

1st edit
Spool H. 102233 (30) - 14/1 -

(3)

2nd edit

Spool H. 36757

3rd edit (10'30" shorter).

Spool H. 88134.

50/LOL IOS6N/73.

"DOCTOR WHO" at 00'21"

~~SERIAL 7C~~

4th edit.

Spool H. 64818.

50/LOL IOS6N/74

EPISODE 14 (7C-Ep6): 'The Trial Of A Time Lord' 00'24"

by

Pip & Jane Baker 00'28"

Part Fourteen 00'31"

Mix to reprise at 00'34"
SUPOSE CAM Opening
(cut. both news versions) Titles:
A. ~~Reprise from episode 13~~
B. ~~on doc sinking~~ - NO -
REPRISE FROM EPISODE 13

54

100950 ish.
with treated
sky.

O.B.1:

C. H/A LS Doctor
sinks under.

EXT. MUD FLATS. DAY.

GLITZ Doctor!

1. LS GLITZ(1) on dunes. (SLITHERING IN THE SOFT SANDS OF THE DUNES, GLITZ FLOUNDERS TO WHERE THE DOCTOR IS FIGHTING A LOSING BATTLE) /
2. ~~MCU GLITZ(1)~~

3. MLS Doctor's(1) feet - Glitz's (1) p.o.v. Doctor! GLITZ: Hang on! ~~Don't give up!~~ Where are you?
(cont...)
On no!
4. ~~MCU GLITZ(1)~~ GLITZ I'm coming!
A/B.

5. Paul is Glitz- GLITZ GRABS *GLITZ Doctor Doctor* [SYNC]
MS GLITZ(2) & THE DOCTOR'S
Doctor's(1) FEET, YANKS
feet. THEN TOPPLES
BACKWARDS.
- 5A in foot-spat
comes off.
6. MS GLITZ(2) & RECOVERING, HE
spats. - falls BECOMES AWARE
back. can't THAT HE IS HOLDING
up. THE DOCTOR'S
SPATS.
7. Glitz's(2) HIS GAZE TRANSFERS
p.o.v. of mud TO THE MUD,
(and bubbles. THERE IS NO SIGN
OF THE DOCTOR,
JUST A FEW
BURPING AIR
BUBBLES RUPTURING
THE SURFACE)
8. MS GLITZ(2) &
spats. GLITZ: (cont) What a way to go ..

(HE EYES THE
SPATS)

All in all, he wasn't a bad old
codger. Honest, of course. ~~But apart~~
~~from that~~ ...

(HE BRUSHES A
SPECK FROM
THE SPATS)

Still, nobody's perfect.

Spate up. ②③

THE DOCTOR: (VOICE SEPULCHRAL)

- 8A POV of under *with (b) And that's the clue. Nobody is.*
bubbles. *2 takes* Not even the Valeyard.
Spats
both ①②

9.

MES GLITZ(2) &
~~much~~ spats AB.
trans tem in

(GLITZ SLUMPS
TO HIS KNEES,
HANDS TOGETHER
IN SUPPLICATION,
REALISES THE
SPATS ARE
CLASPED BETWEEN
HIS TREMBLING
PALMS, THROWS
THEM, AS IF THEY
WERE CONTAMINATED
INTO THE MUD./

10.

MS mud - spats
disappear.

A SINGLE,
GULPING BUBBLE
CONSUMES THEM)/

10A.

(Same angle as 8)

MS. ~~MCU~~ GLITZ(2).

hands up to pray (3)
GLITZ: O Great Cosmic Protector

of grafters and dissemblers, save me, save
hands down (3)
me. A voice from the grave!

10B.

*for mud &
bubbles.*

2 takes
THE DOCTOR:

No, merely a grave

11.

MLS DOCTOR(1)
(in reverse,
rising from mud)

voice.

(NEARBY, THE
DOCTOR APPEARS
TO BE RISING
FROM THE GROUND,
BUT IN FACT IS
CLIMBING
UP THE FAR SIDE
OF A DUNE)

11A.

~~(Safety shot)~~
MLS DOCTOR
emerges from
dunes.

(Cravat tucked in waistcoat)
Bad joke! But everything here is a

11B.

~~MS GLITZ reaction~~

12.

MS DOZ.

bad joke./

~~MCU~~ GLITZ(3).

MS

(GLITZ, ALMOST
MESMERISED BY
THE APPARENT
APPARITION,
STARES AT THE
DOCTOR'S CLEAN
FACE AND CLOTHING)

handing all this.
GLITZ: No mud ... yet I saw.
but.

(HE PEERS DOWN
 TO WHERE THE
 MUD WAS, DRY
 SAND)

13.

pointing.
~~and~~/your ankle armour.
 Pan up DOCTOR(2)
 from spats to MSkin

(HIS EYES TRAVEL
 FROM HEAD TO
 TOE, TAKING
 IN THE SPATS
 ON THE DOCTOR'S
 ANKLES)/

~~13A.~~

~~MCU GLITZ(3)~~

~~13B.~~

~~MS DOCTOR(2) -
 pan with him
 as he walks
 twds GLITZ.~~

~~I don't get it./~~

THE DOCTOR: Oh do concentrate,

14.

2-S DOCTOR(2)/
 GLITZ(3) -
 VALEYARD(1)
 appears between
 them b/g.
** disappears*

Glitz. How often must I tell you/
 we're not dealing with reality!

L holding grey sash bundle.
VALEYARD: Why waste your breath
 on that simple-minded oaf.

(VALEYARD HAS
 APPEARED ON THEIR
 RIGHT, BUT AT
 SOME DISTANCE AWAY)/

~~15.~~

MS GLITZ(3) R
 of frame -
 VALEYARD(2)
 appears on L
 of frame, and
 disappears.

You cannot speak as though reality.

(BY THE TIME
 THE DOCTOR AND
 GLITZ HAVE
 LOCATED HIM, HE
 HAS DISAPPEARED
 AND REAPPEARED
 TO THEIR LEFT,
 BUT CLOSER)

Is a one dimensional concept.
 (cont...)

16. MS DOCTOR(2) / (AGAIN THE
L of frame - DOCTOR AND
VALEYARD(3) GLITZ TURN.
appears on R
of frame. AGAIN HE VANISHES,
TO REAPPEAR
IN FRONT
OF THEM,
CLOSER)

VALEYARD: (cont) Fortunately there is
a reality that you and I can both
agree on. The ultimate reality./

17. MCU DOCTOR(2).

18. THE DOCTOR: Death?

*CU VALEYARD(3):
Resume 16.
Valeyard
disappears*

VALEYARD: (QUOTING)

'The undiscover'd country, from
whose bourn

19. No traveller returns...'/

*MS DOCTOR(2) R
MS VALEYARD(5)
appears L of
frame. &
disappears*

(HE HAS MOVED
AGAIN, APPEARING
BEHIND THEM,
CLOSER)

Puzzles the wall
THE DOCTOR: Hamlet. Act Three. Scene
One.

VALEYARD: I really must curb these
urges./ I've no wish to be contaminated
by your whims and idiosyncracies.

- 19A. *CU DOCTOR(A/B)
- VALEYARD(5)
appears in MS
and disappears
(up the same
line).*

so - but.
THE DOCTOR: ~~Yes~~ ... Quite. What
I don't comprehend -

(THE DOCTOR GLANCES
ABOUT.

VALEYARD HAS
AGAIN VANISHED)/

20.

MS GLITZ
points R of
frame.

GLITZ: ^{He's} Over ^{L point} there, Doc. Slippery

21.

^{MS Doc R}
~~2-S, with~~
VALEYARD(7)
~~f/g.L.~~
4 disappears.

customer your other persona./

(VALEYARD IS TO
THEIR LEFT)

THE DOCTOR: What I don't comprehend,
^{Dr. L. Handup}
is why you want me dead. No./No, let

22.

CU DOCTOR(2).

me rephrase that./

23.

MCU VALEYARD(1)
as disappears.

(AGAIN VALEYARD
VANISHES./

24.

MS GLITZ
points L of
frame.

GLITZ ^{points} nudges the
DOCTOR./

25.

LS VALEYARD(6)
on dune.

HE HAS SPOTTED
VALEYARD ON
TOP OF A DUNE)

(points R.)
And now he's
over there

26.

CU DOCTOR (R-L).

It would satisfy my curiosity/to
know why you should go to such

27.

Montage of
VALEYARD(~~6~~)
positions. -

extraordinary lengths to kill me./

^{hands clasped L over R ①}
VALEYARD: Come now, Doctor./

How else can I obtain my freedom?
Operate as a complete entity
unfettered by your side of my
existence? (cont...)

(ANOTHER VANISHING
ACT AND
REAPPEARANCE)

cut 174

VALEYARD: (cont) Only by ridding
myself of you and your misplaced
morality your constant crusading -
your ... your .../

28. MS GLITZ (RE).
*Valeyard pops
up behind his
shoulder &
exits frame L.*

(SEEKING THE WORD)

29. Low o/s GLITZ
2-5 fav.
VALEYARD(7).

GLITZ: Idiomatic honesty?/

30. CU GLITZ.

VALEYARD: Oaf! Microbe!/

31. MS DOCTOR L
of frame - MS
VALEYARD(8) *walks in*
of frame - he
fades disappears

GLITZ: Pardon me for trying to
help! I'm neutral in this set-up,
you know./

VALEYARD: (IGNORING HIM) Only
by releasing myself from the misguided
maxims that you nurture, can I be

32. MS GLITZ (RE)

free

(HE VANISHES)

32A. MS DOCTOR L

GLITZ: Sounds to me like

33. Montage of
BW VALEYARDS(8)
fades including DOU
and disappears.

Armageddon's beckoning you, Doc./

(VALEYARD APPEARS
AGAIN, LONG
DISTANCE)

hand on robe knee high
VALEYARD: With you destroyed and
no longer able to constrain me,
and with unlimited access to the
Matrix ... there will be nothing
beyond my reach!

take ① 10/621

(54)

- 14/8 -

with less blue sky.

(10)

34.

(VALEYARD VANISHES.)

2-S DOCTOR/GLITZ
on track (incl.
smoke).

THE DOCTOR
IMMEDIATELY
STRIDES OFF
ACROSS THE FLATS)

GLITZ: ~~Here~~, where're you off to now?

THE DOCTOR: To trace the Valeyard.

GLITZ: But he was here.

THE DOCTOR: Illusion, Glitz. The
shadow not the substance. (WALKING
ON) ~~of course~~ ^{but}, if you don't ^{want} ~~wish~~ to
come, you can ~~always~~ ^{here} stay and build
sand-castles. (CALLING BACK)
I'm sure if you think hard enough
you can conjure up a bucket and spade!

GLITZ: (RELUCTANTLY BEGINNING TO
FOLLOW) Tell you ^{/stop} something, ~~when~~ ^{if}
you two meet face to face, five
grotzies ~~you~~ ^{gives} you ten he ^S
~~the~~ first past the chequered flag!

