A
MCU VALEYARD.

VALEYARD: (RELUCTANTLY) It has
entered the sector the Hyperion
Three is traversing. /

82.

3 A
MS DOCTOR.

MODEL SHOT - HYPERION III

(2 next)

- 11 -

(15)

(8)

Use 81 from

Take 1

0-12-5"

(SH)

M.3.

- 9/12 - BRIDGE

Lead L2S Comm/ A.O. with stars
take 10 101500 "Hyperion" 113

MODEL SHOT 1A

Deep Space

Against a backdrop of
distant stars,
galaxies, cosmic
dust, the multi-
decked Hyperion I.I
nurtles through space.

END MODEL SHOT 1.

Model Shot 1A

Hyperion moves off.

"is now in progress"

(SH)

- take (C) 100731
- take (E) 100751
- take (D) 100814
- take (E) 100834
- take (9) 100905
- take (10) 100920
- take (11) 100930.

SETUP.
ON 'SH'

41

MODEL SHOT

2F/5C

6. INT. COMMUNICATIONS ROOM.

345. 5 C / (SEATED BEFORE A
MLS and track SOPHISTICATED BANK
to MS EDWARDES. OF AUDIO AND VISUAL
TRANSMITTERS, EDWARDES,
THE COMMUNICATIONS
OFFICER, IS FROWNING
AS HE STUDIES A
MONITOR SCREEN. /
346. 2 F
CU graphic
on monitor. A MINUTE GRAPHIC
GLOWS IN THE SCREEN'S
NORTH EAST CORNER)

3 to C/
6 to G/

TARDIS CONTROL DESK

Take 1 Shots 130-138 163550-3643

(Shot 129 on 5)

- 9.14 -

COMMUNICATIONS ROOM.
CU GRAPHIC OF TARDIS
ON SCREEN.

2C/4D

(53)
20 ON/SH^a
M.4

7. INT. TARDIS CONSOLE ROOM.

130. 2 C / (MELANIE: Twenty-three... twenty-
Pan off control desk (four... twenty-five...
(coat slung over) to 2-S twenty-six... twenty-
DOCTOR & MEL. (THE DOCTOR: seven...

131. 4 D / (THE DOCTOR IS THE
2-S MEL and MARTYR ON THE
DOCTOR. EXERCISE MACHINE
(ROWING MACHINE,
WHATEVER).
MELANIE, SHINING
WITH HEALTH AND
VITALITY, IS THE
ENERGETIC INSTRUCTRESS)

... twenty-eight ... twenty-nine.

(MELANIE LEAVES,
STILL COUNTING.
... thirty... thirty-one...
132. 2 C / THE INSTANT SHE
MS DOCTOR. IS OUT OF SIGHT,
THE DOCTOR STOPS
132A 3 / - BUT CONTINUES
COUNTING!)

132B 2 / (MELANIE: (O.O.V.) thirty-two...
A13. (thirty-three...
(thirty-four...
(THE DOCTOR: thirty-five...
thirty-six...

133. 4 D / (HE RAPIDLY SWINGS
LS - DOCTOR INTO DEDICATED
f/g, MEL in ACTION AS SHE RETURNS,
b/g. CARRYING TWO GLASSES
OF CARROT JUICE)

M.4
Cont'd

(MELANIE:

(thirty-eight ... thirty-
(nine ... forty!

(THE DOCTOR:

(HE COLLAPSES
FORWARD)134. 2 C MELANIE: Here, this'll buck you up.
MS DOCTOR.135. 4 D THE DOCTOR: (DISPARAGINGLY) Carrot
2-S. juice! /136. 2 C MELANIE: It'll do you good. Honestly.
Carrots are full of Vitamin A. /
Tight 2-S.
fav D137 11 THE DOCTOR: (DISINGENUOUSLY) Melanie,
have you studied my ears lately?137A 2 MELANIE: It's your waistline I'm
concerned about.THE DOCTOR: No, seriously, ^{though} is it
my imagination -(HE STROKES
IMAGINARY DONKEY-
LENGTH EARS)137B 4 D - or ^{have started to} ~~are they~~ longer? /
Tight 2-S.
fav D138. 2 C MELANIE: (NOT TAKEN IN) Listen, when
I start ~~calling~~ you Neddy, then you
can worry! Drink up. /

MS DOCTOR.

THE DOCTOR: You'll worry sooner ^{when} ~~if~~
I start to bray!(SMILING, MELANIE
SIPS HER CARROT JUICE
AND HE, WITH GOOD-
HUMoured RELUCTANCE,
GULPS HIS)

MLS CORRIDOR - ENZU & JANET.

Shot 344

TARDIS - DOCTOR DRINKS
CARROT JUICE

(41)

4F

8. INT. CORRIDOR:)

347. 4 F (A TRAY OF COFFEE
MLS corridor, AND BISCUITS IS
JANET & ENZU CARRIED BY JANET,
walk into THE STEWARDESS, AS
tight 2-S. SHE ACCOMPANIES A
Hold on ENZU. MOGARIAN (ENZU,
DISTINGUISHED BY
A SASH) TO CABIN 3))

JANET: Perhaps when you've unpacked,
you'd like to join the other passengers
in the lounge for refreshments, sir.

(WITH A NOD, ENZU
ENTERS HIS CABIN
AND JANET CONTINUES
ALONG THE CORRIDOR)
(ENZU LOOKS ROUND
BEFORE ENTERING
CABIN)

2F/5C/

(41)

9. INT. COMMUNICATIONS ROOM.

348. 5 C / (STILL CONCENTRATING
MLB EDWARDES. ON THE MONITOR,
EDWARDES IS CODING
349. 2 F / IN SIGNAL SEQUENCES
o/s MS ON A TOUCH-
fingers etc. SENSITIVE KEYBOARD)
350. 5 C /
MCU EDWARDES.

Take ① shot: 351-

175120 186

(Shot 350 on 5)

- 9/18 -

(119) 08'58"

3C/6G

M.S

41

10. INT. CORRIDOR.

351. 3 C / (A MOGARIAN (ATZA)
Tracking behind IS STALKING JANET,
JANET. ATZA's AS SHE WALKS ALONG
arm comes into THE CORRIDOR
shot and JANET CARRYING THE TRAY.
turns into MCU.
IN A POUNCING
GESTURE, HIS GLOVED
FIST CLAMPS JANET'S
SHOULDER)
352. 6 G JANET: Oh! You startled me!/
2-S ATZA/
JANET.

(AN UNINTELLIGIBLE
SIBILANT, GUTTURAL
NOISE IS EMITTED
FROM AN ELECTRONIC
BOX LINKED BY A
NOZZLE TO HIS
BEGOGGLED HELMET)

You haven't got your translator
switched on, sir.

(IMPATIENTLY, ATZA
JABS A STUD ON THE
ELECTRONIC BOX)

ATZA: Why did we not depart on
schedule?

353. 3 C JANET: We were delayed for a late
MCU JANET. arrival./ Gentleman from your planet,
354. 6 G as a matter of fact./
2-S A/B.

ATZA: A Mogarian?

JANET: Yes, sir.

2 next)

(ABRUPTLY, ATZA
LEAVES.

Pan JANET into
Communications
Room.

WITH A DISCONCERTED
SHRUG, JANET ENTERS
THE COMMUNICATIONS
ROOM)

2F/5C

11. INT. COMMUNICATIONS ROOM.

355. 2-C / (EDWARDES DOES
MS EDWARDES. NOT LOOK ROUND
JANET joins AS JANET PUTS
to 2-S. DOWN THE TRAY)

JANET: Anything interesting?

EDWARDES: Maybe. Unidentified craft.
I've tried all the standard frequencies.

JANET: Without response?

EDWARDES: Not a bleep.

(HE SIPS HIS
DRINK)

JANET: Perhaps it's a piece of space
flotsam.

EDWARDES: (CRYPTICALLY) You make
delicious coffee, Janet!

JANET: Oh well, if you don't want
the benefit of my advice ...

(THEY BOTH GRIN
AND SHE EXITS.

EDWARDES RESUMES
HIS SIGNALLING)

356. 2 F Track into MCU. ✓ EDWARDES: (MUTTERING) Let's try you
 CU graphic. on hyper-frequency. / 06'46"
 357. 5 C (CAMERA PANS TO THE DOOR WHERE THE HANDLE IS SLOWLY TURNING.
 CU door opens. Pan with needle to MCU EDWARDES' neck and on to ENZU's fingers on controls. ANOTHER ANGLE ON EDWARDES, ABSORBED IN HIS TASK.

Pickup shot 357
 175619 - 5642

(41)

TIGHTEN ON HIS NECK. THE FLAT DISC OF A HIGH-PRESSURE SYRINGE PRESSES AGAINST THE JUGULAR.

HIS CRY OF PROTEST IS STILL-BORN AS, COFFEE SPLATTERING, HE SLUMPS FORWARD, UNCONSCIOUS.

