

"DR. WHO" (SERIAL QQ)

TX67

"THE WEB OF FEAR"

by

Mervyn Haisman & Henry LincolnEpisode 1.

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<u>CREW 16</u>		
T.M.1.	.....	GEOFF SHAW
T.M.2.	.....	CLIVE LEIGHTON
SOUND SUP.	.....	RAY ANGEL
GRAMS. OP.	.....	BRIAN DUFFETT
VISION MIXER	.....	JOHN BARCLAY
FLOOR ASST.	.....	PAUL COLE

Saturday, 13th January, 1968.Studio "D", Lime Grove

Cam. rehearsal	.....	10.30 - 1.00
Lunch	.....	1.00 - 2.00
Cam. rehearsal	.....	2.00 - 3.30
Tea	.....	3.30 - 4.00
Cam. rehearsal	.....	4.00 - 7.00
Dinner	.....	7.00 - 8.00
Sound & Vision Line-up	.....	8.00 - 8.30
(T/r line-up	.....	8.20 - 8.30)
TELERECORD VTM/6LT/42888	.....	8.30 - 9.45

TK-5 available from 11.30 a.m.VT Editing: Monday, 15th January 1430-1830Transmission: Saturday, 3rd February.

EC

11.1.68.

CAST IN ORDER OF APPEARANCE

DR. WHO	.....	PATRICK TROUGHTON
JAMIE	.....	FRAZER HINES
VICTORIA	.....	DEBORAH WATLING
PROFESSOR TRAVERS	.....	JACK WATLING
ANNE TRAVERS	.....	TINA PACKER
JULIUS SILVERSTEIN (F/O)	.....	FREDERICK SCHRECKER
CPL. LANE	.....	ROD BEACHAM
CPL. BLAKE	.....	RICHARDSON MORGAN
CAPT. KNIGHT	.....	RALPH WATSON
HAROLD CHORLEY	.....	JON ROLLASON
STAFF SGT. ARNOLD	.....	JACK WOOLGAR
CRAFTSMAN WEAMS	.....	STEPHEN WHITTAKER
SOLDIER	.....	BERNARD G. HIGH

YETI (F/O)

WALK-ON

BERT SIMS (Newspaper Seller)

SETS

Int. Tardis; Int. Ops. Room; Int. Common Room;  
Int. Booking Hall; Int. Platform (Covent Garden/Charing Cross);  
Int. Tunnel (Curved, Straight, Y Section) Int. Corridor;

RUNNING ORDER

Page	Sc/TK	Set	D/N	Characters	Cams.	Sound
A	<u>TK-1:</u>	<u>Opening titles + slides</u> (.35)		<u>AMPEX CLOCK ON 2.</u>	T/cine (1)	s.o.f.
	<u>Sc. 1:</u>	<u>Int. Tardis</u>		Doctor Jerie Victoria Y	4A 1A (2-7)	A1 B1
<u>BREAK - Remove periscopes</u>						
1.	<u>TK-2:</u>	<u>Int. Private Museum</u> (4.32)	N	Travers Anne Silverstein Yeti	(8-12) T/cine (13)	s.o.f.
5B.	<u>Sc. 2:</u>	<u>Int. Tardis</u>	D	Doctor Jamie Victoria	2A 1A 4A 3A (14-24)	A1 B1
9.	<u>TK-3:</u>	<u>Ext. Tardis</u> (18)			T/cine (25)	s.o.f.
	<u>Sc. 3:</u>	<u>Int. Tardis</u>	D	Doctor Jamie Victoria	2A 1A 4A 3A (26-34)	
<u>B R E A K</u>						
10.	<u>TK-4:</u>	<u>Ext. Tardis</u> (.22)			T/cine (35)	s.o.f.
10.	<u>Sc. 4:</u>	<u>Int. Ops. Rooms</u>		Lane Blake	1B 4B (36 - 37)	B2
11.	<u>Sc. 5:</u>	<u>Int. Common Room</u>		Knight Chorley Blake Travers	2B 3B (38 - 45)	C1 ? B or F/Rod
14.	<u>Sc. 6:</u>	<u>Int. Tardis</u>	D	Doctor Jamie Victoria	1A 4C (46 - 48)	A1 F/Rod
15.	<u>TK-5:</u>	<u>Ext. Tardis</u> (.13)			T/cine (49)	s.o.f.
15.	<u>Sc. 7:</u>	<u>Int. Tardis</u>	D	Doctor Jamie Victoria		

RUNNING ORDER cont'd

Page	SC/TK	Set	D/N	Characters	Cams.	Sound
15.	<u>TK-6:</u>	<u>Ext. Tardis</u>			T/cine	s.o.f.
15.	<u>Sc. 8:</u>	<u>Int. Tardis</u>	D	Doctor Jamie Victoria	3A 2C 1A (50-53)	A1
18.	<u>TK-7:</u>	<u>Int. Platform (Covent Garden) (1.26)</u>		Doctor Jamie Victoria	T/cine (54)	s.o.f.
20.	<u>Sc. 9:</u>	<u>Int. Booking Hall</u>	D	Doctor Jamie Victoria Newspaper Seller	2C 4C (55-58)	C2 A2
B R E A K						
22.	<u>Sc.10:</u>	<u>Int. Platform (Covent Garden)</u>		Doctor Jamie Victoria	1D 3C (58-61)	C3
23.	<u>TK-8:</u>	<u>Int. Curved Tunnel  (2.00)</u>		Doctor Jamie Victoria Weams Blake Arnold	T/cine  (62)	s.o.f.
26.	<u>Sc.11:</u>	<u>Int. Straight Tunnel</u>		Weams Blake Arnold	2D 1E (63-65)	A3
26.	<u>Sc.12:</u>	<u>Int. Curved Tunnel</u>		Jamie Victoria	3D (66)	B3
27.	<u>Sc.13:</u>	<u>Int. Straight Tunnel</u>		Weams Blake Arnold	1E 2E 4D (67-69)	A3
P A U S E						
28.	<u>Sc.14:</u>	<u>Int. Curved Tunnel</u>		Jamie Victoria	2E 3E (70-71)	B3
28.	<u>Sc.15:</u>	<u>Int. Straight Tunnel</u>		Weams Blake Arnold	4D (72)	A3

RUNNING ORDER cont'd

Page	SC/TK	Set	D/N	Characters	Cams.	Sound
29.	<u>Sc.16:</u>	<u>Int. Curved Tunnel</u>		Jamie Victoria	3E (73)	B3
B R E A K						
29.	<u>Sc.17:</u>	<u>Int. Straight Tunnel</u>		Jamie Victoria Arnold Weams Blake	3D 2E (74-75)	B3
30.	<u>TK-9:</u>	<u>Int. Platform (Charing Cross)</u> (.33)		Doctor Yeti	T/cine (76)	s.o.f.
30.	<u>Sc.18:</u>	<u>Int. Ops. Room</u>		Lane Knight Anne Chorley	1B/F 4E (77-81)	B2 C4
33.	<u>TK-10:</u>	<u>Int. Platform (Charing Cross)</u> (.32)		Doctor Yeti	T/cine (82)	s.o.f.
34.	<u>Sc.19:</u>	<u>Int. Corridor/ Main Door</u>		Jamie Victoria Arnold Blake	1G (83)	C5
P A U S E						
34.	<u>Sc.20:</u>	<u>Int. Ops. Room</u>		Lane Knight Anne Arnold Weams Soldier	1F 4E (84-89)	B2 C4
B R E A K						
37.	<u>Sc.21:</u>	<u>Int. Corridor</u>		Jamie Victoria Blake Arnold	3G (90)	C5
38.	<u>Sc.22:</u>	<u>Int. Common Room</u>		Jamie Victoria Arnold	2B 1H (91-94)	B4
39.	<u>TK-11:</u>	<u>Int. Platform (Charing Cross)</u> (.22)		Doctor Yeti	T/cine (95)	s.o.f.

RUNNING ORDER cont'd

Page	Sc/TK	Set	D/N	Characters	Cams.	Sound
39.	<u>Sc.23: Int. Common Room</u>			Jamie Victoria Arnold Knight	1H 2B  (96-99)	B4
	B R E A K					
40.	<u>Sc.24: Int. Ops. Room</u>			Anne Lane Weams Knight	4E 3F 1J  (100-102)	B2 C4
41.	<u>TK-12: Int. Platform</u> (Charing Cross) (.35)			Doctor	T/cine (103)	s.o.f.
41.	<u>Roller caption</u> <u>+ slides</u>				2F (104)	Closing music

"DR. WHO" (SERIAL QQ, EP. 1.

(AMPEX CLOCK ON CAM. 2)

1) F/UP T/CINE 1: (.35)

Opening titles: S/nose: Slide 1: THE WEB OF FEAR  
2: by  
MERVYN HAINSWORTH and  
HENRY LINCOLN  
3: Episode 1.  
4A 1A  
A1 B1  
1. INT. TARDIS. DAY.

2) 4A 24(Periscope)  
M.2-sh DR./VIC  
as directed.

PULSE  
LIGHTING

DOCTOR: (SHOUTING ABOVE DIN)  
Jamie! Jamie! We must get the  
doors shut! Can you do it?

3) 1A 24(Periscope)  
MLS JAMIE  
as directed

(WE CUT TO JAMIE WHO  
IS CLINGING TO THE  
WALL)

JAMIE: (SHOUTING BACK) I'm going  
to try, but I must get a better  
position ....

