

DEPT. DRAMA SERIES/SERIALS From GRAHAM WILLIAMS

PRODUCER OF DOCTOR WHO

Script Editor DOUGLAS ADAMS

Project No. 02349/2721-4

Duration 4 x 25'

Title of Play, Series episode or Serial CITY OF DEATH (WORKING TITLE)

Author (and Translator) - DAVID AGNEW

Dramatised/ Adapted by

Director (if known) MICHAEL HAYES

Rec. Wk. & Day (if known) 21/22 May &

TX Week & Day (if known) SATURDAY Wk 40 -43

Studio TC3 & TC6

Cast • 3, 4, 5 June Large (20 plus) Medium / Small (6 minus)

Approx. No. & Type of Sets

Possible Film Req. Week 18 (Paris)

TYPE OF DRAMA Modern or Period (give date)

SCIENCE FICTION ADVENTURE

Comedy, Drama, Suspense, Thriller, etc.

BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

A crippled Jagaroth spaceship, piloted by SCAROTH, explodes on take off (from pre-historic Earth).

In 1979 Paris, the Doctor and Romana experience a "crack in time" and fall in with an English detective, DUGGAN. They uncover a plan by the COUNT and COUNTESS SCARLIONI to steal the Mona Lisa with the use of alien technology.

The Count, (whom we discover to be Scaroth in disguise) is selling off an astounding collection of art treasures to finance time travel experiments conducted for him by PROFESSOR KERENSKY.

In a room which has been sealed for centuries in the Count's cellar the Doctor discovers six more apparently genuine Mona Lisas and goes off to Renaissance Florence to find Leonardo da Vinci. He is not there, however, he has been taken by the evil CAPTAIN TANCREDI, another manifestation of SCAROTH, who is forcing him to produce more Mona Lisas. We never actually see Leonardo.

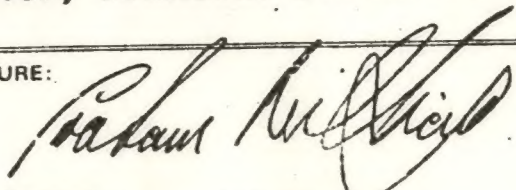
(SCAROTH has been splintered in time by the spaceship explosion and now exists in twelve different Earth times. He has been using his ability to work in cross temporal unison with himself to conduct massive art frauds and so finance his time travel machine which he hopes will take him back in time to the point where he can prevent the explosion of his spaceship.

Under the threat of the destruction of all of Paris, Romana helps him. He travels back to pre-historic times, hotly pursued by the Doctor, who has realised that the explosion of the Jagaroth spaceship was the blast of radiation which brought about the formation of amino acids in the primeval seas, and thus was the cause of life on Earth. The Doctor prevents SCAROTH from stopping the explosion. Once it has happened, he says, the course of history must not be changed.)

ANY OTHER POINTS (e.g. names of leading artists if known)

Julian Glover, Catherine Schell and Tom Chadbon. Filmed in Paris.

PRODUCER'S SIGNATURE:



Date:

23rd May, 1979

CAST LIST

<u>Character</u>	<u>Artist</u>
Doctor Who	TOM BAKER
Romana	LALLA WARD
Count/Scaroth/Tancredi	JULIAN GLOVER
Countess	CATHERINE SCHELL
Duggan/Jagaroth Voice 2.	TOM CHADBON
Kerensky	DAVID GRAHAM
Hermann	KEVIN FLOOD
Soldier/Jagaroth Voice 1	PETER HALLIDAY
Louvre Guide	PAMELA STIRLING
Art Lovers	ELEANOR BRON
	JOHN CLEESE

NON-SPEAKING ARTISTS

<u>Character</u>	<u>Artist</u>
Thug 1.	PAT GORMAN
Thug 2.	PETER KODAK
Thug 3.	ANTHONY POWELL
Thug 4.	MIKE FINBAR
Cafe Patron	WALTER HENRY
Artist in Cafe	JAMES CHARLTON
Customers in Cafe	LEWIS PIRELLA HAROLD SHIELDS COLIN THOMAS ELAINE WILLIAMS
Customers in Modern Art Gallery	IRIS EVERSON JULIETTE JAMES TERRY SARTAIN LEON MAYBANK
Gendarmes outside Louvre	ROBERT JOUHIER CHRISTIAN FOUCAT
Gendarme in Louvre	RODNEY CARDIFF
Louvre Guards	BRUCE CALLENDAR MAUREEN MASON
Plain-clothes Detectives in Louvre	ALFRED MOORE JAMES MUIR DAVID GLEN MIKE MUNGARVEN
Tourists in Louvre	MICHAEL JOSEPH DAVID GLEN MAGGIE PILEAU JENNY PERSIVA LEE RICHARDS FRANCES TANNER SHAN RICCO DAVID HARRIS SUE WINKLER MICHAEL BRYDON PHILLIP GRANT MIKE MUNGARVEN KAREN COOPER GEOFFREY WHITESTONE KEVIN HUDSON KEVIN SULLIVAN GRAHAM SMITH HELEN RAYE CATHY WINTER
Maid at Chateau	JANE BOUGH
Double for Julian Glover as Scaroth	RICHARD SHEEKEY

DOCTOR WHO (5H)

CITY OF DEATH

by

David Agnew

EPISODE FOUR

TK SEQ.1.

