

1. Ada Wood
2. C. S. L

Project No: 2316/9068
Vt No : VT/4T/39603

" DR WHO "

"The Evil of The Daleks" LL

by
David Whitaker
Produced by INNES LLOYD
Story Editor PETER BRYANT

TX 67

Part 5

Director.....DEREK MARTINUS
P.A.....TIMOTHY COMBE
A.F.M.....
Floor Assistant.....GRAHAM HOOSEM
AssistantJENNY HUDDLESTON

Designer.....CHRIS THOMPSON
Costume Supervisor.....SANDRA REID
Make-up Supervisor;.....GILLIAN JAMES

T.M.L.....WALLY WHITMORE
T.M.2.....TOMMY DAWSON
Sound Supervisor.....BRYAN FORCHAM
Grams Operator.....DAVE THOMPSON
Vision Mixer.....JOHN BARCLAY
Crew.....SIXTEEN

10.30 - 1.00	Camera Rehearsal with TK-1 from 11.30am
1.00 - 2.00	LUNCH
2.00 - 7.00	Camera Rehearsal
7.00 - 8.00	DINNER
8.00 - 8.30	Line-up
8.30 - 9.45	RECORD VT/4T/39603

BBC
THIS IS THE ARCHIVAL COPY
WHICH MUST BE RETURNED TO
DRAMA SCRIPT LIBRARY
250 WESTERN AVENUE

CAST LIST

Dr Who	PATRICK TROUGHTON
Jamie	FRAZER HINES
Theodore Maxtible	MARIUS GORING
Edward Waterfield	JOHN BAILEY
Arthur Terrall	GARY WATSON
Ruth Maxtible	BRIGIT FORSYTH
Victoria Waterfield	DEBORAH WATLING
Kemel	SONNY CALDINEZ
Mollie Dawson	JO ROWBOTTOM
Daleks	ROBERT JEWELL GERALD TAYLOR JOHN SCOTT MARTIN PETER HAWKINS
Dalek voice	

.

PAGE	SET & CHARACTERS	SHOT	CAMERAS/SOUND	LIGHTING
1.	opening titles on film (TK-1) opening slides		Ampex clock	NIGHT
1/2	<u>T/C sequence 16</u> <u>Minstrel Gallery</u> Kemel Jamie Victoria Mini Dalek Dalek		Tk-1	NIGHT
2	1. <u>INT LUMBER ROOM</u> Jamie Kemel Victoria	1 - 4	2A 3A A1	NIGHT
4	2. <u>TROPHY ROOM</u> Dr Who Terrall Waterfield oov voice	2 - 37	1A/B 3B/C 4A/B C1 B1 Fish	NIGHT
9	3. <u>LUMBER ROOM</u> Kemel Jamie Victoria	39 - 49	3A 2B A1	NIGHT
10	4. <u>TROPHY ROOM</u> Mollie Terrall Maxtible oov voice	50 - 77	1A/B 3D 4B C1	NIGHT
14	5. <u>MAXTIBLE'S</u> <u>WORKROOM</u> Waterfield Dr. Who Dalek Recording Break during shot 79 on camera 2. middle scene 5.	78 - 102	3E 2C B2	NIGHT
19	6. <u>INT LUMBER ROOM</u> Kemel Jamie Victoria Terrall	103 - 110	1C 2A 3A A1	NIGHT
21	7. <u>INT CORRIDOR</u> Terrall Victoria	109	1D	
21	8. <u>INT LUMBER ROOM</u> Jamie Kemel	110-115	2D 3A A1	NIGHT
22	9. <u>INT SECRET DOOR</u> <u>TO TROPHY ROOM</u> Terrall Victoria	116	1E. Fish	NIGHT

PAGE	SET/CHARACTERS	SHOT	CAMERAS/SOUND	LIGHTING
23	10. <u>INT CORRIDOR</u> Jamie Kemel	117	3F A1	NIGHT
24	11. <u>INT. SECRET</u> <u>DOOR TO</u> <u>TROPHY ROOM</u> Jamie. Terrall	118 - 120	1D 4A Fish	NIGHT
24	12. <u>INT TROPHY</u> <u>ROOM</u> Terrall	121	3B Fish	NIGHT
24	13. <u>SECRET</u> <u>DOOR TO</u> <u>TROPHY ROOM</u> Jamie		4A 3B Fish	NIGHT
25	14. <u>INT TROPHY ROOM</u> Jamie Terrall Ruth Mollie Dr Who	122- 123	4. 3. 1 as directed C1 B1 (3G 1A)	NIGHT
28	15. <u>INT MAXTIBLE'S</u> <u>WORKROOM</u> Kemel Victoria Dalek	124 - 156	2E/C 3E B2	DAY (morning)
29	16. <u>INT WORKROOM</u> Dr Who Jamie Daleks roller	167 - 179	2F/G 1F 3H 4D B2	DAY

"DOCTOR WHO"

'The Evil of the Daleks'

by

David Whitaker

EPISODE 5: 'The Human Factor'

FADE UP

GO GRAMS
signatrue tune

SUPOSE
SLIDES

Standard
Opening:

TELECINE: (sequence 16)

MUSIC 44

Int. The Minstrel Gallery.

JAMIE and KEMEL stare
down at the DALEK emerging
into the chamber beneath
them.

Behind them the door is
opening.

A DALEK emerges behind
them.

SUPOSE
SLIDES

Title:
"The Human Factor"

by

David Whitaker

The harsh light goes on,
illuminating JAMIE and
KEMEL.

(camera 2 next)

JAMIE and KEMEL turn
to escape from the
DALEK below them.

/ MUSIC 45 /
(as for 43)

They stare in horror at
the DALEK behind them
in the open doorway.

Behind the DALEK, VICTORIA
now can be seen, her hands
clasped in front of her
breast.

JAMIE'S hand is on the
rope, hanging on the
banister. He looks at
KEMEL.

KEMEL'S HAND is near the
rope. He sees the
message in Jamie's eyes.

They pitch the rope over
the DALEK'S head.

The DALEK fires but they
move sharply to either
side of the door.

They heave on their rope.

NEW ANGLE: (Ealing)

DALEK with rope around it
propelling it towards
banister rail.

The DALEK crashes through
the banister rail,
breaking it.

NEW ANGLE:

DALEK crashing down to
the floor, followed by
a shattered section of
the banister rail.

The DALEK bursts into
flames and smoke.

/ 2A 3A A1 /

1. 2 A 35
2- shot
JAMIE/KEMEL

1. INT. A LUMBER ROOM. NIGHT.

(JAMIE AND KEMEL LOOK
DOWN BRIEFLY AND THEN
HURRY INTO THE LUMBER
ROOM AND SLAM THE DOOR.)

shot 1 on 2

OUTSIDE A KIND OF A MUSIC OUT
KLAXON HORN SOUNDS FX
IN ALARM.

start tight
TRACK out for

JAMIE PUSHES A BOLT
ACROSS THE TOP OF THE
DOOR AND GRINS AT KEMEL
WHO PUSHES A BOLT AT THE
BOTTOM. /

1A 3 A 24
3-shot with fgd

THE LUMBER ROOM IS FULL
OF OLD CHESTS, WICKER
BASKETS FULL OF CLOTHES,
UNWANTED FURNITURE AND
BRIC-A-BRAC OF ALL KINDS.

