

Scene 3.2 Sp. 926345

16.
16.0455
16.0600

338 - 339A.

✓ 16.10.07.
16.1107.

338 - 339A.

21.3444
21.3517

Ep ③ Opening. Sp. 926345

21.3542

Ep ③ Closing NCT. fault on
caption scanner.

926100.

21.5306
21.5358

Ep ③ Closing.

S/B TK

RUN TK

TELECINE SEQ.1.

Opening Titles
Dur: 00'32"

Doctor Who. 00'14"

S/I 00'23"
TJ1
CITY OF DEATH

S/I 00'24½"
TJ2
by DAVID AGNEW

S/I 00'26"
TJ5
PART THREE

00'28"

REPRISE

"Leonardo - the paintings
went down very well



end of scene.

(use original sound
for last word "Doctor")

4A 2F

2. INT. THE MONA LISA GALLERY IN THE
LOUVRE. NIGHT.

338. 4 A *vs Louvre* / (WITH CAUTIOUS STEPS
LS ROMANA/DUGGAN
approach. ROMANA AND DUGGAN
APPROACH THE AREA
WITH A FLASHLIGHT)

ROMANA: I thought the Louvre was
meant to be well guarded.

DUGGAN: It is. *This* ~~It just~~ looks as
if every single alarm in the place
has been immobilised. A fantastic
feat.

ROMANA: The Count *is got* ~~seems to have~~
some clever technology here as
well.

(SHE GASPS SUDDENLY.
SHE SHINES HER
FLASHLIGHT AT THE
FLOOR. THERE IS
THE BODY OF A GUARD)

DUGGAN: *at* ~~There's~~ another alarm
been immobilised.

(ROMANA STOOPS
DOWN TO LOOK AT
HIM, BUT HE IS
CLEARLY DEAD.
SHE HAS NOT LIKED
DUGGAN'S LAST
REMARK)

ROMANA: You've got a pretty
cynical attitude to life, haven't
you Duggan?

DUGGAN: Well, when you've been
around as long as I have ... how
old are you?

ROMANA: A hundred and twenty five.

339. 2 F
 Mona Lisa space/
 ROMANA/DUGGAN.

DUGGAN: What? /

(ROMANA SHINES A
TORCH UP AT
THE MONA LISA.
THERE IS JUST
AN EMPTY WALL)

ROMANA: ~~Look~~. It's gone.

(DUGGAN SHAKES
HIS HEAD IN
DESPAIRING
RESIGNATION)

DUGGAN: ^{The} ~~That~~ system around it
should be absolutely impregnable.
It can't be turned off.

ROMANA: ^{Someone} ~~Well, they~~ seem^s to have
managed it somehow.

DUGGAN: ^{But the only way you} ~~Yes. To get at that~~ ^{can}
~~painting you have to ...~~ ^{get in to}
^{that painting}
^{is - - -}

(HE WAVES HIS HAND
IN FRONT OF THE
EMPTY SPACE
ON THE WALL.
VIRTUALLY EVERY
ALARM IN PARIS
GOES OFF)

Hell's bells.

ROMANA: That's what it sounds like! Let's go.

DUGGAN: Split up. We'll meet back at the cafe.

ROMANA: ^{well} How do you suggest we get out?

DUGGAN: See that window? (A WINDOW OUT OF SHOT)

ROMANA: Yes.

DUGGAN goes out R, ROMANA follows.

(DUGGAN RUNS OUT OF SHOT VERY FAST. THERE IS A LOUD SMASH)

(All this fuss over a painting.)
ant.

/RECORDING BREAK/

Scene 3.3. + 3.3A. Sp. 926114

20 2153. 144. + 145.
20 2303

3. INT. LAB. NIGHT.

HE PATS THE LUMP
ON HIS HEAD AND
THEN LOOKS AT THE
DRIED BLOOD ON
HIS HAND)

KERENSKY: Academic life.

(HE SHAKES HIS
HEAD. IT HURTS
HIM. HE SQUINTS
AT THE TIME
BUBBLE
EQUIPMENT)

Chickens.

3A. INT. CELLAR STOREROOM. NIGHT. /4D/

(HE NOTICES THAT THE DOOR TO THE STOREROOM IS OPEN AND THAT THERE IS LIGHT INSIDE IT. THIS PUZZLES HIM. HE GOES OVER TO IT AND SEES THE HOLE IN THE WALL LEADING TO THE HIDDEN ROOM. HE GOES INTO THE HIDDEN ROOM)

RECORDING BREAK

4 to E

(101)

20 3321
20 3550.

02 29
43
03 12

20 4310.
H353.

Scene 3.4 + 3.6. Sp. 926114

145A - ^{beauty in again} truly mind - 180

Scene 3.6. contd.

180 - end.

175A H K in + Danhin R to paintings.
Kerensky sees count.
double take. 4. INT. HIDDEN ROOM. NIGHT.

176. 3 E COUNT on floor. / (KERENSKY SEES
Tilt up to see THE OPEN CABINETS)
KERENSKY.

KERENSKY: Mona Lisas?!

(HE GLANCES DOWN
AND IS STARTLED
TO SEE THE COUNT
LYING UNCONSCIOUS
ON THE GROUND.
HE STUMBLES OVER
TO HIM. FEELS
HIS PULSE.
SATISFIES HIMSELF
THAT HE IS ALIVE.

177. 4 E COUNT. Kerensky
feels pulse.

HE FEELS THE
COUNT'S FOREHEAD.
SOMETHING STRIKES
HIM AS STRANGE
ABOUT THE SKIN.

THE COUNT STARTS
TO MUMBLE IN HIS
COMA)

177A. 3.
count cu.

COUNT: Doctor, would you care to
explain to me exactly how you come
to be simultaneously in Paris 1979
and Florence 1505?

(WE MIX THROUGH TO:)

/RECORDING BREAK/

⑥. Sp. 926321

Scene 3.5.A Shots 48-60 incl.

21.0651
21.0943

Take ①. Boom in shot

21.1446
21.2014

Take ②. Thutt. on 59B. - up to 59B only.

21.2047
21.15

Take ③. Shot 59 - 59B.
- w/ A 54.

21.2158
21.2232

Take ④. 59B. - 60.

21.2544
21.2848

Take ⑤. Shot 48 - SAC.
+ Dialogue + cu to second
"I see your point."

21.3105
21.3131

Take ⑥. - Shot 56/58 on cu Leonardo
"we tried to leave" → "What is that box?"

Scene 3.5.B 62 - ^{beg.} 74

21.4323
21.4449

Take ①. - punch NOG

21.4640
21.4703

Take ②. Shot 74 - ^{beg.} 79.
Soldier reaction - snap - punch.

21

Sound recording - note to Leonardo - 3 takes last one best.

⑦

Sp 926321

21 54 03
21 58 30

Take ① Shot 79 - 81 (end)
Spools 921162 (master)
926333

14 38 33

Cut in Shot 76 - man Dr
Takes photo.

14 39 36

Cut in Shot 76 - man soldier
- flash reflected in face.
15 17 - no flash

14 40 11

man soldier again V.G. flash.

14 50 46

Insert writing reflected in
mirror

14 51 07

mirror in & held. - 14 51 16.

14 52 57

Insert Dr writing note (shot 81)

14 53 46

then mirror in.

14 58 25

Take ② Shot 79 - 81 (end)

14 59 42

boom shadow on X to dark.