Series opening titles
with music.

Dur: 00'28"

Title
Music
00'00"

DOCTOR WHO LOGO at 00'16½"

S/I
TJ1 _____ at 00'23"/
CITY OF DEATH

S/I
TJ2 _____ at 00'24½"/
by DAVID AGNEW

S/I
TJ3 _____ at 00'26½"/
PART FOUR

REPRISE

TK SEQ.1A.

(A) EXT. PARIS STREETS. DAY.

Dur: 00'09"

00'30"

DOCTOR running
up collonade
towards cam.

(B) INT. KERENSKY'S LAB. DAY.

136B.

GROUP

/ THE COUNT AND A
BEMUSED KERENSKY
WATCHING ROMANA
WHO HAS SEEN
ENOUGH OF THE
EQUIPMENT TO
REALISE THE
SERIOUSNESS OF
THE COUNT'S
INTENTIONS.

HERMANN IS WATCHING
DUGGAN, GUN AT THE
READY.

COUNT You're beginning to appreciate the truth of my words, are you?

ROMANA That you can destroy Paris?
Yes.

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

COUNT Professor, I shall show you. Would you care to examine the field generator.

136C.

MS COUNT

KERENSKY GOES TO
THE FIELD GENERATOR
AND STANDS WONDER-
ING WHAT HE'S MEANT
TO BE LOOKING FOR./

COUNT You will now see, my dear, how I deal with fools.

HE REACHES TOWARDS
A SWITCH.

136D.

KERENSKY in
machine - he
crumples.

KERENSKY No,/not that switch...

138. MCU ROMANA - horror. THERE IS A CLICK OF THE SWITCH. A TIME BUBBLE FORMS AROUND THE PROFESSOR./

137. MCU DUGGAN - horror. WHILE ROMANA AND DUGGAN WATCH WITH HORROR KERENSKY AGES RAPIDLY AND SHRIVELS UP INTO A SKELETON.

377. KERENSKY ageing to skeleton.

M.41.
01'13"

SCENE 1. INT KERENSKY'S LAB. DAY.

138A. COUNT. Widen to GROUP. / THE COUNT IS PLEASED WITH THE PERFORMANCE OF THE MACHINE.

01'26"

138B. GROUP COUNT The unfortunate effect of an unstabilised time field. Now I will do exactly the same thing to the whole of this city unless you reveal to me the secret of how to stabilise that field./

138C. COUNT DUGGAN You're mad! You're insane! You're... inhuman!/
COUNT

COUNT Quite so. When I compare my race to yours, human, I take the word 'inhuman' as a great compliment.

DUGGAN But...

138D. GROUP COUNT Oh do be quiet./

ROMANA Count, you must have realised by now that I am not from this planet. Why should it worry me if you destroy Paris?

THIS HORRIFIES
DUGGAN.

DUGGAN What are you talking about!

COUNT You've had your warning.
Hermann, kill him.

138E. ROMANA No!/
COUNT

138F. COUNT Ahh! So you do care. I
think you've answered your own
question. Not a very clever bluff./
ROMANA

138G. ROMANA All right, what are you
trying to do?/
COUNT

138H. COUNT You agree to co-operate then?/
ROMANA

138I. ROMANA Just tell me what you're
trying to do and I'll see./
GROUP

COUNT Excellent. Hermann?

HERMANN Yes, sir.

138Z. COUNT Take him away. Lock him up.
I shall keep him as an insurance
policy since it is unfortunately not
possible to kill/him twice.

GROUP -
DUGGAN/HERMANN
f/g. DUGGAN
reacts.

HERMANN TAKES
DUGGAN AND LOCKS
HIM INTO THE
STOREROOM./

138J. ROMANA/COUNT

COUNT Now, my problem is very
simple. Four hundred million years
ago the spaceship which I was pilot-
ing exploded while I was trying to
take off from the surface of this
planet.

ROMANA That was clumsy of you.

COUNT A calculated risk. The space-
ship sustained considerable damage. I
was in the warp drive cabin and when
the explosion occurred I was flung
through the time vortex and split
into twelve different parts which

COUNT lead... have lead, independent but connected lives in different times of this planet's history. Not a very satisfactory mode of existence.

ROMANA So you want to reunite yourself? Yes?

COUNT More than that. I want to go back to where my spaceship is...was... and stop my original self from pressing the button.

138K. ROMANA And you were hoping to do that with this lot?/

COUNT

COUNT You underestimate the problems with which I was faced. My twelve various selves have been working throughout history to push forward this miserably primitive race so that even this low level of technology could be available to me now./

138L. ROMANA.
Tilt down to skeleton.

ROMANA But this won't work. Put yourself in that bubble and you would either regress back to being a baby again or go forward to old age.

138M. COUNT I had worked out a way but it would have taken rather too long./
COUNT Now, with your help, I shall be able to return with ease. Now. Build me

138N. ROMANA a field interface stabiliser./

138P. ROMANA HESITATES./
COUNT

138Q. COUNT Do it!/
ROMANA

ROMANA All right. I'll help you.