4) 4A 24(Periscope)  
M.2-sh a/b

(HE STARTS TO EDGE  
ALONG) /

DOCTOR: (ENCOURAGINGLY) That's  
it, Victoria! Hold on! Whatever  
you do - hold on.....

VICTORIA: (NEAR PANIC) I'm  
slipping .....!

DOCTOR: No, you're not! I've got  
a good hold of you. (SHE STARTS  
TO LOOK BACK TOWARDS THE VOID)  
No, don't look back. Concentrate  
on gripping hard. That's the  
idea .....

(THE DOCTOR STEALS  
A GLANCE AT THE  
DOORS AND IF  
TECHNICALLY POSSIBLE,  
WE PAN L TO THEM)

1 next

5) 1A 24 (Periscope)  
MS JAMIE

(JAMIE HAS REACHED  
A BETTER POSITION)

JAMIE: Doctor. I'm going to try  
and fall on to the control panel ...

DOCTOR: (O.O.V.) Watch out the  
Tardis doesn't lurch again!

PAN him to panel  
& let him move around.

JAMIE: Have to chance it! Here  
goes ....

Steepen angle as  
directed.

(HE LETS GO AND  
'HURTLES' ON TO THE  
CONTROL PANEL)

JAMIE: Made it! Sofar so good ....

6) 4A 24 (Periscope) (Fall)  
M.2-sh DR/VIC.

JAMIE falls into sh.

(HE MAKES HIS WAY  
AROUND, HAND-OVER-HAND  
AND PULLS THE SWITCH.  
THE TARDIS LURCHES  
TO AN EVEN STEEPER  
ANGLE AND JAMIE FALLS  
ON THE FLOOR, CATCHING  
HOLD OF THE DOCTOR,  
WHO NOW HAS TWO TO  
SUPPORT. WE CUT TO

7) 1A 24 (Periscope)  
LS Doors. They become  
horizontal as directed.

THE DOORS AND THEY  
CLOSE. THE TARDIS  
RIGHTS ITSELF.) LIGHTING  
CUE

B R E A K - Remove periscopes

8) 4A 35  
M.3-sh as DR. rises  
elevate & pan him R.

DOCTOR: Well done Jamie. That  
was a little too close for  
comfort. (HE RISES) Alright  
Victoria?

(SHE NODS AND THE DOCTOR  
GOES TO CONTROL PANEL  
AND CHECKS THE SWITCHES  
AND LEVERS)

VICTORIA: What happened? Are we  
safe now?

DOCTOR: Yes .... yes, I think so.  
Salamander started the Tardis without  
first sealing the doors. He was  
sucked out by the air pressure  
~~caused by air speed velocity.~~

1 next

- 9) 1A 35 JAMIE: And I n arly joined him.  
MS VIC/JAMIE rising  
into sh.  
PAN them R. to  
3-sh with DOC. DOCTOR: Just as well you didn't, Jamie,  
Salamander's not in a very enviable  
position at the moment, floating about  
in space. Now, let's see .....  
where shall we go?
- 10) 4A 16 JAMIE: Och, give it a rest Doctor.  
Let's get out breath back first before  
we start rushing off. Anyway, you  
know the Tardis has a mind of its own.  
You can't control it!  
MCS DR.
- 11) 1A 35 (Press) DOCTOR: Oh, can't I? We'll see about  
that! We'll see about that!  
MS Dial pressed  
Elevate to 3-sh. (HE PULLS A LEVER AND SETS A DIAL)  
VICTORIA: Here we go again!
- 12) 4A 9 JAMIE: Wonder where it'll be this  
time.  
CU DR.  
DOCTOR: Yes, I wonder.

T/cine next

13) T/CINE 2:(4.32)

INT. PRIVATE MUSEUM. NIGHT. s.o.f.

SET IN CAPTION

(BEGIN ON C.U. OF YETI.  
PULL BACK TO SEE A HAND  
COME INTO SHOT, LIFT  
THE FLAP ON THE YETI'S  
CHEST. WE SEE THE  
APERTURE IS EMPTY.  
PULL BACK MORE TO SEE  
TRAVERS. HE DROPS THE  
FLAP BACK AND STANDS  
STARING UP AT THE YETI.)

(F/X: WE HEAR A LARGE,  
HEAVY DOOR OPEN AND  
CLOSE. THEN FOOTSTEPS  
APPROACHING)

ANN: (O.O.V.) Mr. Julius  
Silverstein?

SILVERSTEIN: (O.O.V.) Yes, yes -  
who are you?

ANNE: (O.O.V.) Anne Travers - is  
my father here?

SILVERSTEIN: (O.O.V.) Mr? Yes  
- yes he's here! Come - you see  
him, you take him away!

We pan round to see TRAVERS  
in profile, still looking  
up at the YETI, preoccupied.  
In the background we see  
SILVERSTEIN and ANNE  
approaching.

SILVERSTEIN: He is a fool - an  
old fool!!

ANNE sees her FATHER

ANNE: Father? ..... Father!

TRAVERS looks round

T/c-ne cont'd

TRAVERS: Hh...? Anne! What are  
you doing here?

T/cine

ANNE: Looking for you. s.o.f.

TRAVERS: Oh .....

HE turns back to look at YETI. ANNE and SILVERSTEIN come to his side.

ANNE: You were supposed to be meeting me.

TRAGERS: (ABSENTLY) Was I?

ANNE: At the airport.

TRAVERS: Ha ....

ANNE: Father! What's the matter?

ANNE takes his arm and turns his face to her.

ANNE: You sent me a cable saying you were in trouble and I've flown half way round the world to get here, so ....

TRAVERS: (INTERUPTING) Trouble! Yes - there is trouble, a great deal. It's that thing!

He points to YETI.

ANNE: The Yeti?

TRAVERS turns suddenly to SILVERSTEIN, angry.

TRAVERS: You're a silly old fool Julius Silverstein!

SILVERSTEIN: Me the fool! Ach! You would like me to be the fool and give you back my Yeti, yes!

T/cine cont'd

T/cine

s.o.f.

TRIVERS: You must man! Don't you understand, it's dangerous!

SILVERSTEIN: For thirty years it stands here in my museum and now he tells me it is dangerous!

TRIVERS: (BITTERLY) I wish I'd never brought it back from Tibet.

ANNE: But father, what's happened?

TRIVERS: He won't listen to me! This silly old goat won't listen to me! I've told him, warned him! Damn it, he knows it's a robot!

ANNE: Yes, but the Yeti isn't dangerous .-. it can't work unless  
.....

She stops, looks curiously at her father. TRIVERS nods.

TRIVERS: Yes - I've done it Anne, I've reactivated a control unit.

ANNE: But this is wonderful news father!

TRIVERS: Is it? .... yes, yes it would be, but for one thing.....

ANNE: What?

TRIVERS: The sphere .... it's gone! Disappeared! (HE TURNS AGAIN TO SILVERSTEIN) I've got to have the Yeti back Julius! Make him understand Anne!

He appeals to his daughter.

T/cine cont'd

T/cine

s.o.f.

SILVERSTEIN: I understand!  
I buy the Yeti off you thirty  
years ago. Now it is valuable -  
yes? You try to scare me, get  
your Yeti back - why? Money!  
You want to rob me!

TRIVERS: I'll buy it back then if  
that's what you want!

SILVERSTEIN: Oh no - no, no,  
no! It is priceless - the only  
one in the world and it's mine!

TRIVERS: You fool!

SILVERSTEIN: Thief!

TRIVERS: I didn't!

SILVERSTEIN: Swindler!

They face each other shouting  
childish threats. ANNE steps  
between them.

ANNE: Father!

Silence as the two old men  
glare at one another,  
finally SILVERSTEIN  
turns away.

SILVERSTEIN: Ach! Take him  
away! Get him out of my house!

ANNE turns to her FATHER

ANNE: Father - look, perhaps  
you've made a mistake, put the  
sphere away somewhere in your  
laboratory and forgotten it -  
you've done it before!

TRIVERS: But I've looked  
everywhere!

T/cine cont'd

T/cine

s.o.f.

ANNE: Let's go home and look again shall we? You know what you're like.

(SHE SMILES AFFECTIONATELY AT HIM)

TRIVERS: Yes, but suppose .....

HE looks up at the YETI again, worried.

ANNE: Let's go and have a quiet dinner together - you can tell me all about it then we'll go home and look for the sphere.

TRIVERS: (STILL RETICENT TO LEAVE)  
Hm ..... well, alright.

HE turns to SILVERSTEIN

TRIVERS: But I've warned you Julius! I've warned you!

SILVERSTEIN: Get out! Take him away! Nobody destroys Julius Silverstein's collection! Nobody!

ANNE: Come on father.

SHE turns and takes TRIVERS with her. SILVERSTEIN follows them.

SILVERSTEIN: The Yeti is mine - you shan't take it away from me Travers! You don't scare me with your wild stories so don't think you do! Go on! Out - out of my house .....

His voice trails away as they all three go. SILVERSTEIN turns the lights out in the hall as he goes.

T/cine cont'd

T/cine

s.o.f.

The camera holds on the YETI for a moment.

As the sound of their echoing footsteps moves away, the camera tracks and slowly pans around the empty hall. The animals and skeletons cast grotesque shadows in the moonlit hall. SILENCE. A faint sound as the main door clangs shut in the distance.

