

00'00"

S/B TK

RUN TK

TELECINE SEQ.1.

Opening Titles

Dur: 00'32"

DR WHO TITLE. 00'16"

S/I

TJ1

CITY OF DEATH

00'24

S/I

TJ2

by DAVID AGNEW

S/I

TJ4

PART TWO

as above

21 08 51

21 09 24

Ep 2 Opening.

21 09 48

21 10 40

Ep 2 Closing

Reprise

00'30"

Cafe
Counters.
Count in cellar

TK going into chateau front door. 01'12"
C/A sinister window.

Gate 42, 43, 44, 45, 46.

TK 2

(AT END OF REPRISÉ)

PARIS STREET. EXT. DAY.

1014

Gate 46/4.

① MLS The Old Dark House. DOCTOR ROMANA are brought from flg by two THUGS. The gate opens and they go in [1028] more shots to [1090]

Dr. hat in R ^{hand} ~~poche~~. - scarf as usual. ①②④

Thugs - hats on + dark striped suits.

blue shirt / Dr. - ^{pushing} red/blue striped tie. ^{blue handkerchief} grey/white pin strip suit 2pc

grey shirt / ^{pushing} red tie / halla. - grey red stripe suit 2pc

Dr / Thug / halla / Thug as in ①②④
_{2 shades pinkish red wide stripes. red handkerchief}

halla / Thug never can be holding her R arm. ①②④
Other Thug poking Dr in back with R. ①②④

Sp. 926434 | 20244 Thugs taking them inside house.

Scene 2.1. Sp. 926351.

204057 301 - 302 boom on 302.

204124 301 - 302 boom again.

204149 301 - 303B didn't see bracelet into
204217 box

(2b) Sp. 926354.

204246 303B bracelet into box.
204308

204500 303C, D's entrance.
204516

205730 304 - 317 beginning MUG.
210045

210725 304 - 317 again - best.
211043

80' 28"
03' 10"
03' 56"

01' 23"

4C 3C 2E

1. INT. LIBRARY. DAY.

301. 2 E / (THE COUNTESS IS
MS COUNTESS TOYING WITH THE
BRACELET. /

302. 4 C
~~Door R, w/A. doovlg~~ HERMANN ENTERS)
HERMANN enters.

303. 2 E *Excuse me, my lady*
COUNTESS A/B. HERMANN: ~~Countess~~. The people you
wished to ... speak to are here. /

Good
See her put bracelet in box. COUNTESS: ~~Thank~~ you Hermann, show them in. /

303A 4 w/A a/B *Hermann yes, my lady*
Hermann exit (SHE SLIPS THE BRACELET
INTO AN INCREDIBLY
BEAUTIFUL CHINESE
PUZZLE BOX AND THEN
SITS ON THE SOFA.

303B 2 MS bracelet
Countess into box.

304 3 C *HA*
MS Door R, DOCTOR/ROMANA/HERMANN
ROMAN DUGGAN/HERMANN
enter. *Dr mps*
~~Widen to frontal~~
~~WS, DOCTOR comes~~
~~flg. + falls~~
out of frame flg.
HERMANN PUSHES THE
DOCTOR, ROMANA AND
DUGGAN FAIRLY ROUGHLY
INTO THE LIBRARY.

DUGGAN REACTS WITH
AN OFFER OF VIOLENCE,
BUT WITH A BARELY
PERCEPTIBLE MOVEMENT
A GUN APPEARS IN
HERMANN'S HAND.

THE DOCTOR RESTRAINS
DUGGAN AND TURNS TO
HERMANN)

304. 3
MS Dr appears
from behind
chair.

193548
193639

Scene 1.

Take ①.

Original recording.

Sp. 921162.

Also.

Sp. 926434.
23.38.40.

21 5127.
21 5200.

Opening titles Ep. ①. Sp. 921162

21 5228

Closing 15G - no sound

21 5356.
54 50.

Closing credits eps 1/2/3. 15G.
(no close/brow).

21 5726

Closing 1/2/3 again 15G.

(THE COUNTESS NODS
CURTLY TO HERMANN
WHO WITHDRAWS)

pan him c to
countess.

~~develop to
with group~~
develop
W/A

Hello. I say.

THE DOCTOR: (cont) What a wonderful
butler, ^{yes} so charmingly violent.
Hello, I'm called the Doctor, ^{as} this
~~is~~ Romana, ^{asked} this Duggan, you must
be the Countess Scarlioni, and this
is clearly a very delightful Louis
Quinze chair. May I sit on it?

(HE SITS ON THE LOUIS
QUINZE, EXPERIMENTALLY.
HE GRINS WITH PLEASURE)

I say, haven't they worn well?
Thank you, ^{Romana} that will be all.

COUNTESS: (WITH A TIGHT SMILE)
"Doctor", you are ^{very} pleasant
with me.

THE DOCTOR: Ah, well I'm a pleasant
chap. ^{fellow.}

COUNTESS: I did not invite you here
for social reasons.

THE DOCTOR: ^{well} I know. I could ^{see} tell
that the moment you didn't offer
us a drink. ^{ask me to have a drink}

COUNTESS: I...

THE DOCTOR: Thank you, ^{I will} I'll have
a glass of water please. Come on,
Romana sit there. ^{over} Duggan you sit
there. ^{if you want to} Do sit down, Countess. ^{oh}

COUNTESS: The only reason you were
brought here is to explain exactly
why you stole my bracelet.

Tighten as
DOCTOR sits
with COUNTESS.

304A 1
304B 2
LS group.

304C 4

304D 2
group.

304X 3
Duggan

Well, you see
THE DOCTOR: Ah, it's my job you see. I'm a thief. Romana is my accomplice and Duggan is a detective who has been kind enough to catch me. That's his job. *you see* Our two lines of work dovetail *rather neatly* ~~rather neatly~~ *beautifully*.

304E. 4
Countess.

COUNTESS: *under the impression* Very interesting. I *was* rather thought that Mr. Duggan *was* had been following me./

305. 3
4 C
DUGGAN

306. 2
C
~~2-S DOCTOR/
COUNTESS.~~

Oh well
THE DOCTOR: You're a beautiful woman. *and Duggan was* He was probably trying to summon up the courage to *invite* ~~invite~~ *ask* you out to dinner, weren't you Duggan?/

307. 3
4 C
DUGGAN

308. 4 C (DUGGAN LOOKS SURLY)/
~~2-S A/B. Countess.~~

308A 2
Dr

COUNTESS: Who sent you?

308B 4
Countess.

THE DOCTOR: Who sent me what?

COUNTESS: (GETTING A BIT STEELY) Doctor, the *harder* ~~harder~~ you try to convince me you are a fool, the more I am inclined *to believe* ~~to believe~~ otherwise. *It would be* ~~It would be~~ the work of a moment to have you killed.

(AT THAT INSTANT
ROMANA PICKS UP
THE CHINESE BOX)

309. 2 E
ROMANA and box.

COUNTESS Put ~~that~~ *it* down./

~~ROMANA: This is nice.~~

~~COUNTESS: Put it down.~~

310. 4 C
~~DOCTOR/COUNTESS.~~

ROMANA: It's one of those puzzle boxes isn't it?/

Yes, it
COUNTESS: It *is* a very rare and precious chinese puzzle box. You *won't* ~~will~~ not be able to open it, *so* put it down./

311. 2 E
ROMANA A/B

(ROMANA OPENS IT IN
ABOUT ONE AND A
HALF SECONDS.

312. 4 C

SHE PULLS OUT THE
BRACELET)

COUNT.
Hold him L to
ROMANA then R
to fireplace.
and Countess.

ROMANA: Oh look.

(WE ARE FAIRLY CLOSE
ON THE BOX AND THE
BRACELET)

COUNT: (OFF) Yes, ~~young lady~~, very
pretty isn't it.

(HE HAS QUIETLY
ENTERED THE ROOM
AND CROSSES TO
ROMANA. HE TAKES
THE BRACELET FROM
HER)

ROMANA: Very, where's it from?