SCENE 2. INT. CHATEAU LIBRARY. DAY.

358.

Door. DOCTOR/
MAID/THUG in.

A MAID IS SHOWING
THE DOCTOR INTO
THE ROOM. THE
DOCTOR INSISTS ON
KEEPING HIS HANDS
CLEARLY WELL ABOVE
HIS HEAD.

WE SEE THAT THE
MAID IS FOLLOWED
BY ONE OF THE
THUGS WITH A GUN.

MAID leaves.

DOCTOR I should like to make an
appointment with Count Scarlioni at
his earliest convenience, if you don't
mind.

Hold DOCTOR/
THUG over to
fireplace.

HE ADDRESSES THE
NEXT REMARK TO
THE THUG.

DOCTOR Ah good, someone in authority.

WE DON'T FOR THE
MOMENT REALISE HE
IS REFERRING TO
THE COUNTESS WHO
IS FOR THE MOMENT
OUT OF SHOT.

358A.

DOCTOR/THUG.

DOCTOR Would you please inform the
Count that I wait upon him please./

THE MAID LEAVES.

THE THUG MOTIONS
THE DOCTOR OVER TO
THE FIREPLACE AND
CONTINUES TO KEEP
HIS GUN TRAINED ON
HIM.

358B.

DOCTOR

DOCTOR The silent type, eh? Once
knew a boy like you. Never said a word/
very taciturn. "Well", I said to him,
"no point in talking if you've got
nothing to say". Did well in the
end though. Name of Shakespeare.

HE TURNS TO ADDRESS
THE COUNTESS, WHO
WE NOW SEE IS
STANDING BY THE
WINDOW.

359.

DOCTOR Read any Shakespeare,
Countess?

COUNTESS at
window. Hold
her to book-
case, then R
to DOCTOR,
THUG b/g.

COUNTESS A little.

SHE MOVES OVER TO
A PAINTING AND
PRESSES A CONCEALED
LEVER. THE PAINTING
SLIDES UP TO REVEAL
A BOOKCASE BEHIND IT.

THE COUNTESS TAKES
A LARGE, LEATHER-
BOUND BOOK OFF THE
SHELF AND HANDS IT
TO THE DOCTOR.

COUNTESS Hamlet. First draft.

DOCTOR LOOKS AT IT
IN SOME ASTONISHMENT.

DOCTOR This has been missing for
centuries.

COUNTESS It's quite genuine, I
assure you.

DOCTOR I know. I recognise
the handwriting.

COUNTESS Shakespeare's.

DOCTOR No, mine. He sprained his
wrist writing sonnets. Wonderful
stuff. "To be or not to be, that is
the question. Whether 'tis nobler in
the mind to suffer the slings and
arrows of outrageous fortune or to
take arms against a sea of troubles...

DOCTOR Take arms against a sea of troubles? - that's a mixed met... I told him that was a mixed metaphor, and he would insist.

359A. COUNTESS Oh, Doctor, I am quite convinced you are perfectly mad./
DOCTOR

DOCTOR Only nor' nor' west. Nobody's perfect. If you think I'm mad because I say I met Shakespeare, then where do you think your precious Count got that?/
3-S

360. COUNTESS He's a collector. He has money and contacts./
DOCTOR

361. DOCTOR Contacts! Human contacts?/
How much do you really know about him, eh? I think rather less than you imagine.

M.42.
05'32"



SCENE 3. INT. KERENSKY'S LAB. DAY.

251. _____ / ROMANA IS BUSYING
ROMANA. Pan R HERSELF WITH
to COUNT. VARIOUS COMPONENTS.
HERMANN arrives.

THE COUNT IS KEEP-
ING A CLOSE EYE ON
HER.

HERMANN ENTERS.

HERMANN Excellency!

05'45"

252. _____ COUNT Don't tell me - the Doctor's
here.

253. _____ ROMANA reacts.

253. _____ COUNT/HERMANN.

HERMANN Why yes, sir, so I've only
just been told by the maid.

COUNT I knew it. Bring him down
here.

253A. _____ HERMANN Yes, sir./
ROMANA.

SCENE 4. INT. CHATEAU LIBRARY. DAY.

362. _____ / AS BEFORE.

COUNTESS/DOCTOR,
THUG b/g.

DOCTOR How long have you been
married to the Count?

COUNTESS Long enough.

DOCTOR "Long enough". I like that.
Discretion and charm. So civilised.
So terribly unhelpful.

COUNTESS Discretion and charm.
I couldn't live without it.
Especially in matters concerning the
Count.

363. _____
COUNTESS

DOCTOR There is such a thing as
discretion. There is also such a
thing as willful blindness./

364. _____
DOCTOR/COUNTESS

COUNTESS Blind! I help him steal
the Mona Lisa, the greatest crime of
the century, and you call me blind!/
DOCTOR

DOCTOR Yes! You see the Count
as a master criminal, an art
dealer - an insanely wealthy man,
and you'd like to see yourself as his
consort. But what's he doing in the
cellar?

COUNTESS Tinkering. Every man must
have his hobby.

365. _____
COUNTESS

DOCTOR Man! Are you sure/of that?