15 03 22

Take ③ 79B to end

15 04 10.

(Ep.3.)

- 7 -

(31)

(Shot 47 on 2)

2B 4B 3C

5. INT. LEONARDO'S STUDIO. DAY.

48. 4 B
TANCREDI
Pull to 3-S with
DOCTOR. *+ sound*

THE DOCTOR BEING
HELD AT RAPIER
POINT AS BEFORE
BY THE SOLDIER.
THE MIX SHOULD
HAPPEN WHILST
THE COUNT IS
SPEAKING SO THAT
WE REVEAL THAT
TANCREDI IS
SAYING EXACTLY
THE SAME THING.

TANCREDI ~~Doctor, would you care to
explain to me exactly how you come to be
simultaneously in Paris 1979 and
Florence 1500?~~ I am waiting Doctor.

DOCTOR *I do*
Well, ~~you know, I tend to flit~~
about a bit, ~~here and there, you know.~~

TANCREDI Through time?

DOCTOR Yes, I suppose so.

TANCREDI How... precisely?

be able to
DOCTOR *I don't know*
I don't know. It just happens.
~~I can't seem to help myself.~~ There I
am peacefully walking along minding my
own business and suddenly - pop - there
I am in a different time, or even a
different planet.

TANCREDI LOOKS AT
HIM LONG AND HARD.

but
So, enough of my problems, what are you
doing here...?

(3 next)

- 7 -

(31)

(Shot 48 on 4)

TANCREDI: ~~Doctor~~ I will tell you, the knowledge will be of little use to you since you will shortly die.

49. 3 C
DOCTOR
TANCREDI: I am the last of the Jagaroth. I am also the saviour of the Jagaroth./

50. 2 B
TANCREDI
THE DOCTOR: Well, if you're the last of them there can't be that many about to save. ~~Wait a minute~~ ... ~~the~~ Jagaroth!/
Wait here

51. 3 C
DOCTOR
TANCREDI: (HIGHLY SUSPICIOUS) You've heard of us?/
Jagaroth - yes

52. 2 B
TANCREDI
THE DOCTOR: ~~Well~~, on one of my ~~odd~~ *little* trips. You all ~~killed~~ *destroyed* yourselves with a massive war, oh, way back when .../
Wait

53. 3 C
DOCTOR
TANCREDI: I think four hundred million years is the figure you're ~~are~~ looking for ~~Doctor~~./

54. 4 B
~~2-2 DOCTOR/TANCREDI~~
THE DOCTOR: Is it? *Wait* How time ~~passes~~ *passes*. ~~flies~~. So what are you doing here?/
Wait

55. 3 C
DOCTOR
TANCREDI: Surviving - the prime motive of all species. We were not all destroyed. A few escaped in a crippled spaceship and made planetfall on this world in its primeval time. We found it uninhabitable./

(Shot 55 on 3)

Yes well
 THE DOCTOR: Four hundred million years ago? ~~Yes the place would have been a bit of a shambles. No life yet to clean it up.~~

to tidy
 (A THOUGHT STRIKES
 THE DOCTOR. HE
 MUTTERS UNDER
 HIS BREATH)

56. 4 B No life?/
 TANCREDI

57. 3 C TANCREDI: We tried to leave, but the ship disintegrated./
 DOCTOR

58. 4 B (THE DOCTOR REACTS TO THIS)/
 TANCREDI
 Pull to 2-S
 as he moves R.

I was fractured. Splinters of my being are scattered in time, all identical, none ... complete.

(STARES HARD
 AT THE DOCTOR
 AGAIN)

GRA 3.
~~Doctor~~, I am not satisfied with your explanation. How do you travel ~~in~~ time?

then
was saying
 THE DOCTOR: Well, as I ~~told~~ you.

W/S.
 TANCREDI: What is that box?

Dr. What box.
 (HE INDICATES THE
 TARDIS)

TANCREDI: That box.
 THE DOCTOR: That? ^{box} (DOES A DOUBLE TAKE ON IT) I don't know. I've never seen it in my life before.

(Shot 58 on 4)

59.

CUT INCU MONA LISA

+ Dr.

(THE DOCTOR PULLS
OFF A CLOTH
FROM A NEARBY
CANVAS. UNDERNEATH
IS THE MONA LISA)

Ah, the original I presume.
Completed in 1503. It's now,
what, 1505? And you're getting
the old boy to do you another
six of them, yes?

~~TANCREDI~~ (WARNINGLY) Doctor ...

THE DOCTOR: Which you then brick
up in a cellar in Paris for
Scarlioni to find.— In four hundred
and ~~sixty~~ ^{five} years time. ~~That's a~~
Very nice little piece of capital
investment.

TANCREDI: Doctor, I can see that
you are a dangerously clever man.
I think it is time we conducted this
conversation more ... formally.
(TO THE SOLDIER). Hold him here
while I ~~fetch~~ ^{take} the instruments of
torture. If he wags his tongue
~~to you~~ ...

(HE TOSSES THE
SOLDIER A NASTY
LOOKING KNIFE)

... confiscate it.

60.

2 B

TANCREDI

THE DOCTOR: How can I talk if.../

(3 next)

(Shot 60 on 2)

*fan him L
to*
~~62. 3 0~~
~~2 S DOCTOR/SOLDIER~~
2S DR/Tancredi
Tighten to
him Dr.

TANCREDI: You can write can't you?

DOCTOR ~~yes.~~ *yes.*~~TANCREDI: Now where did I leave...~~

TANCREDI LEAVES.
THE DOCTOR
LOOKS NERVOUSLY
AT THE KNIFE.

WHEN HE SPEAKS
HE KEEPS HIS
HAND VERY NEAR
HIS MOUTH. HE
BEHAVES TO THE
SOLDIER AS IF IT
SHOULD BE PATIENTLY
CLEAR TO BOTH OF
THEM THAT TANCREDI
IS SOMETHING OUT
OF A CUCKOO CLOCK)

62. 2 B
SOLDIER

THE DOCTOR: *Mad* Mad, isn't he?/

63. 3 C
~~2 S A/B~~ *cu br*

(THE SOLDIER
DOESN'T RESPOND)/

64. 2 B
SOLDIER A/B

Tough job humouring him./ *must be.*

65. 3 C
~~2 S A/B~~ *cu br*

(THE SOLDIER STILL
DOESN'T MOVE THE
RAPIER BY A
MILLIMETRE)/

66. 2 B
SOLDIER A/B

You don't believe all that then do
you?/

67. 3 C
~~2 S A/B~~ *cu br*

SOLDIER: What?/

68. 2 B
SOLDIER A/B

THE DOCTOR: Well, I ~~mean~~, Jagaroth,
spaceships ... ~~it's a bit~~ ... isn't
it?/ *isn't it?*

(3 next)

(Shot 68 on 2)

69. 3 C SOLDIER I am paid simply to fight./
~~2-S A/B~~ *dv*

70. 2 B DOCTOR Yes, but quite honestly, ~~don't~~ *what*
 you think.../ *about all that*
SOLDIER A/B *Japanese fighting*

71. 3 C SOLDIER When you've worked for the *well*
 Borgias, you'll believe anything./

72. 2 B DOCTOR The Borgias! Yes, *yes* I see your
 point./
SOLDIER A/B

73. 3 C SOLDIER As I said, I am paid to
 fight./
~~2-S A/B~~ *dv*

DOCTOR And as I said... I see your
 point./

03'33"

74. 2 B THE SOLDIER GLOATS
 SOLDIER reacts. AT HIM.
2-S produces NO CHAIRMAN - come on
THE DOCTOR PRODUCES *news*
A SPACE AGE POLAROID

75. 3 C SOLDIER IS ALARMED
~~2-S A/B~~ *he* SMILE
~~pulls~~ *can* AND FINALLY
INTRIGUED AS THEY
WATCH THE PICTURE *you can do*
APPEAR. *it - tell you are*

76. 2 B MESMERISED BY THE
PHOTO, THE SOLDIER'S
FACE GETS NEARER
AND NEARER THE PHOTO.