COUNT: From? It's not from
anywhere, it's mine.

COUNTESS: My dear, these are the
people who stole it from me ~~at~~
the Louvre.

312A 2
number

THE DOCTOR: Hello there.

312B 3
2-5

COUNT: *How very* ~~A pair of~~ *Two*
~~go into~~ *enter* the Louvre gallery and come
out with ... a bracelet. ~~Is that~~
~~the most interesting thing you~~
~~could find to steal?~~

313. 2 E
DOCTOR

*Couldn't you
think of
any thing
more*

THE DOCTOR: *hell* I just thought it was
awfully attractive, ~~terribly unusual~~
design. Of course it would have
been *much* ~~very~~ nice to have been able
to steal ~~one of the paintings~~ *pictures*
(cont ...)

314. 4 C
COUNT
THE DOCTOR: (cont) but I've tried ~~that~~ before, all sorts of ~~bell~~ ^{things} go off which disturb the concentration.

315. 2 C
DOCTOR/COUNTESS.
COUNT: ^{Yes it would} I can imagine. So you stole this bracelet simply because you thought it looked ~~was~~ pretty?/

315A. 3
~~COUNTESS rises and goes to COUNT.~~
2-5
THE DOCTOR: Yes, well I think it is, don't you.
count yes.
COUNTESS: I don't think he's as stupid as he seems my dear.

316. 2 E
GROUP.
Crab to see HERMANN arrive R b/g.
COUNT: My dear, no ^{body} ~~one~~ could be as stupid as he seems. This interview is at an end./

bite
THE DOCTOR: (RISING) Good! Well we'll be off ~~then~~, a quick stagger up the Champs Elysees, ~~and~~ perhaps ~~a spot of dinner~~ at Maxims. What do you think, ~~Duggan?~~ Romana?

ROMANA: Maxim's what?

317. 4 C
COUNT/COUNTESS.
(MEANWHILE, IN RESPONSE TO THE COUNT PULLING ON A BELL ROPE, HERMANN HAS ENTERED)/
I think a rather better idea would be if Hermann were to

COUNT: ~~Ah, Hermann,~~ would you ~~love~~ kindly ~~look our guests~~ in the cellar? (TURNING TO DOCTOR) I ~~would~~ ^{should} hate to lose touch with such ... fascinating people./

318. 3 C
GROUP
(DUGGAN PICKS UP THE CHAIR THE DOCTOR WAS SITTING ON AND MAKES TO SWING IT AT HERMANN'S HEAD./

319. 2 E
DOCTOR/DUGGAN.
THE DOCTOR SPOTS HERMANN'S RAPID MOVE FOR HIS GUN AND RESTRAINS DUGGAN)

Duggan, what are you doing?
THE DOCTOR: For heaven's sake
~~Duggan, what do you think you're~~
~~doing?~~ That's a Louis Quinze!

DUGGAN: But you're not going to
~~let them look us up are you?~~

*I do beg
you pardon
Count
C Thank you
Dr. Now Hermann*

THE DOCTOR: Just behave like a
civilised guest will you? (TURNS
TO HERMANN) Would you show us
to our cellar, please.

*Just
enough to show
us to our cellar
We'd be terrible
grateful
Nando Com
along there
a good chap.*
(HE SWEEPS OUT.)

DUGGAN AND ROMANA
FOLLOW UNDER HERMANN'S
EVER WATCHFUL EYE.

THE COUNT, WITH THE
BRACELET, LOOKS AT
THE COUNTESS) /

320. 4 C
COUNT/COUNTESS

*develop to 2-5
count/countess*

I thank you should be rather
COUNT: ~~Be a little~~ more careful
with your ... trinkets, my dear.

(HE GIVES IT BACK
TO HER)

do
After all, we ~~still~~ have a Mona
Lisa to steal.

RECORDING BREAK

2 to D

213116
213145

Scene 22

Sp. 926354

2. INT. CORRIDOR OUTSIDE LIBRARY. DAY.

321. 2 D
DOCTOR/ROMANA/
DUGGAN followed
by HERMANN.
Crab R with
them.

(IT IS PLUSHLY
DECORATED, BEING
AN OLD FRENCH
CHATEAU AND THERE
ARE MAGNIFICENT
PAINTINGS HUNG
ALONG THE WALLS.

THE DOCTOR, ROMANA
AND DUGGAN ARE
SHEPHERDED ALONG
THE CORRIDOR BY
HERMANN, AT GUN
POINT)

THE DOCTOR: What pretty paintings.
Don't you think they're pretty
paintings, Romana?

ROMANA: (NOT TERRIBLY INTERESTED)
Not particularly.

THE DOCTOR: I think they're very
pretty, don't you Duggan?

DUGGAN: Very pretty.

THE DOCTOR: Gainsborough, Rubens,
Rembrandt ... very very pretty ...

HERMANN: Downstairs.

/RECORDING BREAK/

/2 to G/3 to F/

(18)

Sp 926305

Scene # 3

4204

14 413

Case ① - 149-152

2A-B 3A

3. INT. CELLAR. DAY.

149. 2 A-B / (MOST OF THE CELLAR
DOCTOR'S party IS OCCUPIED BY
arrive down KERENSKY'S LAB.
stairs, DOCTOR WE ARE LOOKING UP
first. A FLIGHT OF
Pull back to B. STAIRS TOWARDS A
WOODEN DOOR)

THE DOCTOR: (OOV) ~~Tell me Hermann,~~
how long has this Chateau been here?
Hermann

HERMANN: (OOV) Long enough.

(THE DOOR OPENS
AND THE DOCTOR
AND CO. ENTER
AND COME DOWN THE
STEPS TOWARDS US)

Restred THE DOCTOR: Oh really? That long?
~~And modernised - at least~~ four or
five hundred years ago?

HERMANN: May have been.

THE DOCTOR: Really? Stimulating,
very stimulating.

THE DOCTOR: ~~So,~~ this would be the
cellar would it?

HERMANN: Doctor, your ^{bold} conversation
does not interest me.

DOCTOR Really. Good heavens, a ^{had} laboratory. Are you locking us into laboratory?

HERMANN, GESTURING WITH HIS GUN, DIRECTS THEM ROUND THE CORNER TO A HEAVY WOODEN DOOR WHICH IS STANDING AJAR.

150. 3 A HERMANN ~~No,~~ in there./
DOCTOR

151. 2 B DOCTOR I'd ^{much} rather stay out here.
~~All this~~ looks ~~most~~ interesting./
~~A/B - GROUP~~ ~~shot.~~ ^{so.} HERMANN In there! ^{here I said}

3 to D

152. 4 D THEY GO THROUGH THE DOOR AND PASS INTO:
GROUP into storeroom.

Spools. 926114 + 921314

Scene 2.H

19 3248
19 3448

Face ①. 151-154.

3D 4D

4. INT. CELLAR ROOM. DAY.

152. H.D.
Cloop in
Stewman.

(A SMALL STOREROOM
FULL OF EMPTY,
VERY OLD PACKING
CASES. THERE'S
A SMALL TABLE WITH
A GAS LAMP ON IT.)

HERMANN TOSSES A
BOX OF MATCHES ON
TO THE TABLE BY
THE LAMP)

HERMANN: *You may wish*
Light if you ~~want~~ it.

ROMANA: How long ~~will~~ this thing ~~last~~
last us?

HERMANN: Two hours maybe three.

THE DOCTOR: ~~But~~ what happens after
that?

HERMANN: *After that* You won't
~~be needing~~ any light ~~after that~~.

(HERMANN LEAVES.)

DUGGAN BOUNDS ON
THE DOCTOR IN FURY)

DUGGAN: What do you think you're
playing at, ~~Doctor~~?

(DOCTOR IS SUDDENLY
VERY URGENT AND
SERIOUS, IN DIRECT
CONTRAST TO HIS
AFFECTED FLIPNESS UP
TILL NOW)

SW
THE DOCTOR: Be quiet. Light the lamp.