24A

pow of mist approaching

(A MIST SUDDENLY
BEGINS ROLLING
IN)

(54)

take ① 10/1111.
10/1128

~~Hey~~, what's that?

(PAUSING, THE
DOCTOR SNIFFS
THE AIR)

35.

~~Reverse~~ 2-S 418.
(with smoke)
and track
back.

THE DOCTOR: Back pedal, ~~Glitz~~.

GLITZ: ~~Not~~ Another illusion?

THE DOCTOR: Alas no.

(GATHERING MOMENTUM,
THE CLOUD IS
ROLLING INEXORABLY
TOWARDS THEM)

GLITZ: Sea mist? Fog?

THE DOCTOR: Asphyxiating nerve
gas. This is in deadly earnest.

GLITZ: If you ^{gotta tell} ~~must make~~ jokes,
~~tell someone else's~~
~~try stealing them~~. Your ~~own~~ are
schlock!

(THE CLOUD IS
THREATENING TO
ENVELOPE THEM)

THE DOCTOR: Run!
Screen

GLITZ: (FLOUNDERING IN THE SAND)

What d'you think I'm doing? Playing
intergalactic hopscotch!

THE DOCTOR: (ALREADY RUNNING)

Faster!

(GLITZ PANTING,
SPLUTTERING,
STUMBLES)

~~Unto MS GLITZ.~~

GLITZ: I Can't breathe ... ~~caute~~ ...

(THE DOCTOR,
TRYING TO
SUPPORT GLITZ
IN THE SHIFTING
SAND, IS
ALSO EXHIBITING
SIGNS OF
DISTRESS.

THE GAS SWIRLS
IN)

END O.B.1.

(11) Yale Shot 361 - 364
141253-115

(50)

(Shot 361 on 1)

- 14/11 -

56)

Shots 362 + 364
Take 1017447

LS SAND DUNES - GLITZ & DOCTOR
RUN AWAY FROM CAM.

1B/2A/4A/6A/

1. INT. TRIAL ROOM.

362. 4 A LS Trial and / THE SCENE AT
screen. THE DUNES IS
ON THE SCREEN.

THE INQUISITOR
AND THE TIME
LORDS WATCH
IMPASSIVELY.
NOT SO MEL.

363. 6 A MELANIE We can't just sit here
and do nothing! / We've got to help
MS MEL. him! /

364. 4 A LS Trial and /
screen A/B. THE HEADS TURN
IN UNISON.

365. 4 B INQUISITOR The Doctor chose to
enter the Matrix. We are not
empowered to interfere. /
MS KEEPER.

KEEPER, DEFERRING
TO THE INQUISITOR.

366. 2 A KEEPER If I may, my Lady? /
MS INQUISITOR.

367. 4 B SHE SIGNIFIES
MS KEEPER. ASSENT. /

368. 6 A (TO MELANIE) You are applying
logical thought to a situation
that recognises no logic. /
MS MEL. Let
her go OOV.

369. 4 B MELANIE Give me the key to the
Matrix. I'm going in there. /
MS KEEPER.
MEL enters
shot.

(2 next)

- 11 -

(56)

369A 2

*mel trips &
falls.*

SHE DASHES TOWARDS
THE EXIT.

THE KEEPER STICKS
OUT HIS FOOT,
TRIPPING HER.

2 to D

EXT. HUT ON DUNES.
MLS DOCTOR & GLITZ.

(47)

- 14/13 -

(13)

See 14/13 + 14/13 + 14/13
Take ① B2H06

O.B.2:

Di has G's 'Ramm
by

1.

EXT. MUD FLATS. DAY.

1A

WLS 2-5 Doc/Glitz
sluggish towards
can + over ffg L.

2-5 GLITZ/
DOCTOR. ~~But~~
with them recede
~~into~~ to LS
hust.

(RETCHING, CRAWLING,
DRAGGING GLITZ,
THE DOCTOR SLIDES
DOWN A SHINGLE
SLOPE, AND IS
CONFRONTED BY A
MINIATURE VICTORIAN
CHALET)

1B.

WLS 1-2 of
Doc +
Glitz in K
+ disapp. in
inside

~~the~~ MASTER: (VOICE) Come in, Doctor ...

(HAULING THE ALMOST
EXPIRED GLITZ,
THE DOCTOR STUMBLES
INTO THE CHALET)

1C

LS and dematerialises

END O.B.2

- 13 -

(13)

⑧

Take ④ Shot 1-14. hang on 14.

Take ⑤ Shot 1-14

- 14/14 - 193829-3936 - 01'98"

Take ① Shot 1-14

193118-3236

Take ② Shot 1-4

193325 - NG fake start

193338 NG

EXT. MUD FLATS - HUT.
SIDE SHOT AS DOCTOR &
GLITZ ENTER.

[2C/3D/4D/

Take ③ Shot 1-14

1934-1-2-3-4-5-6-7-8-9-10-11-12-13-14
console

2. INT. CONTROL ROOM. MASTER'S TARDIS.

1. 4 D / MASTER ^{he is} ~~some~~ Doctor!
MS MASTER.

2. 2 C / 2-3 DOCTOR & GLITZ. BLUNDERING IN,
COUGHING AND
CHOKING, GLITZ
AND THE DOCTOR
REST THEIR ARMS
ON THE CENTRAL
CONSOLE AND SUCK
UNCONTAMINATED AIR
INTO THEIR LUNGS.

3. 3 D / GLITZ: 3-5.
DISPASSIONATELY,
THE MASTER OPERATES
THE DOOR CLOSING
MECHANISM./

4. 2 C / MS DOCTOR.

5. 4 D / DOCTOR ^{well} I never... thought...
MS MASTER. I'd welcome the sight of you!/
cut 174.

6. 2 C / MASTER It will not happen again./
MS DOCTOR.

5. 7. 4 D / DOCTOR What puzzles me is why
MS MASTER. it's happening now./

MASTER The explanation is quite
simple. I want the Valeyard
eliminated. You are the most
likely candidate to achieve that./

8. 2 C / MS DOCTOR.

9. 3 D / 3-5 GLITZ,
DOCTOR & MASTER.

GLITZ Hang on! I ~~don't~~ - get
that. You told me this flashy,
fair-haired personage was the one
you wanted to croak.

10. 2 C / MASTER With the Doctor as my
MCU DOCTOR. enemy, I always had the advantage./

(No Page 15.)

⑧

pickup

Take ① Shot 9

194029 - NG no shadow.

Take ② Shot 1-9

194119-4139

11. 4 D DOCTOR Huh!/
MCU MASTER.

12. 2 C MASTER But the Valeyard, the
MCU DOCTOR. distillation of all that is evil
in you, untainted by virtue, a
composite of your every dark
thought, is a different propos-
ition.

13. 4 B
MCU MASTER.

14. 3 D / HE IS MAKING HIS
Pan with WAY TO THE CORRIDOR.
MASTER to 2-S
with DOCTOR.

*then to 2-S
with GLITZ*

Additionally, he has infuriated
me by threatening to deny me the
pleasure of personally bringing
about your destruction. And so...

15. 2 ~~C~~ ~~MCU MASTER~~
~~MCU MASTER~~
track with
GLITZ & MASTER.

GRABBING GLITZ BY
THE SCRUFF OF THE
NECK.

... he must pay the price.

YANKING GLITZ INTO
THE CORRIDOR.

And you, Glitz, shall help me to
collect!

16. 3 D L
DOCTOR.

HE SLAMS THE DOOR
SHUT, SEALING OFF
THE CONTROL ROOM./

~~THE DOCTOR CROSSES
TO THE DOOR AND
TRIES IT -- LOCKED.~~

COMMENCING SLOWLY,
VIBRANT, PULSATING,
VARIEGATED LIGHTS
CREATE A DISORIENT-
ATING MAELSTROM.
THEY DIP AND SWIRL,
FASTER AND FASTER,
TO THE ACCOMPANIMENT
OF A STACCATO
SUPERSONIC SCREECH.

⑧
Take 1 Shots 16-18A.

194504 - 4601 - 60'56"

OK for 16, 18, 18A Track into MCU.

KNUCKLES PRESSED TO
HIS EARS, TWISTING
IN THE ACCELERATING
STROBOSCOPIC LIGHTS,
THE DOCTOR TRIES TO
BLOCK OUT THE BRAIN-
NUMBING ASSAULT.

C.

8

(Shot 16 on 3)

- 14/18 -

(4)

1st take shot 14.

Take 19 424 - 424 - 20
Take 20 424 - 424 - 20

3. INT. CORRIDOR. MASTER'S TARDIS.

17. 2 C / (TIGHT ON THE MASTER
 2-S GLITZ & AND GLITZ.
 MASTER.
 Track in A GLINT OF ARROGANT
 tighter. SATISFACTION EMBELLISHES
 THE MASTER'S FEATURES)

GLITZ *that* Would I be wrong
in thinking ^{that} The Doctor'll soon be
needing a machanite overcoat?

MASTER: Nothing so crude. He's
merely being reduced to a catatonic
state.

GLITZ: Cata - what?

MASTER: The violent assault on his
senses will trip a defensive mechanism.
and His brain will switch off.

GLITZ: He'll become a zombie, ~~you~~
~~mean?~~

cut 174
MASTER: Temporarily. Long enough for
my purposes.

(3 next)

- 18 -

(4)

cut 174.

3D

4. INT. CONTROL ROOM. MASTER'S TARDIS.

18. 3 D / (DRENCHED BY THE
CU DOCTOR. WHIRLIGIG OF
Track out CHAOTIC LIGHT,
to MS. THE BELEAGURED
DOCTOR'S ATTEMPTS
TO WARD OFF THE
BOMBARDMENT OF
HIS SENSES ARE
PROVING FUTILE.

18A 4.
in Doctor

HIS RESISTANCE
BECOMES FEEBLE,
GRADUALLY HE
SUCCUMBS.

HIS STANCE IS
RIGID, HIS GAZE
FIXED)

EXT. POTBANK YARD.
WS - MASTER'S TARDIS
MATERIALISES.

Slate 140 -
Take ① 122458

- 14/20 -

(53)

O.B.3A:

POTBANK YARD. DAY.

1. M. Fantasy Factory
LOCKED OFF SHOT. (THE FINAL STAGES
LS statue OF THE MASTER'S
appears. Key TARDIS MATERIALISING
exit. (AN ARTEFACT
COMPATIBLE WITH
POTBANK YARD) IS
TAKING PLACE.)
2. 3-5 as they
exit from THE MASTER ~~AND~~
statue. GLITZ EXITS SUPPORTING K SUMMONS
THE CATATONIC
DOCTOR.
THEY SET HIM UP
IN MID COURTYARD)

2. ML2-8.
Master exits
in 3-5 Doc
Glitz.
- MASTER: This should prove an
irresistible bait for ^{the} Valeyard!
- GLITZ: You Time lords take the
cake! Talk about devious. I'm
transparent as crystal compared ^{to} ~~with~~
you lot! ↓

(STRAIGHTENING
THE DOCTOR'S
RUMPLED LAPELS)

3. High LS
GROUP. & d'
to the
Doc.
- Poor old Doc
- MASTER: Stop slobbering! Get over
here.

- 20 -

(53)

O.B.3B:

INT. FIRST CLERK'S OFFICE.