366. _____
DOCTOR

THE COUNTESS DOESN'T
KNOW WHAT TO MAKE OF
THIS./

367. _____
COUNTESS

DOCTOR A man with one eye and
green/skin.

368. DOCTOR THE COUNTESS IS NOW DEFINITELY PUZZLED./

369. COUNTESS DOCTOR Ransacking the art treasures of history to help him make a machine to reunite him with his people, the Jagaroth./

THE COUNTESS BURSTS INTO PEALS OF DIS-BELIEVING LAUGHTER.

370. DOCTOR And you didn't notice anything?/ How discreet. How charming.
3-S
HERMANN enters.

THE DOOR OPENS AND IN COMES HERMANN.

HERMANN Excuse me, my lady. Doctor, the Count is very anxious to see you in the cellar.

HERMANN/DOCTOR leave.

AS THE DOCTOR LEAVES WITH HERMANN HE THROWS OUT A PARTING LINE.

370A. CU COUNTESS DOCTOR Think about it, Countess, think about it./

M.43.
07'18"

370B. LS COUNTESS. GRADUALLY THE COUNTESS'S LAUGHTER FADES AND SOMETHING BEGINS TO SURFACE IN THE BACK OF HER MIND./

She comes fwd to MS at book-case.

SHE CROSSES TO THE HIDDEN BOOKCASE AND TAKES OUT ANOTHER BOOK.

Hold her to table.

IT IS IN FACT A FAKE BOOK. THE COUNTESS OPENS IT AND TAKES OUT TWO PIECES OF TERRIBLY OLD PARCHMENT. CAREFULLY SHE UNFOLDS THEM.

371. CU parchments. / WE SEE THAT THE FIRST SHEET IS A DESIGN FOR THE GREAT PYRAMID OF CHEOPS, COVERED WITH HYEROGLYPHICS.
- THE SECOND SHEET IS A DESIGN FOR AN ANCIENT EGYPTIAN FRIEZE. ALL THE FIGURES ON IT ARE TYPICALLY EGYPTIAN, STANDING IN PROFILE AND WEARING DOG HEADS, MASKS, ETC.
- THE LAST FIGURE WE SEE ON THE FRIEZE IS IN AN UNCHARACTERISTIC POSE. THE BODY AND HEAD ARE TURNED FRONTALLY. THE FACE IS GREEN AND HAS ONLY ONE EYE IN THE MIDDLE OF THE FOREHEAD./
- 371A. COUNTESS reacts.
371. CU green headed figure. THE COUNTESS IS HORRIFIED./

SCENE 5. INT. KERENSKY'S LAB. DAY.

254. _____ / THE DOCTOR COMES DOWN
DOCTOR down THE STAIRS, FOLLOWED
stairs. BY HERMANN WITH HIS
Hold him into GUN.
GROUP.

08'22"

DOCTOR Ah, Count, hello. I wonder
could you spare me a moment of your
time? Romana, hello, how are you?
See the Count's roped you in as a
lab assistant. What are you making
for him? A model railway? Gallif-
reyan egg timer? I hope you're not
making a time machine. I shall be
very angry.

ROMANA LOOKS WORRIED
AND STARTS MAKING
PLACATORY NOISES.
THE COUNT INTERRUPTS.

255. _____
DOCTOR/HERMANN

COUNT Ah, Doctor, how very nice to
see you again. It seems like only
four hundred and seventy-four years
since we last met./

256. _____
DUGGAN at
grille.

DOCTOR Indeed. Indeed, yes. I so
much prefer the weather in the early
part of the sixteenth century, don't
you? Where's Duggan?/

DUGGAN'S FACE APPEARS
AT THE GRILLE IN THE
STOREROOM DOOR.

257. _____
DOCTOR/HERMANN

DUGGAN Doctor! Get me out of here!/
DOCTOR/HERMANN

258. _____
DUGGAN

259. _____
DOCTOR/HERMANN

260. _____
COUNT

DOCTOR Ah, there you are, Duggan.
You behaving yourself? Good, good.
Now, Count, what I've come to say is
that if you're trying to go back in
time, you'd better forget it./

261. _____
DOCTOR

COUNT And why do you say that?/
DOCTOR

262. _____
COUNT

DOCTOR Because I'm going to stop
you./

263. COUNT On the contrary, Doctor, you
are going to help me./
DOCTOR

264. DOCTOR I am?/
COUNT

265. COUNT Indeed you are, Doctor, and
if you do not it will be very much
the worse for you, for the young
lady, and for thousands of other people
I could mention if I happened to have
the Paris telephone directory on my
person./
DOCTOR

266. DOCTOR That sort of blackmail won't
work, Count, because I know what the
consequences would be if you got what
you wanted. I'm afraid I can't let
you fool about with time./
COUNT

267. COUNT You do nothing else./
DOCTOR

268. DOCTOR Ah, but I'm a professional.
I know what I'm doing. And I also
know what you're doing. Romana, put
the equipment down./
ROMANA/COUNT

ROMANA Doctor, it's all right. He's
only trying to get back to his space-
ship and reunite himself.

THE COUNT EXAMINES
THE COMPONENT ROMANA
HAS MADE.

