

BBC-1
2315/8525

SERIAL "FF"

CAMERA SCRIPT

"D R. W H O"

"THE HIGHLANDERS"

by

ELWYN JONES & GERRY DAVIS

Episode 2

PRODUCER
DIRECTOR
STORY EDITOR
DESIGNER
P.A.
A.F.M.
ASSISTANT
COSTUME SUPERVISOR
MAKE-UP SUPERVISOR

INNES LLOYD
HUGH DAVID
GERRY DAVIS
GEOFFREY KIRKLAND
FIONA CUMMING
NICHOLAS JOHN
SHIRLEY COWARD
SANDRA REID
GILLIAN JAMES

T.M.1
T.M.2
SOUND SUPERVISOR
VISION MIXER
FLOOR ASSISTANT
CREW

GEORGE SUMMERS
JOHN FARR
LARRY GOODSON
NOLA SCHIFF
JEREMY WARD
18

CAMERA REHEARSAL: RIVERSIDE 1

SATURDAY, 10th DECEMBER 1966

Camera rehearsal (with T.K.39)	10.30 a.m. - 1.00 p.m.
LUNCH	1.00 p.m. - 2.00 p.m.
Camera rehearsal (with T.K.39)	2.00 p.m. - 7.00 p.m.
DINNER	7.00 p.m. - 8.00 p.m.
Sound & vision lineup	8.00 p.m. - 8.30 p.m.

TELERECORDING: VT/4T/36299

SATURDAY, 10th DECEMBER 8.30 p.m. - 9.45 p.m.

TRANSMISSION: BBC-1

Saturday, 24th December. 5.50 - 6.15 p.m.

(TAPE EDITING: Tuesday, 13th December. 7 - 10 p.m.)

Serial 'FF'

TX1966

(ii)

CAST

Dr. Who PATRICK TROUGHTON
Ben MICHAEL CRAZE
Polly ANNEKE WILLS
Solicitor Grey DAVID GARTH
Kirsty HANNAH GORDON
Lt. Algernon ffinch MICHAEL ELWYN
Jamie FRAZER HINES
Colin, the Laird DONALD BISSET
Sergeant PETER WELCH
Trask DALLAS CAVELL
Perkins SYDNEY ARNOLD
Sentry TOM BOWMAN
Mollie BARBARA BRUCE
Double for Kirsty's fall ANDREE CAMERON
EXTRAS: FILM ONLY
Seamen Walter Henry: Alan Troy:
Derek Martin: Patrick Gorman.

EXTRAS: STUDIO

Seaman PATRICK GORMAN
English soldiers JOHN DOYE: GORDON LANG:
KEITH GOODMAN.
Highlanders in jail JIMMY MACK: LEON MAYBANK:
MICHAEL MULCASTER: BOB WILYMAN:
BARRY ASHTON: ANTHONY CASE:
ERNEST JENNINGS.

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EPISODE 2

RUNNING ORDER

PAGE NO.	SCENE NO/SET	CHARACTERS	LIGHT	SHOT NOS.	C. MS	BCOMS
1.	T/Cine 1. Standard opening title (21")					
1.	1. INT. PIT	POLLY: KIRSTY	NIGHT	1-8	1A; 4A; 5A	A1
	[RECORDING BREAKS BETWEEN SHOTS 4 & 5 & 5 & 6]					
3.	T/Cine 2: Algy & Soldiers arrive. (43")	Algy: Soldiers	Night			
4.	2. INT. PIT	KIRSTY: POLLY	NIGHT	9-10	1A; 4A	A1
5.	T/Cine 3: Algy falls in pit. (30")	Algy	Night			
6.	3. INT. PIT	KIRSTY: POLLY:	NIGHT	11	1A	A1
7.	INSERT: CAPTION OF INVERNESS	ALGERNON		11A	4	
7.	4. INT. JAIL	DOCTOR: BEN: JAMIE: SENTRY COLIN	NIGHT	12-23	5A; 4B; 2A; 3A	B1
15.	5. INT. PIT	POLLY: KIRSTY: ALGERNON	NIGHT	24-29	4C; 2B; 5A	A1
18.	6. INT. INN	GREY: PERKINS: TRASK: SENTRY: DOCTOR:	NIGHT	30-77	2C; 3B; 1B	B2: C1
25.	7. INT. PIT	ALGERNON: SERGEANT	NIGHT	78-89	4C; 5A	A1
27.	8. INT. GREY'S ROOM	TRASK: PERKINS GREY	NIGHT	90-92	2C; 3B; 1B	B2: C1
29.	9. INT. INN SCULLERY	DOCTOR: SERGT. WOMAN (N/S) SOLDIERS (N/S)	NIGHT	93-98	2D; 3C	B3
	[RECORDING BREAK BETWEEN SHOTS 95 & 96]					
30A.	9A. INT. JAIL	BEN: JAMIE: COLIN: TRASK:	NIGHT	99-102	5A; 2A; 4D (4 push 5's cable)	B1: ? Slung ? F/Rod
	[RECORDING BREAK]					
31	10. INT. CORRIDOR IN INN	DOCTOR + GROUP	NIGHT	103	1C	A2
32.	11. INT. INN EMPTY ROOM	JAMIE: BEN: TRASK: COLIN	NIGHT	104	3D	C2
32.	T/Cine 4: Ext. Watergate. They get in boat. (1'01") INSERT	Trask: Colin: Ben: Jamie. SENTRY	Night	105	3D	C2
33.	12. INT. CORRIDOR	DOCTOR	NIGHT	106	4E	A2
34.	13. INT. INN WATER ROOM			107-108	3D; 1D	C2
34.	T/Cine 5: Boat arrives by ship. Body pushed in water. (1'14")	Trask: Colin: Ben: Jamie.	Night			
	Roller caption & scanner.			(109)	(2)	

"DOCTOR WHO AND THE HIGHLANDERS"

EPISODE 2

RUN T.K.39

FADE UP T.K.39

S.O.F.

STANDARD 'DR. WHO'
OPENING TITLES.

FADE OUT T.K.39

FADE UP

REPEAT

(BOOM A1)

1. 4 A

POLLY looks about her,
climbs side of pit.

(POLLY IN PIT, DAGGER
ABOVE HER HEAD ETC.,

SUPER SLIDE:

THE HIGHLANDERS

AS POLLY LOOKS UP THE
DAGGER IS RAISED FOR
THROWING)

GRAMS

Highland
Lament,
over titles.

MIX SLIDE

by ELWYN JONES and
GERRY DAVIS.

END REPEAT

MIX SLIDE;

EPISODE 1

FADE SLIDE

2. 5 A

CMS POLLY,
Knife appears in
R. f/g. POLLY falls.

1. INT. PIT. NIGHT.

POLLY: Don't.

MIX to low
moan of
wind, owls,
etc.

(A START OF ALARM AS IT
WERE FROM THE DAGGER AND
WE CUT UP TO SEE IT'S
KIRSTY) /

3. 1 A

MCU L/A KIRSTY

KIRSTY: It's yourself.

(SHE'S SO STARTLED SHE
DROPS THE DIRK ANWAY)

(On 1 - shot 3)

POLLY: Of course, it's myself. Who did you think it was?

KIRSTY: I thought maybe a redcoat had fallen into the animal trap. And I wish it had been./

4. 5 A
H/A 2-shot POLLY/KIRSTY

POLLY: By the look on your face I'm glad it wasn't. Come on, help me get out of here.

KIRSTY: Give me your hand.

