

Carol. 4938

Jane

SERIES & SERIALS, TEL.

CAMERA SCRIPT

PROJECT NO: 02349/2721-4

MONDAY/TUESDAY 21st/22nd MAY 1979

BBC-1 COLOUR

STUDIO TC3

Spools - 21st afternoon
926228 (master)
926207

DOCTOR WHO (5H)

CITY OF DEATH

by

David Agnew

21st evening
926321 (master)
910285

2nd afternoon
+ evening
921162 (master)
926232

Ep. 1 Rd Sp.

H12500
NDH/B005H/71

Ep 2 Rd Sp.

12568
NDH/B006B/71

Ep 3 Ed Sp.

H18036
NDH/B007W/71

Ep 4 Ed Sp.

H18041
NDH/B008P/71

Producer	Graham Williams
Director	Michael Hayes
Script Editor	Douglas Adams
P.U.M.	John Nathan Turner
P.A.	Rosemary Crowson
A.F.M.	Carol Scott
Assistant	Jane Wellesley
Floor Assistant	Sally Bates
T.M. Lighting	Mike Jefferies
T.M. Technical	John Dean
Sound Supervisor	Tony Philpott
Gram Ops	Ian Tomlin
.....	Scott Talbot
Electronic Effects	Dave Jervis
Vision Mixer	Nigel Finnis
Senior Cameraman	Alec Wheal
Crew	11
Designer	Richard McManan-Smith
Design Assistant	Sandy Garfield
Costume Designer	Doreen James
Make-up Artist	Jean Steward
Make-up Assistants	Sally Woodlee
.....	Margaret Holding
Show Working Supervisor	Check Hetherington
Visual Effects Designer	Ian Scoones

SCHEDULE

Monday 21st May

1100-1300 Camera Rehearsal.
 1300-1430 Lunch and Line-up.
 1430-1715 Rehearse/Record.
 1715-1800 Camera Rehearsal.
 1800-1930 Supper and Line-up.
 1930-2200 Rehearse/Record.

Tuesday 22nd May

1300-1430 Lunch and Line-up.
 1430-1715 Rehearse/Record.
 1715-1800 Camera Rehearsal.
 1800-1930 Supper and Line-up.
 1930-2200 Rehearse/Record.
 (TK booked 1400-2200)

Taxi to TVE to collect
tape + take to VT.

9-11 Wundwill St W1 580-5660

DOCTOR WHO 5H: CAST LIST FOR RECORDING DAYS 1 & 2.MONDAY/TUESDAY 21st/22nd MAY 1979

<u>Character</u>	<u>Artist</u>
Doctor Who	TOM BAKER
Romana	LALLA WARD
Count/Tancredi/Scarothe	JULIAN GLOVER
Duggan	TOM CHADBON
Soldier	PETER HALLIDAY
English Person 1.	A.N. OTHER
English Person 2.	A.N. OTHER

N/S PARTS (21st May only)

Cafe Patron	WALTER HENRY
Artist in Cafe	JAMES CHARLTON
Thug 1.	PAT GORMAN
Thug 2.	PETER KODAK
Thug 3.	ANTHONY POWELL
Thug 4.	MIKE FINBAR
2 Frenchmen in Cafe	LEWIS PIRELLA
	HAROLD SHIELDS
2 Tourists in Cafe	ELAINE WILLIAMS
	COLIN THOMAS
4 Customers in Art Gallery	IRIS EVERSON
	JULIETTE JAMES
	CHERRY SARTIN
	LEON MAYBANK

DOCTOR WHO 5H: CAST LIST FOR RECORDING
SUNDAY/MONDAY/TUESDAY 3rd/4th/5th JUNE

<u>Character</u>	<u>Artist</u>
Doctor Who	TOM BAKER
Romana	LALLA WARD
Count/Scaroth	JULIAN GLOVER
Countess	CATHERINE SCHELL
Duggan	TOM CHADBON
Kerensky	DAVID GRAHAM
Hermann	KEVIN FLOOD
Louvre Guide	PAMELA STIRLING

N/S PARTS

Sunday 3rd June None.

Monday 4th June

Thug 1.	PAT GORMAN
Thug 2.	PETER KODAK
Double for Julian Glover	RICHARD SHEEKEY

Tuesday 5th June

Thug 1.	PAT GORMAN
Thug 3.	ANTHONY POWELL
Thug 4.	MIKE FINBAR
Guards at Louvre	BRUCE CALLENDAR MAUREEN MASON
Gendarme at Louvre	RODNEY CARDIFF
Plain-clothes Detectives at Louvre	ALFRED MOORE JAMES MUIR
Maid at Chateau	JANE BOUGH
Tourists at Louvre	MAGGIE PILEAU JENNY PERSIVA FRANCES TANNER SUE WINKLER KAREN COOPER HELEN RAYE CATHY WINTER

/contd.

DOCTOR WHO 5H: N/S PARTS CONTD.

Tuesday 5th June contd.

Tourists at Louvre	MICHAEL JOSEPH
	DAVID GLEN
	LEE RICHARDS
	SHAN RICCO
	SHAFIQ MOGUL
	DAVID HARRIS
	MICHAEL BRYDON
	PHILLIP GRANT
	MIKE MUNGARVEN
	GEOFFREY WHITESTONE
	KEVIN HUDSON
	KEVIN SULLIVAN
	GRAHAM SMITH

S/B TK

RUN TK

TELECINE SEQ.1.

Opening Titles
Dur: 00'32"

DR WHO. TITLE

S/I
TJ1 _____
CITY OF DEATH

S/I
TJ2 _____
by DAVID AGNEW

S/I
TJ3 _____ / 00'27"
PART ONE

21 01 31.
21 02 05.

21 02 29
21 03 21.

926160. (34)
top ① opening.

top ① closing

(Ep.1.)

- 1 -

(44)

(Shot 90 on 2)

Tk - model film pan R across
earthscape to spaceship.

00'32"

00'58"

"DOCTOR WHO"

EPISODE 1 'The Gamble With Time'

by

David Agnew

1B

1. INT. COMMAND DECK. DAY.

91. 1 B / (IN EFFECT THE
CONTROL MODULE OF
A SEPHIROTH SPACESHIP
- A "BUBBLE" SHAPE,
AND WE ARE IN THE
COMMAND DECK AREA, WHICH
IS VERY SMALL AND
CRAMPED.

SEATED AT THE CONTROL
CONSOLE IS SCAROTH, THE
PILOT OF THE SHIP.

(Break next)

- 1 -

(44)

(Shot 91 on 1)

THE VOICES WE HEAR
APART FROM HIS OWN,
ARE COMING VIA AN
INTERCOM FROM OTHER
PARTS OF THE SHIP)

FIRST VOICE: Twenty soneds to Warp Thrust.

SCAROTH: Confirmed.

SECOND VOICE: Thrust against planet surface set to power three.

SCAROTH: Negative. Power three too severe ...

SECOND VOICE: Scaroth, it must be power three. It must be.

SCAROTH: Warp thrust from planet surface is untested. At power three - it is suicide - advise...

FIRST VOICE: Ten soneds to Warp Thrust.

SCAROTH: Advise!

SECOND VOICE: The ^{Sagaroth} Sephiroth are in your hands. Without secondary engines we must use our main Warp Thrust. You know this, Scaroth. It is our only hope. You are our only hope.

(THROUGHOUT THIS WE
PAN UP FROM THE HANDS
- WHICH ARE THE ONLY
PART OF SCAROTH WE
HAVE SEEN - TO HIS
FACE. ALIEN, GREEN,
WITH ONE EYE TO THE
SIDE OF HIS FACE AND
ONLY A VESTIGE OF A
NOSE AND MOUTH.