AGAIN, SILENCE. A feeble, intermittent signal is heard approaching.

CUT TO:

C.U. of window. It shatters as a silver sphere crashes thro' and hovers.

CUT TO:

SILVERSTEIN'S reaction outside the room as he hears the crash. He turns back into camera.

CUT TO:

Inside the room as SILVERSTEIN enters. He looks up and round the room, sees the broken window.

As he turns to come back down the room we see the YETI in the foreground and the YETI'S EYES suddenly open. SILVERSTEIN is only a few paces away when the YETI steps off it's stand in front of him. SILVERSTEIN stops dead, his eyes widening in horror.

CUT TO:

C.U. YETI'S HEAD as it turns, following SILVERSTEIN'S direction, as it begins to transfer into its new image.

CUT TO:

SILVERSTEIN'S horrified reaction.

CUT TO:

Low shot. SILVERSTEIN'S P.O.V. YETI towers above him. The creature's arms are raised. As they crash down, SILVERSTEIN screams.

END T/CINE

2 next

2A 1A 4A  
A1 B1

14) 2A 9 2. STUDIO. INTERIOR TARDIS. DAY.  
CU finger tapping  
light bulb

(THE TARDIS IS IN  
FLIGHT, JAMIE AND  
THE DOCTOR ARE BY  
A CONTROL PANEL)

15) 1A 35.  
Deep 2-sh DR/JAMIE.  
PAN JAMIE R. to DR.

JAMIE: (DOGMATICALLY) I tell  
you it did Doctor! It was  
flashing!

DOCTOR: (PATIENTLY) Jamie, if  
that light came on, we'd have  
landed wouldn't we?

JAMIE: Aye ..Nobody's arguing  
about that.

DOCTOR: (POINTING AT CONTROLS)  
But we're still travelling aren't  
we? So how could it have?

JAMIE: (DOURLY) I don't know!  
But I tell you that light came  
on. I'm not given to seeing  
things. Well, at least, I don't  
think I am.  
(ON TO PAGE 6)

=====

4 next

16) 4A 35 -- (VICTORIA COMES INTO SHOT.  
MS VIC enters R. ~~SHE WEARS A MANDARIN JACKET  
OVER TAILORED SLACKS)~~

17) 1A 35 VICTORIA: D'you like it?  
M.2-sh DR/JAMIE  
  
(THEY TURN AWAY FROM THE  
CONTROLS)

18) 4A 35 DOCTOR: (BLANKLY) Mm! What?  
MS VIC.  
  
VICTORIA: I found it in the chest.  
I think it looks very sophisticated,  
don't you?

19) 1A 35 (SHE PIROUETTES)  
M.2-sh DR/JAMIE  
  
DOCTOR: Mm, very. Don't you Jamie?

20) 4A 35 JAMIE: (DISMISSIVELY) Aye - now  
MS VIC. look, Doctor, I'm no' daft y'know!

VICTORIA: (SUDDENLY) Doctor ...?

DOCTOR: Yes?

21) 2A 9 VICTORIA: Why is that light  
CU light flashing flashing?

4 to caption fast

~~(JAMIE AND THE DOCTOR SWING  
ROUND BUT THE LIGHT HAS NOW  
GONE OUT. THE DOCTOR LOOKS  
NARROWLY FIRST AT ONE THEN  
THE OTHER)~~

~~DOCTOR: Are you two playing some  
sort of game?~~

~~VICTORIA: (PUZZLED) Game? No ....  
Why?~~

~~(THE DOCTOR BECKONS HER OVER)~~

~~DOCTOR: (STILL NOT CONVINCED) Which  
one was it?~~

22) 1A 35

M.2-sh DR/VIC.

PAN him R. & pull back  
to deep 3-sh, DR. f/g L.

DOCTOR: Are you two playing  
some sort of game?

JAMIE: (TRIUMPHANTLY) There  
you are! Told you so!

DOCTOR: (POINTING TO CONTROL)  
We're landing!

(MOVEMENT IN THE  
CENTRE CONTROL  
PANEL CEASES.  
THE DOCTOR  
QUICKLY CROSSES  
TO THE SCANNER  
AND SWITCHES IT  
ON. JAMIE AND  
VICTORIA PEER  
OVER HIS  
SHOULDER)

VICTORIA: Hope it's somewhere  
pleasant.

JAMIE: You never know, might  
even be Scotland.

DOCTOR: (HOLDING UP HIS HAND)  
~~Sh-oh,~~ Well, the scanner will  
soon tell us.

(ON TO PAGE 9)

=====

3 next

23) 3A 9  
CU Scanner -  
output from 4A  
on caption. (AS HE TURNS THE KNOB  
THE SCANNER SHOWS NOTHING  
BUT STARS AND SPACE)

24) 1A 35  
Deep 3-sh (CU. SCANNER. GALAXIES OF  
STARS),  
Tighten to CU DR. .  
f/g L. VICTORIA: (BEGINNING TO BE  
FRIGHTENED) Where are we?

JAMIE: What does it mean,  
Doctor?

DOCTOR: (QUIETLY) I don't know.  
Something strange has happend.  
We're suspended in space!

25) T/CINE 3: (18)

MODEL SHOT. EXT. TARDIS.

The TARDIS is suspended  
in space. After a moment,  
we become aware that thin  
wisps or threads of some  
substance are beginning to  
form round the Police Box.  
Gradually it is cocooned in  
a shapeless shroud.

2A 1A 4A 3A  
A1 B1

4. STUDIO. INT. TARDIS. DAY.

26) 2A 16  
MCS DR's hands  
on control.  
Tilt up to his face.

(JAMIE AND VICTORIA ARE ON  
ONE SIDE OF THE CONTROL  
PANEL, THE DOCTOR ON THE  
OTHER. EACH TIME THE  
DOCTOR PRESSES A BUTTON HE  
CALLS OUT)

DOCTOR: Gravity?

JAMIE: Cff.

DOCTOR: Power?

1 next

VICTORIA: On.

27) 1A 35 DOCTOR: Control? /  
Deep 3-sh DR f/g R.  
JAMIE/VIC b/g L.

JAMIE: On.

DOCTOR: And flight?

28) 4A 9 VICTORIA: That's on too. /  
CU DR.

(SLIGHT PAUSE)

29) 1A 35.  
Deep 3-sh a/b

DOCTOR: Then I was right! Everything's working! /

JAMIE: It doesna' make sense. We've landed ... and yet we haven't landed ....

30) 4A 9 VICTORIA: Doctor .... /  
CU a/b

(DOCTOR IS DEEP IN THOUGHT)

DOCTOR: Mm... just a minute ..... (TO HIMSELF) If the time lock has slipped ... /

31) 2A 9  
MCU VIC.

VICTORIA: (PUZZLED) Doctor, look at the scanner! /

32) 1A 35 (Turn)  
Deep 3-sh a/b

(JAMIE AND THE DOCTOR TURN.

33) 3A 9  
CU Scanner - output from TK

(SCANNER IS OBSCURED BY COBWEBS. EXPAND AND BLOT OUT THE SCREEN.)

34) 1A 35  
Deep 3-sh DR f/g L.

JAMIE: What is that stuff Doctor?

DOCTOR: (QUIETLY BUT SIMPLY) I don't know. Something or someone is holding us here.

**B R E A K**

35) TELECINE 4:  
Cobwebbed Tardis.

END TELECINE

1B 4B  
B2

4. INT. OPS. ROOM

36) 1B 9 LANE: (AT RADIO) Are you reading me? I say again - are you reading me? Over. /  
CU LANE

37) 4B 35  
MLS Door. BLAKE enters. (BLAKE INT. RS)  
CRAB him R. to 2-sh with LANE

2 next

BLAKE: Know where the Captain is?

LANE: Upstairs, <sup>being chatted</sup> ~~chatting~~ up the T.V. bloke.

2B 3B  
C1 ?B or F/Rod

5. INT. COMMON ROOM.

38) 2B 24  
MCS CHORLEY

4 to 4A  
1 " 1A

(THE ROOM IS USED AS A REST ROOM BY THE ENTIRE UNIT. SEVERAL ARM-CHAIRS AND SMALL TABLES. IT IS COMFORTABLE IN AN AUSTERE WAY. MAGAZINE, BOOKS, DART BOARD, CHESS BOARD ETC. A KETTLE, TEAPOT AND PERCOLATOR ON A SIDEBOARD.)

CAPT. KNIGHT IS TALKING TO CHORLEY. WHO HAS A PORTABLE TAPE RECORDER WORKING AS HE INTERVIEWS KNIGHT.)

CHORLEY: (IN HIS BEST PROFESSIONAL VOICE AS BEFITTING THE OCCASION - QUIET AND PROFESSIONALLY REVERENTIAL) And now finally Captain Knight, how would you sum up your feelings about Colonel Pemberton?

39) 3B 35  
M.2-sh fav. KNIGHT

KNIGHT: (VERY CONSCIOUS OF THE TAPE RECORDER) Well, he was certainly a brave soldier - no doubt about that. He gave his life for his country and I was proud to serve under him - that all right?

(CHORLEY SWITCHES OFF MACHINE)

CHORLEY: (FLIP) Oh yes, that's sterling stuff. You talk in quotes.

40) 2B 35 (Entrance)  
MS Door. BLAKE enters. Pull back & crab R. as TRAVERS enters for 3-sh fav. KNIGHT.