RECORDING BREAK

5. 1 A
Tight 2-shot POLLY/
KIRSTY'S DOUBLE.
KIRSTY'S DOUBLE falls out
of shot.
Stay on POLLY

RECORDING BREAK

6. 4 A
MS KIRSTY:
She rises.
Let POLLY in R.

POLLY: Oh help. Are you hurt?

KIRSTY: No. A wee bruise or two and a lot of dirt. But we're now both trapped.

POLLY: Not on your Nellie. Even dour Scots lassies must have played piggie back.

KIRSTY: I don't understand.

POLLY: You get down. I climb on your back and scramble up.

KIRSTY kneels. POLLY
gets on her back & climbs
out of shot.

KIRSTY: Oh.

7. 5 A As Polly's
MCU POLLY hand appears.

-3-

(On 5 - shot 7)

KIRSTY: Quick will ye, you're
no light weight ye know.

(POLLY LOOKING OFF - WE
SEE A LIGHT AHEAD IN THE
DISTANCE)

POLLY: Sssh, there's a light.

8. 4 A As she jumps
2-shot POLLY/KIRSTY

(WE SEE THE LIGHT APPROACH,
HEAR SOLDIERS VOICES)

Soldiers.

(SHE JUMPS DOWN FROM
KIRSTY'S BACK. KIRSTY
TOTTERS AND NEARLY FALLS
OVER)

KIRSTY: Red coats. We're cornered.

POLLY: Sssh, wait. They'll soon
move off. Listen.

(THE GIRLS LISTEN INTENTLY)

CUT T.K.39

TELECINE: SEQ. 2 (43")

Ext. Pit. Night.

A very weary LIEUTENANT
ALGERNON FINCH is
stumbling along - leaning
on one of hit two MEN.
He is obviously rather
lame. The three MEN are
illuminated by the light
of the lantern. The
other side of the pit is
a stone wall and bank.

ALGERNON: Halt.

The SOLDIER whom ALGERNON
is leaning on stops
abruptly and ALGERNON
staggers against him
hurting his foot in the
process.

ALGERNON: You dolt!

GRAMS

Keep low
wind, owls
etc. over
t/cine

Both MEN stand to attention.

ALGERNON: Couldn't catch two wenches could you! (BARKING)
Call yourself soldiers! (SNEERING)
The terror of the Highlands! You wouldn't frighten a one-armed dairymaid.

He eases a boot off and tenderly touches his foot.

ALGERNON: I've done enough walking for one day. Go and fetch my horse ... and if you're not back in an hour - three hundred lashes apiece!

The SOLDIERS salute and start to march off.

ALGERNON: (SCREAMING) inbeciles!

They stand to attention again.

ALGERNON: Leave the lantern here. You think I want to be left in the dark!

The SOLDIERS with the lantern places it by ALGERNON.

ALGERNON: Right! Now march!

The SOLDIERS hurry away.

9.	<u>1A</u>	(BOOM A1)
	CU KIRSTY. Take her L. to 2-shot POLLY/KIRSTY, fav. POLLY.	<u>2. INT. PIT. NIGHT.</u> <u>KIRSTY</u> : (WHISPERING) He's staying there.

(SHE SEEMS ON THE VERGE
OF TEARS AGAIN)

POLLY: Oh not again! Didn't the women of your age do anything but cry?

KIRSTY: (UNCOMPREHENDING) Eh?

(On 4 - shot 9)

POLLY: Never mind. I've got an idea. Since our officer has so obligingly parked himself outside our pit - we'll lure him to join us here.

10. 4 A

KIRSTY: Och, no! /

CU Dirk.
TILT UP with it to
TIGHT 2-shot fav.
KIRSTY.

(POLLY PICKS UP THE DIRK,
HANDS IT TO KIRSTY)

POLLY: We can deal with him. Now - here's what we do.

(SHE BRINGS HER HEAD
CLOSE TO KIRSTY'S AND
STARTS TO WHISPER TO HER)

CUT T.K.39

TELECINE: SEQ. 3 (30")

Ext. Pit. Night.

Q POLLY & KIRSTY TO GROAN

ALGERNON has opened a pouch at his side containing bread, a chicken leg and onions. He raises the chicken leg.

We hear a low moan from the pit rising to a wail and dying away.

ALGERNON drops the chicken leg back into the pouch and clutches his sword hilt.

He raises the lantern and looks fearfully around.

There is another wail from the pit.

Algernon's hand shakes he steadies himself.

There is a third wail
and ALGERNON scrambles
to his feet and draws
his sword.

There is a fourth shorter
wail cut off in mid-sound.

He moves forward.

He walks towards the
pit and falls into it.

11. 1 A (BOOM A1)
TIGHT L/A 3-shot 3. INT. PIT. NIGHT.
POLLY/ALGERNON/KIRSTY

(KIRSTY HOLDS THE DIRK
TO ALGERNON'S THROAT.
POLLY SITS ON HIS LEGS.

THE LANTERN IS STILL
BURNING. POLLY PICKS
IT UP AND LOOKS HIM
OVER.

ALGERNON, HALF-STUNNED
STIRS)

WIDEN as ALGERNON sits
up.

KIRSTY: (FIERCELY) Move and I'll
slit your throat from ear to ear.

POLLY: She will too so you'd
better keep still. Here -

(SHE TAKES OFF HIS BELT)

This belt will do for his legs.
The strap for his wrists.

(THEY TIE HIM UP BETWEEN
THEM)

(On 1 - shot 11)

ALGERNON: Do you know that for assaulting a King's Officer...

POLLY: Don't be so ^{pompous.} Kirsty, Now/his pockets.

KIRSTY: (SHOCKED) No.

POLLY: Why not? He'll have money and we need it.

ALGERNON: You can't mean to rob....

KIRSTY: You and your kind have robbed our glens. Ah!

(SHE FINDS HIS POUCH)

He has food too! Chicken, bread.

POLLY: Great. Now my gallant gentleman; your pockets!

ALGERNON: I have done you no harm.

KIRSTY: Tis no thanks to you that my father and Jamie were hanged. They're probably rotting in Inverness by now.

MIX

11A. 4

CAPTION: Inverness
SLOW TRACK IN

MIX

12. 2 A

(BOOM B1)

CU BEN'S feet.
WIDEN & CRAB R as
BEN comes fwd. to
2-shot JAMIE/BEN

4. INT. JAIL. NIGHT.

(DOCTOR WHO, BEN, JAMIE
AND COLIN ARE SHUT UP IN
A CIRCULAR CELL LIKE A
DUNGEON. A TORCH ON THE
WALL ILLUMINATES A ROUGH
GRILL ABOVE THEIR HEADS
AND THE WHITE GAITERS OF
AN ENGLISH SENTRY.

(On 2 - shot 12)

AT ONE SIDE IS A DOOR
AND A STEP ON WHICH COLIN
IS RESTING. HE IS STILL
UNCONSCIOUS. THE FLOOR
OF THE CELL IS AWASH WITH
SIX INCHES OF WATER AND
THERE IS A TIDE MARK SOME
FOOT ABOVE THE CAPTIVE'S
HEAD. THERE IS A CRUDE
STONE BENCH ROUND THE WALL
AND ON THIS THE CAPTIVES
ARE SITTING - TRYING TO
KEEP OUT OF THE WATER)

BEN: Right old rat-hole this is.

JAMIE: Och, King George has worse
than this - never fear.

BEN: A good thing Polly's out of it anyway.
I wonder if she's all right.

As BEN turns, PAN R.
to 2-shot BEN/DOC.

BEN: (TO DOCTOR WHO) Why did we
ever get mixed up with this lot.