CAMERA, SUGGESTING THE UNSEEN INTRUDER'S P.O.V. PANS TO THE MONITOR, THEN CENTRES ON THE TOUCH-SENSITIVE KEYBOARD.

GLOVED HANDS JUT INTO FRAME. THE RIGHT HAND GLOVE IS PULLED OFF, AND THE TIPS OF THE FINGERS BEGIN CODING IN A SIGNAL SEQUENCE)

W2-S IN TARDIS

COMMUNICATIONS ROOM.
CU FINGERS TAPPING IN
MAYDAY MESSAGE.

M.6
count

2C/3D/4D/

12. INT. CONTROL ROOM. TARDIS.

139. 4 D
2-S DOCTOR
& MEL.

MEL SKIPPING 69, 70, 71, 72
(A SIGNAL BLEEPS) 74

07'13"

THE DOCTOR: Quick! Press the red
button! Get the message on the screen!

(HIS FEET ARE
BUCKLED ONTO
THE PEDALS OF
THE EXERCISE
MACHINE.

MEL PRESSES
THE RED BUTTON
THE BLEEPING
CONTINUES -
BUT THE SCREEN
REMAINS BLANK./

140. 3 D
CU Doctor's
foot.

THE DOCTOR
STRUGGLING OUT
OF THE STRAPS)/

141. 4 D
2-S A/B.

Press it, ~~he~~! Press it!

MELANIE: I have!

(BY NOW HE
HAS REACHED
THE CONSOLE./

142. 2 C
CU green
button.

HE JABS THE
GREEN BUTTON)/

143. 4 D
2-S.

You said red!

THE DOCTOR: Didd I? ~~At~~ the carrot
juice making me colour blind!

INSERT
146. 2 C
C/A screen.
Code appears.

(2 next)

144. 4 D
~~OFF-SHOT~~
~~TIGHTEN DO~~
Tight 2-S.

(A NUMERIC CODE
MESSAGE BEGINS
TO APPEAR)

MELANIE: Colour blind!

(SHE CANNOT
RESIST A
'RAISED
EYEBROW'
GLANCE AT HIS
VARIEGATED
COSTUME.

THE BLEPPING
HAS CEASED.
THE DOCTOR
HAS BEEN
CONCURRENTLY
TRANSLATING
INTO LETTERS
AND THE INCOMPLETE
MESSAGE FLASHES

INSERT
147. 2 C
C/A CU screen.
~~Message appears~~

CLOSE ON SCREEN.

'-PERATIVE TRAITOR
BE IDENTIFIED BEFORE
LANDING EARTH.
MAYDAY END'.

07.26
(M.7.)

Pull out with
DOCTOR to W.

~~cryptic.~~

~~THE DOCTOR -~~

MELANIE: Mayday call. We have
respond.

20

145. 2 C
MS DOCTOR.

H456

(6 next)

/6 to D/

MODEL SHOT - HYPERION III

07.37

05'53"

9 24

49

Take 7 113502

MODEL SHOT 2:

The Hyperion III
moves on its
voyage.

END MODEL SHOT 2.

Take ① shot 238 continuity 152106 - 2.00.0

Take ② shot 239 continuity 15404 - 3.1.22

(Shot 237 on 1)

- 9/25 -

26

(85)

MODEL SHOT HYPERION III

1D/2F,G/3G/

M.7
contd.

13. INT. CARGO HOLD.

EDIT IN
SHOT 230A.
Low LS, paint-
box ceiling.

(THE TARDIS
MATERIALISES.
MELANIE EXITS.

238. G H/A WS.
LOCKED OFF SHOT
Tardis arrives.

239. D
2-S DOCTOR &
MEL, DOCTOR JOINS

PEERS ABOUT
WITH KEEN
INTEREST.

MELANIE: Come on, Doctor. Come on.
hurry.

07.37

HER VOICE
ECHOES IN
THE CAVERNOUS
HOLD CLUTTERED
WITH CRATES
AND PACKAGES)

THE DOCTOR: (EXITING FROM THE TARDIS)
How I ~~have~~ ^{have} up with you ~~these past~~
~~three months~~ is a constant source
of ~~wonder~~ ^{amazement} to me!

MELANIE: No-one sends a Mayday ^{call} unless
it's a matter of life and death.

THE DOCTOR: Yes, well let's exercise
the grey cells ^{rather than} ~~instead of~~ the muscles
for once, shall we?

26

Take ① shot 248.
155318

EDIT IN
SHOT 248.
LS GUARD
on sandy.

(A FIGURE (GUARD)
DARTS THROUGH
THE SHADOWS.
THEY DO NOT
NOTICE)

2-S DOCTOR &
MEL A/B.

M.8

08.01

26

Shot 249
Take ① 155034
Take ② 155044

EDIT IN
SHOT 249.
MCU ENZO and
pan with him.

No peak, no ordinary call. It was
a special call. At the Tardis

(3 next)

- 25 -

(85)

(Shot 239 on 1)

9/16 -

(86)

M8.
could

26

Shot 240

Take 1

155358

Take 2

155404

Take 3

155453

MELAN

So... 's from somebody who

know

EDIT IN -

SHOT 250.

LS GUARD (up
behind Tardis)

(ANOTHER FIGURE
(GUARD) SPRINTS
BETWEEN THE
CRATES) /

2-S DOCTOR &
MEL A/B.
Gone up.

THE DOCTOR:

In which case,
~~When~~ why wasn't it signed?

MELANIE: Panic. Desperation. *Well*
We won't find out by hanging about in
here, will we? /

2-S MEL/DOCTOR.

THE DOCTOR: *And*
We won't go blundering
into a trap either!

MELANIE: I've never *usually* seen this side
of you before. You're *usually* the one who
~~usually~~ charged in regardless.

(HE SQUINTS INTO
THE GLOOM TOWARDS
THE HYDROPONIC
CENTRE)

THE DOCTOR: Can't you sense it, Mel?

MELANIE: Sense what?

THE DOCTOR: Evil. There's evil in
this place. /

250.

*LS guard hits
shadows.*

240A

2 S A/B Pan with
DOCTOR.

(RETREATING TO
THE TARDIS)

241.

2 F
MCU MEL and
phaser. /

I *got* have a better *idea* suggestion. *lets* ~~We'll~~ go
to - /

(2 next)

- 26 -

(86)

M.8
contd.

~~MELANIE: Doctor!~~

(THE BARREL OF
A PHASER IS
LEVELLED AT
HER TEMPLE!)

242. ~~3 G~~
MEL DOCTOR A/B.

THE DOCTOR: - Pyro Shika. A fascinating
planet with -/

243. 2 F
2-S MEL and
GUARD.

244. 3 G
~~2-S DOCTOR &~~
GUARD. in to 2-S

MELANIE: Doctor! / *Later*

(ANOTHER UNIFORMED
GUARD POKES A
PHASER INTO THE
DOCTOR'S SPINE)

THE DOCTOR: (TO MELANIE) So much
for your enthusiasm! Let me do the
talking.

~~245. 3 G~~
~~2-S MEL &~~
~~GUARD A/B.~~

246. 3 G
~~2-S DOCTOR &~~
GUARD A/B.

(TO GUARD)

Now listen, my man, I can explain

GUARD: Shut up! Move!

MEL and GUARD
join to 4-3.

THE DOCTOR: But I ~~was~~ said I can
explain.

245 2 F
4-S with me
in 4

GUARD: And I said move! /

he did didn't he!
HE MATCHES
INSTRUCTION
WITH A SHARP
PROD)

2 to G

MELANIE: (TO THE DOCTOR, You certainly
talked us out of trouble there!

247.

3

G

MS ENZU and
track with
him. to gate.

(AS THE QUARTET
DEPARTS, THERE
IS A GLINT IN
THE SHADOWS.

WAITING ONLY
FOR THE DOOR
TO CLOSE, A
MOGARIAN (ENZU)
ABANDONS HIS
HIDING PLACE
AND MAKES FOR
THE HYDROPONIC
CENTRE AT THE
REAR OF THE HOLD.

CLOSERHYDROPONIC /
CENTRE.

NOTICES ATTACHED
TO A WIRE MESH
ENCLOSURE PROCLAIM
'THIS AREA TO
BE KEPT IN COMPLETE
DARKNESS'.

AFTER EXAMINING
THE LOCK ON THE
OUTER GATE, ENZU
SWITCHES HIS
(ATTENTION TO THE
WIRE MESH)

(26)

Shot 247take ① 155115 NG ^{ale} _{over}take ② 155218 - 503Y

BREAK

248.

2

G

LS GUARD 1.
(towards Hydro
Wall 3.)

BREAK

249.

3

G

MCU ENZU and
pan with him.

BREAK

250.

1

G

LS GUARD 1/ (up
behind Tardis).

3 to E/

LS BRIDGE - COMMODORE,
RIDGE, EDWARDS.

Take 1 Shot 166-167

(Shot 165 on 4)

- 9/29 -

36

(53)

Shot 166-171

48

HYDROPONIC CENTRE -
CU WIRE MESH.