(Ep.1.)

- 3 -

(46)

(Shot 91 on 1)

AS FAR AS HE CAN,
HE SHOWS TENSION
AND SOME CYNICISM)

SCAROTH: And I am the only one
directly in the warp field! I know
the dangers -

FIRST VOICE: Three, two, one ...

SCAROTH: What will happen if ...

FIRST VOICE: Full power.

(ENGINE NOISE
RISES TO A
CRESCENDOE.

SLOW MIX TO COLOUR
DISTORT.

(Note: No Earthquake
Effects)

RECORDING BREAK

(TK next)

- 3 -

(46)

Model film.

Sp. 926434

11 36 25 Opening + pan across earthscape

11 34 32 Spaceship take-off.

again 11 38 55 Spaceship explosion
11 41 06

11 41 40 Static earthscape + explosion

11 43 24 Hold + pan R over earthscape

11 44 04 Hold + pan L over earthscape.

in iris
*

11 44 55 Static WS spaceship

11 45 36 Static WS spaceship + Tardis.

11 46 09 Static earthscape - Tardis waits.

11 50 15 Telescope pov static spaceship
with iris - pan R to find
ship + hold.

16 26 05 Jagaroth spaceship. - second
scene - exploding.

16 31 25 Again with extra judder
(Gallery only FX)

Sp. 926434.

20 20207 20 2133	Original recording Sp 921162 Opening shot of pan across landscape
20 2146 20 2276	Spaceship take-off
20 2309 20 2331	Spaceship explosion
20 2344 20 2514	Static landscape + explosion
20 2527 20 2559	Hand pan over landscape
20 2613 20 2646	Hand pan in over landscape
20 2679 20 2728	Spaceship static WS.
20 2741 20 2759	Spaceship + tanks static
20 2813 20 2852	Static landscape - Tanks not

(Ep.1.)

- 4 -

01'40"

(47)

(Shot 91 on 1)

S/B TK

RUN TK

TELECINE 2:

CUT TO TELECINE - The
"Bubble" starts to rise,
starts to diffuse and
change shape.

TK.
Take off + beginning of
mistake

END TELECINE 2.

RECORDING BREAK

(1 next)

- 4 -

(47)

(On TK)

1B

2. INT. COMMAND DECK.

92. 1 B / (DISTORT CONTINUED.
SCAROTH

SCAROTH STARTS
TO WRITHE IN AGONY.
HIS IMAGE STARTS TO
SPLIT FROM ITSELF.
REPEATED. AS THIS
EFFECT HAPPENS, WE
HEAR THE DISTORT
VOICES)

VOICES: (TOGETHER) Help us, Scaroth,
help us ... The fate of the Sephiroth
is with you ... Help us ... You are
our only hope ...

TK - explosion

(THE IMAGES OF
SCAROTH BECOME
MORE AND MORE
DISTORTED, THE
VOICES MORE AND
MORE DIFFUSE AND
INDISTINCT, ENDING
IN A VIRTUAL
WHITE-OUT)

RECORDING BREAK

1 to C

(37)

Paris film

Sp. 926434

11 5256 Eiffel tower - metro - arriving at
cafe (lemons a bit green)

Sp 926434 11 5450 Exit old House

Sp 926434 12 15 First Eiffel tower scene again

original recording.

(10)

Scene 12.

194232
194300

Take (1).

Sp. 921162

Also on

Sp. 926434
23.3959
+ 23.4122

194400
194448

Take (2)

States 58, 47, 48, 49, 55, 59, 60, 69, 70, 71, 72
74, 30, 11, ~~6~~

(2)

02'25"

Ep. 1

Romana on Disright
with hat off

VERY TIGHT 2-S DOC / ROMANA

0000

①

TELECINE 3:

We are on the 'Tourists' platform on the Eiffel Tower. The DOCTOR and ROMANA are gazing over the panoramic view.

State 44/1. 48/1 58/1.

This line is delivered without our knowing where we are - suggest a CU DOCTOR and then a massive ZOOM OUT to counterpoint the mundaneness of the line.

THE DOCTOR: Nice, isn't it?

- R. Yes marvellous
- D. marvellous. absolutely
- R. Absolutely marvellous
- D. Well I think it's marvellous
- R. So do I but

②

1000 MM SHOT
DOC / ROMANA

A RED HAZE
OBSCURES THEM

~~THE DOCTOR: And such a good view here.~~

ROMANA: It's not quite as you describe it.

(look)

THE DOCTOR: ~~Oh~~ Really. How did I describe it?

ROMANA: ~~No ... So much better.~~ You said it was nice

③

~~Reaction DOCTOR.~~

MS RED
BALLOON. CAM
ZOOMS OUT TO
SEE EIFFEL
TOWER

THE DOCTOR: It's the only place in the Universe where you can really relax. entirely

ROMANA: Ah! That bouquet!

THE DOCTOR: What Paris has ~~is~~ an ethos ... a life ... ~~a~~ it has a

④

RESUME
DOC / ROMANA. 6 -

ROMANA: Bouquet.

LOOSE 2-S.

Rp. 1.

all of it own
THE DOCTOR: A spirit ~~about it~~
~~must be savoured.~~ Like a wine
has a ...

ROMANA: Bouquet.

It has a
THE DOCTOR: Bouquet. ~~Exactly.~~
like a good wine. You have to pick
one of the vintage years. *of cow &*

ROMANA: What year is this? ~~I fancy~~
~~to check.~~

THE DOCTOR: Ah, yes, well, it's 1979
actually. More of a table wine shall
we say? The randomiser is a ~~very~~
useful device, but it lacks true
discrimination. Shall we sip it and
see?

ROMANA: I'd be delighted. Shall we
take the lift or ~~jump?~~ *fly*

The DOCTOR sucks a finger
and sticks that finger in
the air.

D ~~well~~ lets not be ostentatious
R ~~on~~ all night *then, lets fly*

That would be silly - will take

0109

THE DOCTOR: (DECISIVELY) The lift
come on

5) Ext. Base Of Eiffel Tower.

2-5
they The DOCTOR and ROMANA
step out leisurely and
walk along the street.

A hat R pocket R hand pocket
as towards can use L in
also ①
② bet. pockets.

(HAND-HELD
IN FRONT OF
THEM.)

0134

ROMANA: Where are we going?

THE DOCTOR: Are you speaking
philosophically or geographically?

Slate 59+60.
metro seq. slates 67-74

Philosophically
ROMANA: Where are we walking

Ep. 1.

Then were going to
THE DOCTOR: Lunch.

ROMANA: Lunch?

THE DOCTOR: I know a little ^{place} bistro
where they do a ~~cap au vin that~~
~~curl your hair.~~
that does a wonderful ~~job~~
do you like bistro?

~~END TELEPHONE~~

CUT

States H1, ~~H2, H3, H4, H5.~~
PARIS ST. EXT. DAY.

States H1-H5

02'14"

MLS Gateway of Old Dark House
Cam zooms in on hideous
face on door.

Romana Benilla
Yum Yum 0152

film finishes 0274.
run on to old house.

0292

~~0274~~
0274

167744
163930

Scene 13

139 - end

Sp 926345.

2A-B 1A 3A

3. INT. KERENSKY'S LAB. DAY.

139. 1 A-B / (BENCHES FULL OF
 KERENSKY/COUNT EQUIPMENT.
 down stairs. ESTABLISH KERENSKY
 Pull back to B AND COUNT SCARLIONI
 as they come fwd. ENTER HAVING HEATED
 DISCUSSION.
 KERENSKY IS SHORT,
 FAT AND BENIGN -
 IN APPEARANCE.
 SCARLIONI IS
 AUTOCRATIC AND
 SEVERELY SUAVE)

KERENSKY: But I can proceed no further,
 Count. Research costs money. If you
 want results we must have the money.