DOCTOR WHO: (SMILING) I'm glad
we did. I'm just beginning to
enjoy myself. (SHOUTS) "Down
with King George." Listen to that
echo! /

F/X
Echo

13. 5 A

H/A DEEP GROUP .
SENTRY L f/g.
JAMIE/BEN/DOC below

SENTRY'S VOICE: (OV ABOVE THEM)
Silence you Jacobite pigs. Unless you
want a touch of this bayonet

(BEN, THIS IS THE FINAL
STRAW)

14. 3 A

3-shot JAMIE/BEN/DOC . BEN: Enjoy yourself .

As BEN goes R. TIGHTEN

(HE TURNS AWAY)

(Onto page 9)

(4 next)

(On 3 - shot 14)

15. 4 B

CU DOCTOR.

JAMIE: So you are for the Prince after all! /

16. 2 A

On turn

2-shot JAMIE/DOC.

Go. R. with DOC. for

3-shot DOC/JAMIE/COLIN

DOCTOR WHO: Not really. K just like listening to the echo.

(TURNS TO COLIN)
Let's have another look at that wound, shall we!

(HE STARTS TO PULL COLIN'S PLAID ASIDE AND LOOK AT HIS SHOULDER WOUND)

JAMIE: Will you be letting him now?

DOCTOR WHO: (TO HIMSELF) With rest it should heal.

Here's you saying your a Doctor.

JAMIE: Och /

And you've no bled him yet.

BEN: What's he on about?

DOCTOR WHO: Blood letting.

Let BEN go U/S

BEN: But that's daft.

JAMIE: It is the only method of curing the sick.

BEN: Killing them more like. He's lost enough blood already.

PULL BACK as DOC. comes fwd. with telescope.

BEN X'S L. for

3-shot BEN/DOCTOR/JAMIE

(THE DOCTOR BRINGS OUT A SMALL TELESCOPE FROM HIS POCKET AND GAZES UP AT THE FEW VISIBLE STARS. HE MUTTERS - LOUD ENOUGH FOR EFFECT)

DOCTOR WHO: Oh Isis and Osiris. Is it meet?

BEN: What are you blubbering about?

JAMIE: Whist man!

SJC

- 10 -

(On 2 - shot 16)

DOCTOR WHO: (VERY IMPRESSIVELY)
Gemini in Taurus. (SHARPLY) When
was the Laird born?

JAMIE: In the fifth month.

DOCTOR WHO: That's what I thought.
The blood-letting must wait until
Taurus is in the ascendent. So
it is willed.

BEN: You don't believe all that
cod's wallop, Doctor?

DOCTOR WHO: Of course I do. So
does he. (INDICATING JAMIE) And
he's never heard of germs.

JAMIE: What was that word?

DOCTOR WHO: A secret word - Germs.

BEN: Yea. Germs.

DOCTOR: They're all around us, used by
German doctors.

JAMIE: Ah, German. Ger-man.

(JAMIE REACTS SHRINKS BACK)

DOCTOR: (CHANGE OF TONE) You have
a hankerchief Ben?

BEN: (PULLING OUT HANKERCHIEF) Here!

JAMIE: (IN DISGUST) That wee
lassie's kerchief. Here Doctor -
try mine.

Take DOCTOR R. for
2-shot COLIN/DOCTOR.

(HE PULLS A GREAT SQUARE
OF LINEN OUT, GIVES IT
TO THE DOCTOR WHO BINDS
COLIN'S WOUND - IN THE
PROCESS OF PULLING IT
OUT, JAMIE'S PIPE DROPS
OUT AND FALLS INTO THE
WATER. HE PICKS IT UP
HURRIEDLY.

DOCTOR WHO. TRYING TO
MAKE COLIN MORE COMFORTABLE,
NOTICES HIS BULKY PLAID,
UNWRAPS IT - WE SEE THE
CORNER OF A SILK FLAG)

- 10 -

(On 2 - shot 16)

TIGHTEN on flag.
Then TILT UP with it to
2-shot BEN/JAMIE

DOCTOR WHO: What have we^{got} here?
Ben; give me a hand

(THEY UNWRAP COLIN'S PLAID
AND FIND THE FLAG UNDER-
NEATH - PULL IT OUT AND
HOLD IT UP - JAMIE REACTS)

It's
JAMIE: Prince Charlie's personal
standard.

BEN: What's he doing with it
though?

JAMIE: Protecting it - now put it
back will ye - if the English
find it ...

17. 4 B As flag is
4-shot passed.
BEN/JAMIE/COLIN/DOCTOR.

DOCTOR WHO: Wait.

(HE TAKES IT, OPENS HIS COAT
AND WRAPS IT ROUND HIS BODY
- CLOSSES HIS COAT AGAIN)

JAMIE: (ANGRILY) What are ye doing?

DOCTOR X's to R. f/g.

DOCTOR WHO: (INDICATING COLIN) What
chance do you think he'll stand
of evading the gallows with this
on him?

JAMIE: Well.

18. 3 A On turn
MCU DOCTOR

DOCTOR WHO: Besides It'll keep me warm.
(TO
JAMIE) Play us a tune
to cheer us up./

19. 4 B
MCU JAMIE
PAN L. to BEN

JAMIE: (BRINGS OUT PIPE) I'll do
my best but I canna do much with-
out me bag and pipes.

(HE STARTS TO BLOW A
SAD SOFT LITTLE TUNE
ON THE PIPE)

SENTRY: Stop that noise.

20. 3 A
MCU DOCTOR

BEN: Call that cheering us up./

(On 3 - shot 20)

Take him R. to 3-shot
DOCTOR/BEN/JAMIE

DOCTOR WHO: I'm rather
good at this sort of thing myself.
May I try?

JAMIE: You'll not be able to play them.

(HE STARTS TO PLAY DOC: No, but by an
"Lillibulero" ON extraordinary coincidence

THE PIPE, THE MAIN I happen to have
JACOBITE MARCH) brought my own pipe.

BEN: I thought we'd seen the last of that.

JAMIE:(ALARMED) Whist ye.

DOCTOR WHO: You're a loyal Jacobite
aren't you? This is your song,
then whistle it with me - come on.

21. 2 A On turn
W/A GROUP SHOT.

TILT UP & DEPRESS to
show SENTRY above bars
& GROUP below in f/g.

(THE OTHER TWO, JAMIE
NERVOUSLY, BEN NOT
REALLY COMPREHENDING
THE SIGNIFICANCE OF
THE TUNE, START TO
WHISTLE THE TUNE)

SILENCE I say.
SENTRY:/I've warned you rebels once.

(THE DOCTOR PLAYS LOUDER.
COLIN OPENS HIS EYES
AND SMILES FAINTLY AT
THE FAMILIAR TUNE)

We'll see if a touch of this bayonet
will hush you.

(THE DOCTOR STOPS THE
TUNE AND PASSES THE
PIPE TO JAMIE.

DOCTOR: I think this is yours.
A MOMENT LATER THE
SENTRY DRAWS BACK-
THE BOLTS OF THE DOOR -
OPENS IT AND STANDS,
BAYONET OUTSTRETCHED ON
THE STEP BY COLIN.

TILT DOWN & TAKE DOCTOR
R. to door.
TIGHTEN for 2-shot
DOCTOR/SENTRY

DOCTOR WHO GOES OVER TO
HIM)

DOCTOR WHO:(GERMAN ACCENT AGAIN)
Thank heavens - did you hear that
tune!

SENTRY: The rebel dirge.

(On 2 - shot 21)

DOCTOR WHO: (INDICATES THE OTHERS)
They were playing it to drive me
out of my mind. (HAND ON HEART)
As I am a loyal subject of King
George the Second.

