

BBC-1

2316/8727

Serial GG

EPISODE ONE

"D R. W H C"

GG

THE UNDERWATER MENACE

IX 67

by
Geoffrey Orme

Producer	.....	INNES LLOYD
Director	.....	JULIA SMITH
Story Editor		GERRY DAVIS
Designer		JACK ROBINSON
P.A.		NORMAN STEWART
A.F.M.		GARETH GWENLAN
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Make-up Supervisor		GILLIAN JAMES
T.M.1		GEORGE SUMMERS
T.M.2		JOHN FARR
Sound Supervisor		BRIAN FORGHAN
Vision Mixer	.....	BRUCE MILLIARD
Floor Assistant	.....	QUINTIN MANN
Crew	.....	11

CAMERA REHEARSALS:

Saturday, 7th January 1967

RIVERSIDE ONE

Camera rehearsal with TK-39:	10.30 am - 1.00 pm
LUNCH:	1.00 pm - 2.00 pm
Camera rehearsal with TK-39:	2.00 pm - 7.00 pm
DINNER:	7.00 pm - 8.00 pm
Sound and vision lineup:	8.00 pm - 8.30 pm
TELERECORD to <u>VT/4T/36845</u> :	<u>8.30 pm - 9.45 pm</u>

TRANSMISSION: Saturday, 14th January 1967

CAST LIST

Dr. Who	.....	PATRICK TROUGHTON
Polly	.....	ANNEKE WILLS
Ben	.....	MICHAEL CRAZE
Jamie	.....	FRAZER HINES
Ara	.....	CATHERINE HOWE
Ramo	.....	TOM WATSON
Lolem	.....	PETER STEPHENS
Damon	.....	COLIN JEAUVONS
Zaroff	.....	JOSEPH FURST

Extras (Studio)

4 Atlantean guards:	MICHAEL EARL; DEAN HARDY; DEREK HUNT; KEITH ASHLEY
2 Zaroff guards:	ALEX DONALD; TONY DOUGLAS
10 Priests:	DENIS REDWOOD) DAVID WATERMAN) doubling as LEONARD KINGSTON) Medical Orderlies
	PETER STOCKBRIDGE; LAURENCE ARCHER; REG CRANFIELD; BOB RAYMOND; FRED DAVIS; DARROLL RICHARDS; STANLEY JACOMB
4 Child Priests:	ANTHONY KEMP; SAMUEL BURLEIGH; SHANE YOUNGER; GARY O'BRIEN

Extras (Film)

3 Atlantean guards:	MICHAEL EARL; DEREK HUNT; KEITH ASHLEY
8 Fish People:	CATHY ASH; JUDY NICHOLLS; MARY McMILLAN; PERIN LEWIS; TONY STARR; ALEX DONALD; NIGEL CLAYTON; DEREK CALDER

S E T S

1. Int. Tardis
2. Int. Box Cage
3. Int. Compression Chamber
4. Small Chamber
5. Int. Temple
6. Corridor
7. Int. Operating Theatre

EPISODE ONE
RUNNING ORDER

page no.	scene no./set	characters	light	shot nos.	cams/booms
	Opening Titles, <u>T/C1</u> and slides			1	
1	<u>1. INT. TARDIS</u>	Dr. Who Jamie; Ben; Polly	Day	1-13	1A. 2A. 5A. A1.
4	<u>T/C2</u> : Tardis landing on rocks				
4	<u>1A. INT. TARDIS</u>	a/b		14	"
5	<u>T/C3</u> : The quartet start exploring 4'16"				
14	<u>2. INT. BOX CAGE</u>	Dr. Who Jamie; Ben; Polly	"	15-19	2B. 3A. A2.
14	<u>T/C4</u> : Lift descending				
14	<u>2A. INT. BOX CAGE</u>	a/b	"	20-24	"
16	<u>3. INT. COMPRESSION CHAMBER</u> (BREAK AFTER 1ST SHOT THEN RESUME)	Ben; Jamie; Polly; Dr. Who; Guards	"	25 26-38	1B. 4A. 5B. B1.
20	<u>3A. INT. CORRIDOR</u>	Guards Ben; Jamie; Polly Dr. Who	"	39	5C. Slung mic
20	<u>4. INT. CHAMBER</u>	Ara; Guards; Dr. Who; Ben; Jamie; Polly; Ramo; Priests	"	40-77 (no shots 49-58)	4B. 1C. 2C. C1. A4.
27	R E C O R D I N G B R E A K				
27	<u>5. INT. TEMPLE</u>	Priests; Polly; Ben; Jamie; Lolem; Guard	"	78-84	1D. 3B. 2D. 4C. B2. C2.
29	<u>6. INT. CORRIDOR</u>	Ara Guard	"	85	5D. A4.
29	<u>7. INT. TEMPLE</u>	Polly; Ben; Jamie; Priests; Guard; Lolem	"	86-92	1D. 4C. 2D. 3B. B2. C2.

30	<u>T/C4: Shark</u> in water.				
30	<u>8. INT. TEMPLE</u>	Polly; Ben; Jamie; Dr. Who; Ramo; Lolem; Guards	Day	93-96	2D. 3B. 4C. C2.
31	<u>9. COMPRESSION</u> <u>CHAMBER DOOR</u>	Damon Ara	Day	97	5D. A4.
31	<u>10. INT. TEMPLE</u>	Dr. Who Lolem Guard Ben; Polly; Jamie	Day	98-109	3B. 4C. 2D. 1D. B2. C2.
P A U S E					
32	<u>11. INT.</u> <u>OPERATING THEATRE</u>	Damon Zaroff	Day	110	3C. C3
33	<u>12. INT. TEMPLE</u>	Dr. Who Ben; Polly; Jamie; Zaroff; Lolem; Ara; Ramo Gaurds	Day	111-138	4D. 5E. 2D. 3B. B. A5.
R E C O R D I N G B R E A K					
38	<u>13. INT.</u> <u>OPERATING THEATRE</u>	Damon Jamie; Ben; Polly; Guards Med. Assts.	Day	139-150	1E. 2E. C3.
	<u>B/P1: Fish</u> people				
41	<u>14. INT. SMALL</u> <u>CHAMBER</u>	Zaroff Dr. Who Guard Ara	Day	151-157	3D. 4B. 5F. A6
43	<u>16. INT.</u> <u>OPERATING THEATRE</u>	a/b	Day	158/9	2E. 1E. C3.
	<u>B/P of fish</u> people on screen				
44	End Roller Caption and slides				

"DOCTOR WHO"

THE UNDERWATER MENACE

by

Geoffrey Orme

Cam.1 - A TARDIS
2 - A TARDIS (zoom) EPISODE ONE
3 - parked
4 - parked
5 - A TARDIS

5 A Ampex clock /

Telecine 1: Opening Titles

TAPE: OPENING MUSIC

FADE OUT

FADE UP:

1. 1 A 24° /
Cloak and hat

s/i slide 1: THE UNDERWATER MENACE

fade

onto DR.WHO

s/i slide 2: by GEOFFREY ORME

fade

PULL BACK TO
include
controls

s/i slide 3: EPISODE 1

fade

PAN UP to
2-shot
Eagle L. frame
DR.WHO/JAMIE

BOOM A1

GRAMS

Keep music under

1. INT. TARDIS. DAY.

RE- RITE
bhc

- 2 -

(shot 1 on 1)

(THE DOCTOR WANDERS AROUND, LOOKING AT THE VARIOUS CONTROLS. JAMIE IS A LITTLE WIDE-EYED AND OPEN-MOUTHED AT THIS FANTASTIC SET-UP, SO UNLIKE ANYTHING HE HAS EVER SEEN BEFORE, HE IS WATCHED WITH SOME AMUSEMENT BY BEN AND POLLY.)

DOOR SHUTTING NOISE
MUSIC OUT

As JAMIE looks at
POLLY:

JAMIE: (LOOKING ROUND) 'Sha's this?

DOCTOR: You'll find out. /

2. 2 A
2-shot POLLY/BEN

(THE DOCTOR IMMEDIATELY STARTS PULLING LEVERS TO GET AWAY FROM THE HIGHLANDERS),

3. 1 A 24°
2-shot DR.WHO/JAMIE a/b

JAMIE: I dinna want to.

HOLD JAMIE to door,
BEN into 3-shot R.

(THE DOCTOR STARTS CONTROLS)

TARDIS GOING NOISE

BEN: It's a machine, my Scottish Haggis, which will take us away from Scotland forever.

JAMIE: Where to?

As they move fwd.
PULL BACK and swing
L. across centre
column -
3-shot JAMIE/BEN/
POLLY.

BEN: That, as the Doctor would say, is in the lap of the Gods - we never know.

JAMIE: Ye wouldna be makin' fun o' me, would ye? (TO POLLY) Is it a fact, ye dinna ken where we're going.

POLLY: It's quite true - and what's more, we don't know what year it will be.