SCARLIONI: I assure you Professor,
 money is no problem.

139A 2
 Kerensky
 Count
 2-8.

KERENSKY: So you tell me Count
 Scarlioni, so you tell me every day,
 money is no problem. What do you want
 me to do about these equipment invoices,
 write "No problem" on them and send
 them back?

B1
 (next)

COUNT: (REASSURINGLY) Will a million francs ease the immediate cash flow ~~problem?~~ *Situation?*

(HE PULLS OUT A WAD OF NOTES AS FAT AS A COOKBOOK AND HANDS MOST OF THE THEM OVER.)

KERENSKY REACTS WITH RELEIF AND PLEASURE)

140. 1 A
H/A COUNT -
looks at 'spider' machine.

KERENSKY: Yes Count, that will help admirably, but I will shortly need a great deal more./

Yes
COUNT: Of course Professor, of course, nothing must stand in the way of the work!

(HE CROSSES TO A FAR CORNER OF THE LAB, AS KERENSKY RESUMES WORK ON HIS EQUIPMENT.)

141. 2 B
HERMANN from stairs to COUNT f/g.

HE PULLS A BELL ROPE, AND HERMAN ENTERS./

HE IS TALL, WITH A HIGHLY DOMED FOREHEAD AND A THICK MOUSTACHE)

HERMANN: Sir? *How Boulangy*

(COUNT QUIETLY, SO
THAT KERENSKY
DOESN'T HEAR
THOUGH HE IS
TOO ENGROSSED
TO NOTICE
ANYWAY)

Oh Hermann -
fetch COUNT: The Gainsborough didn't
~~raise~~ enough. I think we'll have
to sell one of the Bibles.

HERMANN: Sir?

COUNT: Yes, the Gutenberg.

HERMANN: May I suggest, *oh* sir, we tread
more carefully. *oh* it would not be in
our interests to *oh* sell too much
attention to ourselves. Another
rash of priceless treasures on
the market...

Yes
COUNT: I know Hermann, I know! *Just*
Sell it...discreetly.

HERMANN: Discreetly sir? Sell a
Gutenberg bible discreetly?

COUNT: Well, as discreetly as
possible ~~Hermann~~. Just do it will
you?

AAA. 1
142. 3 A
COUNT

HERMANN: Yes sir, of course sir./

(HERMANN EXITS.)

COUNT SCARLIONI RETURNS
TO KERENSKY)

143. 2 B COUNT: Good, Professor, excellent
KERENSKY I hope we are now ready to perform *stat*
the next test on the equipment?/

144. 1 A KERENSKY: In two minutes Count,
COUNT and just two minutes./
machine.

(COUNT SCARLIONI
TAPS HIS FINGERS
ON THE BENCH
IN MILD IMPATIENCE)

/RECORDING BREAK/

(2)

Scene 1 H

Sp. 926228

160623
160747

Take C.

160918
160935
165837
160847

CA antioverlapping

CA empty chair

(As directed shots 7 & 8)

old 52"

Sp. 926228

C/As. - empty chair 16.08.34.
Artist sketching 16.08.18.

2A 4A 3A

16.06.23

4. INT. CAFE IN MONTMARTRE. DAY:

8A. 4 A
~~2-3 DOCTOR/ROMANA.~~
Cnob R.
cutting book
pages.

(THE DOCTOR IS SITTING AT A TABLE WITH ROMANA.

THEY ARE LOOKING HAPPY AND RELAXED.

SUDDENLY THE DOCTOR GRASPS ROMANA'S ARM, AND SPEAKS IN AN URGENT WHISPER)

9 3 A
2-5 Dr/Romana

ROMANA Any good? / *is looking in the mirror*
THE DOCTOR: Not bad. *Don't move!*

(ROMANA FREEZES, WORRIED OUT OF THE CORNER OF HER MOUTH)

ROMANA: ~~Why? What's the matter?~~

THE DOCTOR: You might *spill* destroy a priceless work of art!

10. 2 A
35 ARTIST. *Dr/Romana*

ROMANA: What? /

THE DOCTOR: That man over there. ~~Not~~ Don't look!

(Shot 10 on 2)

*Rom What's he doing?
Dr. Shh*

ROMANA: What's he doing?

11. 3 A
2-S DOCTOR/ROMANA.

THE DOCTOR: Sketching you./

ROMANA: (EXCITING) Is he?

(SHE TURNS ROUND TO LOOK.

AS SHE DOES SO, SHE KNOCKS OVER A BOTTLE WHICH SPILLS ON THE TABLE./

THE ARTIST LOOKS VERY IRRITATED, SCRUMPLES UP THE DRAWING, THROWS IT AT THEM AND STALKS OUT)

THE DOCTOR: I told you not to look ~~round!~~

12. *Go in on DOCTOR.*
Artist going.

ROMANA: ~~but~~ I just wanted to see!

THE DOCTOR: Well, it's too late, he's gone now.

13. 3 A
2-S lighter

ROMANA: Pity, I wonder what he thought I looked like.

THE DOCTOR: Well he threw ~~the~~ *it* down ~~drawing over there, we can see how far he./.~~ (Cont...) *lets have a look*

12. 4 A
Empty space where paper was.

(HE IS SUDDENLY SURPRISED TO SEE THAT THE PIECE OF PAPER WHICH HAD LANDED ON THE TABLE IS NO LONGER THERE.)

13. 3 A
DOCTOR A/B.

14. 2 A
ARTIST

14 on (4) next)

16 0203

Time slip in case - en matter
base knocked over

Sp. 926434

(Shot 14 on 2)

HE GLANCES ROUND AND IS ASTOUNDED TO SEE THE YOUNG ARTIST SITTING THERE SKETCHING.

THERE IS A WIERD SOUND EFFECT, A SORT OF UNREAL HUM, AND THE DOCTOR LOOKS VERY PAINED AND HAGGARD./

15. 3 A
Bottle.
Widen to include DOCTOR/ROMANA.

THE BOTTLE IS STANDING AGAIN.

NOTHING HAS BEEN SPILT.

*go back to
" what's he doing
(FIRST TIME)
+ repeat*

ROMANA TURNS ROUND SHARPLY TO LOOK AT THE ARTIST.

16. 2 A
16.08.37.
~~ARTIST~~ *Empty chair*
~~He rises and leaves.~~
Chair with artist in it
16.08.18.

SHE KNOCKS OVER THE BOTTLE.

THE ARTIST REGISTERS IRRITATION ANEW, SCRUMPLES UP THE SHEET AND THROWS IT AT THEM.

17. *H* A
DOCTOR.
Include ROMANA R.

*cut with Px.
Sp. 926434
16.02.03.*

9

(Shot 17 on 3)

ROMANA What's going on?

DOCTOR I don't know, it was...
as if time slipped a groove for a
second. *jumped*

ROMANA Well, let's have a look.

SHE GOES TO PICK
UP THE DISCARDED
SKETCH.

THE DOCTOR
MAKING AN EFFORT
TO REGAIN HIS
COMPOSURE AND
GOOD HUMOUR,
HE SNATCHES
THE PAPER BEFORE
SHE CAN REACH IT.

DOCTOR Give it to me.

ROMANA TAKES THIS
IN GOOD PART
BUT IS STILL
IMPATIENT TO SEE
IT. THE DOCTOR
UNSCRUMPLES
THE PAPER AND
REGISTERS
CONSIDERABLE
SURPRISE.

DOCTOR ~~Good grief.~~ For a portrait of
a Time Lady that is not at all a bad
likeness.