SENTRY: What's that to do with me.

DOCTOR WHO: They know of a plan
to murder your General, the Duke
of Cumberland. /

22. 3 A
2-shot JAMIE/BEN

JAMIE: What!

BEN: Come off it Doctor.

JAMIE: I knew he was no one of us.

SENTRY: Well?

PAN R. to 2-shot
DOCTOR/SENTRY

DOCTOR WHO: Take me to Solicitor
Grey and let us hope that we may
be in time to arrest it.

SENTRY: (STILL SUSPICIOUS) Why did
you not speak before?

23. 2 A On point
4-shot JAMIE/BEN/DOCTOR/
SENTRY.

DOCTOR WHO: 'Tis just discovered.
(POINTING TO JAMIE) That rogue
is a party to it. —

(JAMIE MOVES FORWARD TO
ATTACK THE DOCTOR - THE
SENTRY INTERCEPTS HIM
WITH LEVELLED BAYONET)

JAMIE X's R.
KEEP 4-shot.

JAMIE: (FURIOUS) Ye filthy spy ye.

(SENTRY, NODDING BEHIND
HIM, TO DOCTOR)

SENTRY: Well, come on. You. Cut

(THE DOCTOR SMILES, WINKS
QUICKLY AT BEN AND STEPS
OUTSIDE.

SJC

- 14 -

(On 2 - shot 23)

DOCTOR/SENTRY go.
TIGHTEN on BEN/JAMIE

THE SENTRY BACKS OUT
AND SLAMS THE DOOR
BEHIND THEM)

BEN: Well done mate.

JAMIE: (STILL FURIOUS) What do you
mean. Why dinna ye join your
friend.

BEN: Calm down. Can't you see it
was all a fiddle.

JAMIE: Fiddle?

BEN: Trick, ruse, to get out of
here.

JAMIE: I don't understand ye.

(BEN, RAISING EYES TO
HEAVEN:)

TRACK BACK as they
cross L.
Keep 2-shot till they
stop.

BEN: Blimey! Outside he's got a
chance to get away and rescue us.
What chance do you think he's got
paddling round in 'ere!

JAMIE: Ne'erless I'm aye worried.

BEN: Well don't waste time worrying
about the doctor, mate. Worry
about us.

Take JAMIE to wall, then
back to 2-shot JAMIE/BEN

(POINTS TO TIDE MARK
ON WALL)

See that!

(JAMIE INSPECTS IT)

That's where the water level comes
up to here - and it ain't my bath
night.

- 14 -

24. 4 C (BOOM A1)
 CU money.
 PULL OUT to 5. INT. PIT. NIGHT.
 3-shot POLLY/ALGERNON/
 KIRSTY
 (POLLY IS COUNTING OUT
 ALGERNON'S MONEY)
- (2 TO POS.B - PIT)
- POLLY: Eighteen, nineteen, twenty
 guineas. H'm how far will that
 get us do you think?
- KIRSTY: (WIDE EYED) I've never seen
 so much money in all my days.
- ALGERNON: You'll both h-hang for
 this you know.
- POLLY: You're very fond of hanging
 Mr ...
- (SHE GETS AN IDEA)
- Here what is your name?
- ALGERNON: I refuse to tell you.
- POLLY: We're very brave all of a
 sudden aren't we! (TO KIRSTY)
 Watch him. He must have some
 identification on him.
- (POLLY UNBUTTONS THE TOP
 OF ALGERNON'S WAISTCOAT
 AND SPOTS A HANDSOME
 IDENTITY DISC ROUND HIS
 NECK)
25. 2 B As she
 CU Disc. finds disc
- TILT UP to POLLY'S face.
- (SHE READS) Algernon, Thomas,
 Alfred Ffinch, with two ffs,
 Lietutenant in the Honourable
 Colonel Attwood's Rifles. Hch!
 I'll bet the Honourable Colonel
 Attwood would be interested to
 hear how one of his Lietenants/
 was captured by two girls!
26. 4 C
 2-shot ALGERNON/KIRSTY

(On 4 - shot 26)

27. 2 B

MCU POLLY

ALGERNON: You would not tell? /

28. 4 C

2-shot as before.

POLLY: Oh - wouldn't we!! (TO
KISTRY) Give me that knife./PAN L with knife for
2-shot POLLY/ALGERNON(KISTRY HANDS OVER THE
DIRK)

(2 TO POS.C - INN - FAST)

ALGERNON:(ALARMED) What are you
going to do?POLLY: Never fear Algernon Thomas
Alfred(SHE CUTS OFF A LOCK
OF HIS HAIR)I'm just after a small souvenir.
There. This disc and this hair
should be proof enough - just in
case the Colonel doesn't believe
us.

PULL OUT to 3-shot.

KIRSTY: But why ...?POLLY: We may need an ally in the
enemy camp.(LOOKING AT THE UNHAPPY
ALGERNON)

I think we've found one

(SHE NUDGES HIM WITH THE
DIRK)

Right Algernon?

ALGERNON: It's sheer blackmail.POLLY: Right! Come on Kirsty we'd
better get out of here before his
soldiers get back. (cont ...)
Sit up Algy dear.

(5 next)

SJC

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(On 4 - shot 28)

(POLLY STEPS LIGHTLY
ON ALGERNON'S KNEE,
SHOULDER AND SWINGS OUT
OF THE PIT.

THEN SHE HELPS KIRSTY OUT)

29. 5 A As they appear POLLY:(cont) bye
MS POLLY, then We'll be looking out for you ...
KIRSTY. in Inverness.
Let them go R. (FADE OUT ON ALGERNON'S
FACE)
ZOOM IN ON ALGERNON

FADE OUT

(1 next)

(On to Page 18 and Scene 6)

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FADE UP

30. 1 B (BOOM B2: C1)

CU Whip.
TILT UP to
TRASK'S face.6. INT. INN. NIGHT.

(WE ARE IN A PRIVATE ROOM.

GREY IS SEATED AT A TABLE WITH
HIS CLERK, PERKINS AND A
HEAVILY BUILT RUFFIAN IN SEA-
MAN'S CLOTHES, TRASK, MASTER
OF THE BRIG, "ANNABELLE")TRASK: Well lawyer, my old cattle
boat's ready for its livestock.

31. 3 B As TRASK (HE LAUGHS RAUCOUSLY.

L/A 3-shot laughs
TRASK/PERKINS/GREY.
Whip in L. f/g.PERKINS GIVE A MILD, CON-
CILLIATORY TITTER.32. 1 B As Trask
CU TRASK as stops
beforeTRASK STOPS LAUGHING, GLARES
AT HIM)

Belay there!

33. 3 B
3-shot as before.

(PERKINS STOPS NERVOUSLY)

TIGHTEN with TRASK to
2-shot TRASK/PERKINS.What in thunder are you laughing
at?PAN R. to 2-shot
PERKINS/GREYGREY: (DISTASTEFULLY) It won't
be a laughing matter for any of us
if we are caught, I assure you.
That is why we must start loading
the prisoners tonight.(PERKINS NODS. HE HAS A HABIT
OF REPEATING GREY'S WORDS)34. 1 B PERKINS: Tonight. /L/A 3-shot
TRASK/PERKINS/GREY.
Desk & candle in f/g.GREY: By the time the King's
judges are ready to try the
rebels we shall have them safely on
the plantation.

(On 1 - shot 34)

(3 PULL OUT TO LET IN 2)

TRASK: Aye, a highlander will do twice the work of one of your black slaves.

PERKINS: (A SMIRK) At least twice.