1.

MS POPP.1.

(LODGING HIS QUILL
PEN BEHIND HIS
EAR, POPPLEWICK
PEEKS THROUGH
THE DOOR)

quill in L with p. to R +
behind ears.

O.B.3C:

EXT. POTBANK YARD. DAY.

(RIGID AS A
MADAM TUSSAUD'S
EFFIGY, THE DOCTOR
STANDS IN MID
COURTYARD. UNMOVING.
EXPRESSION FIXED.

3.

(+ Light)

MLS POPP.1.
outside Fantasy
Factory.

POPPLEWICK SHUFFLES
ONTO THE BALCONY
OF THE FANTASY
FACTORY. LOOKS AT
THE DOCTOR, THEN
RETURNS INSIDE.

4.

MCU POPP.1.

H/A - LS

CAMERA PANS TO A
STAIRCASE OPPOSITE
THE BALCONY, LURKING
BENEATH THE TREADS
IS THE MASTER.
BEHIND HIM COWERS
GLITZ.

5

LS - 2 Master enters

6

LS - 2 Master enters
preparing to look

ANOTHER ANGLE.

7

MS POPP.2 comes
out looking
looks

THE BALCONY.

THE SECOND POPPLEWICK
COMES OUT. HE, TOO,
HAS A QUILL PEN BEHIND
HIS EAR - ONLY OF A
DIFFERENT COLOUR.

8.

H/A LS Doc.

O.B.3B:

INT. FIRST CLERK'S OFFICE.

(LODGING HIS QUILL
PEN BEHIND HIS
EAR, POPPLEWICK
PEEKS THROUGH
THE DOOR,

O.B.3C:

EXT. POTBANK YARD. DAY.

2. High LS / (RIGID AS A
DOCTOR. MADAM TUSSAUD'S
EFFIGY, THE DOCTOR
STANDS IN MID
COURTYARD. UNMOVING.
EXPRESSION FIXED.

POPPLEWICK SHUFFLES
ONTO THE BALCONY
OF THE FANTASY
FACTORY. LOOKS AT
THE DOCTOR, THEN
RETURNS INSIDE.

5. MLS MASTER / CAMERA PANS TO A
and GLITZ. STAIRCASE OPPOSITE
Pan up to THE BALCONY, LURKING
POPP.2. on BENEATH THE TREADS
balcony. IS THE MASTER.

6. MS DOCTOR. / BEHIND HIM COWERS
GLITZ.

ANOTHER ANGLE:

7. MCU POPP.2. / THE BALCONY.

THE SECOND POPPLEWICK
COMES OUT. HE, TOO,
HAS A QUILL PEN BEHIND
HIS EAR - ONLY OF A
DIFFERENT COLOUR.

THE SECOND POPPLEWICK
LOOKS DOWN AT
THE DOCTOR. TUTS -
THEN RETURNS INSIDE.

7A. MS MASTER/GLITZ.
peynt

CAMERA PANS TO
THE MASTER. HE
TAKES OUT HIS TCE.

FULL SCENE.

48

8. (+ Light)
IS DOCTOR.
MS VALEYARD
as he exits
from Factory.

THE DOCTOR HAS NOT
BLINKED AN EYELID.

THE FACTORY DOOR
OPENS, AND VALEYARD
COMES ONTO THE
BALCONY - HE, TOO,
HAS A QUILL PEN
BEHIND HIS EAR.

9. Light 2-S
MASTER/GLITZ.
master fires.

AS HE LOOKS DOWN
AT THE DOCTOR -
THE MASTER QUITTS
COVER AND FIRES!

10. Low MS
VALEYARD.

THE LETHAL RAY
HITS VALEYARD DEAD
CENTRE, AND IS
DEFLECTED.

48

11. MS MASTER/GLITZ.
again

HE FIRES AGAIN.
SAME RESULT)

12. MS VALEYARD.
deflects ray.
throws quill.

VALEYARD: You really are a second
rate adversary. Did you imagine
I'd be lured by such a transparent
ploy?

(VALEYARD PLUCKS THE
QUILL PEN FROM
HIS SKULL CAP AND
LOBS IT TOWARDS
THE STAIRS.)

13. quill lands.

14. Light 2-S
MASTER & GLITZ.

STARTLED, THE
MASTER RECOILS
INTO GLITZ AS THE
QUILL ROLLS AT HIS
FEET - IT EXPLODES.

15. MS
explosions.
laughs

16. LS ~~MES MASTER & GLITZ run off.~~ IN DISARRAY, THE MASTER AND GLITZ, THE HAPLESS PAIR, RETREAT.
17. Whip pan to Factory door as it slams shut VALEYARD IS NO LONGER ON THE BALCONY. INSTEAD, HIS LAUGHTER REVERBERATES ABOUT THE COURTYARD.
- 17A. High LS csguill DOCTOR. lands THROUGHOUT, THE DOCTOR HAS REMAINED AN IMPASSIVE LAY FIGURE)

O.B.3D:

EXT. ALLEY. DAY.

18. Doctor. / (DIGNITY THROWN TO THE WINDS, GLITZ AND THE MASTER SCARPER FOR DEAR LIFE.
- 18A High LS MASTER and GLITZ (and explosions) run across cam. EXPLODING QUILLS FORCE THEM INTO A ZIGZAG COURSE; ECHOING, ALMOST MANIC LAUGHTER COMPLETES THEIR NIGHTMARE.
19. LS MASTER and GLITZ come to cam. run to alley CLOSER INTERSECTION. DIVERTING INTO A NARROW PASSAGEWAY, GLITZ HALTS.
20. MASTER and GLITZ run into right by wall. GRIMACING, SUCKING AIR INTO HIS LUNGS, HE GRABS THE MASTER)

GLITZ: this could all be an illusion.

cut 174.

MASTER: Then stay ^{here} and find out!

- MS GLITZ falls (HE SHOVES GLITZ, WHO STUMBLES TO HIS KNEES.
21. CU quill lands. / A QUILL LANDS IN FRONT OF HIM.
22. MS GLITZ. ~~quill~~ / PARALYSED WITH FEAR, GLITZ STARES AT IT - THE
23. MS. ~~quill~~ explodes. / EXPLOSION KNOCKS HIM AGAINST THE
24. MS GLITZ slumps into frame against wall. / WALL WHERE HE SLUMPS, UNMOVING.
25. MS MASTER and pan with him. / SELF-PRESERVATION, THE MASTER'S DOMINANT INSTINCT, SURFACES. HE FLEES, DESERTING HIS
26. MS GLITZ slumped. / INERT BUSINESS PARTNER.
- TRIUMPHANT NOW, THE MOCKING LAUGHTER RINGS OUT)

O.B.3E:

16. EXT. POTBANK YARD. DAY.

27. ~~Track line~~ / (CLOSE ON THE DOCTOR.
- M CU DOCTOR.
- SILENCE. NO EXPLOSIONS. NO LAUGHTER.
- MELANIE, VOICE, WHISPERING, REMOTE)

MELANIE: Doctor ...? (cont...)

(THE EYELIDS BLINK.

28. MLS archway.
4 shadows

THE DOCTOR'S HEAD
TURNS SLOWLY
TOWARDS THE
TENEBROUS ARCHWAY
FROM WHICH
MELANIE'S VOICE
IS FILTERING.

A VAGUE, INDISTINCT
FIGURE CAN BE
DISCERNED THROUGH
THE GLOOM)

29. MCU DOCTOR -
he blinks.

MELANIE: (cont) (VOICE AS BEFORE) Where
are you, Doctor ...?/
Doctor

cut 174.

32. CU fingers.

30/31 DELETED (STILL CONCENTRATING
ON THE ARCHWAY,
HE FLEXES HIS
FINGERS, THE RIGIDITY
IS ABATING)

35. CU DOCTOR.

THE DOCTOR: Mel?

34. MLS archway.
4 shadows

(THE ETHEREAL
FIGURE TAKES ON
MORE DEFINITION
AND COULD POSSIBLY
BE MELANIE)

MELANIE: (VOICE) Doctor, is that you?

35. MCU DOCTOR.

THE DOCTOR: Yes. Yes. Of course
it's me. Where are you?

36. CU Mel's arm.
in archway
4 shadows

(AN ARM PROTRUDES
FROM THE SHADOWS,
FINGER BECKONING)

MELANIE: (VOICE) This way! Quickly!

cut 174

37. MCU DOCTOR.

THE DOCTOR: What are you doing in
How did you get there
the Matrix?

38. the archway
4 shadows.

46
aut/74.

38.

~~LS DOCTOR~~
~~at archway.~~

MELANIE: (VOICE) Forget the questions!

You're alive, that's all that matters.

Now, please, follow me/before it's

too late!

38A.

~~MS DOCTOR~~
~~exits fig.~~

(SPURRED BY THE
URGENCY IN HER
TONE,) THE DOCTOR
VENTURES INTO
THE ARCHWAY.

39.

~~MS DOCTOR~~
~~from inside~~
~~archway. Dressed~~
~~in brown fig.~~
~~in archway.~~

THE FIGURE FLITS
AHEAD OF HIM)

THE DOCTOR: Where are we going?

40.

~~LS in archway~~
~~- gloomy~~
~~figure of MEL.~~

MELANIE: To get you out of this
unholy mess!

(SHE PRESSES AGAINST
THE WALL, AND ENTERS
A WIDENING APERTURE.

41.

~~Pan DOCTOR~~
~~to door from~~
~~inside arch-~~
~~way.~~

SPECULATIVELY, HE
FOLLOWS)

Take ① Shots 340-395A.

145155-145505

Take ② Shots 340-

(Shot 369 on 1)

145415-NG

NEW TAPES

- 14/27 -

(14)

(58)

Take ③ Shots 340-395A

145803 mic problem.

Take ④ Shots 340-395A

193550-3907 (3850).

mostly good

ARCHWAY.

MLS MEL & DOCTOR.

[2D]

5. INT. TRIAL ROOM CORRIDOR.

370. 2 D

2-S MEL and
DOCTOR. Pan
with DOCTOR.

MELANIE PRECEEDS
THE DOCTOR INTO
THE CORRIDOR.

THE DOCTOR'S
TARDIS IS STILL
THERE.

HE TURNS TO LOOK
AT WHERE THEY
ENTERED.

Take ⑤ Shots 340-395A.

194140-4500

good except for 393A.