VICTORIA HAS MADE A ROUGH
BED FOR HERSELF OF HER
BLANKET AND SOME OLD
CLOTHES. ON A CHEST IS
A METAL WATER CONTAINER
AND A METAL CUP.

1B. 2 A 24
2-shot VICTORIA/
KEMEL

VICTORIA GOES TO KEMEL,
WHO TURNS)

VICTORIA: Kemel ... my dear friend
...

2. 3 A 35
3-shot VICTORIA/
JAMIE /KEMEL

(KEMEL BENDS/AND KISSES
HER HAND)

JAMIE: Aye, he's a good friend
right enough, Miss Waterfield.

JAMIE to fgd

VICTORIA: And you?

3. 2 A 35
2-shot JAMIE/KEMEL
PAN them to
chest and back to
door

JAMIE: Introductions in a moment
if you'll forgive me. I'd like
to make us a bit more secure first.

(JAMIE MOVES TO A CHEST
AND TRIES TO DRAG IT
ACROSS THE DOOR.

KEMEL MOVES AND GENTLY
MOVES JAMIE TO ONE SIDE.

Let out JAMIE L

JAMIE GRINS WRYLY AS KEMEL
LIFTS UP THE CASE EASILY
AND SHIFTS IT ACROSS THE
DOOR)

(3 next)

We'll do with another on top of
that, too, I'm thinking.
(cont ...)

(MEMEL NODS EAGERLY AND REACHES
FOR ANOTHER CASE.

4. 3 A 24
Deep 3-shot
VICTORIA/
JAMIE/
KEMEL

JAMIE MOVES AROUND THE ROOM

JAMIE: (cont.) well. They can't get in
and we can't get out - so I don't know
where that puts us.

(JAMIE FINISHES HIS LITTLE EXPLORATION
AND STANDS IN FRONT OF VICTORIA.)

Jamie McCrimmon.

(JAMIE PRODUCES VICTORIA'S HANDKERCHIEF
FROM HIS POCKET.)

I came to give you this.

(VICTORIA TAKES THE HANDKERCHIEF
AND THEN LOOKS INTO JAMIE'S EYES.
THEY SMILE AT EACH OTHER)

1A/B 3B/C 4A/B C1 B1 FISH

5. 4 A 35
CU DR'S hand.
tilt up.
TRACK out for
shot hands fgd.
TERRALL u/s

2. INT TROPHY ROOM. NIGHT

(THE DOCTOR WIPING A FEW DROPS
OF WINE AWAY FROM HIS HAND WITH
HIS HANDKERCHIEF.

HE IS IN THE PROCESS OF
POURING HIMSELF A GLASS OF WINE
FROM A DECANTER.

TERRALL STANDS NEARBY)

6. 1 A 24
CMS DR

DR WHO:
You're sure you won't join me?

(4 next)

TERRALL: No.

(THE DOCTOR REPLACES
THE STOPPER IN THE
BOTTLE AND THEN SIPS
HIS WINE)

7. 4 A 9
CU TERRALL
(fast swing)

I very rarely touch it.

8. 1 CMS DR

DOCTOR WHO: Indeed. Something
else then ...

9. 4 CU TERRALL

TERRALL: No. Thank you.

10. 1 A 35
MS WATERFIELD
PAN and CRAB R for
2-sbot TERRALL/DR
(use fgd piece R of frame)

(TERRALL JUST MANAGES
TO OBSERVE THE GRACES.

THE DOCTOR MOVES TO A
BELL PULL)

DOCTOR WHO: Something to eat,
then? Do join me ...

TERRALL: You seem determined to
involve me ...

DOCTOR WHO: Yes, I do, don't I?

TERRALL: The house is a large one.
I prefer my own company.

DOCTOR WHO: How very unsociable.

11. 4 B 24
2-sgot thru'
bannisters. Elevate
and CRAB R as
TERRALL fwd for
deep 2-sgit

TERRALL: Possibly. But I daresay
you would enjoy your libation in
one of the other rooms ...

DOCTOR WHO: No, I'm quite happy,
thank you. Quite happy.

12. 3 B 24
CMS DR WHO
PAN R. to wall

(THE DOCTOR ROAMS ABOUT
LOOKING AT THE CASES OF
KNIVES AND THE OTHER
THINGS ADORNING THE WALLS)

Fascinating collection. (cont ...)

(4 next)

13. 4 B 9
CMS DR(fast swing)
DOCTOR WHO: (cont) Oh, but I forgot /- you're not in the mood for talk ...
14. 1 A 16
CMS TERRALL
~~TERRALL: I thought you were helping Maxtible and Waterfield with their experiment ...~~
15. 4 B 24
2-shot TERRALL/
DR
DOCTOR WHO: I am. I'm enjoying a little rest. Besides, I wanted to talk to you.
- PAN L with
DR for CMS
TERRALL: About what, pray?
- DOCTOR WHO: You, Mr. Terrall.
You interest me.
- Ever since I came to this house
TERRALL: What?
- (DOCTOR WHO EXAMINES SOME
DAGGERS)
- DOCTOR WHO: Extraordinary.
Circassian I shouldn't wonder.
16. 1 B 24
M.2-shot DR/
TERRALL
TERRALL: Do I know what?
- TRACK out hold
2-shot
as DR to
table
DOCTOR WHO: Mm? Ah, yes. I have never seen you eat or drink anything. That's very curious, isn't it?
- TERRALL: I dine alone.
- DOCTOR WHO: That occurred to me.
But Waterfield hasn't seen you eat or drink, either. /!
17. 4 B 24
CMS TERRALL. PAN
L with him see him
get sword
(TERRALL SELECTS A SWORD
FROM THE WALL AND TESTS
IT OUT WITH HIS HAND)
- TERRALL: You seem to be a devotee
of Edgar Allen Poe, doctor.
18. 1 B 24
MS DR WHO

shot 18 on 1

Let in TERRALL
for 2-shot

DOCTOR: Do I?

(THE DOCTOR EXAMINES
A SILVER CUP)

DOCTOR: Extraordinary thing. This
has Mr. Waterfield's name engraved
on it. /

19. 4 B
CMS TERRALL

TERRALL: I see nothing in that.

20. 1
MS DR WHO

DOCTOR: Mr. Maxtible's house seems
to be full of things belonging
to his employee.

21. 3 C 9
CMS TERRALL

TERRALL: Your talent for
curiosity knows no bounds Doctor.

22. 4 B 9
CU DR WHO

DOCTOR: Yes, I do ask questions
don't I? It's a terrible habit.
I always get so suspicious when
I don't get answers.

23. 1 B 24
MS TERRALL

TERRALL: There is no mystery.
Mr. Waterfield became bankrupt.
Maxtible bought up many of his
belongings.

24. 4 B
CU DR WHO

DOCTOR: What a benevolent thing
to do.

25. 1 B
MS TERRALL. Pan
with him to
find Dr .
HOLD DR WHO

TERRALL: You may imagine how it
is with inventors, Doctor. So
busy with their experiments, they
leave their bills unpaid.