(THERE IS A VERY
NARROW BEAM OF
DIM LIGHT COMING
THROUGH A GRATING
ON THE DOOR FROM
THE LAB.)

THE DOCTOR GIVES
THE BOX TO DUGGAN,
REVEALING THAT
THERE'S ONLY ONE
MATCH IN IT)

DUGGAN There's only one match!

DOCTOR Then get it right!

DUGGAN: You tell me to get it right!
We could have escaped at least twice
if you hadn't...

we start here
Yes.
** Duggan*
THE DOCTOR: *exactly* Exactly! What's the
point of coming all the way here
just to escape, immediately? *First*
~~we~~ let them think they've got us
safe. * Then we ~~start to~~ escape.
Light the lamp.

Do come on
(HE PULLS OUT HIS
SONIC SCREWDRIVER
AND SETS TO WORK
ON THE DOOR.)

DUGGAN LIGHTS
THE LAMP)

DUGGAN: Well?

(THE DOCTOR: OBVIOUSLY
THE SONIC SCREWDRIVER
IS NOT WORKING ON THE
DOOR)

THE DOCTOR: *It's not working*
~~Doesn't work.~~

DUGGAN: You and your ^{stupid} ~~clever~~ ideas.

(HE GRABS THE
SONIC SCREW-
DRIVER OFF THE
DOCTOR AND HITS
THE LOCK WITH
IT. IN
CONSIDERABLE
ANXIETY THE
DOCTOR SNATCHES
IT BACK OFF HIM)

THE DOCTOR: Don't!

DUGGAN: ^{What else use is it?}
~~Well it's not much use for
anything else is it?~~

THE DOCTOR: It was very useful against
the Daleks. ^{on Skaro}

DUGGAN: What?

THE DOCTOR: ^{Oh} ~~Planet Skaro.~~ You wouldn't
know it. ~~Remember, I've been~~

DUGGAN: ^{Oh that's} ~~This~~ is all I need. Locked
in a cellar, no way out, and ~~a couple~~
^{two rangers} lunatics for company.

(THE DOCTOR EXAMINES
THE SCREWDRIVER WITH
CONCERN AND TRIES
AGAIN. THIS TIME IT
WORKS)

THE DOCTOR: ^{Sh} ~~Oh...~~ it works ^{if} ~~now.~~ Been
meaning to fix it myself, thank you.
(cont...)

(HALF WAY THROUGH
WORKING ON THE
LOCK THE SCREW-
DRIVER CONKS OUT
AGAIN.)

THE DOCTOR HITS
IT ON THE WALL AND
IT WORKS AGAIN.

THE DOOR OPENS)

THE DOCTOR: (cont) (TO DUGGAN) Would
you like to stay with us as scientific
adviser?

(MEANWHILE, ROMANA
HAS BEEN PACING
UP AND DOWN THE
CELL APPARENTLY
AIMLESSLY)/

153. 3 D
ROMANA

ROMANA: Doctor, the horizontal length
of the stairs is about six metres
isn't it?

Yes.
THE DOCTOR: I suppose so, why?

154. 4 D
A/B.

Must
ROMANA: Well this room ~~is~~ along-side
the stairs and only two point seven
three metres in length./

*2-5 success
at door.*
THE DOCTOR: That's fascinating. *Call*
~~We can~~ look at the lab ~~now?~~ *fix?* ~~Some~~

(THE DOCTOR AND
DUGGAN GO OUT
INTO THE LAB)

Al come on
RECORDING BREAK

Spools ⁽¹⁴⁾ 926345 + 926351
Scene 25 bits Also on 926434

143642
143754

Take (1) up to Lawrence's entrance.
2 beam shadows + walking on
low C

144105
144515

Take (2). 114 →
Pause shot 17 again

145046
145152

Light 2-5 - dialogue as for
125 'wrong' →
then single 'creaky' at 'cellular
accelerator' → 'technical problem'

145335
145448

^{insert}
Shot 116 on 'supper'
'There we go' → 'I'm going'

145555
145611

C/I shot 11 - Lawrence in
desecrated doorway then back to
her work - shutting door behind
her

✓ 145931
150148

Shot 126 - beam on bubble +
light. - 2 sizes. 150120 record
start

✓ 150607
150652

Shot 38/129 - Scar's head
with bubble + light. focus on
head then tighten - didn't
go at end

150700
150732

Pin in again - head disappears.

15 1450
15 1500

the chicken film + bubble +
light - 10% - probes not
generated

✓ 15 15 35
15 1640

the chicken film + bubble +
light

15 1739
15 1750

again - larger size chicken,
10%

✓ 15 1800
15 1904

tighter probe - chicken again

✓ 15 2333
without 15 2415
15 2510

chasing pedestal + bubble + light
for chicken into egg seq

✓ 15 2525
15 2538

bubble + spray on black

✓ 15 2717
15 2820

tlc - clean

Sp. 926434

14 0135

chicken film reversed with
bubble + light - now slowly
than standard speed

14 0300

film backward at normal
speed

14 0415

again but only a bit slower
than normal

14 0500

chicken film now at same
speed as last backwards + into

07'27^u

SUNDAY 3rd JUNE

CAMERA 1 - MOLE.
CAMERAS 2, 3, 4 - PEDS.
CAMERA 5 - VLAD.

/2B 5A 3A/

*On door -
it opens.*

5. INT. LABORATORY. DAY.

114.

3A
DUGGAN/DOCTOR
from door R
to foot of
stairs.

DUGGAN: Right, let's get out of here.

THE DOCTOR: No, *the lab* bound to be a couple of guards posted at the top.

DUGGAN: Exactly, I'm about ready to thump somebody.

THE DOCTOR: No! I want to look ^{at} ~~round~~ this lab first.

115.

2 B
DOCTOR comes to
machine f/g,
DUGGAN in b/g.

DUGGAN: What use is... /

THE DOCTOR: In the last few hours I have been thumped, threatened, abducted and imprisoned. I have found a piece of equipment that is not ~~a product~~ of Earth technology and been through two time slips. I think this Lab might have something to do with it.

115A.

5
Komana

DUGGAN: (HEATEDLY), Look, cut that stuff. What about the Mona Lisa?

115B

2
ARB.

THE DOCTOR: What about it?

DUGGAN: *do* You reckon the Count and Countess are out to steal it?

THE DOCTOR: Yes.

I don't know about you but

116. 3 A

DOCTOR at
machine L.
Hold him R
to DUGGAN.

DUGGAN: Well, ~~you do what you like,~~
I'm going to stop them./

THE DOCTOR: ~~Well~~ they're not going
to steal it at five o'clock in the
afternoon. *are they?*

DUGGAN Why not? *He (Duggan) still now*

THE DOCTOR *is* Because it's open. While
we're here ~~let's~~ find out how they're
going to steal it. And why? Shall we?
Or are you just in it for the thumping?

(DURING THE ABOVE,
ROMANA HAS BEEN IN
AND OUT OF THE
STOREROOM COLLECTING
THE ODD TOOL AND
BOTTLE OF ACID FROM
THE LAB. SHE IS
DELIBERATELY
IGNORING THE OTHER
TWO AND FOLLOWING
HER OWN LINE OF
THOUGHT)

DUGGAN: I am in it *mainly* ~~partly~~ to protect
the interests of the art dealers who
~~have~~ employed me...

THE DOCTOR: But mostly for the thumping,
yes I know.

(DUGGAN IS ABOUT
TO GET ANGRY WITH
HIM, WHEN THE
DOCTOR SUDDENLY
LEANS OVER AND
TALKS TO HIM
QUIETLY AND
CONFIDENTIALLY)

What do you think Romana's up to?

DUGGAN: I don't know.

Duggan
Duggan
Romana's
footage
M.C.
201

THE DOCTOR: Nor do I. It looks terribly intriguing don't you think?