^{But that}
DOCTOR / ^{back} The Seventh Door? You're
leading me to the Trial Room.

Track into
tight 2-S.

MELANIE Doctor, trust me. Don't
you see that until you've cleared
your name you're no better than
the Valeyard is? A renegade on
the run. An outcast.

^{Take}
DOCTOR Always the pragmatist,
aren't you, ~~but~~ ^{you} you're right,
of course. Let's get ~~on with~~ ^{over with} it.

HE ENTERS THE
TRIAL ROOM.

(No Page 28.)

1B/4A/6A/6. INT. TRIAL ROOM.

371. 1 B /
 2-S MEL &
 DOCTOR. Pan
 with DOCTOR.

372. 4 A / INQUISITOR: Doctor, you owe the
 MS INQUISITOR. Court an apology./

373. 6 B /
 MS DOCTOR.

THE DOCTOR: If I do, then it is
unreservedly offered, my Lady Madam.

374. 4 A / (HE MOVES TO THE
 MS INQUISITOR. PODIUM)/

375. 1 B / INQUISITOR: The charge of genocide
 2-S DOCTOR was based on your own evidence./
 & MEL.

376. 4 A / MELANIE: And refuted by The Doctor! /
 MS INQUISITOR.

377. 1 B / INQUISITOR: It seems you have a
 2-S DOCTOR champion in this young woman./
 MS MEL ~~MS~~.

378. 6 A / MELANIE: I was there remember! /
 MS DOCTOR.

379. 4 A / (THIS RESPONSE
 MS INQUISITOR. CONCENTRATES THE
 DOCTOR'S QUIZZICAL
 GAZE ON MELANIE)/

380. 6 A INQUISITOR: Would you accept her
as an impartial witness?/
 MS DOCTOR.

381. 4 A THE DOCTOR: I would trust Mel with
my life.
 2-S INQUISITOR
 & KEEPER.

INQUISITOR: Good./ Keeper!

382. 1 B (THE KEEPER SWITCHES
ON THE MATRIX./
 MS screen.

WE SEE AGAIN THE
 SEQUENCE FROM
 EPISODE TWELVE
 SHOWING THE ~~DOCTOR~~ ^{DOCTOR ALLOWING}
 DEATH OF THE ~~VIONESIUM~~
 VEROIDS./

383. 4 A 2-S INQUISITOR
& KEEPER A/B.
 THE INQUISITOR
 TURNS TO MELANIE)

384. 1 B Is that a true record of what occurred?/
~~Tight 2-S MS~~
~~DOCTOR & MEL + GUARDS.~~

MELANIE: (APPEALING TO THE DOCTOR)
 What ~~do~~ I say, Doctor?

THE DOCTOR: Tell the truth.

384C 1 A/B Mel.
 ((Note: It is
 important that
 The Doctor does
 not refer to
 Melanie by name
 from this point
 on in the scene))

384C MELANIE: Yes, but I don't want her
to twist it like The Valeyard did.

384B. 1 THE DOCTOR: The truth can't harm me.

385. 4 A MELANIE (WARILY TO INQUISITOR)
That's what happened./
MS INQUISITOR.

386. 1 B INQUISITOR Is it your contention
that the Doctor was solely respons-
ible for devising the scheme we are
presently reviewing on the Matrix?/
MS MEL. + GUARDS

387. 4 A MELANIE? Absolutely. Without the
Doctor we'd ~~not~~ have finished up
on the Vervoids' ~~garbage~~ compost
heap./

LS Trial.
Screen

INQUISITOR A unique solution.

MELANIE Out of this world!

388. 6 A INQUISITOR An appropriate
expression, wouldn't you say, my
Lords?/
MS MEL.

389. 1 B MELANIE Appropriate? Something's
going wrong here. I can sense it./
(TO THE DOCTOR) You said the truth
couldn't harm you - yet I've a
feeling I'm attending a lynching
party.

389A 6
MS Doc

ON THE SCREEN
THE DOCTOR IS
CRUMBLING THE
VERVOID REMAINS
TO DUST.

389B 1
MS 2-5

389C 6 Tell them you had no choice,
Doctor!

390. 4 A DOCTOR There's always a choice.../
MS INQUISITOR.

391. 6 A INQUISITOR (TO THE DOCTOR) You
stand accused of genocide/ The
evidence is incontrovertible/ The
verdict is guilty./

MS MEL.
MS INQUISITOR AIR.

(next)

392. 4 ~~A~~ ~~MS INQUISITOR~~ MELANIE No! /

393. 1 B INQUISITOR Your life is therefore
WS DOCTOR, MEL forfeit. / Take him from the Court. /
& GUARDS.

TWO GUARDS MOVE
FORWARD TO ARREST
HIM.

MELANIE No! Leave him alone!

SHE PLACES HERSELF
BETWEEN THE GUARDS
AND THE DOCTOR.

THE INQUISITOR
GESTURES TO THE
GUARDS TO MOVE
ASIDE, LEAVING THE
DOCTOR AND MELANIE
IN COMPARATIVE
ISOLATION.

DOCTOR (TO MELANIE) Unless we
are willing to sacrifice our lives
for the good of all, anarchy and
will spread like the plague.
The rule of law must prevail.

394. 5 ~~A~~ HE MOVES TO THE
MS DOCTOR. GUARDS. /

395. 1 B Madam, I accept ~~the~~ ^{your} verdict. /
DOCTOR as he
is led away.

THE DOCTOR IS LED
FROM THE COURT.

do not continue.

Break

(No Pages 33 & 34.)

(63)

O.B. 4A:

EXT. GLADSTONE. DAY.

*Is Doctor.
rides in
Tumbrel.*

(WITH THE FIRST
GUARD STEADYING
THE SHAFTS, THE
DOCTOR IS ESCORTED
ABOARD THE TUMBRIL
BY THE SECOND
GUARD.

AFTER LATCHING
THE REAR FLAP,
THE SECOND GUARD
JOINS HIS COLLEAGUE
AND TOGETHER THEY
HAUL THE CONDEMNED
TIME LORD AWAY.

A MURMURING OF
VOICES BEGINS)

O.B. 4B:

EXT. NARROW ALLEY. DAY.

2.

*LOCKED OFF SHOT.
Light beam and
MEL. She gets up.*

(MELANIE ENTERS
THE MATRIX AS
THE OTHERS HAVE
DONE BEFORE.

in mel

REGAINING HER
BALANCE, SHE ALSO
TRIES TO GET HER
BEARINGS.

THE SWELLING MURMUR
OF VOICES CAN BE HEARD
AS SHE SCURRIES IN THE
DIRECTION FROM WHICH THE
SOUNDS SEEM TO BE COMING)

O.B. 4C:

EXT. GLADSTONE. DAY.

3. EU cartwheel. / (JOLTING OVER
~~Crane up and~~ COBBLESTONES,
~~track back on~~ THE TUMBRIL THREADS
~~MS DOCTOR in~~ ITS WAY THROUGH
~~tumbrit. LS~~ A CLUTTER OF
BUILDINGS.
tumbrit and
canon - approach
4 passes
LEGS ASTRIDE,
SPINE STIFF,
THE DOCTOR IS
UNFLINCHING AS THE
VOICES SURGE TO A
CLAMOUR)

O.B. 4D:

EXT. ARCHWAY. DAY.

4. Law / (MELANIE DASHES
LS MEL ~~into~~ FROM THE ARCHWAY.
into ~~MS~~ and ~~the~~
looks about, ~~then~~
MS MEL ~~at~~ THE VOICES ARE
dead end. TAUTINGLY NEARER
AND THERE IS A
HINT OF DESPERATION
AS SHE BLUNDERS
INTO A DEAD END)

cut / 74

O.B. 4E:

EXT. BACK LANE. DAY.

6. MS. / (DESPITE THE RESIGNED
~~LS to bri~~ ARROGANCE THE DOCTOR
comes towards IS WATCHFULLY THOUGHTFUL.
cam.

Crane up to
MS DOCTOR.

THE CHANT OF
'DEATH. DEATH',
IS BEGINNING TO
DOMINATE THE
HULLABALOO)

O.B. 4F:

EXT. PASSAGEWAY. DAY.

Crane down to
GLITZ as cart
goes past.
And ~~to~~ to MS.
GLITZ as he
wakes.

(STIRRING, GLITZ
RECOVERS CONSCIOUSNESS
AS THE DOCTOR'S
TUMBRIL IS HAULED
OVER THE COBBLES
OF THE INTERSECTION)

O.B. 4G:

EXT. BACK LANE. DAY.

7. MEL runs into
MS.

(SCAMPERING INTO
THE BACK LANE,
MELANIE CATCHES A
GLIMPSE OF THE
TUMBRIL AS IT
RUMBLES ROUND A
CORNER)

8. Mel's p...v.
of LS tumoral.
Melanie

O.B. 4H:

EXT. PASSAGEWAY. DAY.

9. MS MEL - she
runs CCF.

(IN FULL FLIGHT,
MELANIE DOES NOT
NOTICE GLITZ AS
SHE HARES AFTER
HER MENTOR)

10. ~~MS GLITZ.~~ MASTER: (VOICE) ^{Glitz} Glitz. Sabalom
GET UP
Y EXUS
Glitz. ~~This way~~

(CENTRE ON FLITZ,
HIS BROW PUCKERED
BY INDECISION)

cut 1/4

O.B. 4J:

EXT. KILN. POTBANK YARD. DAY.

11. ~~MS tumbriel + Doc~~ (THE TUMBRIL COMES
into frame TO A HALT IN
and stops FRONT OF THE
by kiln.) KILN)

12. ~~MS DOCTOR.~~ THE DOCTOR: (QUOTING) 'It is a
Track in to far, far better thing that I do,
MCU DOCTOR. than I have ever done, It is a far,
11A. ~~MS mel runs round corner~~
12. ~~MS mel runs round corner~~ far better rest that I go to than
13. ~~MS DOCTOR.~~ I have ever known!/
MEL runs
into MSU

(DURING THIS
PERORATION,
MELANIE HAS
SCOOTED INTO
POTBANK YARD)

MELANIE: Never mind the Sidney
Carton heroics! You're not signing
14. ~~MCU DOCTOR.~~ on as a martyr yet!/
THE DOCTOR: (URGENTLY, QUIETLY)

Go way, Mel! Go away!

15. MS MEL. / MELANIE: That trial was an illusion!
- 15A Tumbrit disappears
16. MCU DOCTOR falls OOF. / (AS SHE BROADCASTS THIS EXPOSE, THE GUARDS AND
17. MLS DOCTOR falls into frame. Mel in to 2-S. / TUMBRIL DISAPPEAR, AND THE DOCTOR LANDS ON THE COBBLES IN A HEAP)
18. CU MEL.
19. MLS DOCTOR into 2-S and track back with them to Factory. / THE DOCTOR: You've ruined everything!
- MELANIE: Ruined? I've just saved your neck.
- THE DOCTOR: All you've done is keep me from a confrontation with the Valeyard!
- MELANIE: But you were on your way to -
- THE DOCTOR: ^{to} a death chamber as the result of a bogus trial and my noble act of self sacrifice.
- MELANIE: You knew it was an illusion. How come?
- THE DOCTOR: ^{Because of} Through you, Mel. (LOUDLY) In your evidence, you testified that you'd heard me deny the charge of genocide. (cont ...)