DOCTOR: And what happens then,
I wonder? Does someone come along
- buy up all the bills and make
poor Waterfield bankrupt?

26. 3 C 24/35
2-shot DR.
framed by sword
and TERRALL

TERRALL: I cannot believe anyone
would do that deliberately.

DOCTOR: Unless there was a good
reason Mr. Terrall. A rich man
doesn't need a benefactor. A
bankrupt does.

27. 1 B 24
MS TERRALL
PAN K for
2-shot with
DR

LL5

27 on 1

TILT down with
sword
to see bix

TERRALL: It isn't wise to make
assumptions.

(TERRALL THREATENS THE
DOCTOR WITH THE SWORD,
BUT OBLIQUELY)

Nor to meddle in affairs that are
none of your business.

DOCTOR: Just a moment.

(TERRALL STOPS, THE SWORD
RESTING ON A SIDEBORD
NEAR THE DOCTOR.

THE DOCTOR PICKS UP A
SMALL METAL CUP AND TOUCHES
IT TO THE END OF THE SWORD)

28. 3 C 16
MSU DR WHO

Amazing. An ordinary sword, Mr.
Terrall and yet it appears to be
magnetic.

29. 1 B
(on sword)

(TERRALL LETS GO OF THE
SWORD AND MOVES AWAY)

3 to A

30. 4 B 9
CU DR WHO

And yet as soon as you let go,
it loses it's magnetism. / If I
didn't know better, I'd say you
were full of some kind of
electricity, Mr. Terrall.

31. 1 B 24
2-shot TERRALL/
DR WHO.
see WATERFIELD
in door centre

(TERRALL TURNS AND STARES
AT THE DOCTOR DARKLY.

WATERFIELD ENTERS THE ROOM)

(4 next)

WATERFIELD: You're wanted.

(THE DOCTOR NODS AND
FINISHES HIS WINE.
HE MOVES TO THE DOOR.)

32. 4 B 16
T, 2-shot WATERFIELD/
TERRALL

TERRALL: Doctor

)ON TO PAGE 8(
=====

(1 next)

(WATERFIELD GOES OUT
OF THE ROOM.

THE DOCTOR TURNS)

TERRALL: (cont) No doubt you are
a keen student of human nature.
But some things are better left
alone.

33. 1 B 9
CU DR WHO

DOCTOR WHO: No, Mr. Terrall. I
am not a student of human nature.
I am a professor of a much wider
acadamy, of which the human being
is merely a part. All forms of
life interest me.

34. 4 B
T.2-shot
a/b. Let out
DR

(THE DOCTOR GOES OUT.

35. 1 B 24
MS TERRALL. PAN him
to table

TERRALL STARES AT THE
DOOR AS IT CLOSES.
HE GOES TO THE WINE
DECANTER.

HE PICKS IT UP AND
REMOVES THE STOPPER FROM
THE TOP AND THEN POURS
OUT SOME WINE INTO A
GLASS.

HE RAISES THE GLASS,
EXAMINING THE SPARKLE
IN THE WINE.

MUSIC 46

THERE IS A THROBBING IN
THE AIR, AND HIS HAND BEGINS
TO TREMBLE.

TRACK in very tight
on TERRALL

THE WINE BEGINS TO SLOP
OVER HIS HAND.

(no shots 36 and 37

AS IF THE WINE HAS BURNT
HIS HAND, TERRALL PUTS
DOWN THE GLASS HURRIEDLY
AND WIPES HIS HAND WITH
HIS OTHER SLEEVE.

A DISEMBODIED VOICE, SLIGHT
BUT UNDERSTANDABLE RIDES
ABOVE THE THROBBING NOISE,
AND TERRALL CLUTCHES HIS
HEAD)

VOICE: Obey ... obey ... obey ...

(TERRALL SINKS INTO A
CHAIR, HIS HANDS COVERING
HIS EARS)

38. 3 A 35
Tight on top
TILT UP and
TRACK out for
3-shot KEMEL/JAMIE/ VICTORIA

shot 38 on 3

/ 3A 3B A1 /

3. INT. THE LUMBER ROOM. NIGHT.

(KEMEL IS SITTING
PLAYING WITH A TOP
NEAR THE CASES COVERING
THE DOOR.

JAMIE AND VICTORIA ARE
ON THE OTHER SIDE OF THE
ROOM, VICTORIA SITTING ON
HER MAKE-SHIFT BED, JAMIE
SITTING ON THE FLOOR.

THEY ARE SHARING A CUP
OF WATER BETWEEN THEM)

JAMIE: ... And so the doctor
and I came to the house.

/ MUSIC OUT /

VICTORIA: But why did you risk
your life to try and rescue me?

39. 2 B 24
M.2-shot JAMIE/
VICTORIA

JAMIE: Will you have some more
water?

(SMILING AND SHAKING
HER HEAD)

VICTORIA: You are too modest.
It was a silly question.

39A. 3 A 16
MCU JAMIE

JAMIE: How did they capture
you in the first place?

40 2 A 16
CU VICTORIA

VICTORIA: I don't remember.
Yet I seem to remember...
At the back of my mind...
Somebody - I can't recall who
it was - telling me to walk.
And I obeyed - blindly, without
question.

41. 3 B 9
CU JAMIE

JAMIE: Were you drugged,
perhaps?

42. 2 A
CU VICTORIA

VICTORIA: I simply don't know. The first real memory I have is waking up in a bare room with one of those terrible... terrible things...

43. 3

CU JAMIE

JAMIE: And what do you remember before that? Apart from this hazy recollection?

44. 2

CU VICTORIA

VICTORIA: I was reading in the sitting room. I couldn't concentrate because I was so worried about Papa. I think I fell asleep over my book.

45. 3

CU JAMIE

JAMIE: You see. How you came to be in the power of the Daleks is very important. They can't have done as much as they have without help.

46. 2

CU VICTORIA

VICTORIA: Help? From someone in the house?

47. 3

CU JAMIE

JAMIE: Aye. Someone who wants them to succeed in their plans. Someone who drugged you or found a way to put you into the power of the Daleks.

48. 2

BCU VICTORIA

VICTORIA: But how? How could it be done without my knowing?

49. 3

CU JAMIE

(JAMIE LOOKS DOWN INTO HIS CUP THOUGHTFULLY)

50. 1

A
Establishing
shot

/ 1A/B 3D 4B cl /

4. INT. THE TROPHY ROOM. NIGHT.

(MOLLIE IS STANDING, HER HANDS CLASPED IN FRONT OF HER NEAR A WING CHAIR IN WHICH SITS MAXTIBLE.

TERRALL STANDS WATCHING NEARBY.

(4 next)

ON A NEARBY TABLE
IS AN OIL-LAMP AND
FROM ITS GLOW LIGHT
CATCHES UPON A JEWEL
BEING HELD IN MAXTIBLE'S
HAND.

THE JEWEL, FROM
MAXTIBLE'S WATCH-CHAIN
FLASHES AND SPARKLES
AND HESWINGS IT TO AND
FRO.

MOLLIE WATCHES THE
JEWEL, HER EYES WIDE
AND UNFLICKERING)

51. 4 B 16

CU MAXTIBLE

MAXTIBLE: You are paying
attention, Mollie?