117. 5 A DUGGAN: I don't care, I'm going./

Top of stairs
- light FX,
pull to see
DOCTOR/DUGGAN.

(HE MAKES TOWARDS
THE STAIRS.

*He Duggan to stairs
at top of stairs
to come down*

AT THAT MOMENT
THE DOOR AT THE
TOP OF THE STAIRS
BEGINS TO OPEN.

THE DOCTOR LEAPS
LIGHTLY AFTER
DUGGAN AND PULLS
HIM INTO A HIDING
PLACE.

HE SIGNALS
DESPERATELY TO
ROMANA WHO IS
JUST COMING OUT
OF THE STOREROOM
AGAIN. SHE PULLS
HERSELF BACK
IN AND PULLS THE
DOOR TO BEHIND
HER.

118. 3 A KERENSKY goes to L b/g bench.

118A 5
*Kerensky is lab
Doc/Duggan at
pillar flg*

KERENSKY COMES
DOWN THE STAIRS
INTO THE LAB.
HE HAS CLEARLY
BEEN HAVING A
SNOOZE IN HIS
ROOM./

119. 2 B DUGGAN at R pillar.

DURING THE
FOLLOWING, WHILST
KERENSKY IS
CONDUCTING HIS
EXPERIMENT WE
INTERCUT SHOTS
OF THE DOCTOR,
ROMANA AND DUGGAN.

120. 1 A DOCTOR at L pillar.

121. 5 A ROMANA thru grille R.

FROM THEIR VARIOUS
HIDING PLACES
WATCHING KERENSKY.

122. 2 B /
KERENSKY brings
egg to pedestal,
see DOCTOR/
DUGGAN b/g.

*MS
Romania
watching*

*Kerensky puts
egg on pedestal
Dr. Conrad
watching*

123. 5 A /
CU KERENSKY
watching egg.

DUGGAN IS TRYING
TO SIGNAL TO THE
DOCTOR HIS INTENTION
OF GOING TO SLUG
KERENSKY.

THE DOCTOR IS
DESPERATELY SIG-
NALLING HIM NOT
TO.

KERENSKY GOES UP
TO MAIN EXPERIMENTAL
DESK AND WE SEE HIM
TAKE AN EGG FROM AN
INCUBATOR AND PLACE
IT ON A SMALL
PEDESTAL OR DAIS.

SEVERAL SPHERICALLY
RADIAL TUBES ARE
POINTED TOWARDS IT.
HE TURNS ON THE
EQUIPMENT. A MIST
FORMS ROUND THE EGG.
THE MIST BECOMES A
BUBBLE. INSIDE THE
BUBBLE WE SEE THE
EGG HATCH. A CHICK
EMERGES.

/RECORDING BREAK/

TK EGG/CHICKEN SEQ.

Record seq. with 'bubble'
effect.

THEN THE CHICK
GROWS RAPIDLY TO
A FULL SIZED HEN.

(Note: Suggest we
use oval iris
centred on 'egg' -
fill in with ultra
fast natural history
film of hatching
process from TK
or VT source -
leaving the 'natural'
action to happen in
real time)

124.

2 B

KERENSKY.
Pull to see
DOCTOR.

2-5-1944

AT THIS MOMENT,
CLEARLY DUGGAN'S
INCLINATIONS ARE
ABOUT TO GET THE
BETTER OF HIM, SO
TO PRE-EMPT HIM
THE DOCTOR WALKS
STRAIGHT OUT OF
HIS HIDING PLACE
AND STARTS TO CLEAN
A COUPLE OF PIECES
OF EQUIPMENT WITH
HIS SCARF.

KERENSKY LOOKS UP,
STARTLED TO SEE
HE HAS COMPANY)

THE DOCTOR: Which came first, the
chicken or the egg?

KERENSKY: Who are you?

THE DOCTOR: Me?

KERENSKY: Yes, who are you, what
are you doing here?

THE DOCTOR: Me? I'm the Doctor

(AS IF THIS IS
SELF-EVIDENT IN
SOME WAY)

What you're doing is really
~~Very~~ interesting ~~what you're doing,~~
but you've got it wrong.

RECORDING BREAK

TK EGG/CHICKEN SEQ.

Record again - this time
clean.

(KERENSKY IS SO
STARTLED AND
INTRIGUED BY THIS
STATEMENT THAT THE
PROBLEM OF WHO THE
DOCTOR MIGHT ACTUALLY
BE TAKES A BACK
PLACE IN HIS MIND)

Spools 926345 (male) + 926100.

Scene 2 SA

14 3943
14 4018

327

(Ep.2.)
(Shot 326 on 3)

- 20 -

(147)

TUESDAY 5th JUNE

CAMERAS 1, 2, 3, 4 - PEDS.
CAMERA 5 - VLAD.

SHOT 377 - CAMERA 5 IN THE LAB
SET TO DO THE AGEING OF KERENSKY
AS & WHEN HE'S READY DURING THE
DAY.

2E 3C

5A. INT. LIBRARY. DAY.

327. 3 C
Projector.
Pull to *q-s.*

/(THE COUNT, COUNTESS,
HERMANN AND A COUPLE
OF THUGS.

HERMANN IS SETTING
UP WHAT WE WILL
EVENTUALLY KNOW
TO BE A HOLOGRAPHIC
PROJECTOR)

COUNT: A truly remarkable piece of
equipment I think you will agree.
It makes the impossible possible.
Perhaps the Professor should see it. I
should like him to know that while
he is without doubt a genius, the man
he works for is someone ... altogether
more clever.

Without question, sir,
HERMANN: Shall I go and fetch him?

COUNT: Yes!

(HERMANN STARTS
TO LEAVE)

down No, No, I would not *interrupt his work*
interrupt his work. Besides *which*, I
think our Professor would *not* approve.
be very amused.

328. 2 E
COUNT.

(HE LAUGHS)/

*count had
laughed*
Is the machine ready?

HERMANN: Yes, your excellency.

(Break next)

- 20 -

(147)

(Ep. 2.)
(Shot 328 on 2)

- 21 -

(148)

COUNT: Then let us begin!

/RECORDING BREAK/

(1 next)

- 21 -

(148)

101500
2B 1A 5A 3A/
4A in Louvre set/

5B. INT. LAB. AS BEFORE.

125. 2 B / DOCTOR/KERENSKY. KERENSKY: Wrong? What are you talking about?

THE DOCTOR: Well you're tinkering with time, ~~and~~ that's always a bad idea unless you know what you're doing.

KERENSKY: I know what I'm doing! I am the foremost authority on temporal theory in the whole world.

THE DOCTOR: The whole world! ^{That's} a very small place. When you consider the size of the Universe.

KERENSKY: Ah, but who can?

THE DOCTOR: ^{Oh} Some can. And if you can't, you shouldn't ~~be~~ tinkering with time.

KERENSKY: But you saw it work! The greatest achievement of the human race, a cellular accelerator. You saw it! An egg developed into a chicken in thirty seconds. With a large one I can turn a calf into a cow in even less time. It will be the end of famine in the world!

126. 1 A
DOCTOR'S pov -
pile of bones
on pedestal.

THE DOCTOR: It'll be the end of you. Not to mention the cow. Look./

(INSIDE THE BUBBLE
WE NOW SEE A PILE
OF BONES AND FEATHERS)

127. 2 B DOCTOR/KERENSKY
A/B.

*W.M. Kerensky
12/21/51*

KERENSKY: There are a few technical problems ...

THE DOCTOR: Technical problems! The whole principle you're working on is wrong. You can stretch time backwards or forwards within that bubble, but you can't break into or out of it. You've set up a different time continuum, but it's totally incompatible with ours.

KERENSKY: *I don't know what* ~~but~~ you mean ...

THE DOCTOR: ~~And~~ have you tried this?

(HE MAKES
AN ADJUSTMENT
TO THE MACHINE.

INSERT TK ON EDITING

Reverse seq. - Chicken into egg.