77. 3 C THE DOCTOR'S FIST
~~2-S A/B~~ *takes out photo* CONNECTS WITH THE *here we are look*
SOLDIER A/B *intigued* SOLDIER'S CHIN AND *but that*
HE CRUMPLES. *here*

78. 2 B THE DOCTOR SITS
~~MRS DOCTOR.~~ *in the soldier* HIM IN A CHAIR.
~~He rises and goes to~~ *down*
~~2-S A/B~~

(3 next)

W/A. Dr food
 4/6 panels

(Shot 79 on 4)

DOCTOR sees panels.

(HE MOVES TOWARDS THE TARDIS, THEN STOPS AND NOTICES A LARGE STACK OF UNPAINTED PANELS LEANING AGAINST THE WALL OF THE STUDIO.

HE TAKES A LARGE MODERN FELT TIP PEN OUT OF HIS POCKET AND GOES OVER TO THEM.

HE SCRAWLS SOMETHING ON EACH OF THEM, THOUGH WE DON'T SEE WHAT.

HE IS HIGHLY PLEASED WITH HIMSELF. THEN HE SPOTS A SMALL MIRROR. HE GRINS.

PICKING UP A PEN HE HOLDS THE MIRROR AT RIGHT ANGLES TO A PIECE OF PAPER AND WRITES)

80.

3 C

Mirror in the DOCTOR'S hand.

hold on desk mirror in.

THE DOCTOR: (AS HE WRITES) Dear Leo, Sorry to have missed you. Hope you are well. Sorry about the mess on the canvasses, just paint over, there's a good chap. See you earlier, love, the Doctor.

81.

2 B

DOCTOR at desk L.

he turns head.

(HE FOLDS THE PAPER AND STICKS UNDER A PILE OF OTHER PAPERS.

HE GETS UP, AND TURNS BACK TO THE TARDIS.

AT THAT POINT TANCREDI ENTERS AND PUTS HIMSELF BETWEEN THE TARDIS AND THE DOCTOR. HE ALSO HAS A LETHAL LOOKING RAPIER)

82

3 C

Mirror A/B -
See TANCREDI.

Shot 82 on 3)

about
TANCREDI: Just ~~going~~ to...pop off
through time again Doctor? *so how*
discourteous when I've ~~just~~ gone to
the trouble of bringing you ~~some~~
thumbscrews. *fetching*

in reaction

(THE SOLDIER HAS
NOW REVIVED.

HE ALSO HOLDS THE
DOCTOR AT RAPIER
POINT)

RECORDING BREAK

03' 33"

01' 17"

00' 20"

05' 10"

08'44"

3E 4E

6. INT. HIDDEN ROOM IN CHATEAU. DAY.

178. 3 4E / (KERENSKY IS STILL
an COUNT GAWPING AT THE
COUNT.

THE COUNT SUDDENLY
REVIVES)

179. 4 5E COUNT: Kerensky! Where am I? /
2-S

KERENSKY: In Paris, of course.

COUNT: Yes Paris? ~~Paris?~~ - (HE SHAKES
HIS HEAD) A dream - perhaps - just a
dream.

KERENSKY: Who... who are you?

COUNT: I am who I am, Kerensky. I
am the one who pays you to work. To
it! Time is short.

KERENSKY: But your face...

COUNT: Do you ~~want to~~ pick a quarrel
with my face Professor? Beware I do
not choose to pick a quarrel with yours.
I might use ~~sharper~~ instruments ~~than~~
~~words!~~ words

KERENSKY: Who are the Jagaroth? /

count

(THIS STARTLES THE
COUNT, WHO NOW
REALISES HE HAS
BEEN TALKING IN HIS
COMA)

COUNT: So - no dream. The Jagaroth..
you serve the Jagaroth! Now/work!

2-5.

(HE SHAKES HIS HEAD
AGAIN)

180. 3 E
4 E
COUNT KERENSKY: It's the Jagaroth who need
all the chickens is it?/

181. 4 E
2-8 E
KERENSKY/COUNT COUNT: Chickens! Ha! You never
cease to amaze me ~~Professor~~. That
such a giant intellect ~~can~~ live in such
a tiny mind. (TO HIMSELF) I must
think - I must have time to think.../

182. 3 E
4 E
COUNT KERENSKY: ~~Then~~ what have you been
making me work for? I thought we were
working to feed the human race.../

183. 4 E
2-8 E
KERENSKY/COUNT COUNT: The Human race! We are working
for a far greater purpose, on a scale
you could not conceive. The fate of the
Jagaroth ~~lies~~ in my hands! And you
will work for my purpose. Willingly -
or unwillingly./

/RECORDING BREAK/

Scene 3.4

Sp. 926228

145028
170215

Take ①. 1M - not enough depth of
sound - a - Duffin, dark as hole
on the signboard

145810
145813

Take ② from 31B - Hutt 130
also shot in on tank

141122
141303

Take ③. - from 31B again - 70K

Spool 92631 (washed)
910285

195620
143803

Take ④ from 31B again.

(Shot 32 on 4)

4A 3B/A

7. INT. CAFE. NIGHT.

33. 4 A Romana at door.
Door on L.
DUGGAN/ROMANA enters
and goes to bar.
Duggan on
Widen as they cross..

(THE CAFE IS LOCKED
UP. A WINDOW PANE
SMASHES. A HAND
COMES IN THROUGH THE
DOOR WINDOW AND
UNLOCKS THE DOOR.
IT OPENS. IN COMES
DUGGAN)

Romana enters quickly with
a lot of noise
Smashes

DUGGAN: I thought these places were
meant to be open all night.

(A TORCH FLASHES
AT HIM. IT IS
ROMANA WHO HAS
ARRIVED ALREADY)

34. 3 B
DUGGAN/ROMANA
at bar.

ROMANA: You should go into partnership
with a glazier. You'd have a truly
symbiotic working relationship.

DUGGAN: (ALL AT SEA) What?

ROMANA: I'm just pointing out that
you break a lot of glass.

DUGGAN: You can't make an omelette
without breaking eggs.

(SO SAYING, HE CRACKS
THE TOP OF A BOTTLE
OF WINE AGAINST
THE COUNTER AND POURS
OUT A GLASS FOR
HIMSELF THROUGH THE
BROKEN NECK.

(Shot 34 on 3)

THOUGHTFULLY, ROMANA
PICKS UP THE BROKEN
TOP AND UNSCREWS
THE METAL CAP)

*jacket
off.*
ROMANA: If you wanted an omelette I
would expect to find a pile of ~~smashed~~
crocery, a cooker in flames and an
unconscious chef.

DUGGAN: Listen, I get results.

35.

4 A

2-S A/B.

hold her L to table
ROMANA comes to
f/g, DUGGAN TO
table L.