14A 2 A
cu portrait

CUT IN
CU DRAWING

14B 4 A
2-S. of Romana

HE SHOWS IT TO
HER. THE
ARTIST HAS
REPRESENTED ROMANA
AS A CLOCK FACE.

3 next)

(Shot 17 on 3)

ROMANA: That's extraordinary!

THE DOCTOR: Yes, isn't it?

(A NOTE OF WORRY
COMES INTO
ROMANA'S VOICE)

ROMANA: ~~But~~ I wonder why he did
it like that?

THE DOCTOR: Mmm?

ROMANA: The face of the clock is
fractured.

THE DOCTOR: Yes... *Almost*
like a crack in time...

(HE SMOOTHES THE
DRAWING OUT AGAIN.)

THE DOCTOR CONTINUES-
ALMOST OUT OF
HIS DEPTH)

~~Go in on DOCTOR.~~

MC 3 A
Dr

18. 4 A A...crack...in time.../

ROMANA.
She rises.
DOCTOR follows.

ROMANA: Let's sit outside ~~shall we?~~

RECORDING BREAK

?C/As to edit into
this scene.

01'34"

Scene 15

Sp 926345

164703
164755

Take ① - 145 - 146

165229

Take ② - 145 -
146 on machine & didn't go off.



165227
165338

Take ③ - 145 - 146

1A 5A

5. INT. LAB. DAY:

145. 1 A / (KERENSKY AND
COUNT/KERENSKY COUNT SCARLIONI
- don't include WATCHING MACHINERY
centre pedestal AS IT HUMS
of machine. AWAY.

WE DO NOT SEE
WHAT IS CLEARLY
THE MAIN PART
OF THE MACHINERY,
THE PART WHICH
IS ENGROSSING THEIR
ATTENTION)

KERENSKY: Time, Count , it will
take time.

Swing L and up
to tight 2-S.

COUNT: (HALF TO HIMSELF) Time, time
time. (HE SNAPS OUT OF IT)
Nevertheless ~~Professor~~ a very
impressive if...flawed demonstration.
I am relying on you to make
very fast progress now. ^{over} The fate of...
many people is in our hands.

KERENSKY: The world will have
much to thank you for.

(COUNT CLEARLY
MEANING SOMETHING
OF HIS OWN)

COUNT: It will Professor, it
will indeed. ~~Now?~~ How soon before
we can ~~run~~ ^{start} the next test?

KERENSKY: The next one Count?
Well...

COUNT I want to see it today!

KERENSKY: Today Count?

COUNT: Yes! Today.

KERENSKY: Count, I think this is wonderful work, but I do not understand this obsessive urgency.

145 A

2.
Count

146.

1 A

KERENSKY reacts.

COUNT: Time, Professor, it is all a matter of time./

/RECORDING BREAK/

Slates 12, 17, 67, 37, 38, 80 (S)
61, 64, (39) 09/15

Ep. 1.

Dull

Slate 1/2

Slate 1/2 - use to arrival before int. cafe scene.
P. 13 2-S dr w/Romana R

TELECINE 4:

①

Ext. Cafe. Day. Slate 12/3.

MLS

Slate 12/3

THE DOCTOR and ROMANA sitting outside the cafe, the THE DOCTOR knocking back a reviving glass of mineral water.

Dr had in R pocket. Romana had on blazer undone. held his hand.

both L pockets + sit (1)
Dr sits first (1)

Romana first (2) then Dr (2)

CAM ZOOMS IN TO 2-S

THE DOCTOR: I think something's a matter with time.

He unfolds the drawing again and looks at it.

start

R over L paper under L (1)
L over R paper under R (2)
hands not crossed.

THE DOCTOR: Didn't you feel anything?

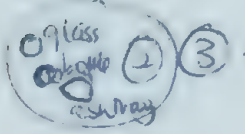
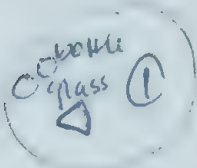
ROMANA: Just a twinge. I didn't like it.

Yes.
THE DOCTOR: It must be because I've crossed the time fields so often. No one else seemed to notice anything at all. You and I exist in a special relationship to time. Perpetual outsiders. You know.

ROMANA: Oh don't be so paranoid.

THE DOCTOR: (LOOKING AT THE DRAWING AGAIN) Well what do you make of that then? Oh!

gens drawing both (1) (2)



O/A sketch. Slate 17/1

Sp 926031 115514 Cafe - after 2: time slip - walk to house

Romana holds out R. 1 2

ROMANA: ^{well} At least on Gallifrey we can capture a good likeness. Computers can draw -

2 MCU DOC

take your computer + printed

THE DOCTOR: ^{What!} Computer pictures! I close 1
You sit in Paris and talk of ^{drawing} 2
computer pictures! ~~Computer~~ AI'll
show you some real pictures ^{some paintings}
by real people! ^{drawing in L} 3

3 MCU ROMANA

ROMANA: ~~But~~ what about the Time Slip?

never mind the time

4 MCU DOC

CUT CAM Pans

THE DOCTOR: Oh, let time look ^{at} ~~after~~ itself. ^{on} holiday. ^{paper} 2

Come on, ^{with} 378
ROMANA ^{with} 10
away from table ^{into a shop} 2

On way to Louvre
State 30 gardens of the Louvre.

Dr/Rom L
371 → Dr/Rom R
THE DOCTOR and ROMANA
walking towards the
Louvre.

What about time?
You had a holiday
What are you talking about?
About time you had a holiday
Dr/Rom R

LS DOC/ROMANA
crossing place
de la Concorde
CAM pans them
So as to see
LOUVRE. They
go to it.
States 61 cut.

THE DOCTOR: There! The Louvre!
One of the greatest art galleries
in the Galaxy.

ROMANA: Nonsense! What about the
Academia Stellaris on Sirius
Five?

THE DOCTOR: No, no.

ROMANA: Or the Solarian
Pinaquotheque at Strikian?

THE DOCTOR: Oh no, no

ROMANA: Or the Braxiotel Collection

Kp. 1.

^{no no no}
THE DOCTOR: No, no, no, no. This is
the Gallery. The only gallery
in the ~~whole~~ of the known Universe
which has a picture like...

OS26

END TELECINE 4

film ends OS30

2/24
2/24
2/24

Seawall

Sp 926345

✓ 505. 332 - 335
155202

✓ 155303 336B Side guide - Dried

✓ 155408 336B
5445

~~611 155509~~ 155509 336 + 336A Dr eyelid wrong.

✓ 155508 336 + 336A ok.

155647 337 - 337b

155735 Small insect on top 337b
also not enough of the feeding
tunny.

✓ 155912 337 - 337b - someone ordered
in house bug - use. 337c from
tunny.

155320 ^{Sp 926434} Time slip in house - on 27 -
beginning of time slip.

155542 Take ② - best.

155950 Romana feeding punny - pan to
Dr feeding punny

Sp. 926434

4A 1B

6. INT. LOUVRE GALLERY. DAY:

332. 1 B / (WE ARE LOOKING
Mona Lisa. AT THE MONA
Track back to LISA)
reveal DOCTOR/
ROMANA.

THE DOCTOR: (EXTRAVAGANTLY) The Mona
Lisa!

(SEVERAL PASSERS
BY ARE
STARTLED BY THE
DOCTOR'S
EXTRAVAGANT GESTURE.

ONE MAN IN
PARTICULAR,
WHOM WE SHALL
COME TO KNOW
AS DUGGAN, LOOKS
AT HIM
SHARPLY.

HE IS THE
EPITOME OF THE
ENGLISH "GENTLEMAN"
WHO CAN LOOK
AFTER HIMSELF.
HE IS IN HIS
MID THIRTIES.