JAMIE: Och, I dinna believe it.

4. 5 A 16°
CU DR.WHO

DOCTOR: (AS THOUGH SPEAKING TO HIMSELF) Nae man can tether time or tide.

As he looks at Jamie:

(HE SPEAKS THE LINE WITH A BROAD SCOTTISH ACCENT. THEN HE LOOKS UP AT JAMIE'S SURPRISED FACE, SMILES, AND RESUMES HIS NORMAL VOICE)

5. 2 A
Deep 4-shot
DR.WHO at back
and trio

- 2 -

(5 next)

RE-WRITE
b1c

- 3 -

(5 on 2)

DOCTOR: (continued) Robert Burns -
remember?

6. 5 A 9°
MCU DR.WHO and eagle

JAMIE: (BLANKLY) Who's Robert
Burns?

DOCTOR: I should have remembered.

POLLY: What?

STAND BY
TELECINE

DOCTOR: To Jamie it's 1745 -
Rabbie Burns wasn't born until
1759.

7. 1 A 35°
Centre-piece
As it falls into
3-shot, PULL BACK
with Ben to include
DR.WHO and controls

BEN: Gets sort of complicated
doesn't it?

TAPE:
TARDIS MATERIALISING,
(TARDIS NOISE CHANGE. FROM
BEN TO CONTROLS) INSIDE

JAMIE: What's happening now?

As JAMIE turns:

BEN: We're going to land.

8. 5 A 24°
Tight 2-shot
JAMIE/POLLY

DOCTOR: Hold on, everyone.
tight,

JAMIE: Land?

POLLY: It's all right, Jamie -
truly. Don't be scared.

9. 1 A 24°
DR.WHO/BEN and
controls.

BEN: I get a sort of queer
feeling - I mean, we never know
what we're going to find do we?

Let rising centre
piece block out
DR.WHO

DOCTOR: No ... that's the fun.
Here we go.

10. 2 A
CU POLLY

POLLY: (ON TAPE - THINKING) TAPE
Please let it be Chelsea 1966.

11. 1 A 9°
CU BEN

BEN: (ON TAPE - THINKING) TAPE
I hope it's the Daleks---I don't
think.

12. 5 A 9°
CU DR.WHO

DOCTOR: Prehistoric monsters. TAPE

13. 1 A
CU JAMIE

JAMIE: What have I come upon?

FILM NEXT:

TELECINE 2:

Tardis landing on rocks in the
middle of nowhere.

14. 1 A 24° 1A. INT. TARDIS /BOOM 11/

2-shot JAMIE/POLLY

DOCTOR: We're down.

TAPE:
TARDIS
GRINDING
DOWN

JAMIE: Well, that wasn't so bad.
Come on, Doctor, let's go outside.

PULL BACK with JAMIE
putting DR.WHO R. of
frame

As DR.WHO goes to
door
C. them up

BEN: Come on, Jamie - you and me
first - "you never know, you
know". (NORTH COUNTRY ACCENT)

JAMIE: What?

BEN: We don't know what's
waiting for us out there do we?
Come on Doctor, open up.

DOCTOR: I don't see why not ...
looks all right.

(HE PRESSES CONTROLS)

/TAPE: DOORS OPEN

DOCTOR: Wait. For me.

As DR.WHO turns:

MIX to T/C

(EXIT JAMIE AND BEN
CAUTIOUSLY)

FILM NEXT:

TELECINE: (3)

STRIKE TARDIS

We open on a rocky
and sandy cove,
presumably on an
islet in the
Atlantic.

SOUND of BREAKERS
and SEAGULLS.

The vegetation is not
distinctive, and there
is no clue to the
geographical location.
The TARDIS materialises
among the sand dunes
incongruously.

The door opens
and DOCTOR WHO,
POLLY, BEN and
JAMIE come out.

Ext. Seashore.
Day.

POLLY: (LOOKING AROUND) Don't
tell me, Doctor. This time
I'll guess where we are.

BEN: Hark at our well-travelled
duchess then. (IMITATING HER
ACCENT) Could we be on the
Riviera, Agatha? Hardly, it's
out of season. Southend then?
(LOOKS AROUND - BACK INTO
COCKNEY) No wheelks!

JAMIE: I dinna think that very
funny. Cannot ye do better
than that?

POLLY: Thank you, Jamie.

DOCTOR: Well - when you've
finished - where are we? All
of you.

POLLY: (CLOSES HER EYES -
SNIFFING THE SEA AIR) Cornwall.

BEN: You said that last time.

TELECINE CONT.

TELECINE CONT.

POLLY: And we were!

JAMIE: The Isles, maybe?

DOCTOR: Ben?

BEN: Search me, Doctor. Don't you know?

DOCTOR: Not a clue - (LOOKS DOWN, PICKS UP A ROCK, EXAMINES IT) except that it's not the British Isles.

POLLY: How can you tell?

DOCTOR: This rock was formed by volcanic action. Not too long ago either.

BEN: (IN ALARM) How long?

DOCTOR: (TO HIMSELF: POTTERING OFF) Oh, Miocene.

BEN: What?

DOCTOR: Only about twenty-five million years ago. (POINTS UP)

Cut to;

The centre of the island is a single peak of what could be the crater of an extinct volcano. There is no vegetation, and it stands out gaunt and bare against the sky, as seen from the viewpoint of those down below.

BEN: (OOV) That's an extinct volcano, isn't it Doctor?

TELECINE CONT.

TELECINE CONT.

Seashore (as before)

DOCTOR: Possibly - possibly.

THE DOCTOR settles himself down among the rocks very comfortably and closes his eyes.

BEN: That's just how I like volcanoes - extinct!

POLLY: Well, are we going, or aren't we?

They look round at the DOCTOR. He seems to be already asleep. His breathing is deep and regular.

BEN: May as well, I suppose.

They move out of shot. DOCTOR WHO opens one eye, and then assured they are out of sight, he raises himself on one arm. Then he takes out his watch, and begins to make calculations based on the sun's height above the horizon.

CUT TO:

Top of Crater.

The scene is nothing but rock and sky. Everything is grim and desolate. BEN, JAMIE and POLLY climb into shot, and pause for breath.

TELECINE CONT.

TELECINE CONT.

POLLY: How much further?

JAMIE: Och, we're nearly there.

BEN: We're not going to see
much when we get there, I'm
telling yer.

JAMIE: We might.

POLLY suddenly
clutches BEN's
arm.

POLLY: I'm seeing things now!

JAMIE: What - where?

POLLY: Over there - look - I'm
sure something moved.

BEN: You could imagine anything
in a place like this.

POLLY: I didn't imagine it - there
it is again.

They all watch,
very tense.

The CAMERA pans
over rocks.
There is no
sign of life.

Back to POLLY
and the two
BOYS.

BEN: You see?

POLLY: I think we should get
back.

JAMIE: What's the point of running?
We've nowhere to run to.

TELECINE CONT.

TELECINE CONT:

BEN: Besides, having come all the way up, we may as well take a dakko while we're here.

JAMIE: Aye, Ben and I'll go on - you stop here.

POLLY: No!

BEN: Don't be daft - we shan't be far away. Back before you know it.

BEN nods to
JAMIE and they
climb up out of
shot.

POLLY: Ben - wait ...

She seems about
to follow them,
but changes her
mind and stops.
There is a small
fall of pebbles and
earth slightly to
her right. She
looks and decides
to investigate.

CUT TO:

Ext. Ledge with
Pot-Hole Opening.
Day.

POLLY comes into
shot cautiously.
She sees the
opening, wants to
look inside, but
feels she is being
rash in doing so
instead of waiting
for the return of
BEN and JAMIE.

TELECINE CONT.

Curiosity wins and she moves to the opening. It is dark inside, and she is about to turn back when something on the ground catches her attention. She stoops to pick it up.

Close-shot of POLLY stooping to pick up bright object on ground. It is some form of TALISMAN, in the form of a kneeling figure with plumed headdress holding a flaming torch. It is of silver and apparently intended to be worn on the wrist. As she is looking at it, a shadow falls over her. She looks up, scared, to see a tall MAN in strange costume she cannot recognise, looking down at her. His face is a startling white hue.

POLLY springs to her feet and lets out a scream as she turns to run. She finds TWO other MEN similarly dressed in her path. They seize her.

CUT TO:

Ext. Summit of Hill.
Day.

JAMIE and BEN are standing looking out to sea.

JAMIE: Naething but water on all sides.

TELECINE CONT.

- 11 -

TELECINE CONT.

BEN: Yeah - I've seen better places.

POLLY's Scream
is heard O.S.

Hey! That's Polly!

They wait for
no more, but
run swiftly out
of shot.

CUT TO:

Ext. Ledge with
Pot-Hole Opening.
Day.

JAMIE and BEN run
into shot.

BEN: It came from here somewhere.