THE FEATHERS AND BONES
COME TOGETHER TO
MAKE A HEN, WHICH
BECOMES A CHICKEN, WHICH
CRAWLS INTO AN EGG. THE
EGG SEALS ITSELF.

IN OTHER WORDS
PREVIOUS SEQUENCE IS
REVERSED.

WE SEE KERENSKY'S
AND THE DOCTOR'S
REACTION TO EACH
STAGE)

That's
A more interesting effect don't you think? Did you know ~~you were building something that could do that as well?~~

KERENSKY: (GASPS) No ... What did you do?

mean what did I do?

oh THE DOCTOR: What do you think I did? I reversed the polarity. This is very expensive equipment isn't it?

On very expensive
KERENSKY The Count is very generous.
A true philanthropist. I... (A LITTLE
COY) I do not ask too many questions.

well you do...
DOCTOR ~~A scientist's job is...~~
What's your name?

KERENSKY Kerensky.

DOCTOR Kerensky... ~~a scientist's~~
~~job is...~~

KERENSKY ~~Theodor.~~ Theodor Nicola
Kerensky.

Theodor Nicola Kerensky
DOCTOR On, Theodor, a scientist's
job is to ask questions. ~~like, for~~
~~instance, what's that?~~ *you sh...*

128. 3 A
Pedestal - inlay
bubble effect

SCAROTH'S HEAD
SET IN ON DUMMY

INSIDE THE BUBBLE THE
REGRESSION OF TIME HAS
CONTINUED, GETTING
FASTER AND FASTER, SO
THAT IT IS MOSTLY A
BLUR.

129. 4 A
SCAROTH'S head
on dummy.

THEN FOR A BRIEF SECOND
OR TWO A FACE APPEARS IN IT.

130. 2 B
~~DOCTOR.~~

IT IS THE GREEN SINGLE
EYED FACE OF A JAGAROTH./

IT DISAPPEARS AND THE
BUBBLE VANISHES. AT THAT
MOMENT DUGGAN LEAPS OUT
AND BANGS KERENSKY ON THE
HEAD WITH ANYTHING HANDY.
KERENSKY SLUMPS.

131. ~~INSERT DOCTOR'S
POV OF KERENSKY
- CAMERA 1.~~

Theodor... Theodor
DOCTOR Kerensky? He's fainted?

132. 2 B
DOCTOR/DUGGAN
/KERENSKY.

Now
DUGGAN No, I hit him. Can we stop
worrying about conjuring tricks, and
~~start~~ getting out of this place?

That's your philosophy
DOCTOR (VERY ANNOYED) If it moves
hit it, is that your philosophy?
(HE BENDS DOWN TO EXAMINE KERENSKY)
~~He is~~ be alright, ~~but~~ if you do that
sort of thing once again I shall...
(contd...)

(THE DOCTOR REALIZES
THAT HE IS BECOMING
JUST AS AGGRESSIVE)

very THE DOCTOR: (cont) ... ~~have~~ to take
severe very ~~firm~~ measures.

Yeah?
DUGGAN: (AGGRESSIVELY) Like what?

in a way
THE DOCTOR: I ~~shall~~ ask you not to!

133. 5 A

(ROMANA RUNS OUT
OF THE STOREROOM) /

ROMANA at door R.
~~DOCTOR joins her:~~

*include one
suggestion
all points*

ROMANA: Doctor! I was right!

THE DOCTOR: What?

ROMANA: ~~The room~~ measurements!
There's another room behind the
wall, bricked up.

DUGGAN: Is this important?

lets look
THE DOCTOR: ~~There's only one way to
find out isn't there?~~

RECORDING BREAK

4 to C/5 to D

C/As. ✓ 121 (126 128 129) 131

Scene 2.4. Sp 926375

14 5528

14 5543

328A - 329F after fake stand
again. 328A - 329A - first.

03' 04

✓ 14 5800

329C - 329K - to late to switch on.

14 5946

15 0022

329K - 30 interrupt men!! - man could
keep with later

Scene 3.6. Sp 926385.

15 2837

15 2907

take (D).

with "very impressive"

13'35"

3D 4C(in Hidden Room)

6. INT. STOREROOM. DAY.

134. 4 C(in Hidden Room) / (ROMANA WITH THE ACIDS,
(Shooting thru SPATULAS, REAGENTS,
hole) DOCTOR. ETC. THAT SHE BROUGHT
FROM THE LAB. HAS
MANAGED TO MAKE A SMALL
HOLE THROUGH THE
WALL.

THE DOCTOR, AND A THOROUGHLY
IMPATIENT DUGGAN BEND
DOWN TO EXAMINE IT)

135. 3 D
3-S DOCTOR/
DUGGAN/ROMANA.

THE DOCTOR: ~~Geometry, no. BUT your~~
~~chemistry.~~

ROMANA: ~~This~~ brick work is very old.

THE DOCTOR: Four or five hundred years.

DUGGAN: In which case it can wait another
hour or two ~~more~~ while we ~~go and~~
sort these guys out!

THE DOCTOR: In my view/a room that's
been bricked up for ~~heavily~~ five
hundred years is urgently overdue for
an airing.

DUGGAN: Come on, let's get out of
here! We've got the Mona Lisa to worry
about!

Dr. Duggan.

/RECORDING BREAK/

/3 to A/

(28) Sp. 926345.

15 01 30^{ish}
15 01 45

329E - "interrupt them" -
wire on projector broke.

15 06 53.

329E - projector not working

✓

15 07 47.
15 08 40.

329E - 330.

✓

15 17 50

330A.
MS hangs off: count (in house)
clapping hands - taking out
bracket

✓

15 19 59

on bracelet cover part of
projector 330B.

15 27 22
27

331A RB + M.
MS hangs off: count (in lib) -
static end to match 330A
hooked into lib.

✓

15 29 22

331A/RB + M. n/B man on to
"a useful little device"

(3)

15 35 25.

331B - 2-S count/counters.

15 37 26.

331B - 331 n/B but no dev at end.

15 39 47.

329X
MS counters in house.
watching someone cut glass

1641035 Holographic projector - 3-S
Sp. 926434 projector switched on. K106106

1641735 Take (2) - 3-S switch on

1641846 Take (3) 3-S switch on

Sp. 926434

(40)

Sp. 926434

165211 W-S with magenta light from
projector.

140142 3-S again with added glow
from hologram projector. - NG

170231 Take (2) 3-S again - NG

170251 Take (3) - good.

614309 + 926434 (in)

143535 move into library shot
with wrapping bars.

614299 + 61309

211505 cu projector + braided beam
out with glow from projector

~~12/15/44~~ 14/08/44

(Ep.2.)
(Shot 328 on 2)

(149)

1B in Louvre

3C 2E in Library

7. INT. LOUVRE/CHATEAU LIBRARY. NIGHT.

329 2

329. 1 B
MLS Mona Lisa,
HERMANN & THUGS.

W/A.

/(THE SCENE IS IN FACT
SET IN THE LIBRARY,
BUT IT IS SOME TIME
BEFORE THIS BECOMES
APPARENT.

WE APPEAR TO BE IN THE
LOUVRE IN FRONT OF THE
LARGE CASE THAT SURROUNDS
THE MONA LISA.

THE 'GALLERY' IS DESERTED
EXCEPT FOR SCARLIONI, THE
COUNTESS, HERMANN AND A
COUPLE OF THUGS.

SCARLIONI AND THE
COUNTESS WATCH THE
OTHER*THREE APPROACH
THE PICTURE.

THE TWO THUGS CARRY SUCTION
PADS NOT ENTIRELY UNLIKE
SINK PLUNGERS.

COUNT So - there is the problem. A box
constructed of steel and plate glass.
But merely a physical barrier to protect
the painting from attack. (contd.)

THE TWO THUGS ATTACH
THE SUCTION PADS TO THE
PLATE GLASS.