1C/2E/3B

14. INT. BRIDGE.

166. 1 C / (AN ELABORATE
High LS
and crane
into 3-S. CONSOLE IS
DOMINATED BY A
SCREEN SCANNING
SPACE.

LONGITUDE AND
LATITUDE
NAVIGATIONAL
LINES ARE
SUPERIMPOSED ON
THE SCREEN.

ENTHRONED ON THE
COMMAND CHAIR,
THE COMMODORE IS
WITNESSING, WITH
GROWING IMPATIENCE
RUDGE'S BUMBLING
DEBRIEFING OF
EDWARDES)

RUDGE: You never heard anything?

EDWARDES: Not a sound.

RUDGE: Nor saw anything?

EDWARDES: I've already told you.

167. 3 B / RUDGE: No-one's blaming you, laddie.
But I thought perhaps now your head's
clearer. /
MR EDWARDES.

168. 1 C / EDWARDES: I was concentrating on the
unidentified craft. /
3-S RUDGE/
COMMODORE.

RUDGE: From which you failed to get a response.

169. 3 B COMMODORE: (IMPATIENTLY) Mister Edwardes, what about the security tape?/
MS EDWARDES.

170. 1 C EDWARDES: Deactivated, sir./
3-S.

COMMODORE: Which indicates knowledge of our procedures.

RUDGE: Just my thoughts too, Commodore.

COMMODORE: I'm sure. (TO EDWARDES) How about the rest of the equipment?

EDWARDES: In perfect order, sir.

COMMODORE: That leaves only one objective your assailant could have had.

RUDGE: To send a message.

COMMODORE: I was trying not to state the obvious, Mister Rudge.

(TO EDWARDES)

171. 3 B That'll do. Report to the Medic before returning to duty./

2 MS EDWARDES
and pan
DOCTOR/MEL/
GUARD to
COMMODORE/
RUDGE.

EDWARDES: Thank you, sir -

THE DOCTOR: (V.O.) Will you stop poking that contraption into my spine! ^{plus}

(THE DOCTOR AND
MELANIE ARE
SHUNTED IN BY
THE GUARDS.

INSTEAD OF
LEAVING, EDWARDES
LINGERS, CASTING
AN APPRECIATIVE
GLANCE AT MELANIE)

GUARD: We heard a noise in the cargo
hold, Mister Rudge, and found these
two -

THE DOCTOR: Is it? Yes, it is!
Captain Travers!

(HE ADVANCES ON
THE COMMODORE,
HAND OUTSTRETCHED)/

172. 1 C
MS COMMODORE.

COMMODORE: Commodore.

Doc on

(HE IGNORES THE
PROFFERED HAND)

Of all the places in this infinite
Universe, you have to turn up on my
ship!

173. 2 E
GROUP shot.

THE DOCTOR: Commodore? ^{well that means this} Then we must
be on a Grade One Security craft.

^{Yes - should.}
RUDGE: And I'd like to know how you
got here!

COMMODORE: Don't bother, Rudge. I
know how.

(TO THE DOCTOR)

174. 3 B
DOCTOR.

(1 next)

(Shot 174 on 3)

- 9/32 -

(56)

Shot 175-184

ake(1) 102655

Starts Tapped on 184/186.

175. 1 C 18 THE DOCTOR: Didn't you send the Mayday call?/

MS COMMODORE.

176. 2 E COMMODORE: Me!/

177. 3 B MELANIE: We had to respond./
MS EDWARDES.

178. 1 C EDWARDES: That's true, sir./
MS COMMODORE.

179. 3 B COMMODORE: I am fully conversant with the Navigational code, Mister Edwardes. I thought you were reporting to the Medic./
MS EDWARDES.

EDWARDES: Er - yes, sir.

180. 1 C (WITH A TENTATIVE SMILE AT MELANIE, HE LEAVES)/
MS COMMODORE.

181. 2 E COMMODORE: I authorised no Mayday signal. (SHAKING HIS HEAD) My communications officer is attacked and then you appear!
MS COMMODORE/DOCTOR/MEL.

MELANIE: And a fat lot of thanks we've got for our pains!

COMMODORE: If I seem to lack gratitude young woman -

182. 1 C THE DOCTOR: Melanie. Known as Mel./
MS COMMODORE.

183. 2 E COMMODORE: It is because on the previous occasion, the Doctor's path crossed mine, I found myself involved in a web of mayhem and intrigue!/
MS A/B.

^{though}
THE DOCTOR: Saved your ship, Commodore.

COMMODORE: Yes, you did. Though whether it would have been at risk without your intervention is another matter.

(48)

MELANIE: Whatever happened in the past doesn't alter the fact that a Mayday call was sent.

184. 1 C
MS COMMODORE.

THE DOCTOR: ~~But~~ - Not by you, Commodore, so let's make this 'hail and farewell'!

185. 3 B
MS DOCTOR.

COMMODORE: Stand easy, Doctor. You're not leaving./

186. 1 C
MS COMMODORE

THE DOCTOR: We're not?/

187. 2 E
GROUP shot.

COMMODORE: I'd rather have you where I can see you than swanning around outside./

(TO GUARD)

Conduct them to the lounge.

(48)

(TO DOCTOR)

Consider yourself restricted to passenger quarters.

Pan DOCTOR/
MEL/to door.

MELANIE: In other words - welcome aboard!

188. 1 C
2-S RIDGE/
COMMODORE.

(UNDER ESCORT,
THEY EXIT)/

11'01"
[M.9.]
11'12"

48
SHOTS 190-193

PAK (2) 103154

RUDGE: Stowaways! I could've done without that on my final service report.

COMMODORE: If you're expecting an easy ride on your last voyage, Mister I'm afraid you're not going to get it!

189. 3 B
MS RUDGE.

RUDGE: I think you're being a mite unfair, sir./

190. 1 C
MS COMMODORE.

COMMODORE: Am I? Well, don't be too diligent in policing The Doctor./

191. 3 B
MS RUDGE.

RUDGE: Can I have clarification of that instruction, sir?/

192. 1 C
MS COMMODORE.

COMMODORE: Give him enough rope - and he'll snare our culprit for us./

193. 3 B
MS RUDGE.

5 to B

02'45"
HYDROPONIC CENTRE -
MS FENCE HOLE.

Thurs evening tapes

Take ① Shot 165 only. 202570 person in shot

(Shot 164 on 4)

- 9/35 -

24

(64)
11'38"

M.10

Take ① Shot 166 - 1" R NUG

202600 - 2449

Take ① Shot 166 - 1" R

~~202948 - 3054 NUG~~

Take ③ Shot 166 - 1" R

203346 - 2443

OK up to 170. 4 notice - 2am

BRIDGE - 2-S COMMODORE
& RUDGE.

NB: FIRST TIME SEE PODS

2D/3E/4E/5D

15. INT. CARGO HOLD. HYDROPONIC CENTRE.

165. 2 D / (A SECTION OF
MCU fence hole. THE WIRE MESH

165A. 2 D (Page 9/53) HAS BEEN UNCLIPPED
Cam. inside fence pans to next gate. FROM A POST.

166. 3 E THE INNER GATE
Track/crane up from pods to LS hut and ENZU. IS OPEN./

167. 5 D MOST OF THE
MS ENZU. in hut AREA IS TAKEN
UP WITH PLANTS,
BUT IN THE CORNER
IS A SMALL WORK
HUT FROM WHICH
STREAKS A NARROW
BEAM OF LIGHT./

168. 3 E WE CATCH GLIMPSES
Track around OF THE MOGARIAN,
pod. 70, hut 60. ENZU, INSIDE,
SEARCHING./

169. 4 E BUT CAMERA PANS
Pan along light TO A GIANT POD
beam to pod. 47 lighten THAT IS ILLUMINATED
BY THE LIGHT FROM
THE HUT.

OVER TWO METRES
TALL, THE
CYLINDRICAL POD
IS ONE OF A RANK
THAT STRETCHES
OFF INTO THE
DARKNESS./

CAMERA CENTRES
ON THE POD, IT
BEGINS TO PULSATE./

C/As hand
bubbling tubes

200350

200420

200430

200439

200448

24

44

EDIT IN
SHOT 174.
20 Pod.

Retake 140-143

Take ① 203508-3540

24

3E/5D/6E/

M.10
cont'd

16. INT. WORK HUT.

170. 5 D / (ENZU IS FORCING
MS hat Enzu OPEN A CUPBOARD
CONTAINING JARS
EACH LABELLED
WITH THE NAME
OF A GREEK GOD.
171. 6 E / HE LIFTS THE
CU seeds. LID OF THE
'DEMETER' JAR,
AND TIPS ITS
CONTENTS INTO
THE PALM OF HIS
GLOVED HAND -
172. 5 D / ORDINARY SEEDS./
MS ENZU.
*switches out
light & exits.* RETAINING THE
SEEDS, HE REPLACES
THE JAR AND,
QUITTING THE HUT,
HE DOWSES THE
LIGHT./
173. 3 E /
LS pods and hat
in darkness.
ENZU leaves.