52. 1 A 35

3-shot MOLLIE/
TERRALL/MAXTIBLE

MOLLIE: Yes sir.

53. 4 B 16/9

CU pendant

MAXTIBLE: Keep your eyes on the
jewel. / See how the light
catches it every facet
sparkles, does it not Mollie?

/ PAUSE. STRIKE TABLE. SET IN CAMERA 3 /

54. 3 D 16

CU MOLLIE

MOLLIE: Yes, sir.

55. 1 B (crabbed L) 9

CU pendant

MAXTIBLE: Flashing ...flashing...
like a collection of sparks. / Oh,

56. 4 B 16

CU MAXTIBLE

I know you are tired, Mollie.
You are tired, are you not. /

57. 37 D 9

BCU MOLLIE.

Tell me?

SUPER CAMERA ONE

MOLLIE: I am tired.

58 4 B 9

BCU MAXTIBLE

MAXTIBLE: Close your eyes and
sleep. / It is perfectly safe,
my child. A heavy sleep /
you are so exhausted.

59. 3 + 1

a/b

59. 4

BCU MAXTIBLE

60. 3 + 1

a/b

(MOLLIE CLOSES HER EYES)

FADE CAMERA ONE

But as you sleep you hear my
voice only.

61. 4

BCU MAXTIBLE

MOLLIE: I hear your voice.

62. 3

BCU MOLLIE

MAXTIBLE: Mollie, you have been
dreaming. Dreaming that there are
mysteries in this house, // You have
dreamt that you heard Miss Victoria's
voice - its all imagination /

63. 4

BCU MAXTIBLE

64. 3 BCU MOLLIE
MAXTIBLE: (CONT'D) Nothing but a dream Mollie, do you understand?

65. 4 BCU MAXTIBLE
MOLLIE: Nothing but a dream

66. 3 BCU MOLLIE
MAXTIBLE: Now when I tell you to open your eyes
~~you're now and when you awaken,~~
the dream will fade. You will
remember none of these suspicions,
Mollie. They might be injurious
to your health./ Now open your eyes.

67. 1 B 24
CMS MOLLIE. TRACK
out and PAN R
as MOLLIE goes
u/s to find
TERRALL fgd.
(MOLLIE MOVES AWAY AND GOES
TO THE DOOR.
MOLLIE GOES OUT AND THE
DOOR CLOSSES.) MUSIC
OUT

68. 4 B 24
CMS MAXTIBLE
TERRALL: A good subject. I had
no idea that mesmerism was one of
your accomplishments.

69. 1 B
a/b
MAXTIBLE: How else do you imagine
I persuaded Victoria to go to the
Daleks.

70. 4 B
A/B MAXTIBLE
rises to 2-shot with TERRALL ,
TERRALL: Mm. And the experiment?
MAXTIBLE: It Progresses
TERRALL: Are you sure of the
Doctor?
MAXTIBLE: No. But he is watched.
CRAB L and TRACK
out to hold
2-shot
TERRALL: And Waterfield?
TRACK in tight
on TERRALL
MAXTIBLE: His usefulness is nearing
its end. Your intervention in the
stables was timely.
(MAXTIBLE TURNS AWAY HIDING
HIS SMILE OF CONTEMPT)

(1 next)

shot 70 on 4

HE PRESSES A CATCH
AND A SLIDING
PANEL OPENS)

CRAB R and TRACK.
out to hold
2-shot

TERRALL: Maxtible, help me...

MAXTIBLE: What do you mean...

(TERRALL HOLDS HIS HEAD)

TERRALL: I am... in the grip of
something. Sometimes my thoughts
are clear. Sometimes muddled...
I don't... don't understand what
has happened to me... help me...

MAXTIBLE: I can only help you if
you obey me.

/MUSIC 48/

(CU TERRALL. THE THROBBING
BEGINS AGAIN)

TERRALL: But obey - our masters.

MAXTIBLE: I would prefer to say our
colleagues. It is their wish that
you should obey me.

(MAXTIBLE TURNS AWAY)

(1 next)

TERRALL: They will decide when Waterfield is to be disposed of. Remember that.

MAXTIBLE: Oh, I do - I do

71.	1	B 16	<u>TERRALL</u> But You/ would have killed
		CU <u>TERRALL</u>	him in the stables if I had not
72.	4	B 24	<u>STOPPED YOU.</u> . . /
		CU <u>MAXTIBLE</u> . TRACK	<u>MAXTIBLE</u> : A little misunderstanding on the
		OUT for 2-shot	part of our friends - now it is your
			turn to obey. - I have a task for you
			to perform.
73.	1	B 16	
		Panel opens	

(MAXTIBLE MOVES TO A PART
OF THE WALL NEAR A CASE OF
TROPHIES)

(HE PRESSES A CATCH AND A
SLIDING PANEL OPENS)

74.	4	B 9	This leads to the South Wing. To
		MCU <u>MAXTIBLE</u>	a certain room there. / You will
			find Victoria Waterfield. Bring
			her to me.

TERRALL : Maxtible!

MAXTIBLE: Do as you are told.

VOICE: Obey ! Obey! Obey!

75.	1	B 16	
		MCU <u>TERRALL</u>	

MAXTIBLE GESTURES THROUGH THE PARTITION.

76.	4	B 24	
		2-shot see <u>TERRALL</u>	
		u/s TRACK in on	
		<u>MAXTIBLE</u>	

MAXTIBLE: Well?

(TERRALL STEPS THROUGH AND DISAPPEARS.)

TERRALL: I will bring Victoria to you.

77.	1	B 24	
		see surface	
		close	

(3 next)

MAXTIBLE PRESSES THE
CATCH AND THE DOOR
CLOSES)

78. 3 E 24
T.2-shot
Tight on
"capsule"
* TRACK out for
2-shot
WATERFIELD/
DR WHO

/ 3E 2C B2 /

5. INT. MAXTIBLE'S WORK-ROOM. DAY.

(WATERFIELD COMES INTO
THE WORK-ROOM AND GOES
OVER TO WHERE THE DOCTOR
IS AT WORK AT THE WORK-
BENCH.

THE DOCTOR IS SMOOTHING
THE METAL ENDS TO THREE
SMALL CAPSULES MADE OF
METAL AND GLASS.

INSIDE THE CAPSULES THERE
ARE STRANDS OF WIRE
PUNCTUATED BY LITTLE
BLOBS OF METAL)

WATERFIELD: Is it finished?

DOCTOR WHO: All but. Jamie
was magnificent but then I
knew he would be. He produced
a battery of human emotions
each one of which was captured,
imprinted on wire... here, see?

(DOCTOR WHO HOLDS UP ONE
OF THE CAPSULES)

79. 2 C 16
MCU DR WHO

WATERFIELD: The human factor.

RECORDING BREAK

SET IN DALEK PACKING CASE

DOCTOR WHO: Well, a part of it,
at least. The better part.
Courage, ingenuity, pity, instinct,
chivalry, friendship... a few
of the virtues.

WATERFIELD: In there?

(4 next)

DOCTOR WHO: A positronic brain.
We shall inject it into these
three daleks here... the dormant
ones.