COUNT (contd.) ^{we} ~~to~~ cut through the
glass ~~we use an~~ ultra-sonic knife.
(contd.) ^{with} the aid of our

EVERYONE PUTS ON EAR
MUFFS.

329A 2.
ms Herman
cut
329X
countess.

(Break next)

(149)

(Ep.2.)
(Shot 329 on 1)

HERMANN TAKES OUT HIS
ULTRA SONIC KNIFE -
LIKE A LARGE FAT MONT
BLANC FOUNTAIN PEN -
AND CARVES ROUND THE
PERIMETER OF THE GLASS.
IT CUTS WITH A SEARING
WHINE.

THERE IS A TENSE MOMENT
WHEN AN ALARM GIVES A
SINGLE 'DING', BUT
HERMANN INSTANTLY TURNS
UP THE WHINE FROM THE
KNIFE AND THE ALARM
DIES BEFORE IT REALLY
GETS STARTED.

WHEN THE WHOLE GLASS PANE
IS CUT THE TWO THUGS LIFT
IT OUT OF ITS POSITION
WITH THE SUCTION PADS.

THEY PUT IT DOWN ON THE
GROUND.

THEN ONE OF THE THUGS
WALKS FORWARD TO THE HOLE.

329B. 1. _____
WS.

329C 2
329D 1
_____ *Thugs pads on*
ground
WS.

in
COUNT Wait! Now we come to the second
and far more... interesting line of
defence. The laser beams!

THE LIGHTING DIMS,
REVEALING A "GRILLE" OF
VERTICAL LIGHT BEAMS
DIRECTLY BEHIND THE
GLASS PLATE.

them
COUNT Interrupt ~~these beams~~ and every
alarm in France will go off instantly.
To get through them we ~~must~~ *must* change the
refractive index of the very air itself.
Hermann...

Yes sir

~~HERMANN POSITIONS TWO
SMALL BLACK BOXES WHICH
STAND CHEST HIGH ON TRIPODS
ON EITHER SIDE OF THE HOLE.~~

329E 2
_____ *Group - 3-5 Hermann*
Count/Countess

329F 1
_____ WS.

{Ep.2.}
(Shot 329 on 1)

HE TURNS THEM ON.

THE LIGHT BEAMS ARE
PULLED AWAY TOWARDS THE
TWO MACHINES LEAVING A
LARGE GAP IN THE MIDDLE
SO THAT A MAN CAN NOW
CLAMBER INTO THE CASE.

COUNT A prismatic field now deflects the
~~light~~ beams and the picture is accessible.

ONE OF THE THUGS
CLIMBS INTO THE CASE
AND LIFTS THE PICTURE
OFF THE WALL.

HE HANDS IT THROUGH THE
HOLE AND CLIMBS BACK OUT.

RECORDING BREAK

COUNT Excellent.

330. 2 E

COUNT Excellent.

330A MM COUNT

WE SEE THAT THE LOUVRE
SET IS A CONVINCING AND
REALISTIC PROJECTION
INSIDE THE LIBRARY.

331.

~~30+1B~~ ~~W/A Louvre~~
~~disappears from~~
~~W/A Library.~~

FROM THE MOMENT WE
ACTUALLY SEE AND BELIEVE
OURSELVES TO BE IN THE
LOUVRE, WE NOW HAVE AN
INTERLUDE - A MOMENT
WHERE THE 'LOUVRE' SET
AND ACTION IS PLAYED
AT THE SAME TIME AS THE
'LIBRARY' SET AND ACTION.

BOTH IMAGES AT THIS TIME
ARE LAID OVER EACH OTHER.
IT IS ONLY WHEN THE COUNT
REMOVES THE BRACELET THAT
THE IMAGE CLEARS AND WE
CAN RESOLVE OURSELVES
INTO THE 'REAL' LIBRARY.

THE PROJECTION COMES FROM
A MACHINE WHICH LOOKS
CURIOUSLY LIKE A FUTUR-
ISTIC SLIDE PROJECTOR.

SITTING IN A
SPECIAL MOUNT ON THE
PROJECTOR IS THE
COUNTESS'S BRACELET.

THE COUNT WALKS OVER
TO THE MACHINE AND TAKES
THE BRACELET OUT OF
IT'S MOUNTING.

THE LOUVRE PROJECTION
INSTANTLY VANISHES.

THE COUNT HANDS THE
BRACELET BACK TO THE
COUNTESS)

COUNT: (cont) A useful little device
~~I think you'll agree.~~ Wear it always.

COUNTESS: My dear, you must be a
genius.

Well, of course
COUNT: ~~shall we~~ say I come from a ...
family of geniuses.

(HE TURNS TO HERMANN AND
THE ATTENDANT GOONS)

Tonight ... ~~tonight we have had~~
enough of rehearsals. Tonight - the
real thing.

(HE STOOPS COURTEOUSLY
TO KISS THE COUNTESS'S HAND.

THE ONE WITH THE BRACELET)

RECORDING BREAK

widen to group

Scene 28/29 Sp. 926114

19 2958

19 4044

19 4334

Taken 155-100
Plant again

19 412
5006

155/157 NET

Scene 29 cont

19 537

19 5678

163-170

19 5732

95816

163-170

200105

0116

170-

bugger taking light

01146
01153
01158
01166

3

20 0418

20 0429

171 - count hanging from left by
lamp - fungus - bend stem.

20 0909

172A of count rolling
into pos on ground

with buggers moving away
from plant after 1st
count run

3D 4D

8. INT. STOREROOM. NIGHT.

155.

3
4 D

3-S DOCTOR/ROMANA
/DUGGAN.

/(THE HOLE IN THE WALL IS
NOW MUCH BIGGER, ALMOST
ENOUGH SPACE TO ALLOW A MAN
THROUGH.

THEY ARE ALL WORKING AWAY
AT IT)

ROMANA: Why do you think the
Count's got all this equipment? *Be...*

THE DOCTOR: *Well He* ~~The count~~ seems to be
financing some dangerous experiment
with time. The Professor believes
he's breeding chickens.

DUGGAN: Stealing the Mona Lisa to pay
for chickens?

156.

3 D

DUGGAN

ROMANA: But who ^{'d} would want to buy
the Mona Lisa? You can hardly show it
to anybody if it's known to be stolen?/

DUGGAN: There are at least seven
people in my ~~list~~ address book
who would pay millions for that picture.
For their private collections.

ROMANA: But no one could even know
they'd got it.

157.

4 D

3-S A/B.

DUGGAN: ~~Yes~~, it'd be an expensive
gloat. But they'd buy it./

ROMANA: How are we going to move this
last bit?

(Ep.2.)
(Shot 157 on 4)

- 31 -

(93)

(THERE IS A LARGE
STONE WHICH NEEDS
TO BE MOVED)

Angoig to
THE DOCTOR: I think ~~it~~ need some
machinery -

DUGGAN: I've got all the machinery &
~~will~~ need. *stand back*

(HE DELIVERS
A MIGHTY KICK AND
THE STONE GIVES WAY.)

~~THE DOCTOR PICKS
UP THE LAMP
AND THEY SQUEEZE IN)~~

/RECCRDING BREAK/

/3 to E/4 to E/

(4 next)

- 31 -

(93)

16'47"

3E 4E

9. INT. HIDDEN ROOM. NIGHT.

158. 4 E / (THE ROOM IS SMALL AND MUSTY AND FULL OF COBWEBS. ON THE WALL FACING THEM, THEY SEE BY THE SWINGING LIGHT OF THE GAZ LAMP THAT THERE ARE SIX VERY OLD WOODEN CABINETS ON THE WALL, VERY SHALLOW, ABOUT THREE FEET WIDE BY FOUR FEET LONG)

~~3-S DOCTOR/ ROMANA/DUGGAN.~~
Duggan thru hole

158A 3
158B 4 hole (from the wall)

ROMANA: What are they Doctor?

THE DOCTOR: I don't know.