KNIGHT: <sup>Not just</sup> ~~I don't know about~~ quotes - I meant what I said.

(CORPORAL BLAKE ENTERS. HE IS FOLLOWED BY AN IRATE TRAVERS, WHO IS CARRYING A HOLDALL.)

BLAKE: Professor Travers is here,  
sir -

TRAVERS: What the devil's going  
on? Why have I been brought here  
like this? Who are you?

KNIGHT: Knight.

TRAVERS: Never heard of you - who?  
O.K. Corporal(HE GOES)

KNIGHT: Captain Knight / look,  
it's no good shouting at me  
Professor - I didn't ask for you -

TRAVERS: Who did then?

41) 3B 35  
CM 2-sh fav. TRAVERS KNIGHT: Your daughter./

TRAVERS: Anne. Just like her  
mother, interfferring in things  
she knows nothing about.

KNIGHT: I rather gathered that  
you had actually sent for her to  
come back from America and help  
you.

42) 2B 35  
M.2-sh fav. KNIGHT TRAVERS: (DISREGARDS THIS REMARK)  
What do you want me for anyway?/

KNIGHT: I don't - I consider  
that to be a military matter,  
~~others disagree.~~ to be dealt with  
by the army.

TRAVERS: (RUDELY) Well you haven't  
had much success so far have you?

As KNIGHT goes,  
crab TRAVERS L.  
to 2-sh with CHORLEY

(KNIGHT CONSIDERS REPLYING  
BUT DOESN'T. HE TURNS  
AND SLAMS OUT OF THE  
ROOM. TRAVERS CHUCKLES  
TO HIMSELF AND DUMPS  
HIS BAG ON THE TABLE)

TRAVERS: (SCORNFULLY) Army!...  
What the devil do they know about  
it? (TO CHORLEY) Who are you?

CHORLEY: (SMOOTHLY) Harold Chorley.  
London Television.

TRAVERS: Who? What?

CHORLEY: Chorley. London  
Television. My programme is ....

Television!

TRAVERS: / Sorry, never watch it -  
what are you, an actor or  
something?

Hold CHORLEY  
as TRAVERS goes R.

CHORLEY: (QUIET LAIDE) Journalist  
actually .... <sup>In their blindness</sup> Government only  
allowed one correspondent in here  
... the press elected me ...

(TRAVERS IS NOT  
INTERESTED IN CHORLEY,  
BUT IS LOOKING AROUND  
THE ROOM)

TRAVERS: Oh yes ....  
(oov)

CHORLEY: Tell me, Professor,  
will your daughter be in charge  
of the scientific section here,  
or will you?

43) 3B 35  
Deep 2-sh fav.  
TRAVERS b/g R.

TRAVERS: Mind your own business.

CHORLEY: (SMOOTHLY CONTINUING)  
How long do you think it will  
take to come up with the answer?

44) 2B 9  
CU CHORLEY

(TRAVERS DOESN'T ANSWER)

45) 3B 35  
Deep 2-sh.  
As TRAVERS exits  
hold CHORLEY in CS.

CHORLEY: (PRESSING ON) A week...?  
Three weeks perhaps?/

1 next

TRAVERS: How would I know.  
(INDICATES RECORDER) That thing  
on? (CHORLEY HASTILY SWITCHES  
IT ON) It is more than likely  
that we may not be able to  
defeat this menace and that London,  
in fact England, might well be  
completely wiped out. (WITH SOME  
PLEASURE) D'you get all that?

(HE GOES, LEAVING CHORLEY  
LOOKING AFTER HIM, WITH  
A RATHER SICK LOOK ON  
HIS FACE.

~~CAMERA CLOSSES ON  
CHORLEY'S TALK RECORDER)~~

1A 4C  
A1 F/Rod

6. INT. TARDIS. DAY.

46) 1A 35  
L/A M.2-sh VIC/DR.  
sitting on floor.  
JAMIE's legs X R.  
in f/g.

(THE DOCTOR SITS  
CROSS-LEGGED ON THE  
FLOOR BY THE CENTRE  
CONTROL. HE IS BUSY  
PUTTING TOGETHER A SMALL  
METAL BOX, ON WHICH IS A  
LEVER. A WIRE LEAD TRAILS  
FROM IT. AFTER A MOMENT,  
JAMIE COMES INTO SHOT)

3 to 3A  
2 " caption

JAMIE lifts  
box out of sh.

JAMIE: This is the only one I  
could find.

(HE GIVES THE DOCTOR  
A SMALL VALVE)

DOCTOR: That'll do.

(HE QUICKLY INSERTS IT  
INTO THE BOX AND SNAPS  
THE CASING SHUT)

47) 4C 24 (on lift)  
L/A MS JAMIE lifts  
box into sh.

DOCTOR: Excellent. That should do  
the trick .... I hope!

(JAMIE EXAMINES THE BOX)

JAMIE: But what's it for? What's  
it do?

DOCTOR: Nothing.

JAMIE: (DISGUSTED) Och, no!

48) 1A 35 (on drop)  
L/A M.2-sh VIC/DR.

DOCTOR: Nothing yet. But it  
will once we start moving again.

(ANGRILY JAMIE SLAMS  
THE BOX DOWN ON THE CENTRAL  
CONTROL UNIT AND MOVES  
AWAY)

T/cine next

~~JAMIE: You said it wouldn't work  
until we started moving!~~

(HE MOVES AWAY TO THE SCANNER)

VICTORIA: (QUIETLY) D'you think  
we ever will? We've been here so  
long.

DOCTOR: (COMFORTING) Of course,  
my dear. You see, whatever is  
holding us, must let go sometime.

JAMIE: Doctor, the scanner. It's  
clearing.

DOCTOR: (TO VICTORIA) See what  
I mean.

49) T/CINE 5:(.13)

EXT. TARDIS. MODEL.

REVERSE RUN OF MODEL  
SHOT, SCENE 2. THE  
COCOON RECEDES.

END T/CINE

8. STUDIO. INT. TARDIS. DAY.

50) 3A 9  
CU Scanner - output  
2C on caption -  
night sky

(ALL THREE OF THEM ARE  
LOOKING AT THE SCANNER.  
THE DOCTOR CROSSES TO  
THE CENTRAL CONTROL.)

51) 1A 35  
Deep 3-sh a/b

VICTORIA: It's clear.

DOCTOR: ~~We're not moving through.~~  
Quick Jamie, while we've time -  
help me wire this in.

(THE DOCTOR HAS PICKED UP  
HIS GADGET. AS JAMIE MOVES  
TOWARDS HIM, THE TARDIS  
STARTS TO ROCK VIOLENTLY)

3 next

On 1.

DOCTOR: Victoria, hold on!  
Jamie, get this plate off!

(JAMIE STAGGERS OVER AND  
RIPS A PLATE OUT OF THE  
CONTROL PANEL. THE DOCTOR,  
HOLDS THE TWO ENDS OF THE  
WIRE IN EACH HAND.)

DOCTOR: Now .... lift out fuses  
two and seven ....

(JAMIE DOES SO AND THE DOCTOR  
PUSHES THE WIRES HOME. THERE  
IS A STRANGE NOISE, ABOVE WHICH,  
THEY ALL HAVE TO SHOUT)

DOCTOR: Now listen, both of you.  
When we land - don't let go!  
Remember, whatever you do, hold on!

VICTORIA: What ... what's going to  
happen?

(MOVEMENT AND NOISE SUDDENLY  
CEASE)

VICTORIA: We've landed!

LIGHTING  
CUE

Violent cam. wobble  
as switch is pulled.

DOCTOR: Hang on!

(HE PULLS THE LEVER ON HIS  
BOX, IMMEDIATELY THE TARDIS  
ROCKS FOR A MOMENT MORE  
VIOLENTLY THAN BEFORE. ALL  
THREE ARE THROWN TO THE  
GROUND. A MOMENT OF  
STILLNESS. THEN THEY ALL  
PICK THEMSELVES UP. THE  
DOCTOR SEEMS PLEASED WITH  
HIMSELF.)

DOCTOR: Good. Thought it would  
work.

~~JAMIE: (SHAKEN) You might have  
wrecked the Tardis.~~

(ON 1)

JAMIE : What did you do?

Keep Deep 3s.  
as DOCTOR moves  
into f/g L.

(AS HE ANSWERS, HE  
CROSSES AND OPERATES  
THE SCANNER)

DOCTOR: (SMUGLY)

I've  
managed to move us on a bit - not  
far. Perhaps half a mile from  
where we were expected to land.  
For the moment we have eluded  
our captor. Look at the scanner  
both of you./

52) 3 A 9  
CU SCANNER

Output caption  
on 2C.

(THE SCANNER REVEALS  
ONLY THE VAGUE SHAPE  
OF WHAT MIGHT BE A  
ROOF)

53) 1 A 35 (move)  
Deep 3s. a/b.

VICTORIA f/wd  
to DOCTOR and  
tighten on PAIR

VICTORIA: Where are we Doctor?

DOCTOR: Er .... some sort of cave  
I think. Let's go and see.

(AS JAMIE AND THE  
DOCTOR MOVE OUT OF  
SHOT)

VICTORIA: (C.U. TIMOROUSLY) D'you  
think it's safe?

DOCTOR: (PLEASURABLE ANTICIPATION)  
I shouldn't think so for a moment.

(TELECINE NEXT)

(ON TO PAGE 18)

=====

54)

TELECINE SEQ.7.