80. 4 C 24
2-shot WATERFIELD/

DR WHO

WATERFIELD: So the end is in
sight.

DR comes

fgd

DOCTOR WHO: (THOUGHTFULLY)
Perhaps.

TILT down
to see
DALEK

(THE DOCTOR MOVES TO
ONE OF THE PACKING CASES
AND OPENS THE SIDE
OF IT, REVEALING THE
DALEK WITHIN)

WATERFIELD:

What will happen when this
capsule comes into contact
with the brain of the dalek
and starts to influence it?

(THE DOCTOR DRUMS HIS
FINGERS ON THE DOME
OF THE DALEK)

81. 3 E 16(tracked in)
T.2-shot WATERFIELD/
DR WHO

Maybe it'll drive them insane.

(DOCTOR WHO SMILES AT
WATERFIELD, RATHER
ATTRACTED TO THE IDEA)

(4 next)

(On to page 16)

WATERFIELD: Or turn them into super creatures.

DOCTOR WHO: Well, that's their purpose. At least, I suppose it is. I can't help feeling there's more to all this than meets the eye.

82. 4 C 35

* CM 2-shot WATERFIELD/
DR WHO. . DR X'S
to L of frame
for deep 3-shot
with Dalek

(A DALEK ISSUES OUT OF
THE CABINET AND FACES
THE DOCTOR)

DALEK: You have completed the experiment?

DOCTOR WHO: The capsules are nearly ready.

(no shot 83)

(THE DOCTOR MOVES BACK TO
THE WORK-BENCH AND STARTS
SMOOTHING OUT THE METAL
END OF HIS CAPSULE WITH
A FILE)

DALEK: Stand in front of the cabinet and speak when you have finished.

84. 2 C 16

close shot eye-
piece and top of
Dalek. PAN for
tight shot with
DR.

DOCTOR WHO:(ABSTRACTED) Yes, yes ..

DALEK: Doctor ...

(THE DALEK APPROACHES THE
DOCTOR AND STARES UP INTO
HIS FACE WITH ITS EYE-
STICK, RIGHT INTO THE
DOCTOR'S EYES)

Be careful.

(no shot 85)

(THE DOCTOR AND THE DALEK
STARE EACH OTHER OUT FOR
A MOMENT AND THEN THE
DALEK TURNS AND DISAPPEARS
INSIDE THE CABINET.

86. 4 C 35

M.2-shot DR/DALEK

(2 next)

(

WATERFIELD MOVES OVER
TO THE DOCTOR

WATERFIELD: Doctor, you can't ...
you mustn't do it ...

DOCTOR WHO: What?

WATERFIELD: You must stop the
experiment.

88. 2 C 9
CU DR
STRIKE DALEK BOX

DOCTOR WHO: You might have thought
about that some time ago.

89. 3 C 9
CU WATERFIELD

WATERFIELD: I know ...

90. 2
CU DR

DOCTOR WHO: No good having a
conscience now, Waterfield ...

91. 3
CU WATERFIELD

WATERFIELD: But before it's too
late ...

92. 2
CU DR

DOCTOR WHO: It was too late the
day they took your daughter.

93. 3
CU WATERFIELD

(WATERFIELD TURNS AWAY)

94. 2
CU DR

It was too late when you stole my
ship and lured me to this house
and this century.

95. 3
CU WATERFIELD

WATERFIELD: Yes, but what are we
doing ... Really doing? Turning
these creatures into super beings.

96. 2
CU DR

DOCTOR WHO: Homo superiens.

97. 3
CU WATERFIELD

WATERFIELD: Adding all that is the
best and the finest in human beings
to all that is brilliant and
superior in them. They will be
unbeatable.

98. 2
CU DR

DOCTOR WHO: That is the plane.

99. 3
CU WATERFIELD

WATERFIELD: You're giving over the world to them, do you realise that? Our world. Our future. They'll enslave us for all time.

100. 4 C 24

2-shot WATERFIELD/
DR

(THE DOCTOR LOOKS AT WATERFIELD AND THEN RETURNS TO HIS FINISHING DOWN OF THE METAL END OF THE CAPSULE)

DOCTOR WHO: That, my dear Waterfield remains to be seen.

(WATERFIELD TURNS AWAY IN DISTRESS AND THEN SEES THE TWISTED METAL BAR AT THE END OF THE WORKBENCH.

HIS HAND REACHES OUT AND HE PICKS IT UP. HE WEIGHS IT IN THE PALM OF HIS HAND, TESTING ITS STRIKING WEIGHT.

THERE IS A DESPERATE MEASURE IN HIS MIND, A MIND ATTACKED BY APPALLING PANGS OF CONSCIENCE AND HORROR AT WHAT HE HAS SET IN TRAIN.

THE DOCTOR'S HAND GOES OUT AND GRIPS HIS, AND THE TWO MEN STARE AT EACH OTHER)

Attacking me won't help.

WATERFIELD to fgd
R. WATERFIELD then
x's . CRAB to
hold 2-shot

(THE DOCTOR NEVER LOOSENS HIS GRIP, AND EVENTUALLY HE TWISTS THE IRON BAR AWAY FROM WATERFIELD AND THROWS IT ON THE WORKBENCH)

You did all this to save your daughter. Jamie is with her and both of them are still in the power of the Daleks. They must be set free.

(shot 100 on 4)

WATERFIELD: And sacrifice a whole world? ^A history ... a past present and future? Destroy an entire race?

TRACK in tight
2-shot then
include in DR WHO

DOCTOR WHO: I don't think you know what you're saying but yes. It may come to that.

MUSIC 49

(THE DOCTOR'S EYES GLEAM)

It may very well come to that.

(HOLD ON THE DOCTOR)

103. 2 A 16
CU on liquid
on floor.
TILT up for
MCU KEMEL

1C 2A 3A AL

6. INT. THE LUMBER ROOM. DAY.

(KEMEL AND JAMIE AND BENDING CLOSE TO VICTORIA ARE NEAR LIQUID THE DOOR THAT THEY HAVE BARRICADED.

KEMEL POINTS DOWN TO THE GROUND.

104. 1 C 35
3-shot JAMIE/KEMEL/
VICTORIA

FROM UNDERNEATH ONE OF THE CASES THERE APPEARS A SLIGHT TRICKLE OF MOISTURE)

104A 2 A 35
3-shot VICTORIA/
JAMIE/KEMEL

VICTORIA: What are they doing?

JAMIE: Trying to get through. Better stand away, Victoria ...

VICTORIA: But why not break the door down. They're strong enough ...

JAMIE: Maybe they want us alive, I don't know. (Cont ...)

(KEMEL PUTS OUT A HAND
AROUND THE CASES AND
TOUCHES THE DOOR. HE
BRINGS HIS HAND BACK
SHARPLY AND WAGGLES IT)

JAMIE(cont) Hot, is it? Aye,
well there's no smoke. One of
their tricky gadgets. Melting
their way through. Move away Victoria.

(JAMIE AND KEMEL MOVE
AWAY AND STAND LOOKING
AT THE DOORWAY.