JAMIE: (POINTING TO OPENING) Will
she have gone inside?

BEN: Not if she's in her right
mind.

JAMIE: She could have been
carried in.

BEN: Who by?

JAMIE: She ~~by~~fed out, did she no'?

BEN: Wait - I've a torch.

He produces an
electric torch,
switches it on,
and leads the way
inside, JAMIE
following.

- 11 -

TELECINE CONT.

TELECINE CONT.

Entrance to Pot-Hole.
Day.

The place is in darkness, except for the dim light from the entrance, and the small area of light from BEN's torch.

BEN: Polly ... Polly ...

JAMIE gives a sudden exclamation.

What's up, then?

JAMIE: I touched something.

BEN swings his torch round. As he does so, a net falls from above over them both. As they struggle to free themselves, dim figures come into shot and secure them. One MAN carries a strange-looking horn which he sounds. The blast echoes through the passages.

Other MEN appear and manhandle the netful of prisoners away.

Ext. Seashore. Day.

DOCTOR WHO is moving over the rocks, curious about the life in the pools. He looks down into a pool and picks up a piece of pottery.

TELECINE CONT.

TELECINE CONT.

DOCTOR: Curious - it's not made
in Blackpool or Egypt. Looks
authentic enough. But - it's
just been made!

He puts it
in his pocket.

He starts to climb
up the hill in the
direction taken by
POLLY, BEN and
JAMIE.

END TELECINE:

(CONTINUED ON P. 14)

CAM. 1	to 1B	COMPRESSION CHAMBER
2	to 2B	BOX CAGE
3	to 3A	BOX CAGE
4	to 4A	COMPRESSION CHAMBER
5	to 5B	COMPRESSION CHAMBER

(2 next)

RE-WRITE
bhc

- 14 -

2. INT. BOX CAGE. DAY

TAPE A;
DOORS OPENING

BOOM A2

15. 2 B

Net, BEN and JAMIE

Down with it onto floor.
See doors close in bgd.

(POLLY STANDS IN ONE CORNER,
THERE IS A SMALL OIL LIGHT
ABOVE HER HEAD. THE WALLS,
DOOR AND CEILING ARE OF METAL.

THE GATE OPENS, THE NET
CONTAINING BEN AND JAMIE
IS FLUNG IN, AND THE GATE
CLANGS SHUT (C IN)

TAPE A; DOORS CLOSING

(BEN AND JAMIE GROANS)

16. 3 A 16°
MCU POLLY

POLLY: Is that you, Ben? ... Jamie?

BEN: Who else?

(FROM INSIDE THE NET, BEN
ANSWERS)

17. 2 B
2-shot
JAMIE and BEN in net

JAMIE: Polly, are you all right?

BEN: When you've finished talking,
get us out of this contraption.

POLLY: (oov) I can't - they've
tied me up.

JAMIE: Who are 'they'?

18. 3 A 16°
MCU POLLY

POLLY: I don't know. I didn't
see them. Ssssh .. I think they
may be coming.

19. 2 B

Low wide shot of lift.
Net in fgd.
Doors behind with
DR.WHO into
3-shot with boys

(ONCE AGAIN THE GATE IS
FLUNG OPEN, AND COTOR WHO
IS PUSHED IN; HE LANDS
ON TOP OF THE OTHERS)

TAPE A:
DOORS OPENING

BEN: That's all we need!

DOCTOR: So they caught you, too?

(BEFORE THEY CAN TALK ANY
MORE, THERE IS A GRINDING
SOUND, AND THE CAGE JERKS
VIOLENTLY. THE OCCUPANTS
SCRY ABOUT)

TAPE A:
DOORS CLOSING WITH
LIFT DESCENDING
ALTER SOUND OVER FILM

T/C 4: MODEL SHOT.
LEFT DESCENDING

20. 2 B

2. INT. BOX CAGE

2 boys in net

(3 next)

- 14 -

RE-WRITE

- 15 -

byc
(20 on 2)

BEN: Cor! I just left my
stummick behind.

JAMIE: Ay, me too.

21. 3 A 24°
MCU POLLY

POLLY: Where are we going?

STRIKE FLAT BEHIND DOORS

DR.WHO rises
into 2-shot

(THE DOCTOR IS BUSY
FREEBING POLLY)

DOCTOR: That's something we shall
find out very soon.

POLLY: It's a
long way down.

22. 2 B
JAMIE and BEN
listening.

DOCTOR: We're already below sea
level.

SOUND UP: TAPE START TO
GO WUZZY AND THROB

JAMIE: It's difficult to breathe.

BEN: What is it, Doctor?

As they look up
PAN UP to
2-shot POLLY/DR.WHO

POLLY: There's a funny taste. I
don't feel so good, either.

DOWN with DR.WHO
into 3-shot with boys

DOCTOR: That's done it. Don't
get scared if anyone blacks out -
compressed Nitrogen - called
Caisson disease -

(HE SLIPS TO THE FLOOR.
POLLY GOES TO HIS AID)

POLLY into 4-shot

Onto POLLY as
she collapses
see:

BEN: Polly - get us free if
you can -

POLLY: I'll try -

23. 3 A 16°
POLLY's eyeline as
lamp defocuses

(SHE MOVES TO LURDS THE
NET, THEN SLUMPS OVER)

SOUND UP VERY LOUD

Q. and CUT as gates
open:

TAPE A: DOORS OPEN
COMPRESSION CHAMBER
NOISE IN BGD.

24. 2 B
4-shot
with gates in bgd.

(5 next)

- 15 -

Up to door.

HOLD group as GUARDS enter.

HOLD business

Show as much of chamber in bgd. as last GUARD goes as pos.

(THE CAGE JERKS SLIGHTLY AS IT REACHES THE BOTTOM OF THE SHAFT. AFTER A MOMENT, THE DOORS ARE THROWN OPEN, AND A COUPLE OF GUARDS APPEAR. FIRST THEY DRAG OUT THE NET CONTAINING BEN AND JAMIE. THEN ONE COMES BACK AND DRAGS OUT DR. WHO. FINALLY THE SECOND GUARD RETURNS AND LIFTS OUT POLLY, PUTTING HER OVER HIS SHOULDER)

CUT TO:

25. 5 B 35°

BOOM B1

3. INT. COMPRESSION CHAMBER. DAY.

Low shot up room featuring slabs.

POLLY in from L.
DR.WHO in from L.

HOLD the four on their slabs; let GUARDS exit

CUT TO BLACK

2 to 20 - but pulled back for 4 to cross
3 to Park

STRIKE TRUCK

CUT FROM BLACK:

26. 1 B 24°
(aim at R. angles)

Low shot POLLY on slab, TRACK down set taking in each one

(BEN AND JAMIE, NOW FREE FROM THE NET, ARE ALREADY LAID OUT ON PADDED BENCHES. AFTER A MOMENT, THE DOCTOR AND POLLY ARE BROUGHT IN BY THE GUARDS AND LAID OUT ON THE TWO REMAINING BENCHES. THE GUARDS TAKE A LOOK AT THEM AND THEN EXIT, CLOSING THE DOOR BEHIND THEM. TAPE A: DOOR CLOSING INTO HIGH COMPRESSION NOISE)

THE BENCHES ARE COVERED WITH A NOVEN MATERIAL MADE FROM TREATED SHAWNEE. THERE IS NO HINT OF MODERN EQUIPMENT IN THE ROOM, WHICH IS OF STONE, WITH A MASSIVE DOOR. IT IS IN FACT A ROOM THAT HAS BEEN USED FOR CENTURIES FOR EQUATING PRESSURE GRADUALLY.

27. 5 B 35°
Low shot of 4 Slabs

DOCTOR WHO, POLLY, BEN AND JAMIE ARE ALL UNCONSCIOUS. BEN IS THE FIRST TO START TO RECOVER. HE RUBS HIS EYES AND SITS UP AS THE PICTURE STEADIES)

28. 4 A 24°
MCU BEN

BEN: Oh.

HOLD his sit as he looks at POLLY, include her, then swing R. to JAMIE

(HE SITS UP AND LOOKS ROUND. JAMIE SHOWS SIGNS OF LIFE. POLLY AND THE DOCTOR ARE STILL COMPLETELY OUT)

2-shot BEN/JAMIE

BEN: Polly, Jamie - rise and shine.

JAMIE: (GROWLS) Will ye disturb the dead?

BEN: You're not dead, mate - you've got a touch of the sub-mariners.

(JAMIE SITS UP)

(5 next)

(28 on 4)

- 17 -

JAMIE: Sub-mariners. What are they?

HOLD BEN's rise

BEN: Take too long to explain,
but we've got 'em. This is some
sort of a compression chamber.

Elevate into high
2-shot BEN L. fgd
DR.WHO R.