DUGGAN: They've been here a long time. Get on with it.

(THE DOCTOR GOES UP TO THE FIRST ONE, HAS A LITTLE DIFFICULTY WITH THE RUSTY CATCH, BUT THEN SWINGS OPEN THE DOOR.

FOR A MOMENT WE ONLY SEE HIS LOOK OF ASTONISHMENT. NOT FOR A FEW SECONDS DO WE SEE THAT HE IS LOOKING AT THE MONA LISA)/

159. 3 E
Mona Lisa.

150. 4 E THE DOCTOR: It's the Mona Lisa .../
~~3-S A/B~~

DUGGAN It must be a fake.

ROMANA GOES OFF TO
LOOK AT THE OTHER
CABINETS. WE DO
NOT WATCH HER.

THE DOCTOR EXAMINES
THE PAINTING VERY
THOROUGHLY FOR A FEW
SECONDS WITH AN EYE-
GLASS AND ONE OR TWO
OTHER GADGETS HE FINDS
IN HIS POCKETS.

DOCTOR I don't know what's ^{was} in
the Louvre, but this is the genuine
article.

ROMANA ~~What about this one?~~

DUGGAN ~~All fakes?~~

161. 3 E
Second Mona
Lisa painting.

(on to page 34.)

(WE SEE THAT
SHE HAS OPENED
THE NEXT CABINET.
IT CONTAINS THE
MONA LISA.
THE DOCTOR IS
STUNNED. DUGGAN
IS PRACTICALLY
CATATONIC. /

162. 4 E
3-S A/B

THEY VERY RAPIDLY
OPEN ALL CABINETS.
EACH ONE CONTAINS
A MONA LISA.

AT THE LAST
ONE THE DOCTOR
STOPS TO MAKE
ANOTHER EXAMINATION)

THE DOCTOR: The brushwork's
Leonardo's.

ROMANA: How can you tell?

THE DOCTOR: It's as individual
as a signature. The pigments
too.

DUGGAN: On all of them?

THE DOCTOR: Every one.

(HE THINKS FOR
A MOMENT)

What I can't understand is ... why
~~does~~ a man who's ~~already got~~
~~he~~ six Mona Lisas want to go
to all the bother of stealing
another one?

(THE DOCTOR
REACTS TO THIS.

DUGGAN CLEARLY
THINKS HE HAS
AN ANSWER.

THE DOCTOR CANNOT
SEE IT FOR THE
LIFE OF HIM)

Come on or

But ...
I just told you ... there are
seven people who would buy the ~~pictures~~
~~pictures~~, in secret. ~~None of them~~
~~are~~ going to buy the Mona Lisa
whilst it's hanging in the Louvre.

ROMANA: Of course. They would
each have to think they were buying
the stolen one.

Just a light

THE DOCTOR: (THE LIGHT DAWNS) I
wouldn't make a very good criminal
would I?

COUNT: (OOV) No Doctor. Good
criminals don't get caught.

RECORDING BREAK
SET IN BRICK FLAT

163. 3 E
COUNT.

...
(THEY TURN ROUND
TO SEE THE
COUNT COVERING
THEM WITH A GUN)

164. 4 E
DOCTOR

*How close to group
by the end of this
episode?*

I see you have found some of my ~~aren't~~
pictures. Rather good don't you
think? After tonight I will have
a seventh ... /

165. 3 E
COUNT

THE DOCTOR: Can I ask you where you
got these from?

166. 2 E COUNT: No./
DOCTOR

THE DOCTOR: Or how you knew they were here if they've been bricked up for centuries? /

167. 3 E COUNT

168. 4 E COUNT: No./
DOCTOR

THE DOCTOR: I like concise answers./

169. 3 E COUNT

COUNT: I came down to see Kerensky. He doesn't seem able to speak to me. Can you cast any light on that Doctor? /

170. 4 E DUGGAN group

DUGGAN: (STILL HOLDING THE GAS LAMP) ~~Yes~~ but I can./

171. 3 E COUNT

(HE HURLS THE LAMP AT SCARLIONI, WHO FIRES BLIND./

172. 4 E GROUP. - count falls.

THE COUNT STUMBLES AND DUGGAN CLOCKS HIM OVER THE HEAD WITH A LUMP OF STONE.

HE FALLS)

THE DOCTOR: Duggan, why is it that every time I start talking to someone you knock them unconscious? /

DUGGAN: I didn't expect him to go down that easy.

THE DOCTOR: Well if you don't understand heads, you shouldn't hit them. go about hitting them.

DUGGAN: Well what else would you suggest?

(THE DOCTOR
GETS CLOSER
TO DUGGAN)

THE DOCTOR: (FIERCELY)
Duggan - your job is to stop
his men stealing the Mona Lisa.
The other Mona Lisa. ~~Camera~~ ...

172A 3.
173. 2 B 3 turn into (THEY ALL LEAVE
THE HIDDEN ROOM)/
3-S emerging
from storeroom.

19/50H

2B

10. INT. LAB. NIGHT.

(THE DOCTOR,
ROMANA AND
DUGGAN COME OUT OF
THE STOREROOM DOOR.

THEY APPROACH THE
STAIRS AND GO UP
THEM. THEY MOTION
SILENCE AND
CAUTION TO EACH
OTHER.

DUGGAN IS CARRYING
THE COUNT'S GUN.
HE REACHES THE DOOR
AT THE TOP FIRST.
SUDDENLY HE THROWS
IT UP AND SPRINGS
THROUGH IT.
(THERE IS NO ONE
THERE)

*from level
up stairs.*

RECORDING BREAK

4 to D

Scene 2 10

Sp 926114

*20457
201533*

*172A + 173. Leaving room + up
stairs.*

(2)

Scene 2.11

Sp 926554

21 4358
21 4430

~~323~~ / 325

21 4535
21 4600

326

21 4834
21 4854
21 4909
21 4917

323.
second time low down
band go

20/11/11

3F 2G

11. INT. CORRIDOR OUTSIDE LIBRARY.
NIGHT.

322. 2 G / (THEY MAKE
DOCTOR/ROMANA THEIR WAY
come out of CAUTIOUSLY DOWN
door, DUGGAN, IT.
follows. joins
323. 2 G SUDDENLY THE
INSERT POV OF COUNTESS APPEARS
COUNTESS' GUN IN FRONT OF
THEM. GUN IN HAND.
324. 3 F
~~3-S~~ DOCTOR/ROMANA
DUGGAN. DUGGAN MAKES A
DIVE TO ONE SIDE.
THE COUNTESS TURNS
TO FIRE AT HIM.
IN AN INSTANT
DUGGAN PICKS
UP A VASE /AND
BREAKS IT OVER THE
COUNTESS'S HEAD.
SHE GOES DOWN LIKE
A SACK OF TURNIPS)
325. 2 G *After then*
DUGGAN hits out ~~with~~ vase. BREAKS IT OVER THE
with vase. COUNTESS'S HEAD.
SHE GOES DOWN LIKE
A SACK OF TURNIPS)
326. 3 F *Dr + Rom into*
~~3-S~~ *at gun*
- DUGGAN Sorry, lady.

THE DOCTOR: I should hope so.
That was ~~late Ming Dynasty~~ and
absolutely priceless.

DUGGAN: Come on,,we've got to get to the Louvre.

THE DOCTOR: No. You have. ~~You stay with him~~ Romana, look after him.

ROMANA: ~~Where are you going?~~

THE DOCTOR: ~~I'm going to see an~~ middle aged Italian. Well, late Middle Aged. Renaissance in fact. See you back at the cafe.

3 leave - fighter on Countess.

come on

END OF MONDAY'S RECORDING

/1 to B/2 to E/3 to C/4 to A/

21/00''

RECORDING DAY 1.
MONDAY 21st MAY.

CAMERA 1 - MOLE
CAMERAS 2, 3, 4 - PEDS
CAMERA 5 - VLAD

Sp. 926228

① 143609.