(THE DOCTOR'S VOICE
REVERBERATES,
ROLLING AROUND
THE ENCLOSED COURTYARD)

THE DOCTOR: (cont) You were ^{with}
~~even~~ ^{never} there, ~~that~~. You'd never been
inside the courtroom at that time.

^{brof - lude}
(HE CHANGES ANGLE
TO ENSURE HIS
WORDS WILL REACH
EVERY NOOK AND
CRANNY)

With your extraordinary ability for
total recall, you wouldn't make
such an elementary mistake.

MELANIE: Okay, okay, I'm not deaf!

^{mel hands hips - E}
THE DOCTOR: (VOICE STILL RAISED)

The Valeyard overestimates his own
cleverness. (ANOTHER DECIBEL HIGHER)
Like all megalomaniacs, he's consumed ^{down} ~~down~~
with his own vanity.

(NORMAL LEVEL, TO
MELANIE)

^{there -}
That should've inflamed his bloated
ego! Come on.

They go ~~off~~.

MELANIE: Where?

~~20.~~

~~THE DOCTOR: To find Mr. J.J. Chambers./~~

~~LS DOCTOR
and MEL run
up steps.~~

(HE MOUNTS THE
STAIRS/TO THE
FANTASY FACTOR)

~~21.~~

~~Side 2-5
MEL and
DOCTOR as
they reach
door.~~

Shot 19

11205

(29)

(60)

103100.

(Shot 18 on 3)

- 14/43 -

(6)

Take ① Shot 19-26. on shot NUG

195805 - 5312 - 00'43"

EXT. FACTORY.

MEL & DOCTOR GOING UP STAIRS.

Take (2) Shot 19-

/2C/3D/4D/

7. INT. MASTER'S TARDIS.

19.

3 D

2-S GLITZ &
MASTER, screen
b/g.

THE MASTER AND
GLITZ ARE WATCHING
THE DOCTOR AND MEL
ON THE SCREEN.

Take ① 19-26

195702 - 5444 - pendant & last shot

THEY HAVE REACHED
THE FACTORY DOOR.

Take ⑤ 19-26.

195814 - 5854 boom on last
& fluff on 19

MASTER I want you to rejoin the
Doctor and lead him to the Valeyard/

20.

~~3 D~~
~~GLITZ.~~
~~1/18~~

GLITZ No ~~chance!~~ ^{more} You don't
catch me going near no quill pens
again!/
YOU MASTER.

21.

~~2/19~~
~~YOU MASTER.~~

THE MASTER DANGLES
HIS PENDANT IN
FRONT OF GLITZ'S
FACE./

⑧

22.

4 D ~~light 2 sfw~~
~~GLITZ.~~

~~staying~~ ^{staying} here till I can...

Take ①

200030 - 0111 boom in end

THE PENDANT SWINGS.

Take ②

200153 - 0236 - 00'43"

... get back to my...

(2 next)

- 43 -

(6)

(GLITZ'S EYES TAKE
UP THE RHYTHM OF THE
SWINGING)

GLITZ: (cont) - own kind ... and
some ... honest thieving.

(HIS VOICE TRAILS
OFF. TO ALL
INTENTS, HE HAS
BEEN HYPNOTIZED)/

23. 2 C
~~MCU~~ MASTER.

24. 4 D ~~GLITZ. A/B~~
MASTER: Splendid ... splendid ...
Listen to me ... Are you listening,
Sabalom Glitz?/

25. 2 C
2-S. Pan with
MASTER to MS
chest.

GLITZ: Not really., I was wondering
how many grotzis that little bauble
cost you./

(THE MASTER,
INFURIATED, TUCKS
THE MEDALLION AWAY)

26. 3
~~GLITZ. A/B~~
MASTER: Perhaps this will appeal
to your crass soul!

(TUGGING A CHEST TO
MID ROOM, HE THROWS
OPEN THE LID.

25B. 2
2-S A/B.
INSIDE, SPARKLING,
ARE GOLD TRINKETS,
BEJEWELLED GOBLETs

20. 4 D
~~GLITZ.~~
MS

GLITZ: Truly a ~~heart~~ warming sight
for a connoisseur such as myself.

21. ~~MS MASTER.~~
There isn't a living creature in the universe
couldn't bribe with that lot!/
MS MASTER.

28. 4 D
MS GLITZ
MASTER: Yours if you follow my orders/
HE SLAMS CHEST SHUT.

INT. CLERK'S OFFICE.
2-S MEL & DOCTOR.

(next)

O.B.5A:

INT. FIRST CLERK'S OFFICE.

1. 1 _____/ (STRIDING IN, THE
 2-S DOCTOR DOCTOR PAUSES TO
 and MEL. TAKE STOCK.

THE OFFICE IS
DESERTED ALTHOUGH
THE CANDLE BURNS.

TRAILING IN,
MELANIE IS MORE
CIRCUMSPECT)

MELANIE: I still reckon we'd be
better off outside the Matrix.

THE DOCTOR: (ABSENTLY) *Oh - Ah* You do?

(HE IS WANDERING
ABOUT, EXAMINING
THE ROOM'S CONTENTS)

well in
MELANIE: [^] Seems to me we should try
to draw Valeyard to where the odds
would be more even.

THE DOCTOR: And how do we do that?

(HE TIPS THE LID
OF THE DESK -
EMPTY)

but
MELANIE: I hate to say this ~~use~~
you as bait.

*Pan D L to
door.*

(THE DOCTOR, GOING
INTO SECOND OFFICE)

THE DOCTOR: Assuming, it's me he's
after. /

1A 2.
Mel mel

~~Oh come on...~~

O.B.5B:

INT. SECOND CLERK'S OFFICE.

2. 2 / (DESERTED)

MLS DOCTOR

MELANIE FOLLOWING
E DOCTOR IN!

~~THE DOCTOR~~
~~HE TO DES~~
~~WITH DOCTOR~~

Oh come on...

*Mel enters
L to D S.*

MELANIE: ~~Look at the~~
elaborate lengths he's gone to already.

(THE DOCTOR CONTINUES
HIS PRYING)

THE DOCTOR: Yes. *They were* They ~~have been~~
weren't they? Perhaps -
elaborate, ~~Maybe~~ too elaborate.

3 1
WSS S
Mel exits
to L.

MELANIE: There are times in our
relationship when I feel an interpreter
wouldn't come amiss.

(SHE CROSSES TO
THE DOOR MARKED
'WAITING ROOM')

Mel goes OCF.

What's through there

THE DOCTOR: Don't go through that.

(48)

4. 1 A (TOO LATE.)

MS MEL and
T-REX.

A TYRANNOSAURUS REX
(FROM 'THE MARK OF
THE RANI', REARS AND
ROARS BEYOND THE
DOORWAY!

HASTILY MELANIE
SLAMS THE DOOR
SHUT!)

State 48 with T Rex

Take C 10/10/6

Take 10/10/4

4A

MS Door

Door 102 ... door

O.B.5C:

INT. FIRST CLERK'S OFFICE.

5. 1 (GLITZ VENTURES INTO
THE DESERTED OFFICE.

MS office.

is Glitz enters
4 looks round.

Pop 2 enters
fig 2 to deep
2-8.

PASSING THE DESK,
HE CROSSES TO THE
DOOR AND LISTENS.

BUT THE DESK HAS
ITS ATTRACTION
FOR HIM.

RETRACING HIS STEPS,
HE LIFTS THE LID.

NO LONGER EMPTY,
IT CONTAINS A
LARGE OBLONG
CASSETTE -

6. 2 MS POPP. 1 HE PICKS IT UP)

MS POPP.

POPPLEWICK: (VOICE) Sticky fingers!

Mister Glitz.

7. 1 MS GLITZ. 2. (UNSEEN, POPPLEWICK
HAS ENTERED.) /
ALTHOUGH STARTLED,
GLITZ HANGS ON TO
THE CASSETTE AND
READS THE LABEL)
- GLITZ: (READING) ^{the} 'Matrix Memory
Bank'. I thought this was destroyed
8. 2 MS POPP.2. on Ravolox. /
- POPPLEWICK: That was a duplicate.
9. 1 MS GLITZ. This is the master tape. /
- GLITZ: (READING) 'Phase Three,
Four, Five and Six. (OVERAWED)
10. 2 MS POPP.2. All the secrets of the Matrix ...! /
Par him to
P-S.
- POPPLEWICK: Not all. The primitive
phases one and two have been relegated
to the archives. Now kindly ~~do as~~
~~you're told and~~ put it back. *and do as*
you're told
- GLITZ: (ENRAPPED) I'd give my
soul for this.
11. 1 MS POPP.2. POPPLEWICK: You would? / Would you
indeed ...
- (HE TAKES A FLINTLOCK
FROM HIS JACKET
POCKET - COCKS IT) /
12. 2 2-S A/B.

GLITZ: (GULPING) Ah, you ^{like} want to negotiate, Mr. Popplewick, sir ...

O.B.5D:

INT. SECOND CLERK'S OFFICE.

13. 2 MEL / THE DOCTOR: Look at this, Mel./
MS DOCTOR.

14. 1 MS MEL. Par. (HE IS STUDYING A
her to J. SCROLL WHICH HE
HAS FOUND IN THE
DESK)

INCERT:
POS.2A.
CU SCROLL

MELANIE: A list of names.

THE DOCTOR: Of Time Lords attending my trial. Every member of the Ultimate Court of Appeal. The Supreme Guardians of Gallifreyan Law.

MELANIE: Why're they all crossed through?

THE DOCTOR: Notice something else?

15. 2 2-S MEL and / (SHE STUDIES THE
DOCTOR. DOCUMENT. SHAKES
HER HEAD)

MEL No

MEL The handwriting.

MELANIE: (SUDDEN REALISATION) It's

16. 1 (Dolphin arm) yours ...
2 MS office.
POP/GLITZ
under M+S

_____/ (THE DOOR FROM THE
FIRST OFFICE OPENS
ABRUPTLY AND
POPPLEWICK IS
UNCEREMONIOUSLY
USHERED IN BY THE
FLINTLOCK GLITZ
IS JABBING INTO
HIS SPINE)

gun in L
POPPLEWICK: I really must protest
at this unseemly behaviour. You
are contravening all established
procedure.

GLITZ: (TO THE DOCTOR) Due to my
not inconsiderable powers of
persuasion -

(AN EMPHATIC JAB
WITH THE FLINTLOCK)

- this minion *was* agreed to take us
to his boss. The mysterious Mr.
J.J. Chambers.