Duggan joins her.
3 to A

ROMANA: Do you? The Count's got the
Mona Lisa.

(DUGGAN SWINGS ROUND
A CHAIR FOR HIMSELF
AND SITS ON IT BACK
TO FRONT LEANING OVER
THE CHAIRBACK.

ROMANA MOVES A CHAIR
FORWARD AND SITS ON
IT NORMALLY)

DUGGAN: Yeah seven of them. You know
what I don't understand?

ROMANA: I expect so.

DUGGAN: There are seven potential
buyers, and exactly seven Mona Lisas.

ROMANA: Yes.

** Ron What buyer?*
Duggan has Mona
Lisas.
DUGGAN: And ^{yet} six of them have been
sitting bricked up for centuries. ** Where did they come from? How did the Count know they were there? How did he know where to get them*

36.

3

A

2-S DUGGAN/ROMANA.

ROMANA: Taxes the mind doesn't it?/

(2 next)

(Shot 36 on 3)

(DUGGAN PAUSES FOR
A MOMENT, THEN /
A SLIGHTLY WORRIED
LOOK CREEPS OVER
HIS FACE)

DUGGAN: There is one answer, but...

ROMANA: But what?

DUGGAN: No, you'll think I've gone
mad, no it's crazy, my brain's too
tired. Forget it.

ROMANA: No tell me.

DUGGAN: You'll only laugh.

ROMANA: No I won't.

DUGGAN: Well, I was thinking of all
that weird equipment in the Count's
lab. I mean one answer to this whole
business would be that somebody had...
er...discovered time travel.../

37. 4 A
ROMANA

ROMANA: (STIFLES A LAUGH) Don't be
silly. Lets get some sleep, the Doctor
must be here soon./

38. 4 A
2-S A/B.

DUGGAN: Yeah, I'll think of something
more sensible in the morning.

(HE TAKES A SWIG
FROM THE BOTTLE
AND SUDDENLY
SPLUTTERS)

ROMANA: What's the matter?

DUGGAN: Oh nothing. Just cut my lip.

RECORDING BREAK

(20)

Scene 38

Sp. 926 114

210352 124-190
210532

210656 Rotate 186
210703

2B 3A

8. INT. LAB. NIGHT.

184.

in papers
~~3 A~~
~~COUNT/KERENSKY~~
~~at table~~
widen to 2-5
Count/Kerensky
at table

(THE COUNT AND
KERENSKY, AT THE
MAIN WORK BENCH.

THE COUNT PRODUCES
A SHEAF OF PLANS
FOR THE PROFESSOR)

You will now
COUNT: Now Professor, see the true
end product of your labours. This is
what you will now produce for me.

(THE PROFESSOR IS
LOOKING NERVOUS
AND RELUCTANT)

(ANGRILY) Look at it!

185.

W 2 B
KERENSKY

(THE PROFESSOR BEGINS
TO LOOK THROUGH THE
PAPERS. CONSTERNATION
CREEPS OVER HIS FACE))

186.

MS 3 A
COUNT

KERENSKY: But Count... this is... this
machine is precisely the reverse of
what we... what I have been working on./

187.

W 2 B
KERENSKY

COUNT: But you will agree that the
research you have done under my guidance
points equally well in either direction.

KERENSKY: Yes, yes it does. It means increasing the very effect I was trying to eliminate.

COUNT: Precisely.

(KERENSKY FLIPS
THROUGH A FEW
MORE PAGES IN
GROWING ALARM)

188. 3 A
2-S COUNT/
KERENSKY.

KERENSKY: But the scale of this is fantastic. What are you trying to do, Count? This is monstrous beyond imagining .../

COUNT: *but* You will do it ~~for me~~
~~Professor.~~

KERENSKY: No! A thousand times no! Even if I wanted to I could not.

COUNT: Oh? And why is that?

189. 11
12 B

KERENSKY: Equipment on this scale, power on this scale. It would cost millions and millions. Even you, Count, could not afford such things,

HERMANN down
stairs R. *with*
Mona Lisa.

(AT THAT MOMENT
HERMANN ENTERS,
CARRYING A PAINTING
WRAPPED UP)

Excellency. Excellency
HERMANN: ~~Sir~~, the Mona Lisa is no longer in the Louvre.

COUNT: Excellent, Hermann, excellent.

190.

3 A
3-S

HERMANN: The moment the news breaks
~~sim~~, each of our seven buyers will
be ready./

(COUNT WITH A ROAR
OF DELIGHTED LAUGHTER)

COUNT:
And How much money will ~~that~~
bring us Hermann?

HERMANN: About a hundred million
dollars sir.

COUNT: Continue with your work
Professor! Enjoy it, or you will
die.

(SUITABLY HORRIFIED
REACTION FROM
KERENSKY. SUITABLE
NON-REACTION FROM
HERMANN)

END OF SUNDAY'S RECORDING

/2 to C/3 to C/4 to C/

⑧

Sp 921162

Scene 39

15 17 21

Take ① take start

15 17 31

Take ② missed shot only.

15 18 39

15 19 35

Take ③ - best

15 20 43

(Shot 82 on 3)

2B 4B 3C

9. INT. LEONARDO'S STUDIO. DAY.

83.

3 B *in*DOCTOR'S hands.
~~Full 4: 3 S.~~(THE DOCTOR SEATED
AT TABLE. THE SOLIDER
IS STILL HOLDING HIM
AT RAPIER POINT.THE COUNT HAS FIXED
THE THUMBSCREWS ON
THE DOCTOR'S HANDS.*THE DOCTOR FLINCHES) *ah***PSA 4*
3-5
TANCREDI: I haven't even started
yet Doctor.THE DOCTOR: I know. It's just *his*
hands are cold. *your*TANCREDI: So sensitive?
I think we're in for a little treat.THE DOCTOR: All this is totally
unnecessaryTANCREDI: You make it necessary.
You will not tell me the
truth.*PSB 3*
man or
THE DOCTOR: ~~Ah, well~~ I've changed
my mind. If there's one thing I
can't bear it's being tortured by
someone with cold hands. What ~~do~~ *is it*
you want to know?

84.

4 B

MM TANCREDITANCREDI: Excellent *Then* I want
to know how you travel ~~in~~ time.*man or*
THE DOCTOR: *TH* Simple. I'm a Time
Lord.

(3 next)

man Tancredi - 24 -

(39)

(Shot 84 on 2)

85. 3 C DOCTOR TANCREDI: And the girl?/

(THE DOCTOR LOOKS
ALARMED AT THIS
SUDDEN TURN IN
THE CONVERSATION)

The truth Doctor?

86. 4 B TANCREDI THE DOCTOR: Ah, well .../

87. 2 B TANCREDI: Time is running out
Doctor./

*ms brat desk
Soldier makes
move to
thumbscrews*

What do you mean
THE DOCTOR: What are you talking
about? This is only 1505 you know.
Time is running out it
source
(TANCREDI MAKES A
MOVE TOWARDS THE
THUMBSCREWS)

88. 4 B TANCREDI Alright, alright/ I'll tell you.
But one thing I'd like to know
first. How do you communicate
across time with the other splinters/
of yourself?/

TANCREDI: I am asking
the questions!

RECORDING BREAK

3C 2E

10. INT. LIBRARY. NIGHT.

341. 3 C 2-S COUNT/ / (THE COUNT AND COUNTESS.