② 143418

Torchstreaking on both takes.

1. 1 A Take ① prob best

Close on door - torch.
see hand pick lock.

Crane down

+ widen as he
comes in.

1A

12. DOOR LEADING INTO MODERN ART
GALLERY. NIGHT.

IT IS DARK.
A TORCH LIGHT
SHINES ON A
SIGN ON THE DOOR

A FINGER RUNS ROUND
THE DOOR LINTEL,
AND FINDS A
WIRE. THE WIRE
IS CUT.

A LOCK PICK
IS INSERTED IN THE
DOOR. THE DOOR
IS OPENED)

RECORDING BREAK

with frame C

①. Spool 926228 ~~1000~~
926204

Scene 2.12.

143609.
143636

Take ① (stealing from trench).

143418
143745

Take ② (also sneaking) - prob wire

144050
144110.

144526
144548

144804
144810.

Scene 2 B. A Sp. 926228

Take ①. (Tandis light not flashing)

Take ②.

Scene 2 B.B. RB+M.

Take ①.

(Shot 1 on 1)

Sp. 926228

21' 26"

14. 45. 26.

3D 5B

13. INT. MODERN ART GALLERY. NIGHT.

2. 5 B ~~14. 45. 26.~~ / (A FIGURE WALKS CAUTIOUSLY DOWN THE GALLERY.
LS DOCTOR.
He comes forward.



IN THE TORCH WE SEE SOME FAIRLY EXTRAORDINARY EXAMPLES OF MODERN SCULPTURE.

AT THE END OF THE GALLERY THE TORCH LIGHT STRIKES A SPOLICE BOX, WHICH LIKE ALL THE EXHIBITS HAS A PLAQUE STANDING IN FRONT OF IT.

THE FIGURE, WHICH IS OF COURSE THE DOCTOR, OPENS THE TARDIS DOOR)

3. 2 D ~~14. 45. 26.~~ / THE DOCTOR: (LOOKING IN) K9?
How are you? / ~~How are you?~~
DOCTOR enters Tardis.
pan him K to Tardis

(THE DOCTOR ENTERS THE TARDIS.

14. 48. 04

ROLL BACK AND MIX

Tardis dematerialises.

IN A COUPLE OF SECONDS, WITH A FAMILIAR GRATING SOUND THE TARDIS DEMATERIALISES)

RECORDING BREAK

Scene 2.14A

Sp. ~~926321~~
231

20 2900
20 2925

Take ① - empty W/A.

Scene 2.14B RB+M + rest scene.

20 3104
20 3114

Take ①. light set on tardis.

20 3218
20 3414

Take ②. Lancredi Qd too early.

Scene 2.14A.

20 3702
20 3742

Take ② - empty W/A again.

Scene 2.14B.

20 3953
20 4126

Take ③.

20 4403
20 4412

en Boston - shot WS
Take ①.

(Shot 42 on 4)

211504

RECORDING DAY 2.

TUESDAY 22nd MAY.

2B 4B 3C

14. INT. LEONARDO'S STUDIO.

43. 2 B / W/A room.

(BRILLIANT RENAISSANCE SUN POURS THROUGH THE WINDOWS.

ROLL BACK AND MIX

Tardis materialises. DOCTOR emerges.

Hold him C.

EASELS AND PAINTS ARE EVERYWHERE, INTRICATE DESIGNS, CLEARLY LEONARDO'S, ARE HANGING FROM THE WALLS, LYING ON THE FLOOR IN A PROFUSION OF ARTISTIC DISARRAY.

OTHERWISE IT IS DESERTED. WITH A GRINDING NOISE THE TARDIS MATERIALISES IN THE CORNER. THE DOCTOR EMERGES)

leonardo. leonardo

THE DOCTOR: Ah, that Renaissance sunshine! (CALLS) Leonardo! Leonardo are you there! ~~It's me the Doctor!~~ Hello? The paintings ~~did very well!~~ ~~Everyone loved them.~~ ~~So many people have said how good they thought they were!~~ The Last Supper ... ~~The~~ Mona Lisa - ~~I~~ said "The Mona Lisa" - remember? That ~~awful~~ woman with no eyebrows who wouldn't sit still. ~~Lev?~~ (cont....)

went down

you remember

44. 3 B CU DOCTOR

Handwritten scribbles and wavy lines under shot 44.

(CARRIES ON HIS SEARCH. STILL UNSUCCESSFUL)

(Shot 44 on 4)

took a bit longer to catch on

Your idea for

THE DOCTOR: (cont) The helicopter ~~didn't catch on for a while~~, but as I said, these things take time ... Leonardo?

(HE LOOKS OUT OF THE WINDOW.)

Rapier comes in R, widens to 2-S with SOLDIER.

They circle, see door between them.

THE DOOR FLIES OPEN, AND A VERY VILLAINOUS LOOKING SOLDIER COMES IN AND HOLDS A VERY LONG RAPIER TO THE DOCTOR'S ADAM'S APPLE)

SOLDIER: You!

THE DOCTOR: Me?

SOLDIER: Who are you? What are you doing here?

THE DOCTOR: Well I just popped ~~in~~ *by* to see Leonardo actually, is he about?

** Really?*

SOLDIER: No ~~one~~ *body* is allowed to see Leonardo. * He is engaged in important work for Captain Tancredi.

THE DOCTOR: ~~Who is Capt ...~~ *Captain Tancredi*

SOLDIER: He will want to question you. *SOLDIER YOU KNOW HIM? NO*

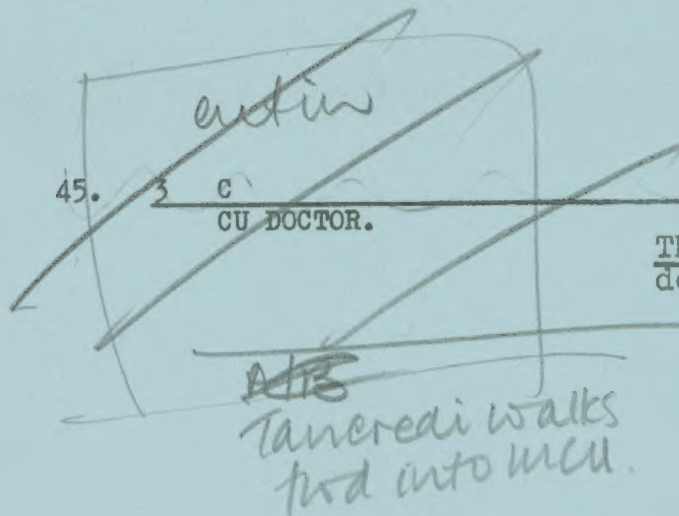
THE DOCTOR: ~~I expect I will~~ *well I'll* want to question him, so we can have a ~~pleasant~~ little chat can't we?

SOLDIER: He will be here instantly.

(Shot 44 on 4)

(THE DOOR FLIES OPEN AGAIN, THOUGH BECAUSE OF THE ANGLE WE DO NOT SEE WHO IS STANDING THERE.

BUT WE DO SEE AN EXPRESSION OF ASTOUNDED SHOCK ON THE DOCTOR'S FACE)



THE DOCTOR: You! What are you doing here?

(WE LOOK OVER TANCREDI'S SHOULDER AT THE DOCTOR.

THE CAPTAIN IS WEARING THE LAVISH COSTUME OF A CAPTAIN IN THE PRIVATE ARMY OF AN ITALIAN DUKE, CESARE BORGIA FOR EXAMPLE)



CAPTAIN TANCREDI: I think that is exactly the question I ought to be asking you ... Doctor.

(WE SEE CAPTAIN TANCREDI FROM IN FRONT, AND IT IS PERFECTLY CLEAR THAT HE IS ALSO COUNT SCARLIONI/ SCAROTH)

RECORDING BREAK

Shot 48 on
(4 next)

80'05" 23'41"
 40'53"
 1st credit to end 80'51" with
 Total dur 24'33" 24'32"