(STUFFING THE LIST
INTO HIS POCKET,
THE DOCTOR TAKES
HOLD OF THE HANDLE
OF THE WAITING
ROOM DOOR)

THE DOCTOR: Will you lead the way,
Mr. Popplewick?

6A.

*C/A waiting room
door*

THE DOCTOR: I already have. ^{O.Jev} More
~~than~~ nine hundred years. ~~Carry on.~~

(ALTHOUGH REPLYING
TO GLITZ, HIS
ATTENTION IS STILL
ON POPPLEWICK.

AFTER THE OTHER
TWO HAVE GONE
THROUGH TO THE YARD,
MELANIE TAPS THE
DOCTOR'S SLEEVE)

MELANIE: What's the secret?

THE DOCTOR: (ENIGMATICALLY) Secret,

Mel? ^{What} Secret?

(HE EXITS)

*Dr - scroll now in pocket
Popplewick under.
Lamin*

O.B.5F:

EXT. POTBANK YARD. DAY.

(POPPLEWICK, GLITZ,
THE DOCTOR AND MELANIE
TROOP FROM THE
BALCONY AND CROSS
THE COURTYARD TO
THE KILN.

THE PROGRESS OF THIS
EXODUS IS VIEWED
P.O.V. AN UNSEEN
OBSERVER CONCEALED
IN AN APPROPRIATE
RECESS.

POPPLEWICK LEADS
THEM TO THE KILN
ENTRANCE.

FULL SCENE)

THE DOCTOR: I already have. More
than nine hundred years. ~~Carry on~~

(ALTHOUGH REPLYING
TO GLITZ, HIS
ATTENTION IS STILL
ON POPPLEWICK.)

AFTER THE OTHER
TWO HAVE GONE
THROUGH TO THE YARD,
MELANIE TAPS THE
DOCTOR'S SLEEVE)

MELANIE: What's the secret?

THE DOCTOR: (ENIGMATICALLY) Secret,
Mel? Secret?

(HE EXITS)

O.B.5F:

EXT. POTBANK YARD. DAY.

*Glitz gun in L
Pop cassette
under L arm -
handle top front.
(Scroll now in coat
L pocket*

1.

LS GROUP -
~~crane down~~
~~with MASTER~~
~~#18. out~~
from factory

(POPPLEWICK, GLITZ,
THE DOCTOR AND MELANIE
TROOP FROM THE
BALCONY AND CROSS
THE COURTYARD TO
THE KILN.

THE PROGRESS OF THIS
EXODUS IS VIEWED
P.O.V. AN UNSEEN
OBSERVER CONCEALED
IN AN APPROPRIATE
RECESS.

POPPLEWICK LEADS
THEM TO THE KILN
ENTRANCE.

2.

~~Track with~~
GROUP (DOCTOR
/MEL f/g) to
kiln. ✓

de selap
to

THE DOCTOR: ~~So he's been here all~~
~~along.~~ (TO MELANIE) ~~that~~ misjudged
Mr. J.J. Chambers alias The Valeyard.

MELANIE: Not for the first time.

~~So stop and think before you go~~
~~barging -~~

(IGNORING HER, THE
DOCTOR DUCKS THROUGH
THE ENTRANCE)

(FOLLOWING) / How you've managed to
survive ~~for~~ nine hundred ^{odd} years beats

3.

~~IS GROUP~~
with MASTER
1/g.

me! /

(LEFT ALONE, GLITZ
LOWERS THE FLINTLOCK
BJT RETAINS IT) /

4.

~~2-S GLITZ/~~
POPPLEWICK
fav. GLITZ.

GLITZ: We had an agreement, ~~remember?~~
I've ~~played~~ my ~~part~~ and delivered
The Doctor.

(POPPLEWICK EXTENDS
HIS HAND TO TAKE
THE GUN)

Uh huh.

~~No~~, the Matrix Memory Tape first.

POPPLEWICK: Oh, very well!

(WITH AN IMPATIENT
GESTURE, HE EXTRACTS
THE MATRIX CASSETTE
FROM INSIDE HIS
JACKET AND GIVES IT
TO GLITZ IN EXCHANGE
FOR THE FLINTLOCK)

GLITZ: ~~Present my apologies to~~

~~The Doc. / Tell him I haven't sold~~

him down the Milky Way ~~cheaply.~~

POPPLEWICK: I'm sure that will be

a consolation to him in his/ final

moments...

(AS GLITZ TURNS
AND WALKS ACROSS
THE COURTYARD,
POPPLEWICK LEVELS
THE GUN AND FIRES -

A CLICK - /

CLOSE ON GLITZ.
A SMUG SMILE -
HE JIGGLES THE
SHOT IN HIS FREE
HAND!) 2

MASTER: (VOICE) Very astute,

Sacalom Glitz

(FULL SCENE)

But this is loaded.

(HE HOLDS THE TCE
ON GLITZ)

8. ~~and pan~~
 with MASTER
 and GLITZ.
Slide
With the same
camera.
Take 115.24
 He is in the
 the unit

GLITZ: What's that for? I thought
~~we had a complete trust between~~
 there was complete trust between
 us. I was on my way to ^{see} find you.

MASTER: My trust of you is in equal
 proportion to your trust of me ...

(INDICATING WITH
 THE TCE)

~~Handwritten scribbles~~

The Tardis is over there. *gesture*
Glitz off with cassette
W.L.

O.B. 5G:

ENGINE ROOM 1.
 (ENGINE WORKING)

INT. ENGINE ROOM. DAY.

1. Pan off LS
 engine to
 LS DOCTOR
 and MEL.
 Pan with
 them.

THE DOCTOR: ~~Doesn't that, fill you~~
~~with admiration, Mel?~~ Such crafts-
 manship. Pride in every cog and
 piston. *Pilow is in 115.24*

(HE IS DARTING ABOUT,
 INSPECTING THE
 GLEAMING MACHINERY)

MELANIE: Doctor, there is another
~~priority.~~ *from stop 4* (Valeyard, remember?)

2. ~~MS POPP. 2.~~
Popp enters to
ing of S. tan
was / MEL

THE DOCTOR: How could I forget?/

(POPPLEWICK ENTERS)

3. ~~2-S DOCTOR~~ / MELANIE: Where's Glitz?
~~and MEL A/B.~~

THE DOCTOR: (STILL INSPECTING MACHINE)

I don't know - pass 0 - pass 0
~~He~~ decided to stay outside on guard)

4. ~~MS POPP.2.~~ perhaps? *pass 0 - pass 0*
~~A/B.~~

POPPLEWICK: Er - yes.

Doc to M25
Popp Doc to
Doc.

(MELANIE GIVES THE
DOCTOR AN ACCUSATORY
LOOK)

Dr. Pail L side 00
lip 0.

I perceive Mr. Chambers is not here.
I shall go and
~~present.~~ find him for you,

5. ~~2-S DOCTOR~~ / sir./
~~and MEL A/B.~~

THE DOCTOR: Yes, you do that, Mr.

Popplewick. / *R*

P. Pail him

(POPPLEWICK GOES
FROM VIEW INTO AN
ALCOVE AND THE
DOCTOR IMMEDIATELY
BEGINS A HURRIED
SEARCH)

6. *when Doc goes*
to bench
MEL joins.
they go on
to 00

MELANIE: If I knew what you were
searching for, maybe I could help.

Sting in L 002
Book 2 on rail as att

BUT THE DOCTOR
CONTINUES TO RUMMAGE
AT A WORK BENCH.

6. *Track to second room*
MLS POPP.2. *Claws down* POPPLEWICK'S
emerges from REAPPEARANCE)
alcove.
7. *Characters.*
~~THE DOCTOR~~
~~Re-3-S.~~
THE DOCTOR: *Yes* I rather thought you
might have *some* trouble - who's that?
- (FALLING FOR THE
RUSE, POPPLEWICK
AUTOMATICALLY TURNS
TO LOOK AT THE
'NEWCOMER' - AND IS
LEAPT ON BY THE
DOCTOR WHO CLAMPS
THE CLERK'S WRISTS
BEHIND HIS BACK)
- Don't just stand there, Mel, help! *me*
- (AN UNNECESSARY
EDICT. SHE HAS
ALREADY HASTENED
TO JOIN THE FRAY.
8. *MCU POPP.2.*
TOGETHER THEY TIE
POPPLEWICK'S WRISTS
TO A GUARD RAIL, /
- POPPLEWICK: Unhand me! Stop! This
is preposterous! You will regret
this! (cont ...)

(CHANGE ANGLE TO
SHOOT FROM BEHIND
POPPLEWICK.

THE DOCTOR FACES
CAMERA AND HIS
HOSTAGE)

*Dr. hands on Popp's chest
any level*

9. ~~2-S DOCTOR~~
~~and POPP.2.~~ POPPLEWICK: (cont) Mr. Chambers
will demand an explanation for this
iniquitous - this wicked behaviour.

10. THE DOCTOR: *well* Let's ask him, shall
we? /

~~MCU POPP.2. starts to~~
~~(VALEYARD).~~
(HE REACHES OUT
AND PEELS THE
LATEX MASK FROM
POPPLEWICK'S FACE) /

11. ~~MCU MEL. Doc~~
UA ~~START~~ MELANIE: What are you ... (VOICE
~~MACHINERY~~ ~~ALTERING~~) ~~doing?~~

11A. ~~Montage of~~
~~machinery.~~ (REVERSE ANGLE.

12. ~~CU shirt coming~~
~~off. Pan up to~~ POPPLEWICK - IS
~~MCU DOCTOR.~~ VALEYARD - /

13. ~~THE DOCTOR YANKS~~
~~OFF THE PAUNCH~~
~~PADDING)~~

14. ~~MCU MEL and~~
~~DOCTOR.~~ How did you ~~know?~~

15. ~~CU pile of~~
~~clothes. 3-S.~~ THE DOCTOR: ~~Know?~~ The performance

16. ~~CU VALEYARD. Doc.~~ was too ~~studied~~ to be real. *was it?*
~~Doctors~~ have never been able to resist

17. ~~2-S DOCTOR~~
~~MEL. MEL~~ a touch of the Grand Guignol. / *Have we?*
goes OOF L.

18. ~~MS VALEYARD.~~ / VALEYARD: You'll soon have ample
19. ~~2-8 fav.~~ scope to indulge in melodrama.
~~DOCTOR c/s~~
~~VALEYARD.~~ THE DOCTOR: Really? Why?
20. ~~MCU VALEYARD.~~ / (AN ENIGMATIC SMILE
IS VALEYARD'S ONLY
RESPONSE.

PERPLEXED THE DOCTOR
GOES TO THE ALCOVE
INTO WHICH 'POPPLEWICK'
HAD DISAPPEARED.

CLOSER ALCOVE.