COUNT in mirror.
Pull to 2-S with
COUNTESS.

OPEN ON THE COUNT
STARING AT HIMSELF
IN A GORGEOUS MIRROR
MOUNTED OVER THE
MANTELPIECE. HE IS
IN A REVERIE, TOUCHING
HIS FACE)

COUNT crosses.

COUNTESS: Why do you still worry
my dear? We have the Mona Lisa!
~~We've done it!~~ Think of the wealth
that will be ours!

COUNT: The wealth is not everything.

COUNTESS: ~~The achievement, I know,~~
the achievement.

COUNT: Achievement! You talk to me
of achievement because I steal the
Mona Lisa! Can you imagine how
a man might feel ~~if he has~~ caused
the pyramids to be built? The
heavens to be mapped?

~~Created~~ the first wheel! ~~Been~~
~~the first to show the use of fire~~
~~itself!~~ To have brought an entire
race up from nothing. To save
his own race!

342. 2 E
COUNT

343. 3 C
2-S COUNT/
COUNTESS.

COUNTESS: What are you talking
about my dear. No one can achieve
everything.

COUNT: I do not ask for everything.
I ask for but a single life ...
and the life of my people.

COUNTESS: Are you feeling alright
dear? *my*

COUNT: Yes ... yes I am feeling
quite well. Please leave us.

COUNTESS: Us?

COUNT: Me! ~~Please leave me! I~~
~~will join you in a minute.~~

COUNTESS: (SUDDENLY VERY CONCERNED)
Are you sure there's nothing I
can ...

COUNT: Go ...! Go!

(THE COUNTESS GOES
OUT, SLAMMING THE
DOOR. SHE IS
ANNOYED THAT SHE
IS NOT ALLOWED TO
BE SYMPATHETIC.

THE COUNT STARES
INTO AN UNSEEN
DISTANCE. HE IS
IN AN ALMOST TRANCE
LIKE STATE)

(IN A BREATHLESS WHISPER) Scaroth!

/RECORDING BREAK/

Scene 3 11

Sp 921162

15 49 08
15 50 08

Take ①

15 54 00

Take ② Dried.

15 54 45

Take ③ Dried again.

15 55 37
15 56 10

Take ④ Thunderstorms came off
Shore.

15 54 30
15 58 21

Take ⑤

16 00 55

C/A Julian Gumbaling - Soldiers
POV of him

16 01 44

C/A Thunderstorms being fixed to
end of shore next.

16 02 38

C/A Thunderstorms again OK

(Shot 88 on 2)

2B 4B

11. INT. LEONARDO'S STUDIO. DAY.

89.

2
mm

B

TANCREDI.

Pull to 3-S

TANCREDI comes f/g.

(THE ECHO OF THE
WORD "SCAROTH"
CARRIES US ACROSS
A MIX TO THE FACE
OF TANCREDI, WHO
REACTS SLIGHTLY
TO IT)

THE DOCTOR: Are you alright?

(TANCREDI SHAKES
HIS HEAD AS IF
TO CLEAR IT)

TANCREDI: Continue The
interface of the time continuums is
unstable ... I know that! Tell me
something useful!

(THE WORD "SCAROTH"
ECHOES THROUGH
TANCREDI'S MIND
AGAIN AND HE REACTS)

(TO VOICE) Wait!

THE DOCTOR: Righto.

(THE DOCTOR SETTLES
BACK)

TANCREDI: Not you! Continue

(ECHO VOICE: Scaroth!)

89A
(2 next)

3-S. A/B. - 28 -

(41)

(Shot 89 on 4)

90.

2 B

2-S DOCTOR/SOLDIER
DOCTOR frees himself.

TANCREDI: A moment!

THE DOCTOR: (TO SOLDIER) Is he
often like this?

SOLDIER: I'm not paid to
notice.

~~2-S DOCTOR R to~~
~~Tardis~~
~~SOLDIER follows.~~

(TANCREDI'S ATTENTION
IS CLEARLY BECOMING
MORE DIVIDED)

VOICE

Scarothe!

(THE SOLDIER BRANDISHES
THE SWORD AT THE DOCTOR
AGAIN)

THE DOCTOR: Sorry but I've got to
be going.

(WITH A RAPID MOVE-
MENT HE LIFTS UP HIS
HANDS WHICH ARE STILL
IN THE THUMBSCREWS
AND SLIPS THE THUMB-
SCREWS OVER THE END
OF THE RAPIER, SO THAT
THE RAPIER IS EFFECT-
IVELY THREADED THROUGH
A HOLE IN THE STRUCTURE
OF THE SCREWS. HE
QUICKLY SLIDES THE
SCREWS DOWN THE LENGTH
OF THE RAPIER TO THE
HILT. THE RAPIER IS
NOW TRAPPED. THE DOCTOR
JERKS HIS HANDS DOWN
HARD, SNAPPING THE RAPIER.

THIS ALL HAPPENS IN A
FRACTION OF A SECOND.
THE SOLDIER IS ASTON-
ISHED. HE THROWS ASIDE
THE USELESS HILT AND
RUSHES AT THE DOCTOR.
THE DOCTOR SIDESTEPS
AND TRIPS HIM. HE GOES
FLYING INTO TANCREDI
WHO IS STILL DISTRACTED.

(Break next)

(42)

(Shot 90 on 2)

THE DOCTOR QUICKLY
SLIPS THE THUMB-
SCREWS OFF (THEY
WERE NOT TIGHTENED
BECAUSE THE DOCTOR
AGREED TO SPEAK)
AND MAKES A DASH FOR
THE TARDIS.

HE GETS IN AND CLOSES
THE DOOR.

THE SOLDIER RECOVERS
HIMSELF AND BANGS
INEFFECTUALLY ON THE
TARDIS, WHICH THEN
STAYS WHERE IT IS)

SOLDIER: Captain!

(TANCREDI IS MORE
CONCERNED WITH
COMMUNICATION WITH
THE OTHERS NOW)

TANCREDI: I know! Leave us!

SOLDIER: Us?

TANCREDI: Me! Leave me!

SOLDIER: (~~SNAPS TO ATTENTION AND~~
~~THEN LEAVES~~) Sir!

RECORDING BREAK

TANCREDI INTO SCAROTH MASK

1 to B/2 to X/3 to X/4 to X/5 to X/

Shot 14 on

(2 next)

Scene 3.12

Sp 926114
Also on 926434

✓ 15 3606
15 3740
15 3807

191. we have found / search /
water that we again

✓ 200954 Also on 926434 Sp. 926345
Count as Egyptian / pharaoh

✓ 203535 Count as Neanderthal man

✓ 203610
210710 Count as Roman

Also on 926434

Sp 926345

✓ Which 21 1809

Count as a Celt

MONDAY 4th JUNE

MOUNTINGS AS SUNDAY

[3C]

12. INT. LIBRARY. NIGHT.

191. 3C MIX /
COUNT'S face.

*in 4 frames
disguises*

(MIX THROUGH FROM
TANCREDI'S FACE
TO COUNT'S FACE.
COLOUR DISTORT ON
HIS FACE.

WE MUST SUGGEST
SEVERAL IDENTICAL
FACES SUPERIMPOSED,
WITH A MIX OF THE
FACE.