5 + 3
2 to 2

(Shot 173 on 3)

24

9/37 -

44

(6n)

Retake 173 on 3
204-173 on 3

5E

173 on 3
173 on 3
173 on 3

M. to
count

17. INT. CARGO HOLD. HYDROPONIC CENTRE.

174.

4E

CU pod.
(starts to
pulse - for
page 9/35 -)
then stops.

/ (AS THE LIGHT
IS EXTINGUISHED
THE POD'S
PULSATING
SUBSIDES)

174
174
174

(' next)

- 37 -

(66)

4 150

(30)

(Shot 24 on 2)

- 9/38

(11)

Take 1 Shots 24A-28

204805 - 4928

Take 2 - 605 - 24A-28

205324 - 5451

HYDROPONIC CENTRE - CU POD
PULSATING. IT SUBSIDES.

W. 10
Cont'd

2A/3A/4A/

12'36"

18. INT. LOUNGE.

JHA H

25.

2 A

2-S DOCTOR &
MEL.

(MELANIE AND THE
DOCTOR ARE ENSCONCED
ON RECLINERS IN
A SECLUDED SECTION
OF THE LOUNGE)

THE DOCTOR: ^{A far cry from} ~~Not quite~~ the carefree
life of Pease Pottage, Mel?

MELANIE: I'm not complaining.

(HE MUSTERS A
SMALL SMILE)

You're really worried, aren't you?

THE DOCTOR: I can't rid myself of
the feeling I'm being used. Whoever
sent that signal, knew me.

MELANIE: There's a made-to-measure
candidate.

THE DOCTOR: There is?

MELANIE: The Commodore. He's met
you before.

THE DOCTOR: He'd've said.

MELANIE: Would he? Admit he needs
outside assistance?

(4 next)

- 38 -

(11)

26. 4 A THE DOCTOR: An intriguing possibility.
But that's all./

MLS ENZU.

43-S

[M.I.]

13'07"

27. 3 A (ENZU ENTERS THE
 LOUNGE AND SETTLES
 AT A NEARBY VDU)/
 2-S MEL/DOCTOR.

MELANIE: (QUIETLY) Look, the
 quickest way out of this is to solve
 the mystery.

THE DOCTOR: That could also be the
 quickest way into trouble.

MELANIE: Why don't you ask for ^athe
 passenger list?

THE DOCTOR: Don't hustle me, Mel!

Pan with
 MEL.

MELANIE: Who's hustling? All I'm
 saying is ^{that} you might recognise a
 name. Simple, isn't it?

THE DOCTOR: ^{Hum} (SUSPICIOUSLY) Meanwhile?

MELANIE: Meanwhile, I wander around.
 Poke my nose into ^{a few}the nooks and
 crannies and see if anyone tries to
 make contact ... (RISING) Remember,
 we were restricted to the passenger
 quarters.

(SHE GRINS)

This is only the lounge ...

28. 2 A ¹ MS ENZU.
~~Zoom into~~
~~MEL:~~ (AS SHE GETS SPRITELY
 ACROSS THE LOUNGE, /THE
 OPAQUE GOGGLES OF ENZU
 FOLLOW HER PROGRESS)

CORRIDOR - MLS MEL

43

(Shot 357 on 5)

- 9/40 -

(123)

Take ① 193853-NG.

LOUNGE - MCU ENZO

Take ③ 193942-NG set shoot

6G

M.I.
cont'd

19. INT. CORRIDOR.

358. 6 G / (MELANIE ENTERS FROM
Track with THE LOUNGE, GOES TO
MLS MEL to THE FIRST CABIN
door. AND IS ABOUT TO
RUDGE enters TRY THE DOOR, BUT,
for 2-S. HEARING THE SOUNDS
OF APPROACH, SCAMPERS
TO A PLAN OF THE
SHIP'S INTERIOR
FIXED TO THE WALL)

RUDGE: Looking for something, Miss?

MELANIE: Er - I see you've a gymnasium.

RUDGE: Need it on a long trip like
this.

MELANIE: Thought I might do a bit
of limbering up.

RUDGE: That's the spirit. ~~Let~~ Let me
take you there.

MELANIE: So you can keep tabs on
me?

RUDGE: (A CHUCKLE) ~~Now~~ why would
I want to do that ...?

LOUNGE - MS DOCTOR

(1 next)

- 40 -

(123)

Take @ shot 29. H-205'110-5'129
Take @ shot 29. H-205'110-5'129

(30)

(Shot 28 on 2)

- 9/41 -

(13)

CORRIDOR - 2-S RUDGE/MEL

/2A/

20. INT. LOUNGE.

29. 2 A / (THE DOCTOR, ADOPTING
MS DOCTOR. HIS MOST WINNING,
Pan him to SMILE, APPROACHES
2-S with JANET)
JANET.

THE DOCTOR: I wonder if you can
help me?

JANET: I'll do my best.

THE DOCTOR: I'd like ^{to see} a copy of
the passenger list.

6 to A/

CORRIDOR - MLS GUARD

(6 next)

- 41 -

(13)

LOUNGE - 2-S DOCTOR/JANET

43

1D/6G/

21. INT. CORRIDOR.

359. 1 D ~~AN ARMED GUARD~~
MLS GUARD. IS ON DUTY OUTSIDE
A DOOR MARKED
'ISOLATION ROOM'./
360. 6 G
Dep 2-5 Track BRUCHNER
to 2-8, then
pan with GUARD. BRUCHNER, CARRYING
A KIDNEY DISH WITH
SWABS AND SYRINGES,
COMES ALONG THE
CORRIDOR.
361. 1 D
MCU BRUCHNER ~~into~~
and let him
OOV. 2-5
to sign THE GUARD MAKES TO
OPEN THE DOOR BUT
IS BRUSQUELY MOTIONED
ASIDE./
- ONLY WHEN THE GUARD
IS AT AN ANGLE
FROM WHICH HE
CANNOT SEE INTO THE
ROOM DOES BRUCHNER
PULL ON THE SURGICAL
MASK DANGLING UNDER
HIS CHIN AND ENTER)

12'37"

M.12

1 to E/

GYM - CU LASKY

take ① shots 2-13. 193954-4058
take ② shot -16 194204-4315 OK up to 13

use take ① for shot of mel.
(Shot 1 on 2) - 9/43 -

(2)

(47)

(16)

CORRIDOR - MCU BRUCHNER
ENTERS ISOLATION CABIN.

4A/3A/5A/6A

M.12
cont'd

14'41"

22. INT. GYMNASIUM.

2. 4 A / (C.U. PROFESSOR
LASKY rises
into CU.
Pull out to
LS.
CONTORTED IN AGONY,
THE PROFESSOR'S
FEATURES ARE
VEHEMENTLY
DETERMINED NOT TO
GIVE IN.
EASE BACK TO SHOW
THE TORTURE IS SELF-
INFLECTED. SHE IS
ON THE SPINE-
STRETCHING RACK./
3. 6 A /
MS MEL.
MELANIE, IN BEMUSED
AMAZEMENT, IS STANDING
IN MID GYM CLUTCHING
A HEADSET.
RUDGE'S VOICE
SUDDENLY RASPS
FROM THE EARPHONES)/
4. 3 A /
MS RUDGE.
RUDGE: (VOICE) Put the headset
on, Miss./
5. 6 A /
MS MEL.
(STARTLED, MELANIE
DOES./ A STRIDENT
BLAST OF AEROBIC
INSTRUCTIONS AND
MUSIC ACCOSTS HER)/
- 6 A /
CU Lasky.
5 A /
MCU MEL. reacts

14'58"
M.13 VISUAL

Shot 6

take ① .7.
195336 NG

take ②

195446 NG

take ③

195500

(16)

Shot 8 on

(3 next)

3A/6AM.B.
Contd.23. INT. OBSERVATION CUBICLE. GYMNASIUM.

8. 3 A / (AN AUDIO DECK
MCU RUDGE. OCCUPIES MOST OF
THE CUBICLE.

INSTRUCTION TAPES
FOR EVERY FORM OF
EXERCISE ARE
CATALOGUED IN
METICULOUS ORDER.

A DORMER WINDOW
PRESENTS A VIEW
OF THE GYM)

8A. 6 A Michael RUDGE: (INTO MIKE) Sorry./
~~CU RUDGE.~~
~~PARA DOLAND~~
over shoulder (HE ISN'T, BUT
shot with MEL HE DOES LOWER
b/c. DOLAND THE VOLUME)
~~ambros-ones.~~

8B. 3 ~~ambros-ones.~~
min Rudge
9. 6 If you get tired of aerobics, just
select another tape. They're all
complete with instructions and music.

9A. 3 his mel
W. Rudge
goes. (HE LEAVES)

DOLAND WALKS
ACROSS GYM.