AN ELECTRONIC BOX
IS CLAMPED TO THE
WALL. MULTICOLOURED
LIGHTS BLIP AND A
DIGITAL DISPLAY
FLICKERS ON THE
INSTRUMENT PANEL.)
21. ~~MS MEL in 4 open~~
~~davs.~~
- 21A MELANIE: A megabyte modum. / ~~But~~
22. ~~2-8 fav.~~ ~~DOC c/s~~ ~~THE DOCTOR: A megabyte modum.~~
~~MS VALEYARD.~~ ~~DOC in 4 open~~ ~~for microwave ampl-~~
~~ification and stimulation of~~
~~muscle activity.~~
~~VALEYARD: (MOCKING) Yes, do tell~~
~~us. Disseminate the news.~~
23. ~~2-8 fav.~~ ~~DOCTOR c/s~~ ~~VALEYARD A/B.~~ THE DOCTOR: Disseminate? A Particle
Disseminator! /
24. ~~MCU VALEYARD.~~ VALEYARD: ~~The Matrix is a fund of~~
~~knowledge.~~ The ultimate weapon.

Even subatomic particles, gravitons,
quarks, tau-mesons - completely
disseminated.
25. ~~MCU VALEYARD.~~
- 25A ~~MCU VALEYARD.~~

25. ~~CU wrists.~~ (~~MS.~~ VALEYARD'S TETHERED WRISTS. SURREPTITIOUSLY HE IS WORKING THEM LOOSE.)
26. ~~MS MELANIE.~~ *back to 3-S.* FULL SCENE)
- CO Bonnie in*
MELANIE: Destroy us and you destroy yourself./
27. ~~CU VALEYARD.~~
28. ~~MS MEL.~~ (THE VALEYARD LAUGHS)/
29. ~~3-S.~~ (TO THE DOCTOR) What's the joke?/
THE DOCTOR: *Joe* ~~He~~ just ~~beginning to~~ realised,
- (TAKING THE LIST OF TIME LORD NAMES FROM HIS POCKET)
- My writing - our writing. A hit list.
- MELANIE: But how? These Time Lords, *as* Supreme Guardians of the Law, as you called them, are all in the Trial Room.
30. ~~MCU DOCTOR.~~ And we're in the Matrix./
31. ~~MS Modum.~~ (THE DOCTOR LOOKS AT THE DISSEMINATOR. REALISATION DAWNS)
32. ~~MS DOCTOR as he runs to MS at Modum.~~ THE DOCTOR: The Matrix screen! Mel, get *to* the Trial Room! Tell them to disconnect the Matrix screen and evacuate the Court!/
MS Valey
33. ~~MS Valey~~

33. ~~MS MEL.~~ MELANIE: But -
34. ~~MCU DOCTOR.~~ THE DOCTOR: (SHOUTING) Do it! Or
35. ~~MS MEL.~~ there'll be mass murder!/
36. ~~MCU VALEYARD.~~ (VALEYARD'S LAUGH
ECHOES AS SHE
SPRINTS FOR THE
DOOR)

END O.B.5.

(14)

Take ① Shots 400-403
20 439-1835
16156 - 400-403
201946-5044
(shot 399 on 1)

- 14/63 -

(64)

ENGINE ROOM.
CU VALEYARD LAUGHING.

1B/4A/5A

8. INT. TRIAL ROOM.

400. 4 A / (TIGHT ON THE
MS KEEPER.
Pan him to INQUISITOR AS THE
tight 2-S with KEEPER HURRIES TO
INQUISITOR. HER)

KEEPER: My Lady, an urgent message.
The High Council has been deposed!
Insurrectionists are running amok on
Gallifrey! /

401. 1 B
MS screen.

MASTER: (VOICE) Thank you, Keeper.
That is the news I have been awaiting.

(EASE BACK. THE
MASTER'S GLOATING
VISAGE FILLS THE
SCREEN)

Listen carefully.

(ADDRESSING THE
WHOLE ASSEMBLY)

I have an edict to deliver / Somewhere,
the Valeyard and The Doctor are
engaged in their squalid duel. With
luck they will kill each other ...
But that is a mere coincidental
occurrence. / What I have to impart is
of vital importance, to all of you.
(cont ...)

Crane down to
LS TIME LORDS,
INQUISITOR f/g.

(AS HE SPEAKS, PAN
THE STUNNED FACES
OF THE INQUISITOR,
KEEPER AND TIME
LORDS)

(5 next)

- 63 -

(64)

(50)

Shot 401 - 403
Take ① 10201
Take ② 10205

402. 5 A
2-S INQUISITOR
& KEEPER.
403. 1 B
2S GROUP shot
A/B.2 away

MASTER: (cont) Now that Gallifrey
is collapsing into chaos, none of
you will be needed./ Your office will
be abolished. only I can impose
order./ I have control of the Matrix!

(HE HELDS UP THE
CASSETTE)

To disregard my commands will be
to invite summary execution!

(AS HE TURNS AWAY,
CENTRE ON THE
SCREEN)

Shot 403 with in shot

(cut)

? shouldn't switch
off. because of
next scene.

/2 to A/

INT. TARDIS.
2-S GLITZ & MASTER.

8

NO SHOTS 28-40.
NO PAGES (8/9).

INT. COURT - LOW LS OF TRIAL
WITH MASTER ON SCREEN.

2C/3D/4D/

9. INT. MASTER'S TARDIS.

49

41. 4 D /
2-S GLITZ &
MASTER.

GLITZ: Now, ^{kar}you've purged that from
your system, can we get on? Load
the cassette.

(IN GOOD HUMOUR,
THE MASTER INSERTS
THE CASSETTE INTO
THE COMPUTER)/

42. 2 C
MS MASTER.
ms → ms

MASTER: You really are the
archetypal Philistine. Moments such
as this should be savoured.

(SWITCHING ON,
THE MASTER INSTANTLY
APPEARS TO BE STRUCK
WITH VIOLENT PALSY.

IN DESPAIRING
TERROR, HE SHIES
FROM THE CASSETTE,
BUT ALREADY HIS
MOVEMENTS ARE
SLOWING)/

43. 3 D
MS GLITZ.

44. 2 C
MS MASTER.

GLITZ: What's - what's happ-ening?/

(NOT ONLY ARE
THEIR MOVEMENTS IN
SLOW MOTION, BUT
THEIR VOICES SOUND
HOLLOW, AS IF FROM
A FAILING RECORD
PLAYER)

45. 3 D
MCU GLITZ.
k= u, 12

MASTER: A l-i-m-b-o at-r-o-ph-i-er./

46. 2 C GLITZ: A li-m-b-o a-tr-oph-ier?/

MCU MASTER.

He needs.

*- This shot is a to
represent Green in
Trial.*

(COLOUR IS DRAINING
UNTIL MASTER AND
GLITZ BOTH OF THEM
ARE SUSPENDED,
MOTIONLESS, IN THE
DISMAL GREYNESS OF
LIMBO)

0'30"

C/A pattern on back of monitor

⑧

Glitz - Master

Glitz - Master - Glitz - Master - Glitz - Master

2 to A/
3 to A/
4 to A/

INT. ENGINE ROOM.
MS DOCTOR AT MEGABYTE
MODUM.

O.B. 6:

INT. ENGINE ROOM. DAY.

1. MS DOCTOR. / (A SPLUTTER OF SPARKS CAUSES THE DOCTOR TO JERK AWAY FROM THE PARTICLE DISSEMINATOR. HE HAS REMOVED THE CASING AND IS TINKERING WITH A COMPLEX OF MICRO-CHIPS AND WIRES.
2. MS VALEYARD. HE FROWNS. SHAKES HIS SCORCHED FINGERS. VALEYARD: You are elevating futility to a high art/ There's nothing you can do to prevent the catharsis of
3. MS DOCTOR. spurious morality./ THE DOCTOR: If you could compile this monstrosity - it follows that I should be able to unravel it.
4. MS VALEYARD. (ANOTHER SHOWER OF SPARKS SINGES HIS FINGERS)

END O.B.6.

114

- take 1 207 NOV - NOV
202726 - 2740.

(Shot 403 on 1)

- 14/68 -

(66)

ENGINE ROOM.
MS DOCTOR AT MASER.

1B/2A/4A

10. INT. TRIAL ROOM.

404. 1 B _____ / (MELANIE RUNS IN)
MLS MEL. & *Guards.*

405. 2 A _____ MELANIE: Disconnect the Matrix
MS INQUISITOR. ~~and get out of this place! /~~

406. 1 B *MLS* _____ INQUISITOR: We cannot switch off
MS MEL. *MB.* without the Keeper. And he is
not present. /

407. 4 A _____ MELANIE: Then get out! Quickly!
LS Trial and Your lives depend on it! /
screen.

50

Shot 407

take 1 102211

(BEFORE THE GENERAL
INDECISION CAN BE
RESOLVED, THE
FROZEN IMAGES OF
THE MASTER AND
GLITZ ON THE SCREEN,
BEGIN TO BREAK DOWN.

~~FLOWING PENTACLES
OF I NS SWIRE INTO
THE COURTROOM.~~

~~A SIMILAR EFFECT
BEGINS TO AFFECT
THE PANICKING
OCC' PANTS~~

ENGINE ROOM.
CU VALEYARD'S WRISTS.

(2 next)

- 68 -

(66)

O.B.7:

INT. ENGINE ROOM. DAY.

1. MCU VALEYARD / (CLOSE ON
and DOCTOR. VALEYARD'S WRISTS.
 2. CU wrists. / HE IS SUCCEEDING
IN LOOSENING THE
CABLE.
 3. MCU DOCTOR *twacks* / BEYOND HIM, DEEP
and sparks. IN CONCENTRATION,
THE DOCTOR IS
TAMPERING WITH
THE PARTICLE
DISSEMINATOR)
- END O.B.7. (MAKES A DEFINITE
MOVE WITH A PLUG)
*PLAY WITH
SCREEN? WEIR*

(14) Take ① Shots 408/409
(15) 211350-1400.

(Shot 407 on 4)

- 14/70 -

(67)

Shot 208 (50)
Take ① 1023

ENGINE ROOM.
MS DOCTOR PULLS PLUG.

2A/4A/

EXPLOSION.

11. INT. TRIAL ROOM.

(15) 408.

4 A /
MS screen.
explodes.

(A BUILD UP OF
IONS IS CAUSING A
MULTI-LAYERED
CHANGING OF THE
IMAGES. PLAINTIVE
CRIES ADD TO THE
MALAISE OF
DESOLATION.

(14) 409.

4 A /
LS Trial and
screen. Jaws
come out.

MEL IS ATTEMPTING
TO REACH THE DOOR,
BUT HER LIMBS LACK
CO-ORDINATION.