A VERY BEAUTIFUL
WOMAN, WHOM WE
SHALL COME TO
KNOW AS THE
COUNTESS IS,
AT THE MOMENT,
ONLY ONE OF THE
CROWD.

SHE CONSTANTLY
FIDDLES WITH A
BRACELET ON
HER ARM)

2 next)

ROMANA: (LOOKING AT MONA LISA)
~~Yes,~~ it's quite good isn't it?

THE DOCTOR: Quite good! ~~quite~~ ^{quite} ~~good~~ ^{priceless} One of the ~~priceless~~ ^{priceless} treasures
of the Universe ~~quite~~ good?
and you say

ROMANA: (QUIETLY ASIDE TO THE
DOCTOR) The world Doctor the world...

THE DOCTOR: What are you talking
about?

(on to page 25)

ROMANA: Not the "Universe" in public Doctor, it only calls attention.

THE DOCTOR: I don't care! This is one of the greatest ~~art~~ treasures of the Universe ~~let them stare. Let them~~

333. 2 A
DUGGAN -
see gun -
pan L to
COUNTESS

** How she. Dr. I don't care. Let them gawp. Let them gawp. What do I care*
(ROMANA PEERS AT THE PICTURE)

334. 1 B
A/B.

ROMANA: Why hasn't she got any eyebrows?

Used talking about the wife

THE DOCTOR: What? Is that all you can say? No eyebrows? ~~This is The Mona Lisa you're talking about!~~ The Mona ... good Lord you're right, she hasn't got any eyebrows has she? You know I never noticed that before.

(THE DOCTOR MOVES CLOSER TO THE PAINTING TO HAVE A GOOD PEER.

THE COUNTESS NOTICES. SHE DRAWS HER HAND TO COVER THE BRACELET SHE WEARS ON THE OPPOSITE WRIST.

DUGGAN IS TAKING A KEEN BUT CIRCUMSPECT INTEREST IN THE DCOTOR'S BEHAVIOUR.

AS HE PUTS HIS HAND IN HIS POCKET, A SLIGHT MOVEMENT OF HIS JACKET REVEALS TO US THAT HE IS CARRYING A REVOLVER. /

335. 4 A
GUIDE. Hold her C to DOCTOR/ROMANA.

MEANWHILE WE HAVE
HEARD THE DRONING
VOICE OF THE
GUIDE APPROACHING)

GUIDE: (VOICE) And over here, ladies
and gentlemen, we have possibly the
most famous exhibit in this gallery -
The Mona Lisa - "La Gioconda" painted
by - Leonardo Da Vinci - 1452-1519.

(THE GUIDE COMES
UP TO THE
DOCTOR AND DISCREETLY
MOVES HIM ON)

(VERY QUIETLY TO THE DOCTOR) Excuse
me m'sieur, could you move along?
Other people wish to enjoy this picture.

336. 1 B ROMANA/DOCTOR.

*336x H. into 2-5.
cu dr.
/RECORDING BREAK/*

ROMANA: (TO THE DOCTOR) What did
she say?

THE DOCTOR: She said ...

EDIT REPEAT

*336B
Cymal repeat*

(THE GUIDE SEEMS
TO HAVE GONE BACK A FEW
PACES, AND EVERYONE
ELSE IS REPEATING
THEIR MOVES OF A FEW
SECONDS BEFORE,
INCLUDING THE FLASH
OF DUGGAN'S GUN)

*The Mona Lisa "La Gioconda"
painted by Leonardo Da Vinci 1452-1519*
GUIDE: Excuse me, m'sieur, could you
move along? Other people wish to enjoy
this picture.

(THIS IS ACCOMPANIED
BY THE SAME WEIRD
SOUND EFFECT AS
BEFORE.

337. 1 B Kamara - pan 4/
DOCTOR. Hold him R
to COUNTESS. He falls.

(Break next)

THE DOCTOR REACTS
AS BEFORE BUT
APPARENTLY MORE SO.
HE STAGGERS BACKWARDS
LOOKING VERY ILL.

ROMANA HAS CLEARLY
BEEN AFFECTED
TOO.

THE DOCTOR STAGGERS
IN AN ALMOST
EXAGGERATED FASHION
TOWARDS THE COUNTESS.
HE FALLS, CLUTCHING
HER ARM)

~~THE DOCTOR:~~ ~~So sorry, ma'am, so sorry.~~

(HE FALLS TO THE
GROUND, THE COUNTESS'S
BRACELET IN HIS FIST.
SHE IS ABOUT TO
GO FORWARD TO HIM BUT
DUGGAN RUSHES FORWARD
AND ELBOWS HIS WAY
TO THE DOCTOR'S
SUPINE FORM)

All right stand back everybody
DUGGAN: ~~(VERY COOL).~~ ~~Come on,~~ stand
back ~~everybody.~~

(HE HELPS THE
DOCTOR UP)

Are you alright?, *Siv.*

Ooh. I dislocated my
THE DOCTOR: Yes, ~~thanks,~~ ~~just~~
head ~~bruising my shoulder~~ on your gun that's
all.

What on earth...
DUGGAN: ~~Don't know what you can~~
possibly mean.

334A 2

ROMANA: Oh don't take any notice of him he's just having one of his funny turns.

Dr. funny turns

One of my
THE DOCTOR: Funny turn. The whole world took a funny turn.

337B 1

A/C suggests to Countess - hold her

low come on to

337C 2

Thing clocks

(THE COUNTESS HAS NOW GESTURED SLIGHTLY TO A MAN WHO HAS REMAINED DISTANT FROM THESE PROCEEDINGS. HE NODS. SHE EXITS)

337D 1

A/B - thing off table

RECORDING BREAK

to F

Scene 14 Sp 92636

140358
140404

Take ① 141 - 145



140540
140624

Take ② 147 - 148 - 149

1A 5A

7. INT. LAB. DAY.

147. 1 A / (THE COUNT AND KERENSKY
3-S HERMANN/COUNT/ HAVE CLEARLY JUST
KERENSKY. BEEN WATCHING ANOTHER
Machine FX f/g. EXPERIMENT.

HERMANN IS WITH
THEM AS WELL)

COUNT: Excellent, Professor, excellent.

PROFESSOR KERENSKY: An unfortunate side
effect.

They come fwd.
Go in L to meet
them.

at all
COUNT: Not ~~so~~ Professor. The work
progresses well. Now, you ~~must~~ find a
way ~~of~~ vastly increasing the time span.

KERENSKY: I am not certain, Count. *you see,*
Einstein says that ...

COUNT: I am not paying Einstein,
Professor, I am paying you. Now,
~~please~~ continue with the work.

KERENSKY: You are stretching me to the
limit Count.

COUNT: Only ~~this~~ is true progress ever
made, you as a scientist should be the
first to appreciate that ~~Professor~~.

Oh
KERENSKY: I do Count, I do. I
appreciate many things, I appreciate
walks in the country, I appreciate
sleep, regular meals.

HERM Yes Excellency

COUNT: Hermann, would you please prepare for the Professor half a dozen escargots aux beurre, followed by an entrecote Bourdelaise with haricots and pommes saute. Served directly here to the Laboratory. With a bottle of ~~the~~ Chambertin - my own - oh, better make that half a bottle, we wouldn't want ~~anything to get in the way of our work,~~ would we Professor?/

H. Yes Sir

to interview

148. 3 A
KERENSKY.
Hold him R
to COUNT.

KERENSKY: Count, I would really like to get some sleep.

COUNT: Hermann, cancel the wine and bring the Professor ~~some~~ vitamin pills. We must press forward. I shall be upstairs. *we must press forward.*

/RECORDING BREAK/

/2 to A/

Slate 23 Dr/Romana wrong way round.