HE MOVES
TOWARDS THE DOCTOR, TALKING AS
HE GOES)

BEN : Y'know, this makes no
sense at all -

(AS BEN APPROACHES THE DOCTOR,
HE IS STARTLED BY THE DOCTOR
SUDDENLY SITTING BOLT UPRIGHT,
BEN JUMPS BACK)

DOCTOR: Troglodytes!

BEN: (BLANK) Eh?

DOCTOR: Ancient tribes of North
Africa who lived in caves ...
possible, possible ... where's my
diary? / (FISHES OUT DIARY - LOOKS IN
IT)

29. 5 B 24°
3-shot
BEN/JAMIE/DR.WHO R. fgd.

BEN: Cave men? Those
big hairy types who dragged their
include POLLY wakening birds around by their hair?

(HIS WORDS REACH POLLY, WHO
ROUSES AND OPENS HER EYES)

(1 next)

- 17 -

No - you know -
DOCTOR: it's difficult to put a
precise date to these people -

30. 1 B 16°
MCU POLLY

POLLY: I don't think it is.

5 to 5C CORRIDOR/

31. 4 A 24°
3-shot DR./BEN/JAMIE

(THEY LOOK AT HER IN
SURPRISE. POLLY ENJOYS THE
SITUATION)

DOCTOR: All right - when?

32. 1 B 16°
MCU POLLY

POLLY: (CALMLY) I'd say 1970 -

(SENSATION)

33. 4 A 24°
3-shot a/b

HOLD DR.WHO'S rise

POLLY's back and
bracelet into
shot L.

DOCTOR: (MILDLY) Can you prove it?

BEN: Yes, prove it.

(POLLY PRETENDS TO DO A
CONJURING TRICK)

JAMIE: How do ye ken, Polly?

BEN: She's been studying a crystal
ball!

34. 1 B 24°
POLLY and bracelet

DR.WHO into shot R.
BEN and JAMIE into
shot R.

(HEIKES A SPOOF PASS IN THE
AIR AND INTRODUCES THE BRACELET
SHE PICKED UP EARLIER ON)

POLLY: Abracadabra!

(THEY ALL EXAMINE IT)

DOCTOR: Ah yes - most interesting.

JAMIE: What's it meant to be?

DOCTOR: An Aztec representation of
Tonatish - the substance of the Sun.
Fake, of course.

BEN: So what?

down onto bracelet

(POLLY TURNS IT OVER AND HANDS
IT TO BEN. CLOSE SHOT ON
THE BRACELET. ON IT ARE
ENGRAVED THE FIVE OLYMPIC
CIRCLES AND THE WORDS
"MEXICO OLYMPIAD")

BEN: (oov) Mexico Olympiad.

As BEN looks up
include POLLY

(CAMERA AGAIN ON POLLY)

POLLY: When we last left Earth,
it hadn't happened.

35. 4 A 16°
2-shot
JAMIE/POLLY

BEN: That's right - it wasn't
due till 1968.

POLLY: So 'now' is some time later
than that.

JAMIE: Later ... ooh, I wish ...
I understood.

BEN: Could be the owner was
shipwrecked, and these caves picked
it up.

36. 1 B 24°
Group shot
See GUARD
between them

/TAPE A: DOOR NOISE/

Take BEN to 2-shot
with POLLY,
past BEN up set
with POLLY to
door L. of guard

(THERE IS THE SOUND OF THE
DOOR BEING UNBOLTED. THEY
TURN AS IT OPENS. THERE IS A
HISS OF AIR. THE DOCTOR
POCKETS THE BRACELET. A MAN
DRESSED SIMILARLY TO THOSE SEEN
IN THE OPENING SEQUENCE STEPS
IN. HE CARRIES A SPEAR.

you're the lingu
BEN: (TO POLLY) Go on/- talk to
him - ask him where we are.

DR.WHO crosses
frame to R. of guard

POLLY: (TO GUARD) Parlez vous
français? ... Sprechen sie Deutsch?
... Habla Usted Espanol? ...

37. 4 A 16° (Corner of set)
2-shot JAMIE/BEN

DOCTOR: Rozumiesz Tan po polsku?

JAMIE: (GABLIC PHRASE)

BEN: What's that?

JAMIE: Gaelic.

BEN: Wotcher Norf an' Souf.

JAMIE: What's that?

BEN: Rhyming slang for mouth.

38. 1 B. 35°
Group shot

(THE ONLY RESPONSE IS FOR THE GUARD TO MAKE A SHOW OF PRODDING POLLY TOWARDS THE EXIT WITH HIS SPEAR. POLLY LEAPS AWAY IN ALARM)

DOCTOR: That means 'nove' in any language. I think perhaps we'd better take the hint. Gentlemen first!

(BEN AND JAMIE LOOK AT EACH OTHER. THEN GO. NEXT POLLY. THEN DR.WHO)

CUT TO BLACK

Artists move back into room

CUT UP

Artists move out

Cam.4 to 4B: SMALL CHAMBER
2 PUSH IN to 2C
1 to 1C: SMALL CHAMBER

3A. INT. CORRIDOR Slung mic

39. 5 C
Corridor with GUARDS.

DR.WHO, BEN, JAMIE
and POLLY enter from L.
and proceed up it

As doors are closed:

40. 4 B 240 (pused into set)

Procession into camera.
TRACK BACK with it and down set.
Include BEN as he looks through gap then
PULL BACK past him and frame ARA R. - CRABBING L. into 2-shot
DR.WHO/ARA

TAPE A:
AIR CONDITIONING
BOOM CI
YOUNG SERVING GIRL, IS PUTTING THE DISHES ON THE TABLE. SHE LOOKS AT THE NEWCOMERS WITH GREAT INTEREST. THE GUARDS CLAPS HIS HANDS AND NOTIONS HER TOWARDS THE EXIT. ARA IS TOO ENGROSSED TO HEED HIM. ANGRILY HE STRIDES TOWARDS HER AND RAIPS HER WITH THE BLUNT END OF HIS SPEAR. ARA GIVES A LITTLE CRY. THE GUARD IS ABOUT TO REPEAT THE BLOW, WHEN THE DOCTOR, IN THE MOST CASUAL AND ACCIDENTAL MANNER IMAGINABLE, REACHES BETWEEN THE GUARD AND ARA TOWARDS THE FOOD ON THE TABLE.

As DR.WHO turns:

41. 2 C 3-shot
GUARD/DR.WHO/ARA

Let ARA and
GUARD go
BEN into shot R.
others into 4-shot
DR.WHO/POLLY/JAMIE/BEN

HOLD DR.WHO's move
fwd. into CU with
bowl

DOCTOR: Ah, food - how very splendid.
Thank you so much /... (PRETENDS TO
NOTICE ~~WHAT HE HAS~~ DONE) Oh, so
sorry!

(ARA GIVES HIM A QUICK, SHY
LITTLE SMILE AND BOLTS FOR THE
EXIT. THE GUARD, FRUSTRATED,
TURNS AND GOES OUT THE OTHER
WAY)

BEN: That was a daft thing to do -
he might have stuck you with his
skewer.

DOCTOR: But he didn't, did he?

(HE GOES UP TO THE TABLE, PICKS
UP A DISH AND STARTS TO NIBBLE
THE FOOD, TENTATIVELY. THEY
WATCH HIM. FIRST HE SHOWS
DOUBT, THEN TRIES AGAIN. THERE
FOLLOWS IN QUICK SUCCESSION
AMAZEMENT, EXCITEMENT, AND
FINALLY AN EXHIBITION OF GREEDY
GLUTTONY. MAKING UNINTELLIGIBLE
COMMENTS, HE MOVES FROM ONE DISH
TO ANOTHER, SAMPLING EVERYTHING
HE CAN)

PAN him round R. to
R. of table
Show dishes
HOLD his sit

42. 1 C 24°
Tight 3-shot
POLLY/JAMIE/BEN

Ah yes, good ... good ... Un...
aaah ... Go on, try some ...
ambrosia... ah, yes, splendid...
Umm.

BEN: (TO JAMIE AND POLLY) What's
got into him?

POLLY: I've never known him go for
food like this before. It's
usually clothes and hats.

JAMIE: We'd better hurry,
or he'll eat the lot.

POLLY eats 1st;
into CU POLLY
as she looks
PAN to JAMIE
as he looks
PAN to BEN

(THEY APPROACH THE TABLE
AND START TO EAT, BUT
WITHOUT THE DOCTOR'S
ENTHUSIASM)

43. 4 B 16°
MCU DR.WHO and bowl

BEN: What is it?

DOCTOR: Plankton.

2 PULL BACK

44. 1 C 24°
Tight 3-shot
JAMIE/BEN/POLLY

DOCTOR: It's made from tiny plants and animals from the sea bed.

(JAMIE AND BEN, SWALLOWING - THEY ALMOST CHOKE)

POLLY: Animals!

BEN: Yes, little spidery ones!

POLLY: I don't think I'm very hungry.