35. 2 C As he turns TRASK: Who asked for your opinion?
CU GREY

36. 3 B GREY: Silence Captain. I won't have my clerk bullied. / (LEANS FORWARD) I have enough evidence on you to send you to the gallows ten times over. / Don't forget it.
CU TRASK (reaction)
37. 2 C
CU GREY as before
38. 3 B
CU TRASK as before

(TRASK SEEMS ABOUT TO EXPLODE, BUT THERE IS QUIET INTENSITY IN GREY'S TONE WHICH IMPRESSES HIM HE HOLDS HIS TONGUE.

39. 1 B On look THERE IS A KNOCK AT THE DOOR)
DEEP 4-shot

Come in.

(THE SENTRY ENTERS)

Well?

40. 3 B After reaction SENTRY: One of the prisoners, sir.
MS SENTRY He insists on seeing you. Says he's got some special information about a plot on the Duke's life. /
41. 2 C
MCU GREY

GREY: Why come to me?

SENTRY: He won't talk to anyone but you sir.

42. 3 B GREY: Which prisoner is it? /
MS SENTRY as before

43. 2 C SENTRY: The German doctor sir. /
MCU GREY as before

44. 3 B GREY: Ah, interesting. Bring him up to me, at once. /
MS SENTRY as before

45. 2 C SENTRY: (SPRINGS TO ATTENTION) Sir. /
MCU GREY as before

GREY: Well man?

(On 2 - shot 45)

(SENTRY STANDS THERE - MAKES NO MOVE)

46. 1 B As Grey turns
 3-shot TRASK/PERKINS/
 GREY. GREY: Perkins.
 TAKE PERKINS L. to
 SENTRY

(PERKINS UNWILLINGLY FEELS IN HIS WAISTCOAT POCKET, BRINGS OUT TWO COINS, SELECTS THE SMALLER, AND GIVES IT TO THE SENTRY.)

47. 3 B As they meet
 TIGHT 2-shot SENTRY/
 PERKINS.
 TAKE SENTRY L. to door

THE SENTRY TAKES IT, REACTS AT THE SMALL AMOUNT, AND EXITS)

48. 2 C
 2-shot TRASK/GREY.
 TRACK BACK as GREY
 rises & X's to L. f/g.

Now Gentlemen, I suggest you start loading the prisoners.

TILT DOWN to drawer,
 then up to 3-shot
 GREY/TRASK/PERKINS

(HE OPENS DRAWER IN TABLE, BRINGS OUT A LETTER WITH SEALS ON IT)

Here is your warrant. To save
 comment bring them through the back
 way.

49. 3 B As door opens (THE DOOR OPENS AND DOCTOR WHO ENTERS FOLLOWED BY THE SENTRY)
 5-shot GREY, etc. L. of fr.
 SENTRY/DOCTOR R b/g.
 Let TRASK/PERKINS go. Right, gentlemen.

(TRASK AND PERKINS EXIT, WATCHED CAREFULLY BY THE DOCTOR.)

50. 1 B As Grey moves
 LS GROUP. L/A
 Desk in R. f/g.
 ELEVATE as GREY comes fwd.
 PAN R. & TILT DOWN to gun,
 then up to face.

GREY OPENS THE DESK DRAWER AGAIN AND BRINGS OUT A SMALL FLINT-LOCK PISTOL, EXAMINES IT, PUTS IT DOWN ON THE DESK IN FRONT OF HIM)

(TO SENTRY) You may go.

51. 3 B (THE SENTRY SALUTES AND EXITS)
 2-shot SENTRY/DOCTOR.
 Let SENTRY go L.

52. 2 C Now, Doctor - your story./ Let us
 MS GREY. hope it is an entertaining one -
 He sits. it cost me a silver shilling.

53. 1 B What is the nature of this plot?/
 DEEP L/A 2-shot.
 CANDLE L. f/g.

(On 1 - shot 53)

DOCTOR X's to above
desk.DOCTOR WHO: There is no plot?GREY: (MORE SINISTER) Be careful,
Doctor, how you waste my time. I
can have every inch of skin layed
off your back just by a snap of my
fingers.DOCTOR WHO: Would the chance to
lay hands on fifteen thousand
pounds be a waste of your time ? /54. 2 C
MS GREYGREY: (LEANS BACK AMUSED) Fifteen
thousand pounds you vagabond? /55. 1 B
MS DOCTOR(DOCTOR WHO OPENS HIS COAT AND
STARTS TO BRING OUT THE PRINCE'S
STANDARD.56. 2 C On pistol snatch
CU Pistol.
ZOOM OUT to MS GREY

GREY SNATCHES UP HIS PISTOL.

57. 1 B After pistol is DOCTOR WHO, HOLDING OUT THE
DEEP 2-shot aimed STANDARD, SMILES:
DOCTOR/GREY.
Pistol in f/g.DOCTOR WHO: The personal standard
of Charles, Edward Stuart.GREY: Indeed?

(HE PEERS AT IT ACROSS THE TABLE)

DOCTOR WHO: Whoever was entrusted
with the standard stood closest
to the council of the Prince -/
wouldn't you agree? He would also
know where his master was most
likely to run to.58. 2 C
CU GREY59. 1 B As pistol is
2-shot as lowered
before.
DOC X's to GREY.
TIGHTEN(GREY LETS THE PISTOL HAND FALL
TO HIS SIDE AND COMES ROUND THE
TABLE)GREY: Which prisoner carried this
standard?DOCTOR WHO: That must remain my
secret for the time being.

(On 1 - shot 59)

GREY: There are ways to force your tongue.

DOCTOR WHO: Why employ them ... since we are both on the same side. The £30,000 reward for Prince Charles is surely enough to satisfy both of us.

(GREY STOPS, FACING THE DOCTOR, HIS EYES SEARCHING HIS FACE)

Keep 2-shot as DOC X's behind GREY.

GREY: You have some fresh information of his whereabouts?

DOCTOR WHO: I am on the track of some. But ... I need a free hand.

DOCTOR throws flag over GREY. Follow action.
DOCTOR sits in R. f/g.
Keep 2-shot

(HE THROWS THE STANDARD OVER THE HEAD OF GREY AND SNATCHES THE PISTOL OUT OF HIS HAND.)

AS GREY TRIES TO GET OUT OF THE FOLDS OF CLOTH, HE COCKS THE PISTOL AND SITS ON THE TABLE. GREY THROWS OFF THE FLAG, FURIOUS)

60. 2 C
MCU DOCTOR

Please don't
call out. / I'm not very expert with these things. I'd hate it to go off in your face.

61. 1 B As he moves
2-shot as before

(THE DOCTOR TAKES GREY'S BELT OFF AND TIES HIS ARMS, USING THE STANDARD AND TAKING HIS HANDKERCHIEF - GAGS HIM)
Stand up. Turn around. Put your hands behind your back. Great heavens, your throat, it's swollen. Open your mouth - wider.

(HE WALKS ROUND HIM LOOKING CLOSELY AT HIS HANDWORK)

Follow action as
DOCTOR takes GREY R. to cupboard.

I've never seen a silent lawyer before. (cont ...)

(THERE IS A KNOCK AT THE DOOR.)

DOCTOR WHO LOOKS ROUND HURRIEDLY, SEES A CUPBOARD - PULLS GREY TO HIS FEET AND THRUSTS HIM INTO IT)

(On 1 - shot 61)

DOCTOR WHO: (cont) If you'd just wait in there. Another patient!