Shot 409 (50)

Take ① 1023

Take ② 1025 with ions

ALREADY SEVERAL
TIME LORDS ARE
STUMPLED OVER AND
(INERT)

(60) 00004

2 to D/
4 to F/
5 to B/

ENGINE ROOM.
MS DOCTOR A/B.

14/71

O.B. 8A:

INT. ENGINE ROOM. DAY.

THE DOCTOR: Eureka! *And you said*

(HE STEPS INTO THE ROOM
WITH AN AIR OF TRIUMPH)

So it couldn't be immobilised! /

VALEYARD: What've you done!

THE DOCTOR: ^{1st} Induced, an antiphase
signal that'll nullify the Telemetry
Unit. The whole system should
self destruct.

VALEYARD: You blundering imbecile!

(HE STRAINS AT HIS
BONDS)

You've triggered a Raypnase Shift!
There'll be a massive feed-back.
Into here!

(HE WRENCHES FREE,
KNOCKS THE DOCTOR
ASIDE AND SCRAMBLES
FOR THE ARTICLE
DISSEMINATOR.

THE DOCTOR HAS
FINISHED UP BY THE
EXIT)

No! It's too late!

O.B.8A:

INT. ENGINE ROOM. DAY.

1. MCU DOCTOR. THE DOCTOR: Eureka!

(HE STEPS INTO
THE ROOM WITH AN
AIR OF TRIUMPH)

So it couldn't be immobilised! I've
reversed the polarity on the tau
meson flow which should cause the
system to cross-circuit and blow
itself apart.

2. MS VALEYARD.
Pan to 2-S
and stay on
DOCTOR.

VALEYARD: You blundering imbecile!

(HE STRAINS AT HIS
BONDS)

All you've done is ensure a massive
feed-back into here!

(HE WRENCHES FREE,
KNOCKS THE DOCTOR
ASIDE AND SCRAMBLES
FOR THE PARTICLE
DISSEMINATOR.

THE DOCTOR HAS
FINISHED UP BY THE
EXIT)

3. MS VALEYARD.

No! It's too late!

(49)

State 149

Take 110-45

State 138

Take 110-41

- 14/72 -

(51)

4.

MS DOCTOR. + 10m

(THE DOCTOR RISES,
BUT BEFORE HE CAN
ESCAPE, THE
IONISATION COMMENCES.

5.

Montage as
parts speed
up.

ALTHOUGH AFFLICTED
BY THE PROCESS,
THE DOCTOR MANAGES
TO GET THROUGH THE
EXIT./

6.

MS VALEYARD.

NOT SO VALEYARD.
HE STUMBLES TO HIS
KNEES, BEGINS
CRAWLING TOWARDS
THE FAR DOOR)

State 151

Take 110-41

State 154

Take 110-41

State 155

Take 110-20

O.B.8B:

EXT. KILN. DAY.

7.

MS DOCTOR. exit

(WELL AWAY FROM
THE KILN, THE
DOCTOR PAUSES.

8.

LS Kiln. on

ABOVE THE KILN'S
CHIMNEY, SMALL
WISPS OF IONS ARE
BEING EJECTED)

SA

O.B.8C:

INT. ENGINE ROOM. DAY.

9.

MS VALEYARD.
Pan to CU
fingers. hand.

(SILHOUETTED BY
MULTI-LAYERED
GHOSTS, VALEYARD
IS ALMOST SPENT.

HIS TWITCHING
FINGERS ARE ON OVERSTRETCHED TOWARDS
THE DOOR)

- 72 -

(51)

(49)

- 14/73 -

(52)

Slate 160
take ①. 11/130.

O.B.8D:

EXT. KILN. DAY.

10. MCU to MS / (THERE IS NO
DOCTOR. runs past TRIUMPH FOR
Kiln to archway THE DOCTOR AS HE
TURNS AND HURRIES
INTO THE ARCHWAY.
11. IS kiln. / CAMERA CENTRES
explodes with ON THE CHIMNEY
ons. AND THE DISSEMINATING
PARTICLES BEING
EMITTED)

(60)

END O.B.8.

50' 57"

102644 - 102649

Take ① Shots 410-411

213404 NG

Take ② Shots 410-411

213451 NG

(Shot 409 on 4)

- 14/74 -

(68)

(14) Take ③ Shots 410-419

213700-3850

OK except 411/412

EXT. YARD.

LS DOCTOR RUNS INTO ARCHWAY

1B/4F/6B

(14)

214108 C/A

12. INT. TRIAL ROOM.

409A 409A Shattered screen.

410. 4 F ~~LS trial - everything~~
~~collapsed~~

~~Pan along~~
~~TIME LORDS~~

~~men to MS MEL.~~

~~Rises when~~
~~to see INQ.~~

~~4 Time LORDS.~~

CLOSE AND PANNING
THE RANKS OF THE
SLUMPED TIME LORDS.

ALL IS STILL. ON
THE FRONT TIER AN
AMOST IMPERCEPTIBLE
MOVEMENT.

THE CAMERA CONTINUES
TO MELANIE WHO STIRS,
RISES AND TOTTERS TO
THE INQUISITOR WHO
IS GAZING AT THE
IMPLoded SCREEN./

THE DOCTOR ENTERS.

(14)

Pickup

411. 1 B

MS DOCTOR runs in.
Pan him to 3-S.

213950-4024 with MEL/INQ.

DOCTOR ^{that} Now, let ^{me} see. Where
were we? I was about to be
sentenced, I believe./

412. 6 B

~~MS INQUISITOR.~~
~~Pan to 3-S.~~

EVEN THE INQUISITOR
SMILES.

INQUISITOR All charges ^{against you} are
dismissed, Doctor. We owe you an
immense debt of gratitude. ~~+~~
~~debt~~ which I can partly repay by
telling you that the young woman,
Miss Perpagilliam Brown, is alive & well
and living as a warrior queen
with King Yercanos./

413. 4 F ~~men~~

~~MS DOCTOR.~~

~~MS-S PERI/YRCANOS.~~

414. 6 B ~~men doc.~~

~~MS INQUISITOR.~~
~~men~~

DOCTOR (OVERJOYED) Vroomnick!/
men

MS PERI/YRCANOS
BVR! 00'05"

(4 next)

- 74 -

(68)

(SHE OFFERS
HER HAND. THEY
SHAKE HANDS)

415. 4 F 3-S.
INQUISITOR: ^{Now then} Once law and order have
been restored, a new High Council
will need to be elected. Can I
persuade you to stand for Lord
President again?/

THE DOCTOR: ^{Haha} I've a better idea.

*Pan with Mrs.
Doc.*

MELANIE: (IMPISHLY) He's going
to suggest you stand.

416. 6 B 2-S MEL &
INQUISITOR.
THE DOCTOR: Indeed I am. And ^{were} ~~if~~
there ~~were~~ such a thing as a ~~pan~~-^{inter}
galactic postal vote, you'd have
mine!/
MELANIE: (TO INQUISITOR) I shouldn't
broadcast that if I were you!

417. 4 F MLS DOCTOR.
(LAUGHING, THE DOCTOR
USHERS MELANIE
TOWARDS THE EXIT.
PAUSES)/

418. 6 B MS INQUISITOR.
THE DOCTOR: ^{On you could do me one} ~~There is a~~ small favour
~~I'd ask if you would~~

419. 4 F 2-S DOCTOR &
MEL.
INQUISITOR: Simply name it, ~~Doctor~~./

THE DOCTOR: ^{the matrix is restored} When you restore the
Matrix, I ~~don't care~~ ^{can} what you ^{do} what you
^{like} with the Master ... but exercise
leniency with Sabalom Glitz. He's
not beyond redemption.

*214108 CIA shattered
screen.*

MELANIE: Just don't let him ^{anywhere} ~~near~~
the crown jewels!

*key exit
Mrs Inquisitor*

THE DOCTOR: (EXITING) Gallifrey
doesn't have ...

Take ① Shots 420

214217 - NG boom shadow.

Take ② Shots 420 -

(Shot 419 on 4)

- 14/76 -

(70)

214257 NG noise.

Take ③ Shots 420 - 420A

214329 - 4350 NG.

[2D]

Take ④ Shots 420 - 420A

214426 - 4456 - boom shadow.

Take ⑤ Shots 420 - 420A. INT. TRIAL ROOM. CORRIDOR.

214541 - 4604 light NG.

420.

2 D

L2-S and pan
to Tardis. 425

They go in.
LOCK OFF
Shot A/B
without Tardis
for dematerial-
isation.

THE DOCTOR: (CARRIED OVER) -
crown jewels.

Galley doesn't have any.

(THE DOCTOR AND
MELANIE APPROACH
THE TARDIS)

MELANIE: Right. A bracing glass
of carrot juice -

THE DOCTOR: (VOICELESS, MOUTHING)
Carrot juice!

MELANIE: (CONTINUING) - then we'll
get you back on the exerciser.

you know I think it was
THE DOCTOR: (HESITATING) Perhaps
~~live been~~ rash in refusing to stand
for Lord President. *turning down that*
offer of the Honorary
Doc on - carrot juice!?

(UNPERTURBED,
MELANIE BUNDLES
HIM INTO THE
TARDIS.)

Doc Carrot juice!
IT DEMATERIALISES)

Take ⑥ Shots 420 - 420A

214651 - 4724

without Tardis.

214810 - 4818.

420A. 3.
HS Tardis

(14)

Shot 421

Take ① 215122-5138. NG wavy
Take ② 215235-5253. with laugh.

(Shot 420 on 2)

- 14/77 -

(71)

Take ③ 215324-5339. without laugh.

CIA screen again. [4F]
21 5424

14. INT. TRIAL ROOM.

421. 4 F / (THE KEEPER, BACK
Pan MS TO CAMERA, STANDS
INQUISITOR FACING THE IMPOLODED
and hold on MATRIX SCREEN)
KEEPER.
Track into
CU KEEPER.

INQUISITOR: Repair the Matrix,
Keeper. Requisition ~~whatever~~ ^{anything} you
need.

W/H inquisitor's line KEEPER hush lady.
W/H Valeyard's laugh. (SHE JOINS THE
TIME LORDS FILING
FROM THE ROOM.

CAMERA TRACKS TO ~~WITH HER. AS~~
~~THE MATRIX SCREEN. SHE PASSES~~
~~AS THOUGH TO THE KEEPER.~~
EMPHASIZE THE HE
DAMAGE.

~~THE KEEPER'S PROFILE~~
COMES INTO VIEW. ~~TO CAM.~~
IT IS VALEYARD!)

HIS EVIL LAUGHTER
ECHOES ROUND
THE COURTROOM.

SUPOSE CAM Closing
Titles:

FADE OUT

(174 version)

DUR. 27'06"

(with 01'15" closing
titles)
25'51" into titles

2 to C
3 to D
4 to D

DUR. 30'21" (172 version)
with 01'15" closing.

DUR 29'32" (173 version)
(with 01'15" closing)
(28'17" into titles)
(29'30" with 01'13 closing)