45. 4 B 16°
MCU DR.WHO a/b
HOLD his rise and lean fwd.

DOCTOR: Better get used to it - doubt if there's anything else to be had here. I haven't tried that one.

Ah visitors ...

(HE SETS AN EXAMPLE BY TUCKING IN GREEDILY, WITH HIS MOUTH FULL, HE BECOMES AWARE THAT SOMEONE HAS ENTERED THE ROOM AND IS STANDING BEHIND HIM. HE TURNS AND CONFRONTS RAMO, A PRIEST. IN THE BACKGROUND ARE FOUR ARMED GUARDS)

46. 1 C 35°
Group shot
RAMO L. of frame

As DR.WHO looks:

TAP 5A

(CLEARING HIS MOUTH WITH A GULP)
Good day to you.

RAMO: We have been expecting you.

47. 4 B 16°
2-shot POLLY/BEN

POLLY: He speaks English.

BEN: What does he mean, he was expecting us? We didn't know we were coming ourselves.

48. 1 C
MCU RAMO
DR.WHO into 2-shot R.

RAMO: The Living Goddess Ando sees and hears all. The message is for true believers.

(4 next)

DOCTOR: And she gave you a message about us?

CRAB L. and HOLD
2-shot as DR.WHO
moves to L. of RAMO

RAMO: Yes. She said you would fall from the sky in time for festival of the vernal equinox.

DOCTOR: May I ask what part we are to play in this festival of the vernal equinox?

59. 4 B 24°
3-shot
DR.WHO profile/
RAMO/BEN

RAMO: A most important part, I regret to say.

60. 1 C 35°
High shot - group
Elevate and HOLD
DR.WHO as he jumps
onto table

(RAMO GIVES A SIGNAL TO
THE GUARDS, WHO MOVE IN
TO SEIZE THEM)

61. 4 B 16°
Low-shot DR.WHO

DOCTOR: Wait / I have something important to say. If you don't listen, you'll be sorry.

62. 1 C 35°
High shot
fav. RAMO
Dr. in R. fgd.

RAMO: Be quick and say it, then.

DOCTOR: I will not speak under threats. Ah!

Down and past
DR.WHO onto
RAMO and group

RAMO:
You have five minutes to make your point. After that you will join your companions. The ceremony will proceed. (TO POLLY) Go girl.

POLLY into fgd.

(POLLY, BEN AND JAMIE ARE FORCED TO EXIT AT SPEAR-POINT. THE PRIESTS BRING UP THE REAR OF THE PROCESSION)

DOCTOR: Where are you taking them?

RAMO: They will come to no harm - yet.

63. 4 B 16°
MCU DR.WHO

DR.WHO NONS TO POLLY
(THEY WATCH THE END OF
THE PROCESSION EXIT)

64. 1 C 35°
High group shot.
De-elevate as
DR.WHO gets off
table and goes to
L. of RAMO

DOCTOR: You'll have to go, Polly.

RAMO:
Now, stranger, speak what is on your mind. And do not waste time - there is very little of it left for any of you.

65. 4 B 9°
CU RAMO

(THE DOCTOR BRINGS OUT THE BRACELET, LOOKS AT IT, PUTS IT BACK, THEN BRINGS OUT THE DIARY)

1 PULL BACK R.

66. 2 C
2-shot DR.WHO/
RAMO

DOCTOR: What I have to say concerns a certain Professor ... er ...

HOLD 2-shot as
DR.WHO circles
behind RAMO

(HE THUMBS THROUGH THE DIARY AND SUDDENLY FINDS THE ENTRY HE WANTS)

(4 next)

... Of course - Zaroff.

(HIS WORDS HAVE A STRANGE EFFECT ON RAMO. HIS MODERATELY TOLERANT MANNER CHANGES. HIS EYES NARROW, AND HIS MOUTH TIGHTENS)

RAMO: What do you know of Zaroff?

(THE DOCTOR MOVES TO THE TABLE AND CONTINUES TO EAT)

As DR.WHO turns:

67. 4 B 9° DOCTOR: A great deal. / He's
CU DR.WHO here, isn't he?

68. 2 C / RAMO: How did you know?
2-shot a/b

(THE DOCTOR WAVES HIS SANDWICH IN THE AIR)

TIGHTEN as
RAMO rises

DOCTOR: Food! Couldn't be anyone else but Zaroff - he led the field in producing food from the sea, didn't he? His progress is incredible.

69. 4 B 16° RAMO: You are a friend of Zaroff's?
MCU DR.WHO
HOLD his sit DOCTOR: Just give him a message from me - you'll see.

70. 2 C / (THE DOCTOR SITS DOWN AT
2-shot RAMO/DR.WHO THE TABLE, PULLS OUT PENCIL AND PAPER, AND WRITES A FEW WORDS)
ARA into 3-shot L.

RAMO: (SHOUTS) I will give no message to Zaroff.

(CLOSE SHOT OF PAPER. THE DOCTOR HAS WRITTEN: "Professor Zaroff, vital secret will die with me, hurry. Doctor Who.")

(4 next)

DOCTOR: (OOV) You take a great risk, Ramo.

(CAMERA ON THE DOCTOR
AND RAMO. RAMO LOOKS
IRRITABLY AS ARA ENTERS)

RAMO: What is it, Ara?

ARA: I was told to clear the table.

RAMO: Yes, yes.

PULL BACK with ARA DOCTOR: I beg of you -

RAMO: We have wasted enough time.

(HE TURNS AND CLAPS TO
CALL THE GUARD. THE
DOCTOR CATCHES ARA BY
THE HAND)

DR.WHO swings into
a tight 2-shot
DR.WHO/ARA

DOCTOR: Ara - give this to
Professor Zaroff.

ARA: But ..

71. 4 B 9°
Reaction ARA

(THE DOCTOR PUTS HIS FINGER
TO HIS LIPS AND PUSHES
HER TOWARDS THE EXIT.
SHE MOVES AWAY. THE
DOCTOR TAKES HOLD OF THE
TABLECLOTH AND AS THE
GUARDS COME TOWARDS HIM
HE SWEEPS IT FROM THE
TABLE, CAUSING THE DISHES
AND FOOD TO SPILL OVER
HIS ASSAILANTS. HE THEN
DANCES NIMBLY OUT OF THEIR
WAY, AND DISAPPEARS BEHIND
THE TAPESTRIES)

72. 1 C
2-shot a/b
HOLD DR.WHO as he steps
back L.
Let ARA go.
Pick up GUARDS advancing
RAMO in bgd.

HOLD DR.WHO in to R. fgd.
As he throws pies
HOLD GUARDS
DR.WHO out past
cam.R. as they
duck
Show RAMO as GUARDS
get up and start
advancing

RAMO: (SHOUTS) /Get him. Guards.

(THE GAME OF HIDE-AND-SEEK
CONTINUES FOR A FEW
MOMENTS, AS THE DOCTOR
PLAYS FOR TIME. HE HAS
NO HOPE/OF GETTING AWAY,
BUT EVERY MOMENT IS /BOOM A
PRECIOUS. FINALLY HE IS
CORNERED AND GIVES UP
WITHOUT A STRUGGLE, AND
HAVING ALPARENTLY ENJOYED
EVERY MOMENT OF THE
CONFUSION?

73. 2 C
DR.WHO making for
R. door
GUARD advancing.
HOLD DR.WHO's movements
as he turns
2 fgd. GUARDS in

DOCTOR: Catch

(73 on 2)

- 27 -

74. 1 C 24° (BACK ON TRACK) /
Group shot

75. 4 B 24°
u/s opening RAMO: (CONT.) That was a complete
RAMO L. frame waste of time, wasn't it?
PAN DR.WHO R. to gap

76. 1 C 24°
DR.WHO climbing DOCTOR: It was - I'm very pleased
through gap. PAN to say.
him R. to opening
then back to gap.

77. 4 B 24° (HE IS TAKEN TOWARDS THE
EXIT)
2 GUARDS in fgd.
DR.WHO through into
their arms
RAMO into shot L.
PUSH IN to DR.WHO

FADE OUT

R E C O R D I N G B R E A K

5. INT. TEMPLE. DAY. /BOOMS B2. C2./

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

Strike beds in Compression Chamber
Pillar into Compression Chamber

FADE UP:

78. 3 B 24°
(tracked right across set
and into it)

Low shot Idol's face.

PULL BACK to include
Idol's foot

Pillar L. frame and
PRIEST

As LOLEM turns to Idol:

79. 1 D 35°
High shot down set
LOLEM bowing to Idol

80. 3 B 24°
Fish mask L. of frame
LOLEM and Attendants

As he turns:

TAPE B: M.6 TEMPLE MUSIC

(THE TEMPLE GIVES THE
IMPRESSION OF BEING
LARGE AND MASSIVE. IT
BEARS NO EXACT RELATION-
SHIP TO ANY KNOWN
CIVILISATION, ALTHOUGH
TRACES OF HEATHEN WORSHIP
ARE APPARENT IN THE
BIZARRE CARVINGS AND
FURNISHINGS. THE WHOLE
IS DOMINATED BY A GIGANTIC
IDOL, RATHER HIDEOUS
WITH GLARING EYES, YET
WITH AN ORNATE SPLENDOUR
OF ITS OWN. THE
REPRESENTATION IS OF A
WOMAN SITTING ON SOME
SORT OF THRONE. THE
EYES ARE OF PRECIOUS
STONES.