VICTORIA HAS MOVED RIGHT
BACK, TO ONE OF THE
SPACES OF THE WALL WHERE
THERE IS NO BRIC-A-BRAC
OR FURNITURE)

CAMERA 1 CLEAR

Why didn't they try it before,
that's what I don't see.

(KEMEL SHRUGS)

Well ... we'll make it as hard
for them as we can. Give us
a hand, Kemel.

106 3 A 35

2-shot JAMIE/
KEMEL

(JAMIE AND KEMEL START TO
PILE UP MORE CASES AND
BOXES AROUND THE DOOR.

107. 2 D 24

MS VICTORIA. SEE
panel slide to
let in TERRALL

VICTORIA WATCHES. MUSIC TO
CRESCENDO
BEHIND HER, THE WALL
SUDDENLY SLIDES OPEN.

TERRALL APPEARS, MOVES
BEHIND VICTORIA AND
CLAPS A HAND OVER HER
MOUTH AND DRAGS HER
INTO THE OPENING IN
THE WALL.

THE DOOR CLOSES.

108. 3 A 24

M.2-shot JAMIE/
KEMEL

JAMIE STANDS BACK)

You see ... there was no way up
here ... Yet
... (cont ...) There was a Dalek
there and you were here, Victoria.

(1 next)

shot 108 on 3

(JAMIE STILL REGARDS
KEMEL AND WHAT HE IS
DOING)

/MUSIC 50/

JAMIE:(cont) And there was a
Dalek here ... How did you get
up here?

(JAMIE TURNS, FAILS TO SEE
VICTORIA)

Victoria!

109. 1 D 35
2-shot
TERRALL/
VICTORIA

B3

7. INT. A SECRET CORRIDOR. DAY.

(A COBWEBBY, DUSTY CORRIDOR
RUN IN WHICH TERRALL IS
DRAGGING VICTORIA.

SHE STRUGGLES WITH HIM,
BREAKS AWAY)

VICTORIA: Jamie! Jamie ...

(TERRALL GRABS HER AGAIN,
PUTS HIS HAND OVER HER
MOUTH AND DRAGS HER AWAY
DOWN THE SECRET CORRIDOR
IN SPITE OF HER STRUGGLES)

110. 2 D 24
2-shot JAMIE/
KEMEL

2D 3A

A1

8. INT. THE LUMBER ROOM. DAY.

(JAMIE AND KEMEL LISTENING AT
THE PLACE IN THE WALL WHERE
TERRALL APPEARED)

(3 next)

JAMIE: There! D'You hear it?
(cont ...)

(JAMIE AND KEMEL START TO EXAMINE THE WALL TO FIND THE WAY OF OPENING THE PANEL)

JAMIE:(cont) Oh, why didn't I use my head ... of course there was another way in and out of here ...

111. 3 A 24
shot of lumber
round door

(BEHIND THEM THE CASES AROUND THE DOOR BEGIN TO SHIFT.

112. 2
2-shot JAMIE /
KEMEL

ONE OF THE CASES FALLS TO THE GROUND/AND KEMEL AND JAMIE LOOK AROUND AND THEN REDOUBLE THEIR EFFORTS.

113. 3
Lumber

KEMEL FINDS THE OPENING DEVICE, A PART OF THE WALL THAT DEPRESSES, AND THE DOOR SLIDES OPEN.

BEHIND THEM THE CASES BEGIN TO FALL INWARDS AS THE PRESSURE INCREASES FROM OUTSIDE.

114. 2
2-shot JAMIE/KEMEL

JAMIE AND KEMEL SCURRY THROUGH THE OPEN DOOR.

115. 3
lumber

THE CASES ON TOP OF THE PILE AROUND THE DOOR CRASH DOWN)

116. 1 E 35
2-shot TERRALL/
VICTORIA

Fisg

9. INT. SECRET DOOR TO TROPHY ROOM. DAY.

(TERRALL, ONE HAND AROUND VICTORIA'S MOUTH, THE OTHER HOLDING HER ARM BEHIND HER BACK, FORCES THE GIRL UP TO AN APPARENTLY BLANK WALL.

HE RETAINS HIS HAND AROUND HER FACE BUT FUMBLES TO FIND THE OPENING DEVICE.

VICTORIA BREAKS AWAY FROM TERRALL.

(3 next)

TERRALL LUNGES AFTER
VICTORIA BUT STAGGERS
AS HIS FEET MISS FIRM
GROUND.

VICTORIA HURRIES AWAY)

117. 3 F 35
2-shot JAMIE/
KEMEL

B3

10. INT. SECRET CORRIDOR. DAY.

(JAMIE AND KEMEL HURRY
INTO VIEW)

Let out KEMEL
CRAB L as JAMIE
fwd and let
him out L

JAMIE: Here's another way to go.
Kemel, you'd best take the other
route. If it's a dead-end,
follow me ...

(KEMEL NODS AND MOVES OFF
TO THE RIGHT AND DISAPPEARS
INTO SHADOW.

JAMIE MOVES FORWARD)

118. 1 D 35
MS TERRALL

(On to Page 24 and Scene 11)

118 on 1

Fish

11. INT. SECRET DOOR TO TROPHY ROOM.
DAY.

(TERRALL LISTENING. HE
CAN JUST HEAR SOMEONE
COMING TOWARDS HIM ALONG
THE SECRET CORRIDOR.

HE TURNS AND OPENS THE
DOOR INTO THE TROPHY ROOM
AND STEPS THROUGH IT.

119. 4 A 24
MDS TERRALL

IN A MOMENT, JAMIE COMES
INTO VIEW.

120. 1 D
MS TERRALL . JAMIE
in R

HE SEES A LINE OF LIGHT
MADE BY THE SECRET DOOR
BEING ONLY PARTIALLY
CLOSED.

JAMIE OPENS THE DOOR CARE-
FULLY)

121. 3 B 24
CMS TERRALL

Fish

12. INT. THE TROPHY ROOM. DAY.

(TERRALL HIDING BEHIND THE
DOOR, A SWORD IN HIS HAND)

Fish

122. 4 A
See JAMIE thru
door

13. INT. SECRET DOOR TO TROPHY ROOM.
DAY.

(JAMIE PREPARES TO STEP
THROUGH THE DOOR.

123. 3 B 24
T.2-shot TERRALL/
JAMIE

A SWORD BLADE SUDDENLY
CUTS DOWN IN FRONT OF
HIM)

shots 124 to 144 as directed

4. 3. 1

Cl B1

14. INT. THE TROPHY ROOM. DAY.

(JAMIE TUMBLES THROUGH THE DOOR AND TERRALL CUTS AT HIM AGAIN.

JAMIE RUNS AND SEIZES A SWORD FROM THE WALL.

TERRALL AND JAMIE FIGHT EACH OTHER.

125. 4 A 24
High angle 2-shot
TERRALL/JAMIE.TRACK
in for 2-shot at table

DURING THE FIGHT, WHICH WAXES TO AND FRO, JAMIE FINDS AN OPPORTUNITY TO GET TERRALL INTO A CORNER)

126. 3 C 35 (on push away)
2-shot

JAMIE: Where's Victoria? Where is she?!

TERRALL: You'll never find her ...