INT. PLATFORM.

(1'26")

(THE DESERTED PLATFORM OF COVENT GARDEN TUBE STATION. THE PLATFORM IS ALMOST IN TOTAL DARKNESS.

IN THE CENTRE OF THE SET, THERE IS AN ARCHWAY AND THROUGH IT, TO ONESIDE AND JUST VISIBLE, ARE STAIRS LEADING UP. AT ONE END OF THE PLATFORM, THE ENTRANCE TO THE TUNNEL. THE WALLS OF THE PLATFORM BETWEEN THE ARCHWAY AND TUNNEL ARE TILED AND BARE, APART FROM A SIGN WHICH READS 'COVENT GARDEN'. THE WALLS ON THE OTHER SIDE OF THE ARCHWAY ARE PLASTERED WITH ADVERTISEMENTS.)

DURING FILM:

Covent Garden Tkt.  
Office Boat-Truck  
to Pos. 2.

1 to C  
2 to C  
4 to C

C to 2  
A to 2

JAMIE: (O.O.V.) There's steps.  
Straight down.

(JAMIE, VICTORIA AND THE DOCTOR CAN BE HEARD COMING DOWN THE STAIRS. WE HEAR THEIR ECHOING VOICES)

DOCTOR: (O.O.V.) Go carefully  
Jamie.

VICTORIA: (O.O.V.) It's so dark.

(THE BEAM OF A TORCH PRECEDES JAMIE AS HE COMES INTO SHOT IN THE ARCHWAY. THE OTHERS JOIN HIM. THE DOCTOR ALSO CARRIES A TORCH)

JAMIE: Some sort of opening here.

DOCTOR: (SHINING HIS TORCH) Yes....  
seems to lead into a large room ...  
hm .... tiled walls ... curved  
ceiling ....

(2 next)

(TELECINE SEQ.7 CONTD)

(JAMIE AND THE DOCTOR HAVE  
MOVED A PACE FORWARD.  
VICTORIA HAS MOVED NEARER  
THE SIGN.)

JAMIE: (PEERING AHEAD) The  
floor seems to stop. There's a  
drop .... a hole or something.

VICTORIA: Doctor - look! What's  
this? Bring your torch.

(DOCTOR MOVES TO HER)

DOCTOR: What have you found,  
Victoria?

VICTORIA: Writing.

(JAMIE JOINS THEM. THE  
BEAM OF THE TORCH MOVES  
ACROSS THE SIGN)

VICTORIA: (READING SLOWLY)  
C-o-v-e-n-t G-a-r-d-e-n.  
(MYSTIFIED) Covent Garden?

JAMIE: Where's that?

VICTORIA: London, It's a market.

JAMIE: Funny sort of market.

DOCTOR: No, no, no. It's an  
underground station and we're on  
the platform.

VICTORIA: Underground?

DOCTOR: Yes, trains. Underground  
trains .... a bit after your time  
Victoria.

JAMIE: (PUZZLED) Trains? Down  
here?

(2 next)

(ON TELECINE)

VICTORIA: Is it always as dark as this?

DOCTOR: No, no. Probably the middle of the night. Come on, let's go up top. Be plenty of activity there.

(HE USHERS THEM CHEERFULLY TOWARDS THE ARCHWAY.)

MIX TO:

(C2. A2)

55) 2 C 35 D. 9. INT. BOOKING HALL (SECTION) DAY.  
MLS thru' GRILL  
in f/g.

JAMIE/VICTORIA  
appear

(THERE IS A GRILLE ACROSS THE ENTRANCE. BEYOND THE GRILLE WE GLIMPSE LONG ACRE. THERE IS A STRANGE PEARLY LIGHT AND WISPS OF MIST DRIFT ABOUT. ABSOLUTE SILENCE. THE BREEZE BLOWS A PAGE OF NEWSPAPER ACROSS THE DESERTED HALL.)

JAMIE AND VICTORIA COME INTO VIEW)

VICTORIA: The Doctor was wrong, Jamie.

JAMIE: Aye. (HE TURNS AND CALLS BACK) It's not the middle of the night Doctor, it's broad daylight.

56) 4 C 35 (entrance)  
M2s. VICTORIA/  
JAMIE

(THE DOCTOR PUFFS INTO VIEW)

DOCTOR enters R.  
for 3s.

DOCTOR: Eh? ... Just a minute ... let me get my breath ... those stairs ...

JAMIE: Looks as though we're locked in.

DOCTOR: Strange ....

(VICTORIA HAS BEEN LISTENING)

( 1 next)

(DN 4)

VICTORIA: (PUZZLED) Doctor ...?

DOCTOR: Yes ...?

VICTORIA: Listen.

(THEY ALL LISTEN)

57)

1 C 9  
L/A CU DOCTOR

JAMIE: Can't hear anything. /

DOCTOR: (ALSO PUZZLED) No ...  
I see what you mean Victoria .....  
it is quiet.

(

58)

2 C 35  
CS Cobwebbed Man  
f/g. L. Trio b/g R.

DOCTOR: (ALMOST TO HIMSELF) Heart  
of London ... ought to be some  
sound. /

JAMIE comes d/s.

As Man topples R.  
tilt to placard.

(JAMIE HAS NOTICED  
A NEWSPAPER SELLER. HE SITS  
OUTSIDE THE GRILLE, HUDDLED  
ON THE STEP, LEANING AGAINST  
HIS NEWSTAND. HE APPEARS  
TO BE ASLEEP.)

JAMIE: (WHISPER) Doctor ...! There's  
a man over there. I think  
He's asleep .... I'm going to  
wake him up.

JAMIE: (TO THE MAN) Er ...  
excuse me .... excuse me sir -

(BREAK NEXT)

(HE TOUCHES THE MAN ON THE  
SHOULDER. SLOWLY, THE MAN  
TOPPLES SIDWAYS AND LIES,  
FACE DOWN, QUITE STILL.  
VICTORIA STIFLES A SCREAM.  
THE FALLING BODY HAS  
REVEALED A PLACARD ON THE  
NEWSTAND)

(ON 2)

- 22 -

(IT READS, "LONDONERS  
FLEE!")

FADE OUT:

---

RECORDING BREAK: Strike Tkt. Office to Tardis Area.  
Strike Tardis Control Panel  
Replace Platform Rails & Strike Common  
Room Furniture.

Cam 1. to D. 2 to D. 3 to C. 4 to D. A to 3. B to 3. C to 3.

---

FADE UP:

59) 1 . D 35 / 10. INT. PLATFORM. DAY. (C3)  
L/A MLS PLATFORM (THE PLATFORM IS STILL  
JAMIE/VIC/DOCTOR DARK. THE THREE RE-APPEAR  
enter THROUGH THE ARCHWAY. THEY  
CARRY TORCHES AS BEFORE)

VICTORIA: That man! Did you see  
his face? It was covered in -  
well, cobwebs!

JAMIE: Aye, like that stuff on  
the scanner

DOCTOR: Yes. come on.

VICTORIA: Do we have to go into the  
tunnels Doctor?

DOCTOR: We've got to get above  
ground. We'll try the next station.

VICTORIA: But supposing all the  
other stations are locked up.

DOCTOR: No good supposing. We've  
got to find out. Anyway, we can't  
stay here.

JAMIE: Aye, you're right. Come on!  
(JAMIE STEPS DECISIVELY TO  
THE EDGE AND JUMPS DOWN. TOO  
LATE! THE DOCTOR CRIES WARNING)

60) 3 C 24 (jump) DOCTOR: Jamie! No! /  
CS PLATFORM

As feet land,  
tilt up to JAMIE

(JAMIE STANDS BETWEEN  
THE RAILS)

DOCTOR: Don't move Jamie! Whatever  
you do, don't touch those rails!

(1 next)

-- 22 -

(ON 3)

JAMIE: Why? What's the matter?

61) 1 D 35

MS DOCTOR. He  
measures rail.

As he rises,  
loosen to 3s.  
inc. JAMIE f/g L.

(BY NOW THE DOCTOR HAS TAKEN  
A METER FROM HIS POCKET. HE  
LEANS OVER THE PLATFORM AND  
TOUCHES A RAIL WITH IT.  
WITH RELIEF HE SITS UP ON  
THE EDGE OF THE PLATFORM.)

DOCTOR: Alright Jamie, the  
electricity's off, you can relax.

Pan them R.  
as they move  
into TUNNEL.

JAMIE: (BEMUSED) What was all  
that about?

DOCTOR: If there'd been current in  
those rails, you'd be dead by now.

(JAMIE LOOKS DOWN AT THE  
RAILS RATHER SHAKEN)

JAMIE: Fine time to tell me.

(THE DOCTOR GETS DOWN AND  
HELPS VICTORIA ON TO THE  
TRACK)

MIX TO:

DOCTOR: Safe enough now, but all  
the same, best not touch them.  
Come on.

62) TELECINE SEQ. 8. (2'00")

(THEY ALL MOVE ALONG THE  
TRACK INTO THE CURVING  
TUNNEL. IN THE TUNNEL  
THEY MOVE CAUTIOUSLY.  
AFTER A MOMENT, THE DOCTOR  
STOPS. HE BENDS DOWN AND  
WIPES THE RAIL WITH HIS  
HAND)

1 to E  
3 to D

VICTORIA: (WHISPERING) What are  
you doing Doctor?