15/10
~~~~~

4A/5A

24. INT. GYMNASIUM.

(AS MELANIE LIMBERS  
INTO AN AEROBIC  
ROUTINE, THE DAPPER,  
FUSSY, DOLAND  
BURSTS IN AND  
HURRIES TO LASKY)/

10. 4 A Doland and 's  
2-S DOLAND/  
LASKY.

DOLAND: ~~We've got~~ a problem,  
~~Professor.~~ In the hydroponic  
centre.

(HIS DISTRAUGHT  
MANNER HAS CAUSED  
MELANIE TO LIFT  
AN EARPHONE TO  
OVERHEAR)

LASKY: The hydroponic centre!  
What's happened?

11. 3 A (DOLAND, A GLANCE/  
MS-MEL. 4 2-5. TOWARDS MELANIE,

12. 4 A WHO HASTILY  
2-S DOLAND/ RESUMES HER  
LASKY A/B. GYRATIONS)/

DOLAND: It's been broken into!

(WITHOUT HESITATION,  
LASKY DISMOUNTS  
FROM THE RACK)

13 LASKY: Get Brachner down there!  
(He's in the isolation room.)

(SHE STRIDES FROM  
THE GYM)

VISUAL FM. 4  
15'21" SEC. 13  
↓

(Shot 12 on 4)

16

- 9/46 -

Pickup Alternative shot 13

take ① 195148-5151 NG

6A

take ② 195225-5238 - focus at end

take ③ 195322-5332.

25. INT. OBSERVATION CUBICLE. GYMNASIUM.

13.

6 A

(Hand Held)  
Start on LS  
Gym through  
window. Pan  
to door and  
back to mic  
and walk in  
to CU.

(VIEWED FROM THE  
P.O.V. OF AN  
UNSEEN OBSERVER,  
WE SEE LASKY  
AND DOLAND EXIT.

SIMULTANEOUSLY, ANOTHER  
PASSENGER WANDERS  
IN AND SQUATS ON THE  
ROWING MACHINE.

CAMERA CENTRES  
ON THE MIKE)

18' 5" M. 14

18' 5" 18' 5"

13.  
M. 14.  
cont.

(5 next)

- 46 -

(5)

(Shot 13 on 6)

- 9/47 -

(6)

Take ① Shots 14-16.

194515 - 4533

Take ② Shots 14-16

194617 - 4629

3A/5A

M.14  
Contd.

26. INT. GYMNASIUM.

14. 5 A / (MELANIE'S EXPRESSION  
MCU MEL. CHANGES, THE GYRATIONS  
CEASE)

MELANIE: ~~Who's speaking?~~ (SHE  
LISTENS) Yes. Yes, I heard, but  
15. 3 A ~~who are you?~~ / Who's speaking?

LS MEL and  
see observ-  
ation window.  
~~Pen with her.~~

(WRENCHING OFF THE  
HEADSET, IN A  
WHIRLWIND OF ARMS  
AND LEGS, SHE  
RUSHES INTO THE  
CUBICLE)

(6 next)

- 47 -

(6)

6A

M.14  
cont'd

27. INT. OBSERVATION CUBICLE. GYMNASIUM.

16. 6 A / (NO-ONE.

~~Pan from~~  
~~door closing~~  
to MS MEL ~~enters~~.  
She goes ~~over~~  
to door

MELANIE ELBOWS  
THROUGH THE  
SWING DOOR)

CORRIDOR - CONTINUITY  
ACTION MS MEL.

break  
(6 next)

(Shot 361 on 1)

- 9/49 -

43

(125)

GYM OBSERVATION CUBICLE  
- CONTINUITY MEL.

M.14  
cont'd

1E/3C/4F

28. INT. CORRIDOR.

362. 1 E / (DESERTED)  
MEL runs into  
MCU. MEL MAKES FOR  
THE LOUNGE.
363. 4 F /  
Mel's p.o.v.
364. 1 E /  
MCU MEL -  
she runs OOV.
- ~~365. 4 F /~~  
~~MLS MEL runs~~  
~~off.~~
- ~~366. 3 C /~~  
~~MLS MEL.~~

LOUNGE - 2-C DOCTOR/JANET

(4 next)

- 49 -

(125)

30

(Shot 29 on 2)

- 9/50 -

(14)

CORRIDOR - MLS MEL

2A/3A/4A/6A/

M.14  
Cont'd

29. INT. LOUNGE.

30. 6 A / JANET: You're very persuasive,  
3-S RUDGE/ Doctor, but I can't possibly - ah!  
JANET/DOCTOR.

(SHE SEES RUDGE  
ENTERING)

Here's the man who could give you  
permission.

THE DOCTOR: No, <sup>no</sup> no, don't bother -

(TOO LATE!)

RUDGE: Permission for what?

31. 2 A / THE DOCTOR: It's not important.  
MS JANET. A ~~man~~ whim. I'm subject to whims.  
So I'm told./

32. 6 A / JANET: The Doctor wants a passenger  
3-S DOCTOR/ list./  
RUDGE/JAMES

(THE DOCTOR GRINS,  
PREPARING FOR THE  
INEVITABLE REPRIMAND)

33. 2 A / RUDGE: Why not? Indeed, the idea  
MS JANET. makes good sense./

34. 6 A / (JANET GOES TO A CABINET  
2-S DOCTOR/ AND GETS HER CLIPBOARD)/  
RUDGE.

THE DOCTOR: <sup>mm. well</sup> If I could <sup>just</sup> spot a  
familiar name ...

3  
(2 next)

- 50 -

(14)

35. 2 A 3-S. RUDGE: (LOWERING VOICE) We'd have <sup>get</sup> our culprit, ~~and~~ you'd ~~be~~ bidding us farewell! I should've thought of, that myself, Doctor. Sign of age. Due to retire after this trip. ~~you~~

36. 3 A (AS JANET GIVES THE DOCTOR THE CLIPBOARD, /MELANIE COMES SCOOTING

37. 2 A IN)

3-S RUDGE/  
DOCTOR.

DOCTOR goes  
OOV - pan to  
MCU RUDGE.

THE DOCTOR: (SKIMMING THROUGH LIST)  
No... No. (RETURNING CLIPBOARD)  
all Complete strangers, I'm afraid.

30

take 2 shot 34-42.

210806-0852

take 2 shot 34-42

210954-1043

RUDGE: Pity.

THE DOCTOR: ~~Many~~ thanks. ~~you~~

38. 3 A (WITH ASSUMED CASUALNESS, HE CROSSES THE LOUNGE TO JOIN HIS KEYED-UP COMPANION.)  
Pan MEL to Doc to tight 2-S with Doctor. ~~mel~~ MELANIE IS AWARE RUDGE IS WATCHING THEM)

MELANIE: (QUIETLY, URGENT) He's been in touch. He wants you to meet him in cabin 6.

THE DOCTOR: Did you see him? Get a name?

39. 4 A MELANIE: No. Just a message. Let's go!  
2-S MEL  
DOCTOR.

THE DOCTOR: ~~Now~~, before you <sup>go</sup> rush off ~~had~~ you know what a Judas goat is?

Shot 175

(Shot 174 on 5)

- 9/53 -

(67)

16'59"

LOUNGE - MS DOCTOR

11.15

2E/3E

24

24

30. INT. CARGO HOLD. HYDROPONIC CENTRE.

EDIT IN  
SHOT 165A.  
Cam. inside fence  
pans to next gate.  
DOLAND AND BRUCHNER  
IN HER WAKE, LASKY  
STORMS TO THE  
FENCE)  
2 E-D  
Track behind  
3-S LASKY, DOLAND  
& BRUCHNER.

LASKY: You appalling dunderhead,  
Doland! Couldn't you have repaired  
this?

Let BRUCHNER  
OOV.

(AVOIDING THE VERBAL  
FLACK, ~~THE EBCOM~~  
~~SKINNED~~ BRUCHNER  
UNLOCKS THE OUTER  
GATE AND GOES  
DIRECTLY TO THE  
WORK HUT)

DOLAND: (RESENTFULLY) I assumed  
you'd want to see the damage for  
yourself. Professor

LASKY: And I suppose it never  
penetrated your thick academic skull  
to check the pods?

176.

3 E  
2-3 LASKY/DOLAND  
Pan to 5-6 with  
BRUCHNER.  
(SHE STALKS TOWARDS  
THE ROW OF PODS)/

DOLAND: (TAGGING ALONG) That was the  
first thing I did. They're stable.

(DESPITE HIS ASSERTION,  
LASKY MOVES INTO THE  
DARKNESS INSPECTING THE  
PODS)

16'18"

11.16

(6 next)

- 53 -

(67)

MELANIE: Um - er - yes, <sup>it's</sup> a decoy goat.  
That's tied to ~~the~~ stake to lure the  
tiger <sup>into</sup> into the open.

THE DOCTOR: Getting badly ~~injured~~ <sup>incubated</sup> in the process. I think I shall  
refuse the role.

(HE TURNS TO LEAVE)

40. ~~3 A~~ MELANIE: Then where are you going?/  
MS DOCTOR.

41. 4 A THE DOCTOR: For a non-provocative  
MS MEL. stroll around the deck. /

42. ~~3 A~~ MELANIE: What about cabin six?/  
MS DOCTOR.

THE DOCTOR: (CALLING BACK) Tiger  