THE TEMPLE IS HEWN OUT OF
THE ROCK, AND THE ROOF IS
SUPPORTED BY GREAT
CARVED PILLARS.

STEPS LEAD
UP TO THE ALTAR IN FRONT
OF THE IDOL. ON THE
STEPS STAND ROBED PRIESTS.
FACING THE ALTAR ARE FOUR
BROAD BEAMS PIVOTED AT
THE CENTRE SO THAT THEY
MAKE A FORM OF SEE-SAW.

AT THE MOMENT, THE SEE-SAWS ARE PREVENTED FROM TIPPING BECAUSE THE END OPPOSITE TO THAT ON WHICH THE VICTIM IS BALANCED IS FASTENED TO A HUGE EARTHENWARE POT FILLED WITH WATER.

81. 1 D 35°
High shot right down set

As LOLEM turns and signals:

82. 3 B 24°
PRIEST

TRACK BACK till he is past 2nd pillar
PIVOT with him to Group and TRACK IN

to CU POLLY

NEAR THE ALTAR IS A BRAZIER. TAPE B: CHANTING

THE SCENE OPENS WITH CEREMONIAL. POLLY, BEN AND JAMIE ARE BROUGHT IN AND MADE TO STAND BEFORE THE ALTAR. LOLEM, THE HIGH PRIEST, STANDS UNDER A CANOPY HELD BY LAY PRIESTS. HE IS A VERY REMOTE AND DISTANT REPRESENTATION OF HIGH TEMPLE AUTHORITY. HE DROPS INTO THE BRAZIER A SPRINKLING OF POWDER, CAUSING THE FLAMES TO LEAP UP AND THROW A LURID LIGHT ON THE VICTIMS IN FRONT OF THE IDOL)

BOOM C2

83. 2 D
Low long shot down set.
Group R. frame

Fish mask L. of frame

POLLY: I'm scared. What are they going to do with us?

JAMIE: I dinna see the Doctor here. May hap he's escaped.

BEN: Some hope of that.

JAMIE: He's a canny one yon Doctor. Dinna fash yersel' Polly.

As they turn
ZOOM IN on
LOLEM

LOLEM: Silence! You profane the holy temple with your chatter.

84. 4 C 24° (In front of pillar)
Row of PRIESTS and masks

Quick PUSH IN
TRACK along line.

(BEN OPENS HIS MOUTH TO COMMENT: FINDS A SPEAR AT HIS THROAT AND CHANTING SUBSIDES. A PRIEST UP LOUD SPRINKLES THEM WITH ASHES, AS THE CHANT RISES TO A CRESCENDO.)

(5 next)

85. 5 D 24°

BOOM A4

6. INT. CORRIDOR. DAY.

ZAROFF GUARD COMPRESSION CHAMBER DOORS

and pillar

L. of frame -

GUARD in doorway.

ARA crosses to him

Strike L. fgd. pillar in Temple

TAPE A: AIR CONDITIONING IN

(ARA COMES INTO SHOT ON HER WAY TO ZAROFF WITH THE DOCTOR'S MESSAGE. SHE GLANCES NERVOUSLY OVER HER SHOULDER. SUDDENLY A GUARD STEPS OUT IN HER PATH AND STOPS HER PROGRESS WITH A SPEAR)

TIGHTEN into
2-shot as she
comes to
fgd. Guard

ARA: I must speak to Zaroff.

(THE GUARD SHAKES HIS
HEAD)

Well, Danon then!

86. 1 D 35°

BOOMS B2. C2

7. INT. TEMPLE. DAY.

TRIO facing camera
framed in braziers
PRIEST moves down line
bows C. Leaves can.L.

TAPE B: M.7 TEMPLE MUSIC

87. 4 C 24°

LOLEM C.

Line down R. frame

He signals

(POLLY, BEN AND JAMIE ARE BEING PLACED ON THE BEAMS, TIED HAND AND FOOT, BUT NOT TO THE BEAMS THEMSELVES. THEY ARE NOW BALANCED AGAINST

88. 1 D 35°

Group leading TRIO away.
LOLEM to C. of picture.
As he turns:

THE HUGE EARTHENWARE POTS OF WATER ATTACHED TO THE OTHER ENDS OF THE SEE-SAW. A PRIEST PULLS BACK A METAL COVERING OVER A PIT DIRECTLY UNDER THE VICTIMS, AND IT IS CLEAR THAT IF THEY TIP, THEY WILL FALL FROM THE BEAMS INTO THE PIT. WE TRACK IN TO A C.U. OF PIT)

89. 2 D

CU LOLEM and mask

90. 4 C

Low shot TRIO. TRACK IN &
show BEN being laid out.

91. 2 D

POLLY being strapped down

92. 3 B

(film next) Mir: or shot:
Lids coming off

TELECINE (4) INSERT

Stock Shot of Sharks.

T/C shark: in water,
he swims into camera

93. 3 B BOOM C2
High shot
a/b

8. INT. TEMPLE. DAY.

(POLLY, BEN AND JAMIE
ON THE BEAMS: THEY ARE
OBVIOUSLY TERRIFIED AND
TRYING NOT TO SHOW IT.)

94. $\frac{2}{\text{Low MCU POLLY}}$ $\frac{D}{\text{Low MCU POLLY}}$

POLLY: Ben - the Doctor?

95. 3 B
Low MCU BEN

BEN: As long as he's not here
there's still hope.,

96.	4	C	24
-----	---	---	----

(THEY CRANE UP TO LOOK)

BEN's face L.
JAMIE on R.

BEN: Oh, no! (AT THIS MOMENT, THE M.5A
DOCTOR IS BROUGHT IN AND
LED TO THE ALTAR BY RAMO.
RAMO LOOKS AT DOCTOR.

DR. AND
RAMO
framed
in
between

HOLD
DR. WHO
to pool

(5 next)

97. 5 D 24° BOOM A4
9. INT. COMPRESSION CHAMBER DOOR.
ARA by doors
GUARD framed
fgd. L. TAPE A; AIR CONDITIONING
(DAMON, WEARING A WHITE
COAT, COMES OUT OF THE
OPERATING THEATRE DOOR)
- As door opens
she crosses to
R. of DAMON DAMON: (STERNLY) Well girl?
What do you want. Why are you
not at your work?
- ARA: I have a note for Professor
Zaroff. It is very important.
- DAMON: (FROWNING) A note for
Zaroff. Let me see it.
- In on DAMON and
note (ARA, NOT SURE IF SHE IS
DOING THE RIGHT THING,
BRINGS OUT THE NOTE)
- Come girl!
- (HE SNATCHES IT FROM HER
AND READS IT, WHILE SHE
WAITS BY IN GROWING
NERVOUSNESS)
- As he turns:
98. 3 B 24° C2 BOOMS B2.
10. INT. TEMPLE. DAY.
DR.WHO standing
behind his beam.
HOLD as he is picked
up and tied to it TAPE B: M.8 GONG LEADS INTO
M.2 CHANTING
(THE DOCTOR IS BEING
PLACED ON THE BEAM. THE
BEAM IS TILTED AND
FASTENED TO THE WATER
JAR. A HUGE GONG
SOUNDS. LOLEM RAISES
HIS ARMS IN SUPPLICATION.
99. 4 C
Mirror shot of
4 on sea-saws
100. 2 D
Low deep shot
whole set - 31 - CHANTING
101. 1 D 9°
High shot LOLEM
(3 next)

LOLEM: Life is a stream of water -
it drains away, even as time does,
and cannot be recaptured.