DOCTOR: (ALSO WHISPERING) Just  
confirming something.

(2 next)

(ON TELEPHONE)

(HE SHINES HIS TORCH ON HIS HAND. IT IS COVERED IN DUST)

DOCTOR: As I thought. Haven't been any trains for some time.

JAMIE: Aye, you're right.

(JAMIE HAS BEEN SHINING HIS TORCH AROUND)

JAMIE: Hey, look up ahead.

(THEY ALL HURRY FORWARD TO A Y JUNCTION IN THE TUNNEL. AT THE INTERSECTION, AND IN THE MIDDLE OF THE TRACK, THERE IS A DRUM OF CABLE.)

JAMIE: Wonder how long this has been here?

DOCTOR: More important, what's it here for?

(SUDDENLY THE EMERGENCY LIGHTING IN THE TUNNEL COMES ON. FOR A MOMENT, THE TRIO FREEZE. THEY LOOK AT ONE ANOTHER IN ALARM. VICTORIA OPENS HER MOUTH AS IF TO SPEAK)

DOCTOR: Sh-sh!

(IN THE DISTANCE CAN BE HEARD THE SOUND OF APPROACHING FOOTSTEPS. JAMIE INDICATES AN EMBRASURE IN THE TUNNEL THEY HAVE JUST LEFT. THE THREE OF THEM HURRY ACROSS AND SQUEEZE INTO IT. ALTHOUGH THE TUNNEL IS NOW LIT, IT STILL RETAINS IT'S EERIE ATMOSPHERE. THEY LOOK ANXIOUSLY TOWARDS THE Y JUNCTION. THREE SOLDIERS COME INTO VIEW.

(2 next)

(CONT'D)

(ON TELECINE)

CRAFTSMAN WEAMS, CORPORAL  
BLAKE AND S/SGT. ARNOLD.  
BLAKE AND WEAMS ARE UNCOILING  
CABLE FROM A DRUM. THEY  
BOTH HAVE LIGHT MACHINE GUNS  
OVER THEIR SHOULDERS. ARNOLD  
CARRIES HIS AT THE READY. HE  
PICKS UP THE DRUM FROM THE  
TRACK, AND AFTER LOOKING BACK  
FROM WHERE THEY HAVE JUST COME  
FROM, FOLLOWS HIS TWO  
COMPANIONS. THE DOCTOR,  
JAMIE AND VICTORIA STEP OUT  
INTO THE TUNNEL.)

DOCTOR: (MUSING) Soldiers ...wonder  
what they're doing down here?

JAMIE: Well, let's go and ask them.

DOCTOR: No, wait a minute Jamie.  
I think we ought to tread carefully.  
Let's find out what's going on  
first.

(HE HAS NOW REACHED THE  
CABLE. HE LOOKS BACK  
ALONG THE TUNNEL FROM  
WHICH THE SOLDIERS  
APPEARED)

JAMIE: Aye, perhaps you're right.

VICTORIA: What d'you want us to  
do?

DOCTOR: You and Jamie follow the  
soldiers - but keep out of sight.  
I'm going to find out what's at the  
end of this wire. We'll meet back  
here in fifteen minutes.

JAMIE: Right.

(JAMIE AND VICTORIA  
MOVE OFF IN ONE  
DIRECTION AS THE  
DOCTOR STARTS TO  
FOLLOW THE WIRE)

63) 2 D 35  
MS TUNNEL

(ON 2)

(A3)

11. INT. STRAIGHT TUNNEL.

Three Soldiers  
enter R.

(THE THREE SOLDIERS MOVE  
DOWN THE TUNNEL. BLAKE  
STOPS AND LISTENS)

Let ARNOLD go L.  
and hold last two.

BLAKE: What's the matter?

ARNOLD re-enters  
for 3s.

WEAMS: (AFTER A BRIEF PAUSE)  
Thought I heard something.

64) 1 E 9  
CU ARNOLD

(ALL THREE LISTEN)

ARNOLD: No. (HE LOOKS AT BLAKE)  
Getting a bit jumpy aren't you  
~~Blake~~ Weams?

65) 2 D 35  
M3s. fav. WEAMS/BLAKE

WEAMS: (A BIT SHAMEFACED) Yeah ...  
well, it's no wonder is it?

Depress as they  
kneel down

BLAKE: Connect up the new drum  
now, Staff?

ARNOLD: Alright, Lad.

(HE HANDS OVER THE DRUM AND  
MOVES BACK A PACE OR TWO,  
HIS GUN AT THE READY. WEAMS  
AND BLAKE PREPARE TO SPLICE  
THE WIRES TOGETHER)

BLAKE. Glad we fixed these lights.

WEAMS: (STILL APPREHENSIVE)  
Yeah .... You can say that again.

66) 3 D 24 12. INTERIOR. CURVED TUNNEL. (B3)  
L/A JAMIE/VIC.

enter & stop  
for C2s.

(VICTORIA AND JAMIE HAVE  
STOPPED. THEY ARE CLOSE  
TO THE WALL, PEERING AHEAD)

VICTORIA: (WHISPERING) Can you  
see?

(1 next)

(ON 3)

JAMIE: (ALSO WHISPERING) No. They're still there though. I can hear them talking. We'll just have to wait.

(VICTORIA LOOKS BACK  
'NERVOUSLY OVER HER  
SHOULDER)

VICTORIA: (IN A SMALL VOICE) Don't like it down here Jamie.

67) 1 E 9 13. INTERIOR. STRAIGHT TUNNEL. (A3)  
CU ARNOLD  
kneeling

(THE OLD DRUM HAS NOW BEEN DISCARDED AND THE NEW DRUM NEARLY WIRED ON. BLAKE IS STILL LISTENING. ARNOLD IS TALKING TO WEAMS)

68) 2 E 35  
M2s. fav. WEAMS

ARNOLD: Don't like it? Well, none of us do, young Weams. But it's a job and it's got to be done./

WEAMS: Well I only hope it works.staff.

ARNOLD: 'Course it will. Won't it Corporal, Corporal?

69) 4 D 35  
MCS BALKE. (BLAKE DOESN'T ANSWER. HE IS LOOKING BACK DOWN THE TUNNEL AND LISTENING INTENTLY. ARNOLD GOES OVER TO HIM)

ARNOLD joins rear for C2s.

ARNOLD: (QUIETLY INTO HIS EAR) Corporal .....

(BLAKE STARTS)

BLAKE: Sorry Staff, I was listening .

ARNOLD: (WITH WRY HUMOUR) Then you should have heard me shouldn't you lad?

(PAUSE NEXT)

RECORDING PAUSE:  
2 to E. 3 to E.

(B3)

70) 2 E 35 14. INTERIOR. CURVED TUNNEL.

MCS VIC/JAMIE  
enter. & stop.

(VICTORIA AND JAMIE  
AS BEFORE. BOTH ARE  
LISTENING. AFTER A  
MOMENT)

They exit L.

JAMIE: (WHISPERING) Can't hear  
anything.

VICTORIA: (ALSO WHISPERING) Are  
they still there?

(JAMIE MOVES OUT INTO  
THE TUNNEL AND LISTENS.)

JAMIE: I think they're just  
moving. Come on.

71) 3 E 16  
MCS COBWEBS

JAMIE passes f/g  
VICTORIA walks into  
it.

(HE STARTS TO MOVE AND  
VICTORIA FOLLOWS HIM,  
KEEPING CLOSE TO THE WALL.  
AFTER A COUPLE OF STEPS SHE  
RUNS INTO A SPIDER'S WEB.  
INVOLUNTARILY SHE GIVES A  
SMALL CRY)

VICTORIA: Oh!

72) 4 D 35 (spin)  
M3s. SOLDIERS

They come  
into f/g.

15. STUDIO. INTERIOR. STRAIGHT TUNNEL.

(A3)

Let them  
exit R.

(THE THREE SOLDIERS SPIN  
ROUND AT THE SOUND)

WELMS: (TENSELY) Told you I  
heard something, Staff.

(ARNOLD NODS. THEN GESTURES  
AUTHORITATIVELY. THE OTHERS  
MOVE QUICKLY OUT OF SHOT  
TO CONCEAL THEMSELVES AGAINST  
THE TUNNEL WALLS. ARNOLD  
SLIPS THE SAFETY CATCH ON  
HIS GUN AND BEGINS TO MOVE  
STEALTHILY BACK TOWARDS THE  
NOISE)/

73) 3 E 35  
CM2s. VIC/JAMIE

{BREAK t.}  
{NEXT }

(ON 3)

16. STUDIO. INTERIOR. CURVED TUNNEL.

(JAMIE AND VICTORIA ARE  
FLAT AGAINST THE WALL.  
VICTORIA BRUSHES AT HER  
HAIR)

They exit L.

VICTORIA: (STILL SHUDDERING)  
Sorry Jamie ....

JAMIE: (ANGRILY) It was only a  
spider's web.

VICTORIA: D'you think they  
heard .....

JAMIE: (UNCERTAIN) Maybe not.

(HE MOVES OUT INTO THE  
TUNNEL AND LISTENS.  
VICTORIA JOINS HIM.  
THEY LOOK AT EACH OTHER  
AND THEN CAUTIOUSLY  
MOVE OUT OF SHOT.)

---

RECORDING BREAK: 1 to B. 4 to C. 3 to D. C to 4.  
ARNOLD to Curved Tunnel Embrasure.