271. COUNT Doctor, I think we can dis-
pense with both your help and your
interference. Your friend has done
her work very well indeed./
DOCTOR

271A. DOCTOR Count, do you realise what
will happen if you try and go back
to the time before history began?/
COUNT

He exits -
Hold on
DOCTOR.

COUNT Yes, yes I do and I don't
care one jot. Hermann,
lock them in the storeroom. They
shall stay long enough to watch my
departure. After that, kill them in
whatever way takes your fancy. I
must say my farewells to the Countess.

SCENE 6. INT. CHATEAU LIBRARY. DAY.

193A. _____ / THE COUNTESS'S FACE
MCU COUNTESS. - IT LOOKS VERY HARD
AND RESOLUTE.

SCENE 7. INT. CORRIDOR OUTSIDE LIBRARY.
DAY.

193B. _____ / THE COUNT EMERGES
COUNT comes thru FROM THE TOP OF THE
door into corridor. STAIRS LEADING DOWN
TO THE CELLAR. HE
WALKS ALONG THE
CORRIDOR. HE IS
HOLDING THE SMALL
DEVICE ROMANA HAS
MADE FOR HIM.

SCENE 8. INT. CHATEAU LIBRARY. DAY.

193C. _____ / THE COUNTESS'S FACE
MCU COUNTESS AS BEFORE.

SCENE 9. INT. CORRIDOR OUTSIDE LIBRARY.
DAY.

193D. _____ / THE COUNT APPROACHES
COUNT along the THE LIBRARY DOOR.
corridor.

SCENE 9A. INT. CHATEAU LIBRARY. DAY.

193C. _____ / THE COUNTESS AS
MCU COUNTESS BEFORE.

SCENE 10. INT. CHATEAU LIBRARY. DAY.

- 193E. _____ / THE COUNT STOPS IN
Doors open to reveal COUNT in SURPRISE IN THE
doorway. doorway.
194. _____ COUNT My dear?/
MS COUNTESS
with gun.

THE COUNTESS IS
STANDING OVER BY
THE BOOKCASE -
HOLDING A REVOLVER
IN BOTH HANDS AT
ARM'S LENGTH. IT
IS TRAINED ON THE
COUNT.
195. _____ COUNTESS Close the door./
COUNT A/B.
He closes
door.
196. _____ WITH A FORCED SMILE
HE DOES SO./
COUNTESS
197. _____ COUNTESS What are you?/
COUNT
198. _____ COUNT I beg your pardon?/
COUNTESS
199. _____ COUNTESS What have I been living
with all these years? Where are you
from? What do you want?/
WS COUNT -
he comes fwd
into 2-S.
- COUNT If I may answer those
questions in reverse order, what I
want is a drink. Will you have one?
- HE MOVES TOWARDS
THE DRINKS TABLE.
- COUNTESS Stay away!
200. _____ THE COUNT TAKES NO
NOTICE AND PICKS UP
A BOTTLE./
2-S
- COUNTESS Put it down!

10'30"

209A. _____ SHE SUDDENLY YELLS
COUNTRESS onto floor. IN AGONY AND TRIES
TO TEAR THE BRACE-
LET OFF HER WRIST.
SUDDENLY SHE SLUMPS.

210. _____
MCU SCAROTH.
He walks over COUNT Goodbye, my dear. I'm sorry
to her. you had to die. But then in a short
while you will have ceased ever to
have existed./

210A. _____
MCU dead
COUNTRESS.

SCENE 11. INT. STOREROOM. DAY.

211. ROMANA - widen to 2-S with DUGGAN. / ROMANA IS BEGINNING TO REALISE WHAT SHE HAS DONE.
- ROMANA If I'd known I was helping the Jagaroth... 12'45"
- 211A. DOCTOR DUGGAN Jagaroth? What's a Jagaroth?/
- 211B. ROMANA/DUGGAN DOCTOR They're not nice to know./
- 211C. DOCTOR ROMANA So that's why he had to go back in time - he had to reverse history in order to save the Jagaroth race. And I've made that possible.../
- 211D. ROMANA/DUGGAN DOCTOR Yes. Without the stabiliser he only had the time bubble./
- DUGGAN And he couldn't get into that. You saw what happened to the Professor and the chicken.
212. DOCTOR ROMANA It doesn't travel in time, it just goes forwards or backwards in its own life cycle. If he'd got in it he'd just have become a baby again./
- DOCTOR What he was really trying to do was put the whole world in the bubble. Like those tiny jumps in time when we first arrived.
- ROMANA (HORRIFIED) ... of course!
213. ROMANA DOCTOR The cracks in time. He shifted the whole world back in time for two seconds. What he really wanted to do was to shift the whole world back in time for four hundred million years./

214. ROMANA But without the stabiliser
he couldn't have been there himself
to save his ship. But how would he
get the power? It would be fantastic./

DOCTOR

THE DOCTOR POINTS
THROUGH THE WALL
AT THE MONA LISAS.