H 25 11 Tape 2 starts on 1/1. (8)

States 31-36, 79, 23, 4
22, 19, 18, 20, 21, 5, 13, 14
15, 16.

Dr hands in pockets
2 out
Duggan out.

S/4. Dr hands in pockets.
Romana/Duggan hands at sides.

Also States 79

(1) Slate H/1 EB + 5/4

TELECINE 5:
Louvre gardens and the Streets of Paris.

Doc / ROMANA walking Roman camp / Dr camp

Doc [551]

Slate 18/3
Slate H/1 EB + 5/4
23/2
31/2
25/1

A sequence in which THE DOCTOR and ROMANA, not at their best following their experience in the Louvre, make their way back to the cafe, followed in a sinister fashion by DUGGAN, as much following in fact, as we can afford, resulting in:

Slate 18/3 DUGGAN following

Dr hat in R pocket.
Roman up.
coat/waistcoat/jacket all undone.
Romana blazer undone. hands in pockets.
Duggan coat undone.

THE DOCTOR and ROMANA reach the cafe and sit themselves down. The PATRON brings them a menu.

25 Doc / ROMANA reach cafe sit.

Slate 13/2
+ 14/4
15/2
16/3

ROMANA leaning forward and talking in a muffled voice.

R hands pockets (2)
R site first (1) menu in R (2)
D R over L on table (2)
menu down under R (1) menu left (3)
ROMANA: Doctor ... you realise we were being followed. (4)

Dr L / low R (1) (2)
2 loops scarf (2)
throws end over first betw sat (2)

THE DOCTOR: Yes, all the way from the Louvre, by that idiot with the gun.

ROMANA (SLIGHTLY DISAPPOINTED) Oh, you did notice.

THE DOCTOR: well menu down (3) (4) Of course I noticed.

ROMANA: well what do you think he meant? (cont ...)

1154 48
Sp. 926434

Duggan following from Louvre to cafe - scene with bracelet outside cafe.

Kp. 1.

④ THE DOCTOR produces Heidi's bracelet from his pocket and holds it up to ROMANA.
State 15.

MCU Doc

By hook in your pocket...
~~the~~ other pocket.

(He produces bracelet) with ~~hook~~ from ~~hook~~ pocket.
ROMANA (SCOFFS) What's this? up in R ③
④

THE DOCTOR ~~holds it up~~ The woman I bumped into was wearing it.

ROMANA is astonished

⑤ MCU ROMANA

ROMANA: What? You mean you stole it from her?
- down ① clutched robes ②
③

THE DOCTOR: (GRINNING BROADLY) Look at it.

ROMANA takes it.

CAM goes in on bracelet as she takes it

ROMANA ~~is using a handheld scanner~~
Scanner ↑

THE DOCTOR: ~~It's a very pretty painting~~ She was using it to ~~produce~~ a complete report on all alarm systems round the Mona Lisa.

ROMANA: ~~What's that?~~ in both. You mean she's trying to steal it?

THE DOCTOR: It's a very pretty painting.

ROMANA: ~~That's~~ is a very sophisticated device for a level five civilisation.

⑥ CU Doc

THE DOCTOR: That? That's never the product of Earth technology.

Ep. 1.

bracelet down (3) (4)

⑦ CW ROMANA

ROMANA: You mean an alien ^{R hands take bracelet} wants to steal the Mona Lisa?

⑧ CW DOC

THE DOCTOR: It's a very pretty painting.

⑨ CW ROMANA

(ROMANA EXAMINES THE BRACELET)
bracelet up (3)

⑩ BCW DOC

THE DOCTOR: Romana. under table (1)

ROMANA: (NOT LOOKING UP) Yes?

THE DOCTOR: ^{You know!} I think something very odd's going on. For instance you know that man who was following us?

late 16/3

ROMANA: Yes.

THE DOCTOR: ^{Shell.} He's standing behind me poking a gun into my back.

CAMERA PULLS BACK TO 2-S WITH DUGGAN
~~to reveal the truth of this.~~
R. bracelet under table in both. (3)

DUGGAN: ^{del} Right you two, into the cafe.

END TELECINE 5.

09910
-0451
439
Dr R Duggan into cafe

09910
-0451
439

Recno 18.

Sp. 926228

161151
161505

Take ① - Patron special plus
French

161612
161625

Take ②. - OK.

17'26"

(Ep.1.)

- . 34 -

(12)

(Shot 18 on 4)

Excited frame h on film Dr/Rom/Dug

Sp. 926228

16.16.12.

2A

8. INT. CAFE. DAY.

19.	<u>2</u>	<u>A</u>	/	(DUGGAN MARCHES THE DOCTOR AND ROMANA IN)
		DOC/ROMANA/DUGGAN		
		enter R. They		
		come to table <i>L. fig</i>		
		<i>+ sit</i>		

THE DOCTOR: Patron! Three glasses of water please. ~~And~~ make them doubles.

RECORDING BREAK

(3 next)

- . 34 -

(12)

Scene 19

Sp. 926357

21 1243
21 1403

272-286

21 1529
21 1647

272-286 (204-104)

/4C 2E/

9. INT. CHATEAU LIBRARY. DAY.

272. 4 C / (COUNT SCARLIONI
COUNT. AND THE COUNTESS ARE
Crab L to see IN THE LIBRARY.
COUNTESS over
his shoulder.

COUNT: ...and then?

COUNTESS: ~~I followed~~ *then I had* that fool of a
detective. *followed*

COUNT: Why?

273. 2 E COUNTESS: Reasons./
COUNT

274. 4 C COUNT: Please do not play games
2-S A/B with me./

COUNTESS: What else have I been doing
all these years?

COUNT: Following instructions.
Go on.

275. 2 E (THE COUNTESS SMILES
COUNT A/B AT HIM ARCHLY)/

276. 4 C (SMILES) Continue./
2-S A/B

COUNTESS: *this* The detective, Duggan. He
annoyed me. He's stopped watching
the painting and started watching me/

277. 2 E
COUNT A/B

(COUNT CLICKS HIS
TONGUE IN
ANNOYANCE)

COUNT: ^{Oh} ~~So~~ ~~he's~~ shows ^{it} a glimmering of
intelligence at last. Perhaps we
should deal with him ~~he~~ but ~~I think~~
he's too stupid to bother us seriously.

278. 4 C
2-S A/B

(On to page 37)

And then
COUNTESS: ~~Except that~~ something else happened today ... In front of the painting.

COUNT: Yes?

279. 2 E
COUNT A/B
COUNTESS: *well this* ~~a~~ tall man I had *never* ~~not~~ seen before *he fainted* ~~fainted~~.

280. 4 C
COUNTESS
COUNT: (AMUSED) You are getting jumpy ~~my dear~~. He was probably overcome by your charms./

281. 2 E
COUNT A/B.
COUNTESS: *managed to get* ~~Only that as~~ ~~Except~~ that when he fell he somehow ~~got~~ the bracelet off my wrist./

282. 4 C
COUNTESS A/B
COUNT: (THUNDERSTRUCK) What! And you let him?/

283. 2 E
COUNT A/B
COUNTESS: *well* I had no choice. There was a rush *of* confusion. *well* Well organised I'm sure./

284. 4 C
COUNTESS A/B
He rises.
COUNT: ~~But~~ that bracelet.../

285. 2 E
COUNT
COUNTESS: ~~Don't worry my dear,~~ *well* ~~will~~ get it back. The matter is in hand even now./

(COUNT, DESPERATELY WORRIED, BUT TRYING TO ACCEPT HER ASSURANCES:)

286. 4 C
COUNTESS A/B
COUNT: I trust you will be .../

COUNTESS: Discreet? | Of course.