---

74) 3 D 35 / 18. INTERIOR. STRAIGHT TUNNEL.

MS TUNNEL.

VIC/JAMIE enter.

Crab them L.  
in to 3s. with  
ARNOLD

(JAMIE AND VICTORIA  
CAUTIOUSLY MOVE DOWN  
THE TUNNEL. BEHIND THEM,  
ARNOLD QUIETLY STEPS OUT  
OF THE EMBLASURE WHERE HE  
HAS BEEN HIDING.)

ARNOLD: (SLOWLY) Well, well,  
well.

(THE TWO YOUNGSTERS SPIN  
ROUND TO FACE HIM.  
IMMEDIATELY, WEAMS AND  
BLAKE APPEAR BEHIND THEM.  
THERE IS A PAUSE AS THE  
YOUNGSTERS LOOK APPREHENSIVELY  
AT THE SOLDIERS. THE  
ATMOSPHERE IS MENACING)

ARNOLD: (QUIETLY) Would you  
believe it? The babes in  
the wood!

75) 2 E 24  
C2s. JAMIE/VIC - reaction.

CUT TO TELELINE: - 29 -

76) TELECINE SEQ. 9.

1. INTERIOR. PLATFORM. (33")

(PLATFORM NOW RE-DRESSED.  
SIGNS READ 'CHARING CROSS'.

B to 2 FAST

THE DOCTOR APPEARS CAUTIOUSLY FROM THE TUNNEL FOLLOWING THE WIRE. HALF WAY ALONG THE STATION, THE WIRE LEAVES THE TRACK AND CROSSES THE PLATFORM. THE END OF THE WIRE IS CONNECTED TO A METAL BOX WHICH LIES AT THE FOOT OF A PILE OF AMMUNITION CASES. THIS INTRIGUES THE DOCTOR. HE IS ABOUT TO CLAMBER ON TO THE PLATFORM WHEN HE HEARS SOMETHING APPROACHING. HE DUCKS DOWN ON THE TRACK AND PEERS OVER THE EDGE OF THE PLATFORM. WE SEE THE FEET OF TWO YETI AS THEY ENTER THROUGH THE ARCHWAY. THE DOCTOR QUICKLY DUCKS DOWN OUT OF SIGHT. THE FEET PLOD STEADILY FORWARD AND FINALLY STOP ON THE EDGE OF THE PLATFORM, JUST ABOVE THE DOCTOR'S HEAD. HE HOLDS HIS BREATH AND GLANCES NERVOUSLY UP.)

END TELECINE:

(B2.C4)

77)

1 B 35 .18. INTERIOR. OPS. ROOM. DAY.

Deep 2s. KNIGHT/  
LANE with  
BOARD f/g R.

(THE ROOM IS PART OF THE OLD WAR-TIME UNDERGROUND FORTRESS NEXT TO GOODGE STREET UNDERGROUND STATION. IT HAS BEEN HURRIEDLY FITTED OUT FOR THE CURRENT EMERGENCY. ELECTRONIC EQUIPMENT IS FITTED AGAINST ONE WALL, ABOVE WHICH IS A LARGE BOARD SHOWING THE UNDERGROUND TUBE ROUTES. THIS BOARD IS WIRED. SMALL LIGHTS ILLUMINATE THE INNER CIRCLE FROM WESTMINSTER VIA BAYSWATER TO GT. PORTLAND STREET. OTHER PIECES OF ARMY EQUIPMENT ARE VISIBLE INCLUDING A FIELD TELEPHONE, CPL. LAND IS TURNING THE HANDLE OF THE TELEPHONE WHILE CPT. KNIGHT STANDS NEARBY.)

LANE: No good. Can't raise 'em sir.

(4 next)

(ON 1)

KNIGHT: (LOOKS AT HIS WATCH) The truck was due there twenty minutes ago.

LANE: Wouldn't worry sir. We've never had trouble at Holborn before. Probably on their way back by now.

KNIGHT: Yes, perhaps your'e right, Corporal Lane.

78) 4 E 35 (turn (TAKES A WORRIED PACE  
MS KNIGHT OR TWO) /

Pan him L.  
into 2s.  
with ANNE

(HE MOVES TO EXIT)

KNIGHT: Keep trying Holborn

LANE: Sir.

(ANNE TRAVERS ENTERS  
CARRYING A SMALL  
METER)

KNIGHT: Hello, hello ...

ANNE: This Blast Recorder's working now Captain.

KNIGHT: Ah ... fine. Thank you A- Miss Travers.

79) 1 B 35 (advance)  
ML2s. ANNE/KNIGHT /

Crab L. as they  
come to table.

ANNE: I'll wire it in

KNIGHT: Thank you. Let me give you a hand.

(ON TO PAGE 32)

(ON 1)

ANNE: I can manage, thank you  
Captain.

(SHE MOVES TOWARDS A  
BANK OF THREE  
INSTRUMENTS THAT ARE SET  
UNDER A LARGE CLOCK. IN  
THE CENTRE OF THE PANEL  
IS A FIRING BUTTON. TO  
ANNE'S SLIGHT DISCOMFORTURE  
AND LANE'S AMUSEMENT,  
KNIGHT CONTINUES TO  
HOVER)

80) 4 E 35  
LS DOOR

CHORLEY enters.

Pan him to 3s.  
with KNIGHT/ANNE

(AN INDIGNANT CHORLEY  
HURRIES IN. ANNE IS  
PARTLY HIDDEN FROM HIS  
VIEW AS SHE BENDS DOWN  
BY THE PANEL.)

CHORLEY: Captain Knight, I  
really must protest.

KNIGHT: What is it now Mr. Chorley?

CHORLEY: Professor Travers is  
being most obstructive and  
secretive. Now I understand -  
ah, there you are Miss Travers -  
perhaps you can help me.

Pan  
CHORLEY/  
KNIGHT  
L. to Door.

ANNE: I'm very busy at the  
moment Mr. Chorley.

CHORLEY: Quite. Now I understand  
your father has been working on -

ANNE: If my father won't tell  
you, then you really can't expect  
me -

CHORLEY: But the public have  
every right to be kept informed  
on what is happening down here.

ANNE: (PATIENTLY) Mr. Chorley,  
we're not deliberately keeping  
facts from you. But we are  
working under pressure -

(1 next)

(ON 4)

KNIGHT: There's not time for talk.  
You can see Miss Travers is busy.  
(USHERING HIM TO THE DOOR) Don't  
worry, I'll make sure you're not  
kept in the dark.

81) 1 F 24  
CS ANNE  
amused.

(HE SMILES BUT FIRMLY  
CLOSES THE DOOR ON  
CHORLEY)

82) T/K SEQ. 10. (32"). INTERIOR. PLATFORM SECTION.

(THE DOCTOR IS AS WE LEFT  
HIM BEFORE WITH THE TWO  
YETI ABOVE HIM. FROM THE  
TUNNEL CAN BE HEARD A FAINT  
INTERMITTENT SIGNAL. HE  
TURNS HIS HEAD BUT CAN SEE  
NOTHING. THE TWO YETI SEND  
OUT AN ANSWERING SIGNAL.

1 to G  
c to 5

Strike Ops. Room Table

FROM THE TUNNEL ANOTHER  
YETI APPEARS WALKING DOWN  
THE TRACK TOWARDS THE DOCTOR.  
IN ITS ARMS IT CARRIES A  
STRANGE 'GUN-LIKE' PIECE OF  
EQUIPMENT. THE DOCTOR LOOKS  
VERY WORRIED AND SHRINKS  
DOWN. HOWEVER, THE SINGLE  
YETI WALKS UP THE RAMP AT  
THE END OF THE PLATFORM.  
THE TWO OTHER YETI MOVE AWAY  
TO JOIN IT BY THE AMMUNITION  
BOXES. KEEPING BELOW THE  
EDGE OF THE PLATFORM, THE  
DOCTOR SEIZES HIS OPPORTUNITY  
AND SCRAMBLES ALONG TO THE  
TUNNEL. THERE, HE TURNS AND  
PEERS BACK TOWARDS THE THREE  
YETI. THEY CLUSTER ROUND THE  
BOXES. THE 'GUN' IS POINTED.

C.U. GUN BEGINNING TO SPRAY.

C.U. A FEW COBWEBS FORMING  
OVER THE BOXES.

END TELECINE:

C.U. DOCTOR'S PUZZLED FACE.

83) 1 G 35  
LS CORRIDOR.

(PAUSE NEXT)

(ON 1)

19. INT. CORRIDOR & MAIN DOOR

GROUP enter  
from L.

(MAIN DOOR IS THICK, HEAVY,  
FIREDOOR, SET IN AN ANGLE  
OF CORRIDOR. DOOR IS OPEN  
ARNOLD STANDS TO ONE SIDE  
AS JAMIE & VICTORIA ARE  
BROUGHT IN BY BLAKE)

ARNOLD: Right you two - stand there.  
Keep an eye on them Blake.  
Ere you, give the craftsman  
a hand.

SOLDIER: But staff, I'm on this  
other job.

ARNOLD: Don't argue lad, just do it!

SOLDIER: Yes, staff.

RECORDING PAUSE: ARTISTS TO NEXT SET.  
1 to F. C to 4. RESET OPS. TABLE.

84)

1 F 35

20. INTERIOR. OPS. ROOM (B2.C4)

Deep 3s. with  
ANNE f/g. R.