102. 3 B 24°
Boy removing
plug BEN's sea-saw (A BOY REMOVES A BUNG
FROM EACH JAR, AND WATER
BEGINS TO SPLASH GENTLY
INTO A GULLY ON THE FLOOR)
103. 2 D
Boy removing plug
POLLY's sea-saw
104. 1 D 16°
2-shot LOLEM/RAMO.
HOLD their kneel Wise and powerful Ando, receive
these our sacrifices.
105. 4 C
Mirror shot on seasaws (THE PRIESTS CHANT A
RESPONSE)
106. 2 D
CU POLLY DOCTOR: (SHOUTING ABOVE THE CHANT)
Don't move, for your lives!
107. 3 B 9°
CU BEN (POLLY TRIES TO GRIP THE
BEAM. AS SHE DOES SO,
SHE SLIPS A FEW INCHES
DOWN TOWARDS THE PIT,
SHE SCREAMS. THEN THE
BEAM STEADIES)
108. 4 C 16°
DR.WHO on sea-saw
109. 2 D
POLLY slipping on sea-saw

CUT TO BLACK

3 turn quickly to 3C. OP.THEATRE
4 to 4D TEMPLE
5 to 5E TEMPLE

C to C3
A to A5

11. INT. OPERATING THEATRE. DAY.

BOOM C3

CUT UP FROM BLACK

TAPE A: COMPRESSION BGD.
(WE SEE NOTHING OF THE
THEATRE, ONLY A CLOSE
SHOT OF DAMON'S TUNIC
AND HANDS)

110. 3 C 24°
Octopus in tank.
Hands feeding it
Other hands give paper
Round to read
DR.WHO'S message
Screws up page
- DAMON: (OOV) Here is the note.
(C.U. HIS HANDS AS HE
PASSES IT TO ZAROFF.
ZAROFF, HANDS ONLY,
TAKES IT AND READS IT)

(2 next)

111. 2 D BOOM B2. A5
POLLY's jar.
Water running
12. INT. TEMPLE. DAY.
3 to 3B C. of pillar TAPE B: M.3 CHANTING
112. 4 D 24°
BEN's jar. Water
running. PAN UP to
sea-saw tilting backwards
into high shot BEN
(THE DOCTOR'S JAR IS
EMPTYING AWAY. THE
BEAM MOVES SLIGHTLY:
THE DOCTOR BEGINS TO
SLIP. WE SEE THE
SWEAT BREAK OUT ON HIS
FACE AND A CLOSE SHOT OF
HIS FINGER TIPS WHITENING
AS HE DESPERATELY
CLUTCHES AT THE BEAM)
113. 2 D
High shot POLLY
She slips down
POLLY: (SHE MOVES DOWN: A SCREAM)
Doctor!
114. 5 E DOCTOR: Hold on! / Don't even
DR.WHO on breathe.
sea-saw
115. 2 D
POLLY still
116. 5 E
DR.WHO still / 2 PULL OUT
117. 4 D
JAMIE slipping down
sea-saw twds. camera
SUDDENLY, JAMIE SLIPS A
FEW INCHES. HE GRIPS
THE BEAM WITH HIS HEELS.
THE BEAM STEADIES.
5 PULL OUT
JAMIE: Whew!
118. 3 B
POLLY on seasaw,
sideways
she is slipping to L.
(BEN STARTS TO SLIP, HIS
HEAD GOES RIGHT OVER THE
POOL. HIS HEELS (C.U.)
ACT AS A SLIGHT BRAKE,
BUT HE MOVES DOWN ANOTHER
TWO INCHES WITH A SUDDEN
JOLT)
119. 5 E 24°
BEN's sea-saw sideways
CRAB L.
ZAROFF into shot
with
2 GUARDS
BEN: Doctor. I can't hold on...

(2 next)

(IN THE MAIN TEMPLE
ENTRANCE, PROFESSOR ZAROFF
RUSHES IN. A BIG MAN WITH
RATHER BULGING EYES AND
MEETLING EYEBROWS, HE
WEARS TWENTIETH CENTURY
CLOTHING. HE IS A
TREMENDOUS PERSONALITY,
AND DOMINATES EVERY GROUP
OF PEOPLE HE JOINS. HE TAKES
IN THE SCENE AT A GLANCE.
THEN HE SPEAKS WITH A HEAVY
POLISH ACCENT)

ZAROFF: Stop the ceremony!MUSIC CUTS OUT

(THERE IS AN ANGRY MURMUR FROM THE PRIESTS AND ONLOOKERS. WE NOTICE THAT ARA HAS ENTERED BEHIND ZAROFF AND LOOKS WITH HORROR ON THE SCENE)

120. 2 D _____ /
 PRIESTS
 HOLD RAMO up steps

TAPE A: TEMPLE BGD.

RAMO: You dare to interfere with the hour of sacrifice?

121. 4 D 35°
 3-shot RAMO/DR.WHO fgd./
 ZAROFF

ZAROFF: I do not interfere with your sacrifices - but I must speak first with that man.

122. 2 D _____ /
 CU RAMO

(HE POINTS AT THE DOCTOR.)

123. 5 E 9° (L. of pos.)/
 CU ZAROFF

124. 2 D _____ /
 CU RAMO

PULL OUT

125. 5 E 9°
 CU ZAROFF Release him!

126. 2 D _____ /
 2-shot RAMO/ZAROFF

As RAMO moves
 down steps,
 take him to
 2-shot with LOLEM

PRIESTS behind

127. 5 E 24°
 2-shot LOLEM/RAMO

2 PRIESTS in
 LOLEM and RAMO out L.
 with PRIESTS to Dr.Who

(3 next)

Release him.

(CONT.)

DR.WHO steps down in
front of sea-saw.

(THE DOCTOR IS RELEASED)

HOLD him as he moves
R.

ZAROFF: Now! This information you
have. What is it?

Pick up ZAROFF in
R. frame

128.

3

B 24°

DOCTOR: First, release my friends.

Tight 2-shot
(reverse)

DR.WHO/ZAROFF

ZAROFF: I do not care about your
friends. Your information. Quick!

DOCTOR: I do! Professor Zaroff,
if anything happens to them, you'll
never know what I was going to tell
you.

DR.WHO walks out.
past camera.
ZAROFF turns in to
him.

(HE SMILES INTO ZAROFF'S
FURIOUS FACE. ZAROFF
GIVES WAY)

As ZAROFF turns:

129.

4

D

ZAROFF: All right. / Release zem.

Back view 2 PRIESTS
ZAROFF R. frame.

Take zem to the Labour Controller -
he will know what to do with zem.

As ZAROFF turns:

130.

2

D

Now, Doctor ...?

DR.WHO R. frame
against pillar

DOCTOR: Couldn't we talk in less
religious surroundings? Your
laboratory, for instance?

Pit and action in bgd

ZAROFF into shot L.
leaving room in C

ZAROFF: Later, perhaps - if your
information interests me. You
may begin.

/ 3 Priests change to Med.Ords. /

131.

3

B 9°

CU DR.WHO

(HIS EYES ARE FIXED ON
THE DOCTOR)

(2 next)

DOCTOR: First, let me say how glad I am to find that your reported earlier death was a little premature twenty years ago.

132. 2 D
CU ZAROFF

(ZAROFF GIVES A DEEP BOOMING LAUGH THAT REVERBERATES THROUGH THE EMPTY SPACES OF THE TEMPLE)

ZAROFF: The whole world believed I had been kidnapped.

DOCTOR: The West blamed the East - the East blamed the West.

ZAROFF: I wish I could have been there.

133. 3 B 24°
Tight 2-shot
fav. DR.WHO

the greatest scientist since Leonardo, you

DOCTOR: And now you turn up here - under the sea - you must have a fantastic story to tell.

134. 2 D
Tight 2-shot,
fav. ZAROFF

ZAROFF: Maybe I tell you some day - if you will live long enough. First, what is this vital secret I must know?

135. 3 B 24°
2-shot DR./ZAROFF
See TRIO at exit.
DR.WHO fwd. in to
ZAROFF's ear

(PAUSE)

DOCTOR: I haven't got one.

ZAROFF: (FURIOUS) What? How dare you.

DOCTOR: I was certain a great man like you wouldn't want a modern scientific brain like mine to be sacrificed to a heathen goddess - now would you?

(ZAROFF GLARES AT HIM IN WHITE-HEAT FURY FOR A FEW MOMENTS. THEN, WITHOUT WARNING, HE ERUPTS INTO TREMENDOUS LAUGHTER, IN WHICH THE DOCTOR JOINS POLITELY)

(2 next)

ZAROFF: I could have you torn to bits by my guards for that, yes?

(THE DOCTOR SMILES, NODS)

136. 2 D
Reverse 2-shot

I could feed you to my pet octopus, yes?

137. 3 B 9°
Reverse 2-shot

(THE DOCTOR, NERVOUSLY, NODS AGAIN)

138. 2 D
2-shot

ZAROFF/DR.WHO R. frame But you have a sense of humour.
I have sense of humour. I need men like you.

PAN with them and see them exiting

(THE DOCTOR NODS, SMILES TIMIDLY. ZAROFF CLAPS HIM ON THE BACK)

Now you come with me.

(CUT TO BLACK)

* R E C O R D I N G B R E A K ***

1 to 1E OPERATING TH.
2 to 2E OPERATING TH.
3 to 3D SMALL CHAMBER
4 to 4B SMALL CHAMBER
5 to 5F SMALL CHAMBER

BOOM B to B3
BOOM A to A6, SM. CHAMBER

13. INT. OPERATING ROOM. DAY, BOOM C3

TAPE A: OP. TH. ATMOS.