214A. DOCTOR What do you think we've been
chasing about for all this time?/
ROMANA/DUGGAN

214B. DUGGAN The Mona Lisas.../
DOCTOR

214C. DOCTOR He couldn't sell 'em anyway./
ROMANA/DUGGAN

214D. DUGGAN Why not?/
DOCTOR

215. DOCTOR Well, before Leonardo
painted them I wrote "These are
fakes" on the blank boards with felt
tip. Show up on any X-ray./
ROMANA/DUGGAN

216. ROMANA Doctor, there won't be any
X-rays for it to show up on if he
gets back to that ship!/
DOCTOR

217. DOCTOR No. Because you supplied
him with the vital component he
needed./

ROMANA.
Hold her to
2-S with
DOCTOR.

ROMANA Wait a minute!...
When I made that component I rigged
it so that he could only go back in
time for two minutes. After that he
would be catapulted back to his own
time. Here. Now he couldn't do any
harm.

DOCTOR One minute would be suffi-
cient for him to go back in time,
contact his ship and prevent it
exploding. He wouldn't then be
splintered in time and all history
would be changed.

ROMANA We must do something to
stop him.

DOCTOR I've got an idea.

ROMANA What?

DOCTOR We'll ask Duggan.

Pan R to
DUGGAN.

DOCTOR/ROMANA Duggan?

M.46.
14'19"

217A.

DUGGAN Right. Stand back again./

3-S - DUGGAN
charges.

WITH HIS GREATEST
DISPLAY OF BRUTE
STRENGTH SO FAR,
DUGGAN LAUNCHES
HIMSELF ENTHUSIASTICALLY
AT THE DOOR WHICH
BURSTS OPEN./

217B.

DUGGAN bursts
through door
on other side
and falls out
of frame.

THE DOCTOR AND
ROMANA FOLLOW HOT
ON HIS HEELS.



SCENE 12. INT. KERENSKY'S LAB. DAY.

218. _____ / THE DOCTOR AND
DOCTOR/ROMANA ROMANA START TO
into 3-S. PICK DUGGAN UP.
Fast zoom on SUDDENLY THEY
ROMANA. FREEZE, LOOKS OF
HORROR ON THEIR
219. _____ FACES./
Zoom in on
SCAROTH. IN FRONT OF THEM
IS THE COUNT/SCAROTH
GUN IN HAND. 14'33"

220. _____ COUNT You now see me as I truly
am./
DOCTOR/ROMANA/
DUGGAN.

223. _____ DOCTOR Very pretty./
SCAROTH

224. _____ COUNT And you will see the culmin-
ation of my lives' work./
DOCTOR/ROMANA/
DUGGAN

225. _____ DOCTOR How very fulfilling for you./
SCAROTH

226. _____ COUNT For thousands upon thousands
of years my various splintered selves
have been working for this moment.
And now, with the aid of this device,
so kindly supplied by the young lady,
I shall be able to make this equip-
ment into a fully operational machine./
DOCTOR/ROMANA/
DUGGAN. I am well aware/ of the limitations you
227. _____ have built into it, my dear. They
SCAROTH will not affect the outcome. I shall
return to my spaceship the moment
before it exploded and stop myself
from pressing the button.

227A. _____ HE SLOTS THE DEVICE
INTO A MOUNTING ON
THE MACHINE AND SETS
SOME DIALS./
DOCTOR

227B. _____ THE DOCTOR IS CRANING
HIS NECK TO SEE THE
SETTINGS.

227B. _____ COUNT You will not be able to read
the settings on these dials, Doctor./
SCAROTH They will explode as soon as activated.

228. _____ Goodbye, Doctor...
WS

		THE COUNT PUTS DOWN THE GUN, STEPS INTO THE MACHINE AND DEMATERIALISES./	M.47. 15'19"
230.	SCAROTH disappears.		
	<u>3-S.</u> Dials explode.	AS PREDICTED, THE DIALS EXPLODE BEFORE THE DOCTOR CAN GET TO THEM.	
230A.	DOCTOR trying to put out fire.		
230B.	<u>3-S.</u>	/	15'34"

DUGGAN Well, that's got rid of that then. I need a drink!

DOCTOR What! We're going on a Journey!

DUGGAN Where to?

ROMANA Four hundred million years ago.

DUGGAN Where?

THEY ALL RUSH UP
THE STAIRS.

They exit.

DOCTOR Just don't ask. Come on.

M.48.
15'46"



SCENE 12A. INT. CORRIDOR OUTSIDE LIBRARY.
DAY.

372.

Door. It opens
and three come
out.

THE DOOR OPENS AND
THEY RUN ALONG THE
CORRIDOR.

ROMANA But we haven't got the time
or place co-ordinates, Doctor. Four
hundred million years ago and the
whole Earth to choose from is like
looking for a needle in the corn
prairies.

DOCTOR The Jagaroth will leave a
faint trail through time. But we can
only follow it if we get to the
Tardis in minutes!

Hold DUGGAN

AS THE DOCTOR AND
ROMANA LEAVE FRAME
DUGGAN STOPS:

DUGGAN Mad! Mad! They're
absolutely mad!

DUGGAN exits.

HE DASHES AFTER
THEM.

TK SEQ.2.

EXT. PARIS STREETS/EXT. MODERN ART GALLERY.
DAY.