LANE/KNIGHT b/g.L.

(LANE IS STILL AT THE  
TELEPHONE. ANNE HAS JUST  
FIXED THE METER INTO THE  
CONTROL PANEL.)

KNIGHT: How's it going?

ANNE: Just fine

KNIGHT: What's someone like you  
doing in a job like this?

ANNE: When I was a little girl I  
decided I'd like to become a  
scientist - so I became a  
scientist.

KNIGHT: Just like that?

85)

4 E 35

ANNE: Just like that.../

LS DOOR.  
ARNOLD enters.

Pan him R. to 3s.

(ARNOLD ENTERS &  
SALUTES KNIGHT)

(1 next)

ARNOLD: Sir! ....

KNIGHT: Been a long time  
Staff. Everything all right?

Pan ARNOLD L.  
to door.

ARNOLD: Yes sir. Weams is  
bringing in the cable now.  
Come on you two - chop, chop!

86) 1 F 35 (return) /

Wide shot  
with KNIGHT/  
ANNE f/g R.

WEAMS: Over here - mate.

(THEY ENTER UNREELING  
CABLE. THEY PLACE  
IT ON THE CONTROL  
PANEL)

ARNOLD/SOLDIERS  
return for Group.

KNIGHT: No trouble at  
Charing Cross, staff?

ARNOLD: No sir - no trouble.  
(TO SOLDIER) All right lad,  
buzz off.

ARNOLD:(CONTD) By the way -  
brought you back a present sir.

KNIGHT: Oh?

(ON TO PAGE 35)

(ON 1)

ARNOLD: Found two youngsters,  
loose in the tunnel.

(ANNE LOOKS UP,  
SURPRISED)

KNIGHT: How the devil did they  
get down here?

ARNOLD: Dunno sir. I thought  
you'd better chat 'em up. They're  
outside.

87) 4 E 35  
M3s. fav. KNIGHT/  
ANNE with  
ARNOLD f/g L.

(KNIGHT THINKS FOR  
A MOMENT)

KNIGHT: Blast! Put 'em in the  
Common Room, Staff. Can't talk  
to them now. Don't want to waste  
any more time on this demolition  
job.

ARNOLD: Right sir.

(HE TURNS TO GO)

ANNE: Staff Sergeant ...?

(ARNOLD TURNS BACK)

ARNOLD: Yes miss?

88) 1 F 16  
MCS ARNOLD

ANNE: You're sure there are only  
two of them?

ARNOLD: Yes Miss. Why?

ANNE: I don't like the idea of  
that tunnel being brought down if  
there's anyone else out there.

(3 next)

(ON 1)

ARNOLD: Mm ... see what you mean Miss.

89) 4 E 9  
CU KNIGHT

KNIGHT: Have a word with them Staff. Make sure there's no one else wandering about. I want that tunnel blown as soon as possible!

---

RECORDING BREAK: 1 to H. 2 to B. 3 to G. 4 to F.  
C to 5. B to 4.

Clear platform rails.

---

90) 3 G 35 21. INTERIOR. CORRIDOR. (C.5)

3s. BLAKE/VIC/  
JAMIE with  
BLAKE f/g L.

(JAMIE & VICTORIA  
STAND WHERE WE LAST  
SAW THEM, GUARDED  
BY BLAKE)

ARNOLD enters.

JAMIE: How long are we going to be kept here?

BLAKE: What's the matter then? Don't you like it here?

VICTORIA: No, I don't. What is this place?

(BLAKE LOOKS  
OVER HIS  
SHOULDER AS HE  
HEARS ARNOLD  
APPROACHING)

ARNOLD: All right Blake, I'll take over now. Come on you two ... in here.

(THEY MOVE OFF)

91) 2 B 35 (entry) /  
MS TRIO enter.

Pan them L.  
to table.

(ON 2)

22. INTERIOR. COMMON ROOM. (B4)

(THIS ROOM IS USED BY THE ENTIRE UNIT AS A REST ROOM. SEVERAL ARMCHAIRS AND SMALL TABLES. THE ROOM HAS BEEN MADE COMFORTABLE IN AN AUSTERE WAY. MAGAZINES, BOOKS, A DART BOARD, CHESS BOARD ETC. ALSO A KETTLE, TEAPOT AND PERCOLATOR CAN BE SEEN ON A SIDEBBOARD.)

THE DOOR OPENS AND ARNOLD USHERS IN JAMIE AND VICTORIA. ARNOLD IS TALKING IN A FRIENDLY FASHION.)

JAMIE: Will you tell us where we are?

ARNOLD: ..... Oh yes .. been here for years, this place has. Transit camp in the Second World War.

JAMIE: But what are you all doing down here?

92) 1 H 16  
MCS ARNOLD

ARNOLD: (REPROVINGLY) Ah now Missy, everyone knows what's happening ... you know you ~~shouldn't have come down here~~ ... oh, by the way ... you were on your own weren't you?

93) 2 B 35  
M3s. a/b

JAMIE: (CANNILY) Why?

ARNOLD: (MILDLY) I want to know, that's all. Was there anyone with you?

(1 next)

(ON 2)

(JAMIE AND VICTORIA  
LOOK AT ONE ANOTHER.  
VICTORIA IS ABOUT TO  
ANSWER)

VICTORIA: Well -

JAMIE: (QUICKLY) Er, no.

94) 1 H 9  
CU ARNOLD

(VICTORIA LOOKS AT  
JAMIE)

95) T/K SEQ.11. (22") INTERIOR. PLATFORM SECTION.

(THE AMMUNITION BOXES  
HAVE NOW BEEN COVERED  
IN COBWEBS. THE DOCTOR  
PEERS OUT FROM THE  
TUNNEL AS THE THREE  
YETI START TO MOVE OFF  
THROUGH THE ARCHWAY.

C.U. DOCTOR'S PUZZLED  
FACE. HE CAUTIOUSLY  
STARTS TO APPROACH THE  
COCOONED AMMUNITION  
BOXES.)

END TELECINE:

96) 1 H 35 23. INTERIOR. COMMON ROOM. (B4)  
M3s.

KNIGHT enters  
rear for 4s.

ARNOLD: Now your'e sure there was  
nobody with you?

JAMIE: How many more times!

ARNOLD: Well, that's alright then.

(THE DOOR OPENS AND  
KNIGHT POKES HIS HEAD  
IN)

KNIGHT: Clear to fire Staff?

ARNODL: Yessir. On their own,  
they were.

KNIGHT: Right.

97) 2 B 16  
C2s. VIC/JAMIE  
(1 next)

(HE GOES) /

(ON 2)

JAMIE: What was all that about?

98) 1 H 35 / (HE LOOKS AT THEM  
M3s. a/b FOR A MOMENT)

ARNOLD: Well .... no harm in  
telling you I suppose .... Lucky  
we found you ...we're going to  
blow up the tunnel.

99) 2 B 16 /  
C2s. VIC/JAMIE

JAMIE: (AGHAST) What!!!

ARNOLD: Yeah ... that's why  
we was laying the cable.

(JAMIE AND VICTORIA  
ARE HORRIFIED)

---

RECORDING BREAK: 1 to J. 2 to F.(Roller). 3 to F. 4 to E.  
ARTIST TO NEXT SET.

---

100) 4 E 24 / 24 INTERIOR. OPS. ROOM. (B2. C4)  
MLS DOOR

KNIGHT  
enters.

(WEAMS, ANNE AND LANE  
STAND IN FRONT OF THE  
CONTROL PANEL. KNIGHT  
COMES IN)

KNIGHT: Alright ... they were on  
their own. ...

101) 3 F 35 (entry) / O.K. Weams,  
GROUP with no sense in wasting any more time.  
WEAMS f/g. Off you go.

WEAMS: Right sir.

102) 1 J /  
CU BUTTON is  
pressed

(HE PRESSES THE  
FIRING BUTTON)

CUT TO TELECINE:

- 40 -  
(2 next on Roller)

(TELECINE SEQ. 12)  
103)

ENT. PLATFORM SECTION

(THE DOCTOR IS BENDING  
OVER THE COBWEBBED  
BOXES. THERE IS A  
TREMENDOUS FLASH AND  
HE STAGGERS BACK)

END TELECINE: S/I ROLLER:

104) 2 F. \_\_\_\_\_/

FADE OUT T/K BEHIND ROLLER:-

Dr. Who  
PATRICK TROUGHTON

Jamie  
FRAZER HINES

Victoria  
DEBORAH WAILLING

Professor Travers  
JACK WATLING

Anne Travers  
TINA PACKER

Julius Silverstein  
FREDERICK SCHRECKER

Corporal Lane  
ROD BEACHAM

Corporal Blake  
RICHARDSON MORGAN

Captain Knight  
RALPH WATSON

Harold Chorley  
JON ROLLASON

Staff Sergeant Arnold  
JACK WOOLGAR

Craftsman Weams  
STEPHEN WHITTAKER

Soldier  
BERNARD G. HIGH

Yeti:  
JOHN LEVENE  
GORDON STOTHARD  
COLIN WARMAN

Title Music by  
RON GRAINER  
and the BBC  
Radiophonic Workshop

Story Editor  
DEREK SHERWIN

Designer  
DAVID MYERSCOUGH-JONES

Producer  
PETER BRYANT

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DOUGLAS CAMFIELD  
BBC tv.

MIX TO: SLIDES:

FADE SOUND  
AND VISION