139. 1 E 24° (arn R.)
DAMON at desk
TRIC IN line
down R. frame

(DAMON FACES JAMIE, POLLY AND BEN ACROSS A TABLE. IN BACKGROUND ARE GUARDS)

DAMON: Your lives have been spared see that they contribute useful service to the community.

140. 2 E
CU BEN

BEN: (UNDER HIS BREATH) Anything you say, mate.

141. 1 E 24°
3-shot a/b
HOLD DAMON's rise

DAMON: What's that?

(2 next)

BEN: Nothing ... nothing at all.

DAMON: You men look strong -
you will be sent to the mines./

142. 2 E
BEN/JAMIE

DAMON back of head
fgd. C.

JAMIE: The mines!

143. 1 E 24° (arm R.)
3-shot POLLY/JAMIE/
BEN

You
POLLY: (LOW VOICE) mustn't make
trouble till we hear from the
Doctor.

144. 2 E
DAMON L. of frame
GUARDS in bgd.

JAMIE: It's all verra weel,
for you -/

DAMON: (TO GUARDS) Take them
away.

(BEN AND JAMIE START TO
RESIST)

BEN: What about her? -

POLLY: Yes, what?

DAMON: I'll decide that later.

Let them go.
Show ARA in bgd.
As doors close:

(SHE TRIES TO GET TO THEM
BUT HER WAY IS BARRED BY
SPEARS. JAMIE AND BEN
ARE TAKEN OUT. AT THE
DOOR, JAMIE TURNS.) TAPE A: [-
ARA SLIPS INSIDE DOOR OPEN NOISE

145. 1 E 24° (arm R.)
2-shot DAMON/POLLY

JAMIE: Dinna lose heart, Polly./

RUN B.P.

(THEY EXIT. POLLY EYES
DAMON, WARILY) TAPE A: DOOR
CLOSE NOISE

PAN with DAMON to
screen centre,
HOLD opening of
screen

DAMON: (NOT UNKINDLY) Don't be
afraid, girl. Life is very
beautiful under the sea. Come
and look.

(HE LEADS HER ACROSS
TWO ORDERLIES OPEN PANELS)

CUT TO:)

B/P 1: ON (SCREEN

and (OFF)

1

f
in the life,

off.

POLLY into shot
from L.
She crosses DAMON

DAMON: Seventy per cent of
the world lies under the oceans.
You are looking on our food
producing area - without it
we could not survive.

TIGHTEN 2-shot
holding screen C.

POLLY: (OOV) It's fantastic.
What are these?

DAMON: (OOV) Those are our
farmers.

146. 2 E
CU POLLY

TR.

+

tic

B.P. picture
change to
operated fish
person.

POLLY: I think it's splendid that
those people work underwater to
feed others. But how do they
breathe?

As POLLY turns:

147. 1 E 24°

2-shot DAMON/POLLY
and screen

DAMON: We give them plastic gills.
That surprises you, doesn't it?

(2 next)

As DAMON comes fwd.
PULL BACK to include
operating table

2 ORDERLIES in from
L. with DAMON's cap

POLLY: It's breath-taking...
(APOLOGISES) Sorry. That wasn't
meant to be a pun.

DAMON: Not at all - I'm glad you're
taking it like this. Some people
get most upset when they find out
they are going to have the
operation.

148. 2 E
CU POLLY

POLLY: Operation?

149. 1 E 24° (arm R.)
DAMON - Orderlies

DAMON: Of course. We can't send
you out there without it - you'd
drown.

2 MOVE C

ARA in bgd. See her
open doors

TAPE A: DOOR FX
(POLLY IS HORRIFIED)

150. 2 E
Screen and POLLY

POLLY: You're not
turning me into a fish.

(ARA, WHO HAS BEEN
LISTENING, MAKES AN
UNOBTRUSIVE EXIT)

151. 5 F 24°

BOOM A6

14. INT. SMALL CHAMBER. DAY.

Figurehead L.
frame entrance

TAPE A: AIR CONDITIONING

B.P. RUN ON

HOLD ZAROFF AND DR.WHO
as they come fwd.

(ZAROFF AND THE DOCTOR
ENTER)

1 SQUARE UP ON OP. TABLE

DOCTOR: ...Give me a clue,
Professor.

ZAROFF: West of Gibraltar -
South of the Azores - the Atlantic
ridge - what does that suggest to
you?

152. 3 D 9°
CU DR.WHO

DOCTOR: Ancient temples under
the sea - it isn't possible -
it's only a legend...

POLLY - Cap on; Gown on

ZAROFF: (LIKE ONE BRINGING OFF A CONJURING TRICK) Go on, Doctor!

DOCTOR: (DEEP BREATH) We're on the Lost Continent of Atlantis!

153. 5 F 24°
CU ZAROFF

ZAROFF: Isn't it a perfect place to complete my work?

154. 3 D 24°
2-shot
ZAROFF/DR.WHO,
fav. DR.WHO

DOCTOR: How did you get them to accept you - isn't modern science in opposition to fanatical temple ritual and idol worship?

As DR.WHO looks:

155. 5 F 24°
2-shot ZAROFF/DR.WHO
fav. ZAROFF

ZAROFF: I gave them a sugar-coated pill - I have promised to lift Atlantis out of the sea.

GUARD into shot
HOLD their move
away

(A GUARD ENTERS AND
WAITS RESPECTFULLY FOR
ZAROFF TO NOTICE HIM)

What is it? (TO THE DOCTOR)
Pardon me a moment.

Pick up gap L. frame
ARA into it

(ZAROFF CROSSES TO TALK TO
STEEN. ARA COMES FROM
BEHIND THE TAPESTRIES
AND SPEAKS SOFTLY TO
THE DOCTOR)

Take DR.WHO to ARA

ARA: Doctor!

(THE DOCTOR MOVES
UNOBTRUSIVELY OVER TO
WHERE ARA IS HIDING)

As they go thru gap:

DOCTOR: What is it, ARA?

156. 4 B 24°
2-shot
ARA/DR.WHO

ARA: It's Polly - they're going to carry out the fish operation on her.

BOOM B

(5 next)

RE-WRITE
bhc

(156 on 4)

- 43 -

DR.WHO large
into cam.

DOCTOR: Well .. well .. well. ARA
(TURN TO ARA) Do you know where
the main fuses are?

ARA: Fuses?

DOCTOR: Never mind, go back and
when the chance comes, get Polly
away. Will you do that for me?

ARA: Yes.

ARA crosses behind
DR.WHO, out L.

DR.WHO back thru gap

ZAROFF: (oov) Doctor!

157. 5 F 24°
ZAROFF by figurehead

(DOCTOR JUMPS BACK THROUGH GAP;
ARA DISAPPEARS)

GUARD going

ZAROFF: Doctor!

DR.WHO in L.

RUN B.P.

DOCTOR: Professor, you've whetted
my appetite - I simply must see the
laboratory of the world's greatest
scientist.

As they turn:

ZAROFF: (FLATTERED) Come, my friend.

(THEY START TO EXIT)

158. 2 E

BOOM C3

16. INT. OPERATING THEATRE

POLLY against wall.

ORDERLY into shot R.

TAPE A: OP. TH. ATMOS.

B.P. FISH GIRL

(POLLY STANDS WITH HER BACK
TO THE WALL, FACING TWO
MEDICAL ORDERLIES WHO ADVANCE
ON HER. DAMON, MEANWHILE, IS
HAVING A MASK ADJUSTED BY A
MEDICAL ASSISTANT. IT IS ALL
VERY CLINICAL AND PRECISE)

159. 1 E 24°
2-shot ORD./DAMON
Screen behind.
POLLY into shot R.

POLLY: Keep away ...

DAMON: Bring her here.

(POLLY IS SEIZED AND BROUGHT,
STRUGGLING, OVER TO THE
OPERATING TABLE.)

Don't be difficult, Polly - it will
be quite painless. Lights!
We're ready now.

EL.Q: OVERHEAD LIGHT ON
OTHERS OUT

(THE LIGHT FLICKERS.
DAMON GLANCES UP)

... with the ' ts? me

PULL BACK to
hold action as
POLLY is put onto
table

HOLD DAMON's move
down table
ORD. in L. with
tray and syringe

HE HOLDS OUT
HIS HAND, AND THE ASSISTANT
GIVES HIM A SYRINGE.
POLLY'S ARM IS BARED AND
HELD, IN SPITE OF HER
STRUGGLES)

One tiny little prick, and you'll
know nothing more till it's all
over.

Onto CU DAMON and
syringe

Past DAMON to screen
HOLD FISH PERSON

(HE MOVES TOWARDS POLLY,
WHO TURNS A SCARED FACE
TOWARDS HIM

MUSIC IN

FADE OUT)

ROLL CAPTION

Fade Cam.1

s/i slide: Producer
INNES LLOYD

s/i slide: Directed by
JULIA SMITH
BBC tv

FADE SOUND AND VISION