127. 4 A 24
High angle.fight at
bottom of staircase

JAMIE: You did take her .. !

128. 3 C
a/b(as TERRALL pushed
back to table)

(TERRALL THROWS JAMIE OFF.

129. 4 A
a/b.crane down for
CM 2-shot (for dialogue)
Hold 2-shot as JAMIE
u/s

RUTH AND MOLLIE COME THROUGH THE WINDOWS AND STAND WATCHING. RUTH SENDS MOLLIE OUT AGAIN, POINTING TO SOMEONE OUT OF SIGHT.

130. 3 C 35
2-shot PAN L for
entrance of MOLLIE/
RUTH

TERRALL, REALISING THAT HE IS IN DANGER OF LOSING, NOW EMPLOYS OTHER MEANS TO BEAT JAMIE.

131. 4 A 35
High angle 2-shot
CRAB R for CM 2-shot

HE PULLS CHAIRS IN JAMIE'S WAY, TRIPS HIM UP, HURLS A VASE AT JAMIE'S HEAD.

MOLLIE RETURNS WITH THE DOCTOR.

TERRALL IS DISARMED AND JAMIE ADVANCES ON HIM)

Now then! Where is she? (cont...)

132. 1 A 35
2-shot JAMIE/
TERRALL TRACK
out for

(AS THE SWORD POINT TOUCHES
TERRALL THE THROBBING BEGINS
AND TERRALL CLUTCHES HIS
HEAD.

TERRALL SINKS DOWN TO HIS
KNEES AND THEN COLLAPSES
ON TO THE FLOOR.

falls off table
to ground

THE DOCTOR HURRIES OVER AND
BENDS BESIDE TERRALL)

145. 3 G 16

CU TERRALL

RUTH: What have you done?

JAMIE: (cont) But I hardly touched
him.

TERRALL: Where am I, I'm in the grip of
something.

RUTH: Don't say anything Arthur?

TERRALL: Everything's muddled.

RUTH (to Dr) What has happened to him.

(DR LOOKS AT TERRALL) (THEN TURNS TO
RUTH)

DOCTOR WHO: Do you want to save this
man's life?

MUSIC OUT

RUTH: What do you...

DOCTOR WHO: Do you!

RUTH: Yes.

DOCTOR WHO: Then get him away from this.
as far away as possible.

RUTH: But

146. 1 A 35

CU DR WHO

DOCTOR: You must go too...it may
be your last chance. Quick get
the carriage round to the Stables.
We'll get him over to you there
Take Mollie with you.

(3 next)

DOCTOR WHO: (Cont.) It may be
your last chance.

(RUTH STARES AT THE DOCTOR
AND THEN GOES OUT OF THE DOOR,
TOUCHING MOLLIE ON THE ARM.
MOLLIE FOLLOWS.

147. 3 G 16
CU TERRALL
go up for
CU DR WHO

THE DOCTOR NOW FEELS INSIDE
THE BACK OF TERRALL'S COLLAR.
HE EXTRACTS A SLIM LITTLE
BLACK BOX WITH SOME DIFFICULTY.

AS HIS HAND GRASPS IT, TERRALL
GROANS)

DOCTOR WHO: (Cont) I thought
he was under some kind of control.

148. 1 A 35
CU DR WHO

(TERRALL BEGINS TO COME ROUND,
TRYING TO SIT UP)

TERRALL: The creatures!

DOCTOR WHO: Don't worry about
them.

TERRALL: There's danger, I tell
you - danger!!

(HE TRIES TO GET TO HIS FEET
AND JAMIE SUPPORTS HIM AS HE
STAGGERS)

DOCTOR WHO: Yes, there is danger.
You must leave at
once

149. 3 G 24 (crabbed L)
3-shot PAN
L. with them

TERRALL: But the house - the
creatures are all over it.

DOCTOR WHO: Leave them to me.

Take Ruth Maxtible with you, you'll
find her by the stables

RE-TYPE 1

LL 5

- 28 -

shot 149 on 3

TERRALL: Very well.

JAMIE: Can you manage?

I think so

TERRALL: Yes. Yes, thank you.

(HE MOVES A FEW STEPS AND THEN
TURNS)

150. 1 A 9
CU TERRALL

TERRALL: There's something - at
the back of my mind ... Victoria
Waterfield! I feel I've harmed her in
some way.

151. 3 G 16
MCU DR WHO

DOCTOR WHO: Victoria is safe and
well.

152. 1 A
CU TERRALL

TERRALL: You're positive?

153. 3 G 16 (crabbed L)
MCU DR WHO

DOCTOR WHO: Completely. Do your
part and leave the rest to us. Now
you must go immediately.

154. 1 24
2-shot TERRALL/
DR WHO

TERRALL:

I feel that's what you - I'll find Ruth
by the stables you say.

(HE GOES OUT DAZEDLY SUPPORTING
HIMSELF AS MUCH AS HE CAN WITH
FURNITURE ON THE WAY)

155. 3 G
CU JAMIE

DR WHO:
Yes

JAMIE: Aye, well that's fine for
Ruth Maxtible. But you lied about
Victoria.

156. 1 9
CU DR WHO

DOCTOR WHO: Then we must turn
the lie into truth.

(THEY MOVE AFTER TERRALL TO
THE DOOR)

157. 2 E 24 2E/C 3E B2 MORNING BIRDSONG FX
Close on KEMMEL'S
feet on 15. INT. MAXTIBLE'S WORK ROOM. DAY.
stairs.
TRACK out
for MS then
CRAB R with him
to Pos C.

(KEMMEL MOVES INTO THE WORK
ROOM CAUTIOUSLY.

HE IS ENTHRALLED BY THE MACHINES
AND PARAPHANALIA IN THE ROOM.

HE LOOKS ABOUT HIM AS HE WALKS.

THEN HE SEES THE BODY OF
VICTORIA.

158. 3 E 24
CMS VICTORIA

- 28 -

RE-TYPE 1

- 28a -

LL 5

shot 158 on 3

SHE IS LYING IN FRONT OF THE
CABINET AT THE END OF THE ROOM.

159. 4 C 24
MS KEMEL.PAN
him for 2-shot
with VICTORIA

KEMMEL MOVES TOWARDS HER AND
BENDS DOWN BESIDE HER. MUSIC 53
repeat

A DALEK APPEARS BEHIND KEMMEL
(AND GLIDES TOWARDS HIM)

160. 3 E 24
MS DALEK

DALEK: Turn around. (Cont'd)

/ camera 2 to F /

- 28a -

(KEMEL LOOKS BEHIND HIM
FEARFULLY)

161. 4 C
2-shot KEMEL
VICTORIA

DALEK: (cont) Pick up the human
female.

162. 3 MS DALEK

(KEMEL STARES AT THE DALEK)

Obey.

163. 4 2-shot a/b

(KEMEL TURNS. HE FUMBLES
FOR A MOMENT AT HIS WAIST)

Hurry!

(KEMEL PICKS UP VICTORIA
AND STANDS UP)

164. 3 MS DALEK

Move into the landing platform.

165. 4 2-shot a/b

(KEMEL LOOKS AROUND, NOT
UNDERSTANDING)

Obey! Move!!