trap!

4 to B/  
6 to B/

HYDROPONIC CENTRE -  
CU FENCE.

(Shot 176 on 3)

- 9/54 -

(68)

*Bruchner back  
to 3-5*

BRUCHNER: (~~VOICE, CALLING~~) Professor  
Lasky!

*M.16  
crowd*

(HE HURRIES FROM  
THE WORK HUT  
HOLDING THE  
DEMETER JAR)

The Demeter seeds. They've gone.

(PUZZLEMENT, NOT  
ALARM, IS LASKY'S  
AND DOLAND'S REACTION  
AS THEY LOOK AT  
THE JAR)

*4 to F/  
6 to F*

GRENVILLE'S CABIN -  
CU DEMETER SEEDS.

(6 next)

- 54 -

(68)

(Shot 16 on 6)

- 9/55 -

(8)

Take ③ Shot 17-23

200604-06-6

(16)

HYDROPONIC CENTRE - 3-3  
LASKY/DOLAND/BRUCHNER.

1A/2A

M.16  
Contd.

31. INT. CABIN 6.

17. <sup>5</sup>~~6A~~ / (TIGHT ON THE DEMETER  
CU seeds. SEEDS SPRINKLED  
Pan up to ON THE DRESSING  
Shoe. TABLE.  
THE SOUND OF A TAP-TAP  
ON THE DOOR.  
FULL SCENE.  
THE CABIN IS A  
SHAMBLES, SUGGESTING  
A TREMENDOUS STRUGGLE.)
18. 2 A  
Pan along be  
to door and  
MEL. Pan  
with her. MORE TAPPING, THEN  
THE DOOR OPENS AND  
MELANIE ENTERS)

MELANIE: Hallo? Anyone at home . . .?

(HER VOICE TAKES  
A DYING FALL AS  
SHE REGISTERS THE  
DISORDER.

CIRCUMSPECTLY, SHE  
VENTURES FURTHER IN,  
STUMBLING SLIGHTLY  
ON A DISCARDED SHOE.  
SHE PICKS IT UP.

GRENVILLE'S BRIEFCASE,  
ON THE BED, HAS BEEN  
TORN APART AND  
DISAPPEARED. / SHE TURNS /

19. <sup>5</sup>~~6A~~ MS door as  
it slides  
open. THE DOCTOR HAS  
ENTERED FROM THE  
BATHROOM!)
20. 2 A  
CU MEL.
21. <sup>5</sup>~~6A~~ MS DOCTOR.

(2 next)

- 55 -

(8)

14.49"

22. 2 A THE DOCTOR: You're not supposed  
to be in here!/  
2-3.

MELANIE: What about you? Going for a stroll! You just said that to put me off!

THE DOCTOR: <sup>Well there's no sense in</sup> ~~Why risk~~ sticking two  
heads into the noose? <sup>putting</sup>

MELANIE: Ever heard of safety in numbers?

THE DOCTOR: Hmmm.

MELANIE: (INDICATING CHAOS) Looks like  
~~as though~~ someone's been in a fight  
for their life.

(HE IS SCOOPING THE  
DEMETER SEEDS  
INTO HIS PALM)

23. ~~A~~ THE DOCTOR: ~~The question is, did~~  
MCU seeds they succeed?  
and pan up  
to ~~MCU~~ m d - f.  
~~DOCTOR.~~

18'06"  
M.17

18' 13"

100 207 30-31 1522-1000  
101 208 30-32 1523-1000  
(Shot 319 on 4)

- 9/60 -

41

(106)

CORRIDOR - DOCTOR/MEL/JANET

1G/4H

35. INT. WASTE DISPOSAL UNIT.

320. 1 G / (OVERSCENE THE  
3-S COMMODORE KLAXON.

/RUDGE/  
ATTENDANT.

*pan with  
Comm to  
2 S with*

THE COMMODORE  
AND A CHASTENED  
RUDGE STAND NEAR  
THE PULVERIZER.

IN THE BACKGROUND  
A GUARD CROUCHES  
BESIDE THE INJURED  
ATTENDANT)

~~then~~ Cut the klaxon!

COMMODORE: Accident! Why can't  
you use plain language, Mister!  
Whoever's been dumped in there has  
been pulverized into fragments and  
sent floating in space! ~~and~~ In my book  
that's murder!

(HE CROSSES TO

~~THE INJURED~~

~~ATTENDANT)~~ RUDGE

Have you called a Medic for this  
man?

RUDGE: <sup>well</sup> Of course, sir. Straight  
away.

COMMODORE: Then I suggest you begin  
earning your salary! (cont...)

3  
(4 next)

- 60 -

(106)

BRIDGE - 2-S COMMODORE  
& DUTY OFFICER.

(13)

/4F/

34. INT. CORRIDOR.

367. 4 F / (OVER SCENE THE  
3-S DOCTOR/  
MEL/JANET. WAILING KLAXON.

COMING FROM CABIN 6,  
THE DOCTOR RESTRAINS  
THE HURRYING JANET)

THE DOCTOR: What is it?

JANET: Emergency in the waste  
disposal unit.

THE DOCTOR AND  
MEL HURRY OFF  
IN THE DIRECTION  
OF THE WASTE  
DISPOSAL UNIT.

/1 to D/

WASTE DISPOSAL - 3-S  
COMMODORE/RUDGE &  
ATTENDANT.

(59)

1.1.2. 4-5/1.2. - 2. -

WASTE DISPOSAL -  
MS ATTENDANT.

Whole scene.

1C/5B

inc 1

taks ①. 103247

### 33. INT. BRIDGE.

194. 1 C / (OVERSCENE THE BLARING  
LS - ~~came~~ OF THE KLAXON)

195. B  
MCU COMMODORE.

~~Pull-out to~~

COMMODORE: (INTO INTERCOM) Yes!

RUDGE: (VOICE) Would you come  
down, sir?/

COMMODORE: Where?

RUDGE: (VOICE) Waste disposal unit. There's been an - er - accident.

~~COMMODORE: Accident? Can't you deal with it?~~

~~JUDGE (VOICE) I think you should  
be here, Sam.~~

~~COMMODORE: (PICKING UP) What~~  
~~I've done to you landed with him, I~~  
~~fail to comprehend! (TO DUTY OFFICER)~~  
~~Take over!~~

(HE STRIDES FROM  
THE BRIDGE)

CORRIDOR - DOCTOR/MEL/JANET

(3 next)

- 58 -

(59)

(41)

used take ①.

GRENVILLE'S CABIN -  
MCU DOCTOR.

1F/4H

32. INT. WASTE DISPOSAL UNIT.

318.

③

F

LS.

(A CRUMPLED, UNIFORMED  
ATTENDANT IS SPREAD-  
EAGLED ON THE  
FLOOR.

BEYOND HIM, A LARGE,  
WHEELED LAUNDRY  
BASKET HAS A SHEET  
TRAILING OVER ITS  
SIDE.

STILL FURTHER ON  
IS A DISCARDED SHOE  
(THE MATE OF THE  
ONE IN CABIN 6)  
ALL THREE ITEMS  
LEAD TO A MASSIVE  
STEEL WALL SHUTTER  
ON WHICH LIGHTS  
ARE BLINKING.

STENCILLED IN BOLD  
LETTERS - 'WASTE  
DISPOSAL PULVERIZER'  
A GRINDING, CHURNING  
NOISE CHUNTERS./

319.

4

H

MS ATTENDANT

~~crawls past~~ *Starts*  
~~shoe to klaxon.~~

ROUSING HIMSELF,  
CLUTCHING HIS HEAD,  
THE GUARD CRAWLS  
AND STAGGERS TO  
AN ALARM BUTTON  
WHICH HE STABS.

A WAILING KLAXON  
BEGINS)

1 to G

LS BRIDGE

(INDICATING THE  
SHOE THAT RUDGE  
IS CLUTCHING)

320A 3 H Find out who that  
belonged to! / <sup>and</sup>

321 4 GROUP shot.  
PRODOC + MEL  
to 4-5

THE DOCTOR: I may be able to help  
you there, Commodore,

(UNNOTICED, THE DOCTOR  
AND MELANIE HAVE ARRIVED)

COMMODORE: Somehow that doesn't  
surprise me.

THE DOCTOR: <sup>Well if you'd rather I left</sup>  
~~Perhaps I should leave~~  
it to Mr. Rudge.

322. 1 G The passenger in cabin six  
sent for The Doctor. When we got  
there, he was gone. /  
with MS COMMODORE.

323. 4 H It doesn't follow, he  
would be in the pulverizer. /  
2-3 DOCTOR/  
MEL.

THE DOCTOR: The room was a wreck.

324. 3 G And there was a single  
shoe exactly the same pattern -/  
MS RUDGE  
in and shoe.

(INDICATING SHOE  
RUDGE HOLDS)

Pickup (325)  
Take C 1511.3.  
4 H as that. /  
MS DOCTOR.

THE DOCTOR: To be complete, the  
syllogism <sup>any</sup> requires ~~only the~~ <sup>as</sup> grim  
conclusion ...

326. 1 G (THE DOCTOR  
GESTURES TOWARDS  
THE PULVERIZER)/  
GROUP shot.  
U-S

COMMODORE: And naturally you ~~are~~ have  