THE VOICES WHICH
NOW SPEAK ARE VARIA-
TIONS ON THE COUNT'S
VOICE)

VOICES: SCAROTH! ... Scaroth!
We are herē ... Together we are
Scaroth ... I am Scaroth! Many
together in one! The *Jafaroth*
live through me! Together we have
pushed this puny race of humans
shaped their paltry destiny to meet
our ends ... Soon we shall be! The
centuries that divide me shall be
undone! The centuries that divide
me shall be undone ...!!
shall be undone.

(AT LEAST ONCE IN
THIS SEQUENCE WE
SHOULD BE AWARE
OF TANCREDI IN
FLORENCE PARTICIPATING
IN THIS GESTALT.

WE SHOULD ALSO BE
AWARE OF THE TARDIS
STILL STANDING THERE)

Original recording	Scene 3 (B)	Sp 921162
	Julian Gumbrelling from point of Tardis - to go onto shutter screen	
164738 164807.	Take ①	156
164851 164928	Take ②	

142501 Sp. 926434	On warning Tardis on Tardis shutter screen - 115, didn't have 'the shutter etc'	
142645	Again. still no more dialogue	
142810	Again - but	

(Ep.3.)
(Shot 191 on 3)

- 32 -

14' 11"

(109)

2C

13. INT. TARDIS. SHUTTER SCREEN.
(NOT WHOLE TARDIS SET)

192. 2 C / (WE SEE THE DOCTOR
DOCTOR/Tardis
screen. WATCHING ALL THIS
ON THE TARDIS
SHUTTER SCREEN)

/RECORDING BREAK/

/2 to A/3 to B/

(2 next)

- 32 -

(109)

Original recording

Scene 3 13

Sp 921162

Julian Pimballing from post of
Tardis - to go onto shutter
screen

164738
164807.

Take ① 158

164851
164928

Take ②

142501
Sp 926434

By waiting Tardis on
Tardis shutter screen - NG
didn't have the shutter off

142645

Again. still no enough dialogue

142810

Again - but

Original recording

Scene 3 13

Sp 926114

✓ 15 13 31
15 13 52

Shot 192

(4)

Scene 5 in A

Sp 921163

163024
163046

Take ①

Scene 5 in B EB-M

163308
163328

Take ①

163434
163819

CIA in "Grenada" the countries
that divide in small islands"

MM

2B

14. INT. LEONARDO'S STUDIO. DAY.

47. 24 B
MLS TANCREDI.

ROLL BACK AND MIX

Tardis dematerialises.

(AT THE END OF THE
SEQUENCE, WHICH
RISES TO A CRESCENDO
OF EFFECTS, WE
REVERT VERY SUDDENLY
TO TANCREDI STANDING
ALONE IN THE STUDIO
LOOKING AT THE TARDIS,
WHICH PROMPTLY
DEMATERIALISES.

WE CUT VERY SHARPLY
TO:)

*The Centurion that should
be undone.*

50'20"

RECORDING BREAK

30'00"

(Ep. 3.)
(Shot 343 on 3)

- 34 -

17'24" 11

(166)

3C

15. INT. LIBRARY. NIGHT.

344. 3 C / (CS COUNT'S FACE)
MS COUNT'S face.

2 in to W

COUNT: (TO HIMSELF) So the Doctor
has the secret. The Doctor and the
girl ...

(HE CONSIDERS THIS
FOR A MOMENT. IT
IS OF PARAMOUNT
IMPORTANCE TO HIM.

THEN HE STRIDES
QUICKLY TOWARDS THE
DOOR)

RECORDING BREAK

Scene 315 Sp 9263-15

17.0235
17.0240

344 low in shot in window.

17.0314 | 344
17.0334

(4 next)

- 34 -

(166)

(Exp. 3.)

(Shot 3 on 3)

14/33"

(3)

Sp. 926228.

14.54.30.

3D

16. INT. MODERN ART GALLERY. DAY.

4. 2. D / (IT IS EARLY MORNING,
LS Gallery. DAYLIGHT OUTSIDE,
BUT THE GALLERY ISN'T
OPEN YET. IT IS
DESERTED. THERE IS
AN EMPTY SPACE FROM
WHICH THE TARDIS
DISAPPEARED. INTO
THIS THE TARDIS
MATERIALISES. THE
DOCTOR STEPS OUT)
- ROLL BACK AND MIX
- Tardis materialises.
DOCTOR comes out.
pauk signy

THE DOCTOR: The centuries that
divide me shall be undone. I don't
like the sound of that.

RECORDING BREAK

Scene 3 16 A

Sp. 926228

approx. 145120
145125

Take ①.

145430
145445

Scene 3 16 B

RE+M + line.

As directed on 3+5.

(next)

(Shot 4 on 3)

1A

17. EXT. MODERN ART GALLERY DOOR. DAY.

5. 1 A
DOCTOR goes out of
door.

(THE DOCTOR COMES OUT
OF THE DOOR, CIRCUM-
SPECTLY. HE RATHER
GUILTILY TWISTS THE
ENDS OF WIRES HE CUT
TOGETHER, RATHER LIKE
A CHILD WHO HAS BROKEN
SOMETHING OF VALUE
AND HOPES THAT NO-ONE
WILL NOTICE.

HE RUNS HIS SCARF
OVER THE DOOR HANDLE
TO GET RID OF FINGER-
PRINTS)

RECORDING BREAK

1 to B

14' 48"

(12)

Ep. 3.

Scene. 1. 2.

DOLL

1122

HS out gallery.

TELE 2:

Ext. Street Outside
Modern Art Gallery.
Early Morning.

LS DOC on
pavement

THE DOCTOR looks
both ways.

Hat in R as he d to egg pavement + off
puts it on as he d down end.

For a moment he
seems undecided.
Then he hurries off
in one direction.
He is definitely
worried.

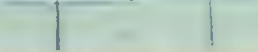
Closer on DOC
He leaves

Hat as fr previous shot.

Hat on + in hand in pocket as off.

END TELECINE 2.

1144



Sp 926431 120353

in out of modern art gallery
+ off



scarf-knees.

Scene 3.18.

Sp 926321

194425
194622

Take ①. - missed out "bricked up in cellar".

194825
194934

Take ②. from shot 40 to end.

(Shot 38 on 3)

2A 3A

38A H

18. INT. CAFE. EARLY MORNING.

39. 3 A
ROMANA asleep at
table.
Pull and crab to
see DUGGAN as well.

Romana asleep at
(ROMANA AND DUGGAN
BOTH ASLEEP SLUMPED
OVER TABLES.)

LE PATRON IS BUSY
SWEEPING UP THE
BROKEN GLASS. THERE
ARE TWO STEAMING CUPS
OF COFFEE BY ROMANA
AND DUGGAN. ROMANA
WAKES, SEES THE COFFEE,
LOOKS SURPRISED, TURNS,
SEES LE PATRON AND
SMILES AT HIM. HE
GIVES THE MEREST OF
UNCONCERNED SHRUGS AND
CARRIES ON SWEEPING)

ROMANA: Your coffee will get cold.

~~(SHE TAPS DUGGAN ON
THE SHOULDER.)~~

HE LEAPS UP, PULLING
OUT HIS GUN AND
KNOCKING OVER THE
COFFEE)

DUGGAN: What?

ROMANA: Here, have some coffee.

(SHE PUSHES HER CUP
OVER TOWARDS HIM.)

HE SLUMPS IN THE
CHAIR AND TAKES A
SIP OF COFFEE)

For What?
DUGGAN: That's it. I'm washed up.