As DOCTOR turns to door,
PAN L. for DEEP 2-shot
PERKINS/DOCTOR

(HE CLOSES THE CUPBOARD DOOR,
GOES TO TABLE AND SITS BEHIND IT)

Enter!

(PERKINS COMES IN, SEES DOCTOR
WHO, REACTS:)

62. 2 C PERKINS: Oh pardon, I thought. /
MCU DOCTOR

63. 3 B DOCTOR WHO: (STERNLY) You
MCU PERKINS thought what? /

PERKINS: The solicitor?

64. 2 C (HE LOOKS ROUND) /
MCU DOCTOR as before

65. 3 B DOCTOR WHO: Your master is a very
MCU PERKINS (reaction) sick man. He's gone to lie down.
66. 2 C Lucky for him I was called in time.
MCU DOCTOR as before. (STANDING UP SUDDENLY AND SHOUTING)
ZOOM OUT to MS as he stands Great heavens! Your eyes man! /

67. 3 B PERKINS: (JUMPING OUT OF HIS SKIN)
MCU PERKINS What! /

68. 2 C DOCTOR: Your eyes. Come over here to the
MS DOCTOR. light. Ben back. That's right.
Take him L. to PERKINS. (DOCTOR WHO IMMEDIATELY COMES
CRAB them R. to desk. ROUND THE DESK, GOES UP TO
TIGHTEN & ELEVATE for H/A PERKINS, PUTS AN ARM ROUND HIS
2-shot DOCTOR/PERKINS. NECK AND BENDS HIM BACK OVER
TIGHTEN & LOSE DOC'S head. THE TABLE ... HE BRINGS OUT A
Magnifying glass in f/g. MAGNIFYING GLASS AND BEGINS
EXAMINING HIS EYES.

DOCTOR WHO THUMPS HIS HEAD
AGAINST THE TABLE)

69. 1 B As he bangs DOCTOR: You suffer from headaches / SPOT FX
MCU DOC. L/A head PERKINS: No. for banged head

70. 2 C DOCTOR WHO: You suffer from
TIGHT 2-shot as before headaches - there ... (HE THUMPS
IT AGAIN) I can see it in your
eyes. /

PERKINS: (FEEBLY) Here.

(On 2 - shot 70)

WIDEN to show DOC'S head

DOCTOR WHO: (FIERCELY) Call me a liar, sir?PERKINS: No. No. My head does ache.DOCTOR WHO: Of course - what do you expect.

71. 1 B As Doc lets go. (HE SUDDENLY LEAVES HOLD OF
 2-shot DOCTOR/
 PERKINS. PERKINS, WHO NEARLY ROLLS ONTO
 DOCTOR X's to door. THE FLOOR.
 KEEP 2-shot. DOCTOR WHO GOES OVER TO THE
 DOOR)

Your eyes man.

PERKINS: What did you find? My eyes?

72. 2 C DOCTOR WHO: (INDIFFERENTLY - OVER
 MCU PERKINS HIS SHOULDER) Print blindness.
 You read too much! /

PERKINS: (REALLY WORRIED NOW)
T'is true. I am a clerk.(HE TRIES TO DRAW BACK THE
DOCTOR)

73. 3 B What must I do? /
 MCU DOCTOR

DOCTOR WHO: Rest your eyes ..
immediately - for at least an hour.PERKINS: But ...

74. 2 C DOCTOR WHO: (RAISING HIS HAND
 MCU PERKINS as before IMPERIOUSLY) That is my
 prescription. / Ignore it at your
 peril.

75. 3 B On move PERKINS: (FLUTTERING) Oh dear
 MS DOCTOR me, I ...

(On 3 - shot 75)

DOCTOR WHO: Lie on that table.

Take him R. to
2-shot.
Follow action as PERKINS
gets on desk.

(PERKINS LIES ON THE TABLE,
THE DOCTOR TAKES HIS CRAVATT
OFF, TIES IT ROUND HIS EYES)

(1 CRAB R. TO CUPBOARD)

Wear this round your eyes, to
rest them.

PERKINS: But ...DOCTOR WHO: One hour! Remember!

Keep 2-shot as DOCTOR
X's L. to door.

(HE TIPTOES TOWARDS THE DOOR,
LEAVING THE CLERK ON THE TABLE.

76. 1 B On Q.
MS GREY

WE HEAR A MUFFLED THUMPING
FROM THE CUPBOARD.

77. 3 B On Q.
2-shot as before

PERKINS HEARS IT, RAISES HIS
HEAD SLIGHTLY, THEN LOWERS IT
AGAIN RESIGNEDLY)

PERKINS: What's that knocking?

DOCTOR: That's not knocking. It's in your
heart: in your mind: in your eyes. The knocking
will get fainter and fainter and fainter.

PERKINS: One hour Doctor.DOCTOR: One hour

(THE DOCTOR BLOWS HIM A KISS.
AND THEN EXITS.

DOCTOR exits.

TIGHTEN on candle

THE KNOCKING GETS LOUDER)

SLOW MIX78. 4 C

(BOOM A1)

L/A CU Lantern.
PULL OUT & TILT
UP to ALGERNON'S face.
ELEVATE & TILT UP as
ALGERNON stands to show
SERGEANT above.

7. INT. PIT. NIGHT.

GRAMS:
Horse noise

(ALGERNON IS SITTING MISERABLY
AT THE BOTTOM OF THE PIT.

THE SERGEANT LOOKS OVER THE
TOP)

79. 5 A

H/A 2-shot ALGY/SERGEANT.
SOLDIER in R. f/g.

ALGERNON: (LOOKING UP) At last.
What took you so long, you
jackanapes.

(On 5 - shot 79)

(THE SERGEANT IS OFFENDED -
HE SPEAKS STIFFLY)

SERGEANT: We made the best time we could,
sir. 'Tis hard to see our way in the dark.

ALGERNON: Hmmm. Well, don't just stay
there - get me out of this infernal hole.

SERGEANT: (TO SOLDIERS) Right you two.
I'll handle this. Keep watch by the
Lieutenant's horse.

- As SOLDIERS go.
TIGHTEN on 2-shot.
80. 4 C ALGERNON: Come on man. Help me out. /
MCU SERGEANT
81. 5 A SERGEANT: It's very deep sir. /
TIGHT 2-shot
- ALGERNON: Get me out at once, or I'll
order you 500 lashes apiece.
82. 4 C SERGEANT: Don't mistake me sir. /
CU SERGEANT I'm willing enough to try. It's just
that we're not used to pulling officers
out of pits. /
83. 5 A
2-shot as before
- ALGERNON: Confound you man. What are you
jabbering about? /
84. 4 C
SERGEANT as before
- SERGEANT: Well, I mean to say, sir.
Officers don't usually fall into pits. /
85. 5 A
CU ALGERNON
86. 4 A ALGERNON: You'll regret this. /
SERGEANT as before
- SERGEANT: Oh, not me sir. It's the men
I'm thinking of. They're not used to it
like - they're going to be very slow,
and it makes them very dry. /
87. 5 A
CU ALGERNON as before.
- ALGERNON: I see. Well here's some
money to drink with and I hope it chokes
you.
(HE FEELS IN HIS POCKETS BUT CAN FIND
NO MONEY - REMEMBERS)
88. 4 C On move
TILT DOWN to ALGY'S
pockets. Then up to his
face.
TILT UP to SERGEANT.
89. 5 A After reaction You'll .. er .. get it when we return to
WIDE 2-shot ALGY/SERGEANT. Inverness. Now for the last time, get
me out of here.
- SLOW ZOOM IN as they lift
him up.