never met the man or know why he  
sent for you!

MELANIE: We don't even know his  
name.

RUDGE: It was Grenville, sir. A  
mineralogist.

327. 4 H COMMODORE: Any suggestion why a  
mineralogist who wanted to see you,  
should be killed?/  
2-S DOCTOR/  
MEL.

328. 1 G THE DOCTOR: None at all./  
GROUP A/B.  
U-S.

COMMODORE: Or why it is <sup>that every time</sup> ~~whenever~~  
you appear on the scene, people  
begin to die?

329. 4 H MELANIE: He... I don't care who you  
are, you've no right to say that to  
the Doctor!  
2-S DOCTOR/  
MEL.

THE DOCTOR: (SHAKING HIS HEAD) Oh yes  
He ~~does~~ Mel. He has every right.  
~~It's true.~~

LOUNGE - MC AT2A

(Shot 42 on 3)

- 9/63 -

(17)

Take 2 shot 42

21/11/63

Shot 43-44

21/506-1529

30

WASTE DISPOSAL -  
2-S DOCTOR/MEL.

4B-A/6B/

42A

2

36. INT. LOUNGE.

43.

4

B-A

LASKY: Well?

Pan BRUCHNER

to 2-S with

LASKY -

MOGARIANS <sup>cross</sup>

b/g.

(SHE ADDRESSES  
BRUCHNER WHO,  
PANTING, IS  
HURRYING IN.

INSTEAD OF  
ANSWERING, HE  
GLANCES ANXI-  
AT THE MOGARIANS  
SEATED NEARBY)

Take 2 shot 43-44

21/650-1111

30

Never mind them!

(CONTRADICTING HER  
OWN ASSERTIONS,  
SHE CLUTCHES  
BRUCHNER'S ARM  
AND HAULS HIM  
TO THE FAR SIDE)

Is the isolation room safe?

(BRUCHNER DEFIANTLY  
MEETING HER GAZE)

Track with  
them.

BRUCHNER: Yes. The emergency  
was in the waste disposal unit.

LASKY: Then we can relax. Nothing  
to do with us.

44.

6

B

cu MS BRUCHNER.

BRUCHNER: (VOICE RISING) That's  
your assessment, is it, Professor?  
The danger's past?

2 to B/  
4 to B/

GYM - 2-S DOCTOR/MEL

(2 next)

- 63 -

(17)

Take 1 Shot 23A-26 201111-1158 NG  
- Take 2 Shot 23A-26 201329-1113  
(Shot 23 on 1) - 9/64 - (10)  
Take 3 Shot 23A-25 201120-1144 NG

Take 4 Shot 23A-25  
201851-1916 NG.

LOUNGE - MR. BUCHNER.  
[5A]

Take 5 Shot 23A-26  
202008-2051

23A H 37. INT. GYMNASIUM.  
24. 5 A v.l.s. gym.  
M-2-3 DOCTOR/ Doc. Doctor  
MEL.

Take 6 Shot 23A-25  
202221-2250 NG

(SAUNTERING IN,  
THE DOCTOR,  
STRANGELY  
DISPIRITED,  
WANDERS TO THE  
SPINE STRETCHER)

Take 7 Shot 23A-26A  
202338-2422

THE DOCTOR: <sup>well -</sup> That's it then. End  
of the line.

(HE CLAMBERS ONTO  
WALKING MACHINE.

(16)

(HY)

Shot 23A  
Take 1 121621

MELANIE: What d'you mean?

THE DOCTOR: Our contact. Obviously  
~~it's he~~ who's been pulverized.  
<sup>he's the one</sup>

2028"  
M.18  
↓

6A

38. INT. OBSERVATION CUBICLE. GYMNASIUM.

25. 6 A *2 - S Mel/Soc  
Thru window.*

~~MES Gym and~~  
pan to door  
as it shuts  
(not seeing  
who is there).

(THE DOCTOR'S AND  
MELANIE'S VOICES  
ARE BEING RELAYED  
INTO THE CUBICLE.

A SHADOW OVER  
THE AUDIO DECK  
INDICATES THE  
PRESENCE OF AN  
UNSEEN OBSERVER)

W.18  
cont'd

MELANIE: (VOICE) So we give up?

THE DOCTOR: (VOICE) What else?

MELANIE: (VOICE) *the* ~~That~~ hydroponic  
centre. I told you about the sudden  
panic when I was *in here*

5A

M.18  
cont'd

39. INT. GYMNASIUM.

26. 5 A (ANGLED FROM THE  
OBSERVATION CUBICLE)/  
2-S MEL &  
DOCTOR.

~~MELANIE: - in here~~

~~THE DOCTOR: Immaterial and  
irrelevant. And immaterial~~

26A 3  
LS.  
MEL & DOCTOR

~~MELANIE: What?~~

THE DOCTOR: My dear Melanie, if you  
wish to pursue this completely  
arbitrary course, pray hurry along  
to the hydroponic centre. And  
leave me to my peregrinations.

Let MEL OOS  
and hold on  
DOCTOR.

MEL LEAVES.  
(THE SCREEN SUDDENLY  
GOES BLACK AND WE  
HEAR -)

/6 to B/

TRIAL - LS MATRIX WITH  
DOCTOR IN F/G.

(Shot 82 on 3)

- 9/67 -

(16)

Take ① Shot 83 - 94

JOHN 53 - NG dialogue on 94

Take ② Shot 83 - 101

Shot 85

50

Take ① 100122

INT. GYMNASIUM.  
2-5 MEL & DOCTOR.

1A/2A/3A/4A/5A/

40. INT. TRIAL ROOM.

83. 2 A / (THE DOCTOR HAS  
LS Matrix screen SWITCHED OFF THE  
with DOCTOR in MATRIX. THE  
f/g. SCREEN IS BLACK)

84. 3 A / THE DOCTOR: Hold it! Just a  
~~minute. That wasn't as I remember~~  
MCU DOCTOR.

85. 2 A / (HE IS VERY  
MS INQUISITOR. DISCONCERTED) /

86. 3 A / INQUISITOR: How could you remember?  
MS DOCTOR. These events are from your future. /

86A 4 A / THE DOCTOR: But I reviewed that  
wide 2-5 section earlier ... ~~when I was~~  
300/300g. preparing my defence.

50

Shot 86A.

Take ① 100122

(HIS VOICE TRAILS  
OFF. HE CANNOT  
GET HIS THOUGHTS  
TOGETHER)

86B 3 A / ~~Proclamation.~~  
injection

87. 2 A /  
MCU VALEYARD.

THE DOCTOR: ... ~~but~~ there have  
been changes! That isn't what  
happened. ~~I don't~~ - Mel ~~and~~ - new  
information was important. I  
wouldn't have ignored it. Completely  
uncharacteristic. ~~Even~~ the words -  
misused - ~~they~~ didn't sound like  
mine. /

VALEYARD: What isn't completely  
uncharacteristic is this resort to  
excuses and subterfuge...

(4 next)

- 67 -

(16)

88. 4 A VALEYARD:  
To gloss over the death of  
Peri, The Doctor conveniently  
presents us with another companion./  
MS INQUISITOR.

89. 2 A VALEYARD.  
INQUISITOR: Hardly a convenience/  
in The Doctor's future. He  
would not have met the young women  
yet./

90. 3 A VALEYARD: I stand corrected. But  
my assumption of why he has  
pursued such an arbitrary course  
in aborting this tale still remains./  
WCU DOCTOR.

91. 1 A THE DOCTOR: (PERPLEXED, TO HIMSELF)  
'Arbitrary course' .../  
2-S VALEYARD  
& INQUISITOR.

92. 5 A INQUISITOR what is your assumption,  
Valeyard?/  
MS VALEYARD.

93. 2 A VALEYARD: That she, too, is going  
to her death./  
94. 3 A  
WCU DOCTOR.

THE DOCTOR: No! No, look I'm sorry

(HIS ALARM BETRAYS  
THAT THIS IS WHAT  
HE FEARS)

95. 4 A MS INQUISITOR. I can't explain... but  
96. 3 A I have a feeling I'm being manipulated. The evidence is being distorted./  
97. 2 A WCU DOCTOR.

98. 2 A VALEYARD: Preposterous! Absolutely  
reposterous! Forgive me, Sagacity.  
(cont...)

3 next)

99. ~~2 A~~ ~~CU VALEYARD~~ VALEYARD: (cont) The idea the Matrix could lie. / No, it who are being manipulated. To obscure the damaging truth. /

100. 3 A MS DOCTOR.

101. 2 A ~~MS VALEYARD.~~ <sup>total</sup> THE DOCTOR: ~~Lies. Lies.~~ <sup>No</sup> This is complete fabrication! /