(Shot 39 on 3)

ROMANA ~~What are you talking about?~~

DUGGAN I'm sent to Paris just to check if anything odd is happening in the art world. And what happens? The Mona Lisa gets pinched under my nose. Odd, isn't *in* it?

In going to
ROMANA ~~I'll~~ leave a note for the Doctor. We'd better go and get it back, hadn't we?

DUGGAN Which one? I've seen seven. Seven genuine Mona Lisas. What are we going to see today? A couple of dozen Eiffel Towers lying about?

ROMANA The real Mona Lisa. The original one.

40. 2 A
ROMANA.

DUGGAN But how do you account for *the others* ~~them~~?

ROMANA Perhaps you're right. Perhaps Scarlionni has discovered a way to travel in time. Perhaps he went back in time, had a chat to Leonardo, got him to rustle up another six, bricked them up in his cellar to age properly, then came forward in time, stole the one from the Louvre, and now sells the whole lot for enormous profit. Sound reasonable?

41. 3 A
2-S A/B.

DUGGAN STARES MOODILY
INTO HIS COFFEE.

DUGGAN I used to do divorce investigations, ~~you know~~. It was never like this.

ROMANA (As far as I can see, there's only one flaw in that line of reasoning.)

DUGGAN There is?

(Ep.3.)

- 40 -

(25)

(Shot 41 on 3)

ROMANA That equipment of Kerensky's
wouldn't work effectively as a time
machine.

DUGGAN It wouldn't?

ROMANA You can have two adjacent time
continuum running at different rates...

DUGGAN You can?

ROMANA ... But without a field inter-
face stabiliser you can't cross from one
to the other.

DUGGAN GIVES HER
A PAINED LOOK.

DUGGAN You can't?

They rise and go.

*Jan her &
he follows*

ROMANA I'm just guessing. Come on,
let's get ~~along~~ to the Chateau where at
least you can thump somebody.

RECORDING BREAK

(4 next)

- 40 -

(25)

Dates. 26, 24, 25, 27, 28, 29, 63, ~~64~~
1939

Kp. 3.

TELECINE 3:

12/24 Dr running to house + Duggan
 Sp 26/34 Romana going to Chateau
 27/1. urgently, occasionally
 28/2 breaking into a run
 29/1 for the odd couple of steps.
 Dr up stairs to car

(2)

Ext. Paris Streets.
Day.

RAIN.

ROMANA and DUGGAN making their way towards the chateau. DUGGAN tries a couple of times to hail a taxi. He fails. They continue on their way.

2-5 ROMANA/DUGGAN
(various)
down covered street
Duggan h/Romana R.

State 24/2
State 25/1

(3)

Ext. Louvre Gardens.

THE DOCTOR. Now going at a steady jog, approaches the Louvre. Outside are parked as many French police cars as we can manage.

MS DOC

He crosses P. de la
Concorde

State 27/1?
28/7
29/1

(4)

THE DOCTOR runs up the steps. w/h house.

A POLICEMAN tries to stop him, but THE DOCTOR brushes straight past.

END TELECINE 3.

DOC approaches
front door of
LOUVRE, meets

States 62
63.

Be well known
Gen Sir it is very grave, the
presence of the woman
who has been stolen
What! - (Hurry up to
you/leader)

1283

Scene 319

Sp. 926345

163642 340

163748

163850 340 A 1/2 gully - ground water
3905

(50)

Sp. 926345

163920 Again starting on new line
163935 space + working to 1/2 MB

4A

3400 ~~3400~~ ~~3400~~

19. INT. LOUVRE - MONA LISA GALLERY. DAY.

340. 4 A

~~LS Gallery.~~
DOCTOR in from
far door to
GUIDE.

(THE MONA LISA IS OF
COURSE MISSING. THE
GALLERY GUIDE IS
THERE. SEVERAL DETEC-
TIVES ARE EXAMINING
THE AREA.

THE DOCTOR MARCHES UP
TO THE GUIDE)

THE DOCTOR: ~~Excuse me,~~ did you
notice two people trying to stop
this picture being stolen last night?

GUIDE: Excuse me, m'sieur?

THE DOCTOR: A pretty girl and
a young man ~~who hit things?~~
Were they here?

GUIDE: No m'sieur. But I think you
~~had better~~ speak with the police.

THE DOCTOR: No, no time.
~~I've got to~~ there's the
human race to think about ..

(HE DASHES OFF.

THE GUIDE TRIES
UNSUCCESSFULLY)

Kind Boh.

~~2-6-1944~~
~~Guide~~

Sal
GUIDE: That man! He was in here yesterday talking about the Universe, now he is worried about the human race! I think secretly he must be a Frenchman.

(THE DETECTIVE HURRIES
OFF IN PURSUIT OF THE
DOCTOR)

/RECORDING BREAK/

/2 to E/4 to C/

21'86" (14)

Ep. 3. *State 65*

1318

TELECINE 4:

Ext. Louvre Gardens.

① etc

THE DOCTOR running.
He races through the
Paris streets, towards
the cafe.

State 65

END TELECINE 4.

1342

MS DOC RUNS
out of house

to cam
+ COS R. (19)

$$\begin{array}{r}
 1342 \\
 - 1318 \\
 \hline
 24
 \end{array}$$

Sp 42648 12-25-50 for running out of house

The stolen picture, probably the most famous in the world, was painted in 1503 by Leonardo da Vinci and is of the wife of Francesco del Giocondo.

The picture has been stolen once before - on August 22nd 1911 an Italian, Vincenzo Peruggia, smuggled the painting out of the Louvre under his painter's smock with the intention of returning the work to its native Italy. It was recovered and returned to France amid scenes of great rejoicing in January 1914.

Concerning the present theft, police at the moment admit that they have few clues. The sabotage of the alarm system is said to have been contrived in a scientific fashion far beyond the realm of any known criminal in this field.

(5)

Scene 3.20

Sp. 956321

195729
195759

take ①.

195930
195959

take ②

(Ep.3.)

(Shot 41 on 3)

- 45 -

(26)

21'15"
In exited frame R fig
(to said cam)
4A

20. INT. CAFE. EARLY MORNING.

42. 4 A
DOCTOR in from
door R to PATRON.

(THERE ARE NOW A
FEW POEPL E IN IT.

THE DOCTOR RUSHES
IN.

There are now one
or two early morning
customers in it.

LE PATRON IS
UNCONCERNEDLY GOING
ABOUT HIS BUSINESS)

THE DOCTOR: Patron! Have you seen
those two people I was with yesterday
You remember, we kept on being held
up and attacked and smashing things.

(LE PATRON SHRUGS
UNCONCERNEDLY. HE
PICKS UP THE BROKEN
BOTTLE NECK FROM
THE TABLE, LOOKS AT
IT FOR A MOMENT AND
SLINGS IT IN A BIN)

Did you see which way they went?
do you.

(LE PATRON SHRUGS
AND IGNORES HIM)

Thank you very much.

(HE SUDDENLY LOOKS
WORRIED)

They can't have been stupid enough
to go back to the Chateau ..

RECORDING BREAK/2 to B/3 to C/4 to B/

ON TO LEONARDO'S STUDIO IF TIME - OTHERWISE END OF DAY 1.