MIX

(BOOMS B2: C1)

90. 3 B
MS Door. 8. INT. INN. NIGHT
TRASK enters.
- TRASK: We've started shipping them across.
(SEES PERKINS) What in thunder? /
91. 2 C
MS PERKINS
92. 1 B PERKINS: I'm resting my eyes. /
DEEP 2-shot TRASK/
PERKINS
- TRASK: Damn your eyes. Where's your
master?

(3 next)

(On to Page 28)

JBP

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(On 1 - shot 92)

TRASK comes fwd. below
desk to 2-shot
TRASK/PERKINS

(THE KNOCKING SUDDENLY RESUMES,
MUCH LOUDER)

PERKINS: The doctor said he must
rest too. (BOOM B FAST TO POS. 3)

TRASK: Rest!

Take TRASK R. to cupboard. (HE GOES TO CUPBOARD AND PULLS
TILT DOWN to GREY on floor. IT OPEN, SEES GREY, HAULS HIM
OUT)

And what have we here then?

(PERKINS SITS UP, TAKES OFF
THE BLINDFOLD, REACTS.

TRASK RIPS OFF GREY'S GAG)

TILT UP with GREY to
2-shot TRASK/GREY

A pretty sight ye look lawyer.
(HE LAUGHS) And what may this be a
cure for - St. Vitus Dance?

GREY: (FURIOUS) Release me!

TRACK BACK as GREY comes
fwd. to 2-shot PERKINS/
GREY

(TRASK STILL LAUGHING UNWRAPS
HIM FROM THE FLAG, SEES WHAT
IT IS, HOLDS IT UP.

GREY GOES OVER TO THE COWERING
PERKINS)

You let him escape.

Let PERKINS go L.

PERKINS: I did not know ... my
head!

PAN R. to 2-shot GREY/
TRASK

GREY: One more such folly and
twill need no further cures.

TRASK: The Prince's standard.

Let TRASK go L.

TIGHTEN on GREY

GREY: Aye, he used it to trick
me. But he won't get far. (TO
PERKINS) Call the watch! (TO TRASK)
And you get the next batch aboard before they
get here.
(PERKINS NODS AND SCAMPERS
FOR THE DOOR)

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93. 3 C

(BOOM B3)

CU Dish in
water.
PULL OUT & TILT UP
to show MOLLIE.
Plates on either side
of her.

9. INT. SCULLERY IN INN. NIGHT

(MOLLIE HUMS OR SINGS TUNE WHILE
WASHING UP)

SENTRY: (O.O.V) Mollie you slut - where
are you?

MOLLIE: All right, all right. Hold you
noise. I'm coming.

TAKE her R. to door.
She drops her apron.
TILT DOWN to floor.
Find DOCTOR'S feet.
TILT UP to CU DOCTOR'S
face.

(SHE MOVES OFF & THROWS HER APRON
ON FLOOR. NEAR IT DOCTOR'S FEET ARE
SHOWING UNDER CLOTHES ON LINE.
DOCTOR COMES THROUGH CLOTHES & MAKES
FOR FOOD. HE SEES FLOUR - THEN HAS
IDEA & MOVES BACK TO CLOTHES ON LINE)

94. 2 D

LOW ANGLE LS DOCTOR.
Dishes R. f/g.
ELEVATE as he X's fwd.
Take him L.

SERGEANT (O.O.V) Let's try that door
down there.

(3 CRAB R BEHIND CURTAIN)

95. 3 C

LS DOCTOR (thru' clothes).
He X's fwd.
PULL BACK as he comes thru.
TILT DOWN R. with pot.
TILT DOWN L. to DOC'S feet.

(DOCTOR DASHES BEHIND CLOTHES. PUTS
DOWN FLOUR JAR)

RECORDING BREAK
(DOCTOR CHANGES & MAKES UP)

96. 3 C

MCU SERGEANT'S head round
door.

(SERGEANT ENTERS)

PULL OUT as he X's fwd.
with SOLDIER.
CRAB L. Dishes in f/g.

SERGEANT: Grub. In 'ere'.
(THEY START TO EAT)

That's better. (AS THEY EAT). Brrr.
It's cold out on that moor. Thought we
was never going to get here. (AS THEY EAT)
He may be skinny that Lieutenant, but he's
mighty heavy when you've got to carry him.

(SOLDIER NODS GLUMLY)

(2 next)

(On 3 - shot 96)

SERGEANT: You're a happy little soul ain't you. I don't know - big grown man like him, how did he get in that pit anyway. (NUDGES SOLDIER) 'Ere, perhaps he got scared of the dark and fainted, eh?

(THEY BOTH LAUGH. SERGEANT'S LAUGH TURNS INTO A COUGH BROUGHT ON BY FLOUR FLOATING ABOUT)

SERGEANT: Dusty in here isn't it. All this filth. Heathen lot these Scotchmen.

MOLLIE enters

(MOLLIE ENTERS)

MOLLIE: What do you think you're doing in my kitchen?

SERGEANT: What does it look like we're doing. Having a wash?

MOLLIE: I'll give you a wash. Away out of my kitchen or I'll tell your officer.

Follow action.
CRAB R. with MOLLIE to door.
Let her go.

(SHE DRIVES THEM INTO CORRIDOR)

SERGEANT: (O.O.V) You'll have a hard time waking him up Misses - he's tired out. Had a very nasty experience he has.

MOLLIE: Go on - away wi ye - away.

97. 2 D
LS DOC. L/A.
Table L f/g.
DOC. comes fwd. Keep low for bowl.

98. 3 C
MS DOCTOR (seeb between plates). He fills bowl with water.

CRAB him R. to exit.

MOLLIE re-enters

(MOLLIE RETURNS TO WASHING UP)

DOCTOR: Good night to you.

MOLLIE: Good night woman.

TAKE her R. to Doc's clothes.

(DOCTOR EXITS. MOLLIE TURNS BACK, THEN SEES DOC'S CLOTHES ON LINE. REACTS)

RECORDING BREAK.
(CAMERAS & ARTISTS REPOSITION)

(On to Page 30A)

99. 2 A (BOOM B1: ?Slung. ? F/Rod)
L/A MS TRASK (thru 9A. INT. JAIL. NIGHT
bars).
ZOOM OUT to deep 4-shot. TRASK: (FROM ABOVE) That's two - room
for one more. (POINTING) Him.
SENTRY/COLIN/JAMIE in f/g. (SENTRY JABS AT HIGHLANDER WHO ROLLS
OVER)
TILT DOWN to take SENTRY
L. to EXTRA & BEN.
SENTRY: He's done for ...

TRASK: Next one then .. ye fool ...
(SENTRY TAKES BEN)

SENTRY: Right. You three. Out.
100. 5 A As they exit. (JAMIE, COLIN, BEN ARE ESCORTED
H/A GROUP SHOT as THROUGH DOOR, UP STEPS AND ALONG
they exit. PASSAGE WAY)
101. 4 D As they appear
(PUSH 5's CABLE)
Take GROUP up steps.
102. 5 A
H/A WIDE SHOT.
GROUP appears thru arch.

RECORDING BREAK
(ARTISTS REPOSITION)

(On to Page 31)

103. 1 C / 10. INT. CORRIDOR. NIGHT (BOOM A2)
 Very low angle (DOCTOR WHO, CARRYING THE POT,
 passageway. (level of IS LOOKING BOTH WAYS TO FIND
 floor). A WAY OUT.

DOCTOR enters R. f/g.
 X's L.
 As he X's back, TILT UP
 & TIGHTEN.
 ELEVATE & PAN R. as he
 opens doors for LS of
 approaching GROUP.