VALEYARD: The truth, Doctor! You sent your companion down ~~to~~ the cargo hold. Into a situation which you described - I quote -

## (CONSULTING NOTES)

102. 3 A 'Can't you sense it, Mel? ... 'Evil. There's evil in this place' ... / MS DOCTOR.

103. 2 A <sup>No No!</sup> THE DOCTOR: This is all wrong! Every instinct of which I am capable would have ~~compelled~~ me ~~to stop her!~~ / MS VALEYARD.

104. 3 A VALEYARD: Yet you did not ...! / MS DOCTOR.

105. 4 A (NO RESPONSE FROM THE DISMAYED DOCTOR) / LS Trial and Matrix.

106. 3 A INQUISITOR: Doctor, either you continue with your submission, or I must consider the evidence for the defence to be concluded. / MS DOCTOR.

107. 4 A (RELUCTANTLY, THE DOCTOR SWITCHES ON THE MATRIX AND ON THE SCREEN WE SEE

AN H.T. CABLE HAS BEEN RIPPED FROM THE WALL OF THE HYDROPONIC CENTRE AND CRUDELY ATTACHED TO THE MESH OF THE INNER FENCE)

HYDROPONIC CENTRE - TRACK ALONG MESH TO MEL LURKING IN SHADOWS.

(Shot 186 on 4)

- 9/70 -

(71)

1/11/70 186-193

1-3842-3953 on 1/11/70

use 192 from later

LS TRIAL & MATRIX

Day 3 afternoon tapes.

1B,C,D/2E/3G/4E/5E/6G

M. 189  
contd.

Shot 184 main body.

Take 1 1-3842-3953

41. INT. CARGO HOLD. HYDROPONIC CENTRE.

187. 4 E/  
Pan along  
cable to mesh.

~~CU CABLE ATTACHED TO MESH.~~

(CAMERA TRACKS  
FROM THE DARKNESS  
OF THE HYDROPONIC  
CENTRE INTO THE  
CARGO AREA.)

188. 1 B  
High shot MEL  
Edward's foot  
into frame.

MELANIE SLIPS  
STEALTHILY INTO  
THE HOLD. ON  
TENTERHOOKS, SHE  
AVOIDS THE MAIN  
AISLE AND KEEPS  
TO THE PERIMETER.  
EACH POOL OF  
DARKNESS - EVERY  
CREAK - TESTS  
HER RESOLUTION.

~~SHE IS PASSING  
A DOOR MARKED -  
'TECHNICAL STORES' -  
WHEN SHE FREEZES!)~~

189. 2 E  
L/A MLS EDWARDES.

(FROM GANTRY)  
EDWARDES: (VOICE) What are you  
doing prowling around down here?

22'31"

~~CARRYING A MICRO-  
COM-UNIT, HE STEPS  
FROM THE STORES)~~

190. 1 B  
H/A MLS MEL.

MELANIE: Prowling? Why should I  
be prowling?/

191. 2 E  
MLS EDWARDES  
A/B.

EDWARDES: (SMILING) Because this  
is off limits. And I suspect you  
know it.

(THE ATTRACTION HE  
FELT FOR MELANIE  
ON THE BRIDGE IS  
STILL THERE)/

192. 1 B  
MS MEL.

(next)

- 70 -

(71)

193. *H* E *pick* MELANIE: I wanted to have a peep  
at the hydroponic centre./  
MLS EDWARDES.  
*climbs down + MEL.*
194. *1* B *into 2-5 with* EDWARDES: Any reason in particular?/  
MS MEL
195. *H* E *might* MELANIE: I think it ~~could~~ tie in  
with that mysterious Mayday call./  
*2-5 MEL*  
EDWARDES.

(WITH HER BLAZING  
BLUE EYES AND  
MASS OF RED HAIR,  
SHE'S VERY ATTRACTIVE  
AND EDWARDES'  
OBDURACY IS  
MELTING)

I'm not going to touch anything ...  
What harm could it do?

*no doubt.*  
EDWARDES: I'll probably regret this.  
But come on. A conducted tour only.  
No wandering off on your own.

(THEY MOVE TOWARDS  
THE HYDROPONIC CENTRE)

MELANIE: Tell me, who ~~is~~ *is* that woman  
with the dragon's voice?

EDWARDES: Professor Sarah Lasky.  
She's an agronomist. *And* So are her  
two assistants, Bruchner and Doland.

Let them go  
into LS.

MELANIE: Was the hydroponic centre  
set up specially for them?

EDWARDES: Yes, we had to allocate  
part of the hold.

(AT THE OUTER GATE,  
EDWARDES BEGINS  
TAPPING IN A CODED  
SEQUENCE ON THE  
SECURITY LOCK)

08.2.  
01'0  
[M.1]

194. cu hand.

202. L2-S up alley  
RDWARDOS electrified.

200. L2-S RDWARDOS  
take to ground,  
widen & crane in  
to W5 pods.

CS vevoid hand  
burst out at pod.

~~W5 pods in flashing  
lights~~

~~CS vevoid hand &  
stages burst out  
at pod.~~

~~W5 pods in flashing  
lights~~

~~with mel screams.~~

196.

3

G

Pull out  
from sign  
to 2-S

MELANIE: Why is only low spectrum  
light allowed in the place?

EDWARDES: Something to do with  
photo-synthesis. Low spectrum  
light allows the plants to stay  
dormant.

(26)

1 to C  
5 to E  
6 to G  
BREAK

(THE OUTER GATE  
SWINGS OPEN)

Shot 194

Take (1) 145554 - 5602

Now

I'll go first. <sup>we</sup> Don't want you  
breaking your neck. At least not  
until/- Aaaaaah!

197.

6

G

CU hand.

198.

1

C

(sep. feed)

VT-30.

MS EDWARDES.

(AS HE PUTS HIS  
HANDS ON THE  
INNER MESH GATE -  
HE IS CRUCIFIED  
IN A CASCADE OF  
SPARKS -/

Shot 198/200/201/202

Take (1) 150230 NG

Take (2) 160241 - 0800 + CS 13314

Take (3) 160241 - 0800 + CS 13314

CU MEL screams.

AGHAST, MELANIE  
INSTINCTIVELY  
BACKS OFF SEVERAL  
PACES, UNABLE TO  
TAKE IN THE HORROR.

Shot 199

Take (1) 160418 - 0728 ? engine

Take (2) 160811 - engine

Take (3) 160840 - 0850

VT-30.

EDWARDES and  
crane over to  
pods.

C.U. THE CABLE  
SHAKING FREE.

201.

14

E

(sep. feed)

VT-21.

LS pods.

FULL SCENE  
EDWARDES, DEAD,  
SLUMPS TO THE  
FLOOR BATHED  
IN AN INTERMITTENT,  
FLASHING WHITE  
LIGHT FROM THE  
ARCING CABLE./

202.

5+6

E

(sep. feed)

VT-23.

CUS

203.

1

D

High LS MEL.

Use bir  
at 206 (beg. Rp. 2)

MELANIE, SCREAMING,  
RUNS INTO THE  
HOLD -

ANOTHER ANGLE

- THE ARCING  
CABLE IS ALSO  
BATHING THE  
GIANT PODS IN  
LIGHT -

Shots 198 + 200

Take (1) 122901

Shot 199

Take (1) 122934

Shot 201

Take (1) 102814

Shot 202

Take (1) 100018

Take (2) 100110

Hatching Shots

Take (1) 100143

Shot 205 A

with spark

Take (1) 100546

Shot 204

with spark

Take (1) 100615

Take (2) 100405

Shot 204

Take ① 162025

46 on Vt-28 - wider

22

204.

5 on Vt 30/31

26 27

VERVOIDS  
bursting out  
of pods.

THE NEAREST POD  
BEGINS TO RUPTURE -  
THEN THE NEXT -  
AND THE NEXT -  
RIGHT ALONG THE  
ROW, THE PODS  
ARE BURSTING  
OPEN -

205.

46 on Vt-23 - wider

22

5 on Vt 30/31

26 27

BCU model hand  
and stinger.

FROM THE FIRST  
RUPTURED SEAM -  
FLEXING AND  
CLAWING - POKES  
A WAXY, OLIVE,  
LEAF-VEINED  
HAND -)

Shot 205

Take ① 161428

4 Iso on 6 w/ pod

Take ② 161509

4 look at day 1 Iso. (without stinger)

SUPOSE CAM

End  
Credits:

18

FADE OUT

23'100"  
CLOSING  
MUSIC

24'56"

1st credit  
to end / The Doctor  
COLIN BAKER.

2 to F/  
3 to H/  
6 to H/

01'12" - DUR 29'21"

01'15" - DUR 29'30" +  
reverb.

24'56"  
with reverb

24'43"

24'45" + reverb.