(2 next)

- 45 -

(26)

Scout 321

Sp-926345

17 1051
17 1227

345 - 357

17 1222
17 1340

357

17 14 12

2) Duggan/Henman Duggan put
yard down - Henman took
trip to keep them up

4C 3C 2E

21. INT. LIBRARY. DAY.

345. 4 C / (COUNT, HERMANN,
3-S ROMANA/DUGGAN
/HERMANN.
Include COUNT L.
ROMANA AND DUGGAN.
ON THIS OCCASION
HERMANN DOES NOT
BOTHER TO CONCEAL
HIS GUN. IT IS
IN HIS HAND AND
POINTING STRAIGHT
AT DUGGAN.

DUGGAN AND ROMANA
ARE BOTH STANDING
AGAINST THE FIREPLACE
WITH THEIR HANDS ON
THEIR HEADS) JK

HERMANN: ... as soon as the alarm
sounded, Excellency. He was half w
through the window. She was outsid
I thought you might wish to speak t
them so I called off the dogs. The
cannot be professionals, Excellency

(A SCATHING LOOK
FROM ROMANA TO
DUGGAN)

COUNT: My dear, it was not necessa
for you to enter my house by ... we
could hardly call it stealth. Yo
only had to knock on the door. I
have been very anxious to renew our
acquaintance. Indeed, I was on the
point of sending out search parties

(THE COUNT IS VERY
COOL ABOUT THIS.
POSSIBLY LOUNGING
ON THE SOFA IN A
SMOKING JACKET)

DUGGAN Listen Scarlioni...

Am speaking
COUNT: I ~~was talking~~ to the young lady. (TO ROMANA) My dear, I think you can be very useful to me.

You have some knowledge of Scarlioni
DUGGAN: You better not touch her!

Do be
COUNT: Quiet.

ROMANA: (TO DUGGAN) ~~Thanks~~, I'll look after myself. *Thank you*

Don't Count sit
Please
COUNT: Do sit down, my dear.

(She lowers hand)
Now I understand
COUNT: I believe you have some highly specialised knowledge that will be of immense service to me./

346. 2 E
ROMANA

(On to page 48)

COUNT: I am talking of temporal engineering. You are, I believe, a considerable authority on time travel./

(DUGGAN STARES
AT HER)

COUNT: You friend the Doctor
let it slip./

ROMANA: The Doctor...? But he's
in...er.../

COUNT: Sixteenth century Florence?
Yes. That's where I...we met him/

DUGGAN: Can anyone join in this conversation or do you need a certificate?/

COUNT: Hermann, if he
interrupts ~~once more~~ ..kill him.

HERMANN Yes, sir.

(TO ROMANA)

354. 2 E COUNT
Now, perhaps you'd care to come
downstairs and examine the equipment
in detail./

355. 3 C ROMANA: And if I refuse?
COUNT / Roma

356. 2 E
ROMANA A/B

must we go into
COUNT: Oh, ~~do~~ I have to make
vulgar threats. Let's just say
I will destroy Paris if ~~it~~ will
help you make up your mind ./

357. 3 C
COUNT A/B

ROMANA: And am I supposed to
believe you can do that?/

will
COUNT: You won't know till you've
had a look at the equipment.
(TO HERMANN) Bring him.

23' 15"
/RECORDING BREAK/

/3 to B/

*Tk In running to come
up Rue du Rivoli.*

(16)

Scene 322 Sp. 926345

15 34 52
15 35 44

Take ① 136 - 136 C.

DD 15.15
10.12
DD 08.21
03.21
✓

15 39 40
15 39 55

Take ② - 136 A. not crumpling
with R - didn't die soon
enough
Again - good.

15 41 05
15 41 20

15 43 53
15 43 59

Shot 136 A - trigger
sound 157

15 43 15
15 43 20

136 A again

15 43 54
15 44 09
15 44 28
15 44 44

Unrifled reactions trigger
then camera
then Count - empty.

28' 28" 28' 28"
2B 1A 3A

22. INT. LAB. DAY:

136. 1 A Thru machine / (ROMANA EXAMINING
swing. THE EQUIPMENT.

DUGGAN WATCHING
HER, EYES
POPPING.

HERMANN COVERING
THEM WITH HIS
GUN.

THE COUNT AND
BEMUSED KERMENSKY
ALSO WATCHING)

DUGGAN: (TO ROMANA) Can he?

ROMANA: What?

DUGGAN: Destroy Paris?

ROMANA: With this lot?

DUGGAN: Yes.

ROMANA: No trouble. Blast the
whole city through an unstabilised
time field.

DUGGAN: ~~But~~ you don't seriously
believe all this time travel
nonsense do you?

ROMANA: Do you believe wood comes
from trees?

136. 5
(1 next)

Thru machine
Duggan

136B.

1
W/A A/B

DUGGAN: What do you mean?/

ROMANA: It's just a fact of life
one's brought up with.

You're beginning to appreciate
COUNT: (INTERRUPTING) ~~You see~~ the
truth of my words ~~do~~ *are* you?

ROMANA: That you can destroy
Paris? Yes.

KERENSKY: Why all this talk
of destruction? What are you
doing with my work?

COUNT: I ~~will~~ *shall* show you Professor.
~~Perhaps you would care to examine~~
the field generator.

(THE PROFESSOR GOES
TO THE FIELD
GENERATOR AND
STANDS WONDERING
WHAT IT IS HE'S
MEANT TO BE
LOOKING FOR)

136C. 2

MS Count ~~passes switch~~

PAUSE

136D. 3+H.

~~not crumpling in bubble.~~ *machine*

my dear?
Now you will see how ~~the~~ Jagaroth
deal with fools!

(HE TURNS A
SWITCH)

137. B
MCU DUGGAN

138. A
MCU ROMANA

KERENSKY: No! Not that switch....!

C/As.

SHOT 377 - TO BE
RECORDED ON TUES.
5th JUNE. *again.*

(A TIME BUBBLE
FORMS AROUND THE
PROFESSOR WHO AGES
RAPIDLY AND SHRIVELS
UP INTO A SKELETON.)

(1 next)

*Count looking
shiny.*

614308 (master) + 614309.

192041

3secs Kerensky stage 1 +
3secs Kerensky stage 4 +
Kerensky stage 6.

194147

3secs Kerensky stage 2 +
3secs Kerensky stage 5 +
Kerensky stage 7.

190352

Sp. 926434

190352

Mix between Kerensky seqs.

202440

Trising between Kerensky seqs

(41).

Sp. 614308.

204324.

Trised seq + light - Kerensky.

(32) original recording.
Sp. 926345
Kerensky Ageing. also on Sp.
926434.

✓ 163403.
3427.

①? bit older - still grasses

✓ 165115
165129

② Hair receded. - still grasses.

✓ 171600
171606

③. Older - still bit of hair +
grasses

✓ 200005
200016.

④ still little hair grasses
end of those + costume v.
tattered.
2 counts.

✓ 205115
205131.

⑤. specs fall off.

✓ 205730
205748

⑥ Skeleton with hair

2 counts.

✓ 213025
213053.

⑦. Stage before skeleton -
one tatter + no specs.

✓ 200510.

Sp. 926345.
Bubble revolving. - for
Kerensky ageing.

~~HORRIFIED REACTIONS
FROM DUGGAN AND
ROMANA.~~

138A.

1 A

COUNT, pull
back to GROUP.

Skeleton leaning against
leg of machine with R
arm up.

Closing titles

1st credit to end. 00'50"

machine 25'24"

Total Bur. Watch.

24'34"