/RECORDING BREAK/

Scene 110.

Sp. 926228.

161840
162030

Take ①. NWG.

162735

Take ②. Beam NW

162752
162903

Take ③ - NW "axis line" Dr "

162950
163044

Take ④ from SWC to end NW

163148
163233

Take ⑤. from SWC to end SE

(Shot 19 on 2)

Sp. 926228.

2A 4A 3A

1627.52.

10. INT. CAFE. DAY.

20. 3 A / (TO CONTRAST WITH
DOCTOR 4 gun "DISCREET", INSTANT
~~Widen to reveal GROUP.~~ CUT AWAY TO DOCTOR
AND ROMANA IN CAFE
WITH THEIR HANDS
UP.

TWO THUGS ARE
WAVING GUNS AT
THEM.

DUGGAN IS ALSO
STANDING WITH HIS
HANDS UP)

20X W
WS.

THE DOCTOR: What bracelet?

(ONE OF THE THUGS
GRABS HOLD OF THE
DOCTOR WHILST THE
OTHER FRISKS HIM.

20Y S
on gun + bracelet

THEY FIND IT VERY
QUICKLY.

LE PATRON IS SERVING
DRINKS UNCONCERNEDLY
TO OTHER CUSTOMERS.
IT IS A HALLMARK OF
HIS CHARACTER THAT
HE REMAINS TOTALLY
UNFAZED BY ANYTHING
THAT HAPPENS IN HIS
CAFE.

20A 2.
Thugs leave.

THUGS leave.

THE THUGS BACK OUT WITH
THE BRACELET AND DUGGAN'S
GUN. /

20B 3.
Group shot

(Shot 20 on 3)

ROMANA You alright?

DOCTOR Oh yes, I'm just relaxing
and enjoying Paris.

DUGGAN, WHO WE NOW
REVEAL TO BE STANDING
OVER THEM WITH HIS
GUN.

21. 2 A
DUGGAN.

DUGGAN Alright, that's enough.
Very nicely staged, but you don't
fool me.

DOCTOR What are you talking about?

22A 3 4 A
3-S DOCTOR/ROMANA/
DUGGAN. *ok Duggan*

DUGGAN Your men who were in here
just now.

DOCTOR My men? Those thugs?

DUGGAN Your thugs.

DOCTOR Are you suggesting those men
were in my employ?

DUGGAN Yes.

(Shot 22 on 4)

THE DOCTOR: I don't know if you noticed but ~~they were pointing guns~~ at me. ~~I know~~ but if anybody in ~~my employ~~ ~~did~~ that I ~~would~~ sack him on the spot./

22B 2 any employ who behaved like
Mulligan
16.31.48 - 22C to end.
22C 3 right 2-5 on/rom

DUGGAN: Except that I know you arranged for them to hold you up as a bluff. You're trying to put me on a false scent./

THE DOCTOR: (AFTER A PAUSE) You're English aren't you? Patron! I thought I ordered three glasses of water!

DUGGAN: Yes.

(WHILST THEY CONTINUE TO TALK, LE PATRON BRINGS THEM THREE WATERS. HE CLEARLY REGARDS THE GUN AS BEING NONE OF HIS BUSINESS)

DUGGAN: Listen you ...

22D 2 Duggan

THE DOCTOR: ~~I am~~ the Doctor.

22E 3 2-5 on/rom

DUGGAN: What's Scarlioni's angle?

THE DOCTOR: Scarlioni's angle? Never heard of it. Romana, have you ever heard of ~~anything~~ ~~called~~ Scarlioni's angle?

ROMANA: No, I was never any good at geometry.

23. 2 A
DUGGAN

THE DOCTOR: Who's Scarlioni?/

24. 3 A
DOCTOR

DUGGAN: On earth! Count Scarlioni. Everyone in the world's heard of Count Scarlioni./

(2 next)

(Ep.1.)

(16)

(Shot 24 on 3)

25. 2 A THE DOCTOR: Ah, well we've only just arrived. / *landed on earth*
 DUGGAN
 He rises and goes behind pillar.
 (DUGGAN, LOOKS AT THEM FOR A LONG HARD MOMENT, AND THEN CLEARLY DECIDES THEY ARE GENUINE LOONIES:)

that's it
 DUGGAN: ~~that's~~ right, I give up, ~~forget it.~~ You're crazy.

26. 3 A (HE MAKES TO LEAVE)
 DOCTOR

THE DOCTOR: Crazy enough to steal the Mona Lisa.
want to

27. 2 A (DUGGAN STOPS)
 DUGGAN

24A 3 A Or at ~~any rate~~ interested in someone who might want to ~~steal the Mona Lisa~~
Dr.

(DUGGAN TURNS AND RETURNS TO THE TABLE)

RECORDING BREAK

0152

(4 next)

(16)

Scene 1.1

Sp 92635P

212050
212058

287-296B

212235
212335

287-296B

4C 3C 2E

11. INT. LIBRARY. DAY.

287. 4C / (THE COUNT IS
TWO THUGS R, SURVEYING THE
pull to GROUP. BRACELET)

COUNT: Good, thank you. You may go.

(THE TWO THUGS FROM
THE FIGHT IN THE
CAFE, UNDER HERMANN'S
EAGLE EYE, DEPART)

287A 3
Count

288. 2 E (TO HERMANN) But not good enough.
HERMANN Hermann. You'd better kill them./

289. 3
4C HERMANN: The detective and his
COUNT friends. Excellency?/

290. 2 E COUNT: No, Hermann, No, those two fools/
HERMANN

HERMANN: With pleasure, Excellency.

291. 3
4C (HE BOWS AND GOES)/
COUNT

COUNT: So -
One was interested in you
and the painting, the other in this
bracelet?/

292. 2 E
COUNTESS

293. 3
4C COUNTESS: Yes./
COUNT

294. 2 E COUNT: I ^{should like} wish to meet them./
COUNTESS

295. 3
4C COUNTESS: Of course. Just tell
COUNT Hermann./

COUNT: No, my dear, you tell Hermann.

296. 2 E

~~2 S. COUNTESS/
LITTLE GRACE.
They leave.~~

(SHE RISES WITH LITTLE
GRACE AND GOES.

296A H.
 Countess exit

THE COUNT CONTINUES
HIS EXAMINATION OF
THE BRACELET)

296B 3
 Count

/RECORDING BREAK/

/2 to D/3 to B/4 to B/

(14)

Scene 1. 12

Sp. 926228

16 35 45
16 36 40

Take (1) - Camera never started

16 38 30
16 39 20

Take (2) - prob use shot 31 from
Take (1)

(Shot 27 on 2)

Sp. 926228

2A 3A 4A

12. INT. CAFE. DAY.

28. 4 A / (THE DOCTOR, DUGGAN,
3-S DOCTOR/ROMANA/
DUGGAN. *fav. Duggan.* ROMANA AT THE SAME
TABLE)

DUGGAN: (~~GRANDLY~~) ~~Patron:~~

~~(DUGGAN MAKES AN
IMPERIOUS GESTURE
TO THE PATRON, WHO
NODS UNENTHUSIASTICALLY)~~

~~Patron, same again...~~

DUGGAN: So you can imagine the
furore ...

ROMANA: (EAGERLY) ~~Furore.~~ *The what?*

~~Furore.~~

DUGGAN: The whole Art World in an
uproar ...

ROMANA: Oh, ^{the} ~~you mean~~ furore.

DUGGAN: Masterpieces that have ^{apparently}
~~apparently~~ been missing for centuries
are just turning up all over the
place.