ROUND THE CORNER COME TWO
 SOLDIERS WITH MUSKETS AND
 FIXED BAYONETS - BEHIND THEM
 BEN AND JAMIE SUPPORTING THE
 NOW CONSCIOUS COLIN BETWEEN
 THEM. THEY ARE CHAINED TO
 ANOTHER PRISONER, A KILLED
 HIGHLANDER, AND BEHIND THEM IS
 TRASK, WITH A WHIP, FOLLOWED
 BY TWO MORE SOLDIERS.

THE DOCTOR FLATTENS HIMSELF
 AGAINST THE WALL BUT THE
 CORRIDOR IS NARROW AND THE MEN
 HAVE TO EDGE PAST HIM.

BEN, HAMPERED BY HIS CHAINS,
 JOSTLES HIM AND HE ALMOST DROPS
 THE POT)

BEN: Sorry old girl.

CRAB L as they turn
 corner

TRASK: (UNCOILING WHIP) Watch
 your feet you swabs.

(HE CRACKS IT FOR EFFECT.

PAN TRASK L.
 DOCTOR in R. r/g.

DOCTOR WHO KEEPS HEAD DOWN
 AND NO ONE IN THE PARTY
 RECOGNISES HIM.

THEY STOP BY A DOOR.

TURNING BACK TO WAITING DOCTOR,
 TRASK SAYS:)

Away out here you.

As DOCTOR moves R.
 TIGHTEN on TRASK
 unlocking door.

(DOCTOR WHO, HEAD STILL BOWED,
 AND CLUTCHING HIS LARGE POT,
 TURNS AND WALKS ROUND THE
 CORNER.

TILT UP to his face.

TRASK LOOKS SUSPICIOUSLY AFTER
 HIM FOR A MOMENT THEN TAKES A
 KEY FROM HIS BELT AND UNLOCKS
 THE DOOR.

HE MOTIONS THEM INSIDE AND
 THEY ALL PASS THROUGH)

104. 3 D As they enter (BOOM C2)
 L/A LS GROUP 11. INT. INN. NIGHT. EMPTY ROOM
 as they enter.

(WE ARE IN A BARE WOODEN ROOM.

ONE OF THE SOLDIERS CARRIES A LANTERN AND BY ITS LIGHT TRASK HEAVES AT A RING BOLT ON THE FLOOR. A TRAP DOOR SWINGS UP DISCLOSING A SET OF STEPS LEADING DOWN TO A ROWING BOAT.

CRAB R for 2-shot
 L/A JAMIE/BEN

IN A FIERCE WHISPER TO BEN,
 JAMIE SAYS:)

JAMIE: Where's your friend?

BEN: Polly? Safe I hope. But the Doctor ..

JAMIE: Kirsty too. They're well out of it./

BEN: He'll be here mate, never fear.

JAMIE: He'll be too late

Let TRASK in L.
 Then CRAB L & TILT down
 to hatch.

TRASK: (TO THEM) Silence down there.
 Now, get down, smartly unless ye want a taste o' this.

Let SAILOR go,
 followed by BEN.

(HE CRACKS THE WHIP AGAIN.

BEN AND JAMIE, HELPING THE STILL GROGGY COLIN BEGIN TO CLIMB DOWN THE STEPS TOWARDS THE BOAT)

F/X:
 Water
 lapping

CUT T.K.39

TELECINE: SEQ. 4 (1'01")

Ext. Watergate. Night.

The water is shrouded with fog. We can just make out the side of the Inn and a dark arch over the water.

105. 3 D ON Q 11A. EMPTY ROOM. INN. NIGHT

MS SENTRY

SENTRY: Ad lib dialogue

CUT T.K.39

TWO SEAMEN are rowing
and the PRISONERS sit
in huddled group in the
stern.

BEN: 'ere where are you taking us?

TRASK: Ye'll find out soon enough.

JAMIE: You've not a mind to drown
us, have you?

TRASK: Wouldn't pollute the Firth
with you. Get in the boat.

They get into the boat.

BEN manacled to JAMIE.
TRASK busy at the stern.

BEN: Quick, we can swim for it.

JAMIE does not say
anything.

BEN: Well?

JAMIE: I cannae swim.

BEN: (DISGUSTED) Cripes!

106. 4 E

(BOOM A2)

L/A MCU DOCTOR.
WIDEN as door
opens.

12. INT. CORRIDOR. NIGHT.

(DOCTOR LISTENS AT DOOR. IT OPENS.
SENTRY & SOLDIER EXIT. DOCTOR
APPROACHES SENTRY)

(ON TO PAGE 33A)

(On 4 - shot 106)

DOCTOR: Officer.

SENTRY: Get away ...

DOCTOR: I've got some broth for Mr. Trask.

SENTRY: He's gone. I mean he's not 'ere.

DOCTOR: But I saw him.

SENTRY: He's not here.

DOCTOR: Mollie said he's like some broth.

SENTRY: Get away, I say.

DOCTOR: You have it then - pity to waste it - hot broth - warm you up.

SENTRY: All right then. I'll have it.
Ta... bit chilly out there.
Come on you .. back to your post.

(THEY LEAVE)

FOLLOW DOCTOR R. with
SOLDIERS, THEN TAKE
DOCTOR L. to door.

(On to Page 34)

HE IMMEDIATELY GOES TO THE
DOOR, OPENS IT AND PASSES
THROUGH)

107. 3 D As he appears (BOOM C2)
L/A LS Room.
DOCTOR
approaches. 13. INT. INN. WATER ROOM. NIGHT.
TILT DOWN to trap.

(DOCTOR WHO IS LOOKING ROUND
THE ROOM. HE SEES THE RING
BOLT, PULLS THE HATCH UP, AND
LOOKS THOUGHTFULLY AT THE
WATER BELOW)

108. 1 D As it opens
MCU DOCTOR seen thru'
trap from below.

F/X: Water Lapping

CUT T.K.39

TELECINE: SEQ. 5 (1'14"

Tank. Night.

The rowing boat is
moving through thick
fog. It clears and we
see the black side of a
Brig looming up.

TRASK: Belay there. (cont ...)

The SAILORS cease
rowing.

On the Brig we see the
BOUND FIGURE of a MAN
supported by TWO
SAILORS. He has a rope
round his middle. The
SAILORS push him off
the side of the deck.
He lands in the water
between the ship and
the rowing boat.

BEN and JAMIE peer into
the water after him.

We see bubbles rising to
the surface.

TRASK: (cont) In case you think
of escaping my hearties, watch
them bubbles! Once aboard the
"Annabelle" - that's the only way
ye'll get off it. Straight down-
wards!

As bubbles rise to the
surface of the dark
water, we:

SUPER

109. 2

ROLLER CAPTION - MID FRAME

END MUSIC

TAKE OUT T.K.39

Dr. Who
PATRICK TROUGHTON

Polly
ANNEKE WILLS

Kirsty
HANNAH GORDON

Lt. Algernon ffinch
MICHAEL ELWYN

Ben
MICHAEL CRAZE

Jamie
FRAZER HINES

The Laird
DONALD BISSET

Sentry
TOM BOWMAN

Trask
DALLAS CAVELL

Solicitor Grey
DAVID GARTH

Perkins
SYDNEY ARNOLD

Sergeant
PETER WELCH

Mollie
BARBARA BRUCE

Title music by RON GRAINER and
the BBC Radiophonic Workshop

Story Editor
GERRY DAVIS

Designer
GEOFFREY KIRKLAND

Producer
INNES LLOYD

MIX TO SLIDE

Directed by
HUGH DAVID
BBC tv

FADE SOUND & VISION