166. 3 Pan with DALEK
to cabinet.
See it empty

(KEMEL STEPS INTO THE CABINET
AS THE DALEK FOLLOWS.
THEY ALL DISAPPEAR)

Fish

167. 2 F 35
2-shot JAMIE/
DR

16. INT. THE TROPHY ROOM. DAY.
WORKROOM. DAY

(DOCTOR GOES TO THE DOOR
OF THE TROPHY ROOM AND OPENS
IT WIDE.
THEN HE RETURNS TO JAMIE)

DOCTOR WHO: Yes, the experiments
all but complete. /

168. 1 F 24
2-shot JAMIE/
DR

Scene 16A. INT WORKROOM.
I've had no sleep

(2 next)

(HE PUTS AN ARM AROUND JAMIE'S SHOULDERS)

DOCTOR WHO: (cont) But it's been worth it...

(JAMIE KNOCKS THE DOCTOR'S HAND AWAY FROM HIS SHOULDER)

JAMIE: Don't touch me!

DOCTOR WHO: Now what?

JAMIE: To hear you talk, you'd think this was some sort of little game ..

169. 2 G 24

DR fgd to
basin .JAMIE
follows for
CM 2-shot WATERFIELD/
JAMIE

DOCTOR WHO: No, it isn't a game...

JAMIE: Aye, it isn't! People have died, Doctor. The Daleks are terrorising the house. They're all over the place. Fit to murder the lot of us ... and you've had a good night's work ...

DOCTOR WHO: Jamie, please ...

JAMIE: Doctor, I'm telling you this ... you and me are finished. You're just too callous for me. Anything goes by the board, doesn't it ... anything at all ...

170. cl F 24

2-shot WATERFIELD/
JAMIE. PAN R
with DR WHO

DOCTOR WHO: No, Jamie, that's not true! I've never claimed that the end justifies the means ..

JAMIE: Och! Words ... what do I care about what you say. You don't give that much ..

(JAMIE SNAPS HIS FINGERS)

... for a living soul except yourself.

171. 2 G 16

CM 2-shot
JAMIE/WATERFIELD
Let DR in and
out of frame

DOCTOR WHO: I care about life!
The human race! Do you think I
let you go through that Dalek test
lightly?

172. 1 F(crabbed R) 16
T.2-shot JAMIE/
WATERFIELD

JAMIE: I don't know. Did you?

(DOCTOR AND JAMIE STARE AT
EACH OTHER)

Just whose side are you on, Doctor.

173. 3 H 35
Packing cases fgd
JAMIE/WATERFIELD
bgd .CRAB R as
three cases spring
open and DALEKS
emerge

(JAMIE'S EYE'S WIDEN.

MUSIC

BEHIND THE DOCTOR, THREE
DALEKS COME INTO THE ROOM.

JAMIE STEPS BACK.

THE DOCTOR TURNS AND
THEN SMILES SLIGHTLY
AT JAMIE)

BREAK

174. 1 F
a/b

DOCTOR WHO: Don't worry about them.
He doesn't need to worry about them does
he Jamie

(THE DALEKS MOVE INTO THE
BODY OF THE ROOM)
They're friends.

They're friends.

(DOCTOR LOOKS AT JAMIE)

Don't get the wrong idea. They
are the experiment.

175. 4 D 24
chair fgd. DALEK
comes to it.
Takes it u/s

(THE DALEKS ARE COLLECTED
IN FRONT OF A SMALL CHAIR.
THEY START PUSHING IT)

MAXTIBLE:

Every feeling, every thought impulse
you had during your rescue of
Victoria Waterfield was recorded
and made into a small positronic
brain. That brain was added to
the brain of each of those Daleks.

176. 1 F
a/b

JAMIE: So?

(4 next)

DOCTOR: The Daleks wanted the human factor. Add it to their own powers. Triumph over human beings.

JAMIE: And how d'you know they haven't succeeded?

DOCTOR: Because human beings Jamie, however brilliant they may be, are always within reach of other human beings.

177. 4 D 24
PAN R as DALEK to
DR/JAMIE. Let in
2nd DALEK back of
shot.
PAN DR AND DALEKS
back to chair

(THE DALEKS BEGIN CIRCLING
THE CHAIR AND THEN THEY
STREAM TOWARDS THE DOCTOR.

FOR A MOMENT HE BACKS AWAY)

DOCTOR: (DOUBTFULLY) It's all right Jamie, it's perfectly all right.

JAMIE: Oh aye?

(THE DOCTOR IS NOW SEPARATE
FROM JAMIE.

THE DALEKS CIRCLE ROUND
THE DOCTOR.

THEY NOW IMPEL HIM TOWARDS
THE CHAIR THEY WERE
EXAMINING.)

178. 3 H 9 (tracked in)
MCU JAMIE

DOCTOR: What do you want now?
What is it? What are you up to?

JAMIE: (ALARMED) Doctor, are
you sure you can really trust
them?

179. 4 D
a/b

(THE DOCTOR NOW HAS HIS BACK
TO THE CHAIR.

ONE OF THE DALEKS PUSHES
THE DOCTOR SO THAT HE SITS
DOWN.

(3 next)

THE DALEKS NOW GET BEHIND
THE CHAIR AND START PUSHING
IT.)

JAMIE: Hey! Where are they taking you?

(THE DALEKS PUSH THE CHAIR AROUND THE ROOM)

(THE DOCTOR SUDDENLY STARTS TO SMILE AND HE RELAXES BACK IN THE CHAIR.)

DOCTOR: They're taking me for a ride, that's what they're doing.

(JAMIE WATCHES, BEWILDERED, AS THE DOCTOR GOES PAST WITH THE DALEKS PUSHING HIM)

180.	3	<u>A 16</u>	<u>DOCTOR</u> : It's a game! They're playing a game, Jamie./
		Tight 2-shot JAMIE/	<u>MAXTIBLE</u> : A rather amusing game don't you
181.	4	<u>1E</u>	think Jamie./
		a/b	(THE DOCTOR STARTS TO LAUGH.

THE DALEKS START TO ROTATE THE CHAIR WITH THE DOCTOR IN IT AS HE LAUGHS)

END
CREDITS

ROLLER OVER PAGE

Dr, Who PATRICK TROUGHTON
PATRICK TROUGHTON

Jamie
FRAZER HINES

THEODORE MAXTIBLE
MARIUS GORING

Edward Waterfield
JOHN BAILEY

Arthur Terrall
GARY WATSON

Ruth Maxtible
BRIGIT FORSYTH

Victoria Waterfield
DEBORAH WATLING

Kemel
SONNY CALDINEZ

Kemel
Mollie Dawson
JO ROWBOTTOM

Daleks
ROBERT JEWELL
GERALD TAYLOR
JOHN SCOTT MARTIN

Dalek voice
PETER HAWKINS

Fight Arranger
PETER DIAMOND

Title Music by
RON GRAIN R and the
BBC Radiophonic Workshop

Incidental music by
DUDLEY SIMPSON

Story Editor
PETER BRYANT

Designer
CHRIS THOMPSON

Dalek storied created by
TERRY NATION

SLIDES.
Produced by INNES LLOYD

Directed by
DEREK MARTINUS
BBC TV