(AS ROMANA IS ABOUT
TO EAGERLY FOLLOW
THIS UP, THE DOCTOR
BREAKS IN BLANDLY)

THE DOCTOR: All fakes of course.

(Ep.1.)

(18)

(Shot 28 on 4)

DUGGAN: Well, got to be haven't they? Haven't they?

ROMANA: Are they?

DUGGAN: They're very very good ones. They stand up to every scientific test.

THE DOCTOR: ^{Really? What} And the only connection in all this is the Count.

DUGGAN Yes.

DOCTOR So...

DUGGAN: ^{through} Nothing dirty can be proved. He's clean absolutely clean. So clean he stinks./

29. 3 A
DOCTOR

THE DOCTOR: He isn't clean anymore. The Countess has ^{that} bracelet./

30. 2 A
DUGGAN

DUGGAN: What's ^{the} bracelet worth?/

31. 3 A
DOCTOR

THE DOCTOR: ^{well it} ~~That~~ rather depends on what you ^{hand to?} do with it. - ^{Ohh}

DUGGAN ~~Oh~~. What ~~is it?~~

(FROM BEHIND ANOTHER TWO THUGS ENTER. THEY GESTURE TO THE DOOR)

32. 4 A
3-S f/g, THUGS b/g. Do you know I think we're being invited to leave?/ ~~The dear Countess~~ (cont...)

All leave.

(THE GOONS INDICATE THAT THEY ARE IN NO MOOD TO BE TRIFLED WITH AND THEY'D BETTER GET A BLOODY MOVE ON.

THE DOCTOR PICKS UP HIS HAT AND SPEAKS TO ROMANA)

(Break next)

(18)

(Shot 32 on 4)

~~THE DOCTOR: (cont) And it was your
round too.~~

~~(THEY ALL MAKE A
CAREFUL EXIT UNDER
THE WATCHFUL EYE
OF THUG ONE.~~

~~THUG TWO TOSSES
SOME MONEY ON THE
TABLE AND FOLLOWS
THEM)~~

RECORDING BREAK

3 to B

Scene 13

Sp. 926354

202403
20 2445

297 noisy

202514
20 2550

297 clock on mantelpiece
wrong

202746

297 ok.

4B 3B

13. INT. LIBRARY. DAY.

297. 3 B / (THE COUNTESS IS
COUNTESS in TOYING WITH THE
mirror, pull BRACELET.
to admit
HERMANN L. SHE GETS UP AND
PULLS THE BELL
ROPE.

HERMANN ENTERS)

HERMANN You rang, my lady?

COUNTESS: ^{Yes} Hermann. Where is the
Count?

298. 4 B HERMANN: Down in the laboratory my
CU COUNTESS lady.

299. 3 B COUNTESS: With that Professor again?
2-S A/B
COUNTESS leaves.

(SHE IS CLEARLY
IRRITATED THAT HE
SPENDS SO MUCH TIME
WITH THE PROFESSOR)

HERMANN: No, my lady. Professor
Kerensky is resting in his room.

COUNTESS: (SURPRISED) Oh. Thank
you Hermann.

~~(HERMANN LEAVES.)~~

300. 2 D THE COUNTESS LEAVES
COUNTESS leaves ALSO)
Library L.

Run to smoke @

*2 wait @
way*

13A. Int Lab.

2D Count crosses room to
room

23'05"

14. INT. CORRIDOR OUTSIDE LIBRARY. DAY.

300 2 b.
Countess at
library

(THE CORRIDOR IS HUNG WITH MANY OLD PAINTINGS, CLEARLY OF GREAT VALUE, REMBRANDTS, RUBENS ETC. ARE THEY GENUINE?)

Crab with
COUNTESS to
door R b/g.

THE COUNTESS WALKS ALONG TO A DOOR SET FURTHER DOWN THE CORRIDOR.

SHE MAKES TO OPEN IT AND IS SURPRISED TO DISCOVER IT LOCKED.

SHE PULLS IT A COUPLE OF TIMES)

COUNTESS: Carlos? Carlos!

20 29 19
20 29 47

Scene 1 lib Sp 926354

300 door locked.

20 30 20
20 30 44

300. at

Same Spools contd. Sp. 926114

Scene 1.15 use 15.09.47 take
(intended for Sc. H. 10)

143925
143955

193. peeling mask off.

Scene 1.15

Sp. 926114.

145945

193X - green head turns to
cam.

150021

again + zoom in on eye.

150030

150507.

again with end of ripping off
mask

150559

again as last time - didn't
look long enough in mirror.

150605

- 150605
07.03

again much better with 2 in on
eye at end.

Scene 1.15

Sp. 926114

153133

153146

Shot 192A count walks across
to mirror - didn't put his
hands up to face.

153214

192A again with action of
hands up to face.

2A

192A. count/mirror 15. INT. LAB. DAY.

193. 2 A / (BEFORE A SMALL
COUNT/mirror. MIRROR IS THE COUNT.

starts to peel.

HE CONSIDERS HIS FACE CAREFULLY.

HE HEARS THE COUNTESS CALLING, BUT IGNORES IT.

HE APPEARS TO SCRATCH ABOVE HIS RIGHT EYE.

HE PAUSES.

HE TOUCHES AGAIN CAREFULLY. JUST AS CAREFULLY HE STARTS TO PEEL THE SKIN FROM THAT POINT IN A WIDER BAND TO REVEAL BELOW THE HIDEOUS FEATURES OF THE SEPHIROTH)

193X. SCAROTH head.

COUNTESS: (MUFFLED, OOV) Carlos!

RECORDING BREAK

2 to D

RUN TK

TELECINE SEQ.6.

Closing Titles

Dur:

S/I TJs

TJ1 Doctor Who
TOM BAKER

4 Ep. ①

TJ2 Romana
LALLA WARD

4 ②

TJ3 Count
JULIAN GLOVER

2 ③

TJ4 Countess
CATHERINE SCHELL

2

TJ5 Duggan
TOM CHADBON

2 ④

TJ6 Kerensky
DAVID GRAHAM

2

TJ7 Hermann
KEVIN FLOOD

2

~~TJ8~~

~~PETER HALLIDAY~~
Louvre Guide
PAMELA STIRLING

2

⑤

③
Soldier
Guide

TJ9 Incidental Music
DUDLEY SIMPSON
Special Sound
DICK MILLS

2 5 1/2

TJ10 Production Assistant
ROSEMARY CROWSON
Production Unit Manager
JOHN NATHAN TURNER
Director's Assistant
JANE WELLESLEY
Assistant Floor Manager
CAROL SCOTT

4 ⑥

TJ17 Film Cameraman
 JOHN WALKER
 Film Recordist
 GRAHAM BEDWELL
 Film Editor
 JOHN GREGORY

2

(7)

TJ18 Studio Lighting
 MIKE JEFFERIES
 Studio Sound
 ANTHONY PHILPOTT
 Technical Manager
 JOHN DEAN
 Senior Cameraman
 ALEC WHEAL

4

(8)

TJ19 Visual Effects Designer
 IAN SCOONES
 Electronic Effects
 DAVE JERVIS
 Vision Mixer
 NIGEL FINNIS
 Video-Tape Editor
 ROD WALDRON

4

(9)

TJ20 Costume Designer
 DOREEN JAMES
 Make-up Artist
 JEAN STEWARD

4

10

TJ21 Script Editor
 DOUGLAS ADAMS

2

11

TJ22 Designer
 RICHARD McMANAN-SMITH

4

12

TJ23 Producer
 GRAHAM WILLIAMS

4

13

TJ24 Directed by
 MICHAEL HAYES
 (c) BBC 1979

4

14

18 credit to end. 00'S.1"

24'25"