Dur: 01'11"

LS down Champs Elysees to Arc de Triomphe.	THE DOCTOR AND ROMANA WITH DUGGAN IN THEIR WAKE, BELTING DOWN PARIS STREETS ON THEIR WAY BACK TO THE MODERN ART GALLERY TO GET INTO THE TARDIS.
DOCTOR/ROMANA run towards road. Pan to DUGGAN starting to run across.	
DOCTOR/ROMANA/ DUGGAN running to cam. down middle of Champs Elysees.	
They finish crossing road and run along railings.	
Thru' railings - they come rushing along road and DOCTOR tries to stop taxi.	
C/A taxis passing.	
DOCTOR/ROMANA at railings.	
More taxis. MCU DOCTOR	DOCTOR Is no-one interested in history?
DOCTOR/ROMANA run off again - followed by DUGGAN.	
DOCTOR/ROMANA followed by DUGGAN run up road to modern art gallery.	
CU DOCTOR'S hand to door handle.	

SCENE 14. INT. MODERN ART GALLERY. DAY.

7.

2-S ART LOVERS.
Widen to see
DOCTOR/ROMANA/
DUGGAN enter b/g,
Tardis R of frame.

/ THERE ARE A REASONABLE
NUMBER OF PEOPLE IN
THE GALLERY IN FRONT
OF THE VARIOUS EXHIBITS.

AT ONE SIDE OF THE
GALLERY STANDS THE
TARDIS WITH ITS
PLAQUE IN FRONT OF
IT.

TWO ART LOVERS ARE
DISCUSSING IT.

MAN For me one of the most curious
things about this piece is its wonder-
ful afunctionalism. 17'13"

WOMAN Yes, I see what you mean.
Divorced from its function and seen
purely as a piece of art, its struct-
ure of line and colour is curiously
counterpointed by the redundant
vestiges of its function.

MAN Since it has no call to be
here, the art lies in the fact that
it is here.

Three into
Tardis.

THE DOCTOR, ROMANA
AND DUGGAN BELT
THROUGH THE GALLERY
AND INTO THE TARDIS.

Tardis disappears.

ALMOST IMMEDIATELY
IT DEMATERIALISES./

8.

Tight 2-S
ART LOVERS.

THE TWO VISITORS
ARE TOTALLY UNPETURBED.

WOMAN Exquisite. Absolutely
exquisite.

SCENE 15. EXT. EARTH FOUR HUNDRED MILLION YEARS AGO. DAY.

93. WS - Tardis materialises. / THERE IS NO VEGETATION, JUST A BANK OF MUD BESIDE A THICK LUGUBRIOUS POND.
94. Tardis - DOCTOR/ROMANA/DUGGAN out. THE TARDIS MATERIALISES./ THE DOCTOR, ROMANA AND DUGGAN HURRY OUT AND LOOK ABOUT THEM.

DUGGAN Where are we?

DOCTOR This will be the middle of the Atlantic Ocean.

DUGGAN We're standing on land!

ROMANA He's out of his depth.

DOCTOR Duggan, we are where I promised we'd be - four hundred million years back in Earth history.

ROMANA You can see why the Jagaroth wanted to leave.

DOCTOR Yes.

ROMANA Where is the Count?

- 94A. Thru' telescope - the spaceship. TK SEQ.2A. Dur: 00'04" / DOCTOR He'll be here. Ah, there's the Jagaroth ship./
- ROMANA TAKES THE TELESCOPE OFF HIM AND LOOKS FOR HERSELF.

DOCTOR The last of the Jagaroth. A vicious, callous, war-like race. The Universe won't miss them.

95.

Bit of spaceship's
ladder - develop
to high 3-S.
Swing down.

THE THREE HAVE NOW
MOVED CLOSER TO
THE SPACESHIP.

M.49.
18'39"
18'51"

ROMANA You can see why it must
have exploded.

DOCTOR Yes.

ROMANA It's atmospheric thrust
motors are disabled. The idiots'll
try to take off on Warp Drive.

96.

MCU DUGGAN

DOCTOR Yes./

97.

3-S A/B.

DUGGAN That's a spaceship!?!/

THE DOCTOR STOOPS
DOWN AND SCOOPS UP
A HANDFUL OF THE
SOUPLIKE LIQUID IN
THE POND. HE
EXAMINES IT CLOSELY.

98.

DUGGAN/DOCTOR

DOCTOR The amniotic fluid from which
all life on Earth will spring, where
the amino acids fuse to form minute
cells, cells which eventually evolve
into vegetable and animal life -/
you, Duggan.

DUGGAN I come from that! That
soup?!

99.

3-S

DOCTOR Yes. Well, not this soup
exactly./ There is no life in it yet.
It's waiting for a massive dose of
radiation.

ROMANA The Jagaroth ship?

100.

DUGGAN

DOCTOR Yes, the explosion that
caused Scarlioni to splinter in time
also caused the birth of the human
race. And that's what's about to
happen. The birth of life itself./

100A.

3-S

DUGGAN Here. While we watch?/

DOCTOR If we're still watching we'll be in dead trouble. We've got to stop Scaroth.

DUGGAN Scaroth?

DOCTOR Yes. That's his real name. If we don't stop him, the entire human race will cease to exist instantly.

102. ROMANA Doctor! /
MS SCAROTH

M.50.
20'03"

THEY TURN ROUND TO SEE THAT SCAROTH HAS ARRIVED AND IS WALKING TOWARDS THE JAGAROTH SHIP.

102A. COUNT Stop! Stop, my brothers! /
4-S, spaceship ladder f/g. In the names of the lives of all of us, stop! /

103. DOCTOR/ROMANA

104. DOCTOR Scaroth! We've got to stop him. /
MS SCAROTH

THE COUNT SEES THEM.

104A. COUNT Keep out of my way! I must get to the ship! /
DOCTOR

104B. DOCTOR No, Scaroth, you can't. /
SCAROTH

104C. COUNT I am in that ship! I am in the warp control cabin. I must stop myself pressing the button /
DOCTOR

104D. DOCTOR No, Scaroth, no! You've pressed it once. You've thrown the dice once, you don't get a second throw. /
SCAROTH

THEY ARE CIRCLING ROUND EACH OTHER, THE COUNT STUMBLING TOWARDS THE SHIP AND THE DOCTOR TRYING TO KEEP BETWEEN SCAROTH AND THE SHIP.



105. COUNT But I will splinter in time again and all my people will be killed./

DOCTOR.
SCAROTH in
to 2-S.

DOCTOR No. The explosion that you, in there, are about to trigger off will give birth to the human race. The moment that your race kills itself another is born. That has happened. It will happen.

106. MCU SCAROTH COUNT What do I care/for the human race! Scum! The tools of my
107. DOCTOR/SCAROTH/DUGGAN. salvation!/?

108. MCU SCAROTH DOCTOR No, the product of your destruction! History cannot change! It cannot!/?

109. DOCTOR/SCAROTH/DUGGAN. COUNT I will change it!/
DUGGAN punches.

109A. SCAROTH falls onto ground. THE COUNT MAKES TO KARATE CHOP THE DOCTOR, BUT BEFORE HE CAN STRIKE DUGGAN PUNCHES/ AND THE COUNT FALLS TO THE GROUND.

109B. DOCTOR/DUGGAN.

111. SCAROTH on ground. He dematerialises. DOCTOR Duggan! Duggan! Duggan, that was probably the most important punch in history./

112. DOCTOR/DUGGAN SUDDENLY THE COUNT'S BODY DEMATERIALISES./

112A. ROMANA DOCTOR His time's up. He's gone back to the Chateau./

THERE IS A ROAR BEHIND THEM.

112B. DOCTOR/DUGGAN ROMANA Let's get back to the Tardis./

96. Spaceship. DUGGAN The ship! It's about to take off!/?

M.51.
21'12"



113. DOCTOR About to explode, you mean!
Come on! /

WS Tardis.
They run in.

THEY RUN BACK
TOWARDS THE TARDIS,
WHILE BEHIND THEM
THE NOISE FROM THE
JAGAROTH SHIP
BUILDS IN INTENSITY.

IN THE NICK OF TIME
THEY ARRIVE BACK AT
THE TARDIS AND RUN
INSIDE.

Tardis dematerial-
ises.

THE TARDIS DEMATER-
IALISES AND ALMOST
IMMEDIATELY THE
JAGAROTH SHIP GOES
UP IN A BALL OF
FIRE AS AT THE
BEGINNING OF EPISODE
ONE.

TK SEQ.2B.
Spaceship takes
off and explodes.

Dur: 00'18"

SCENE 16. INT. KERENSKY'S LAB. DAY.

231.	<u>HERMANN down stairs and over to bench b/g.</u>	/	THE LAB IS DESERTED. HERMANN COMES DOWN THE STAIRS WITH A SHEAF OF PAPERS UNDER HIS ARM. HE TAKES THEM TO A BENCH AND STARTS TO GO THROUGH THEM./	21'49"
231A.	<u>COUNT materialises in machine.</u>		AT THAT MOMENT THE COUNT/SCAROTH APPEARS BEHIND HIM IN THE TIME BUBBLE INSIDE THE MACHINE./	
231.	<u>HERMANN turns and reacts.</u>		HERMANN HEARS A NOISE AND TURNS ROUND. IT IS THE FIRST TIME HE HAS SEEN THE COUNT WITHOUT HIS HUMAN MASK AND HE REACTS WITH HORROR./	M.52. 21'59"
231B.	<u>2-S. HERMANN picks up bottle.</u>		HE BACKS AWAY, PICKING UP A LARGE BOTTLE OF CHEMICAL AS HE DOES SO./	
233.	<u>MS COUNT in machine.</u>		THE COUNT IS ALARMED.	
234.	<u>2-S. HERMANN throws bottle. Explosion.</u>	COUNT	No, Hermann! No! It's me./	
234A.	<u>WS explosion.</u>	/	AS THE BOTTLE ENTERS THE TIME FIELD THERE IS A MASSIVE EXPLOSION WHICH WRECKS THE ENTIRE LAB. IT IS SAFE TO ASSUME THAT NEITHER OF THEM SURVIVE.	
234B.	<u>Storeroom doorway collapsing.</u>	/		
234C.	<u>Whiteout.</u>	/		

TK SEQ.3.

EXT. EIFFEL TOWER. DAY.

Dur:

3-S

/ THE DOCTOR, ROMANA
AND DUGGAN LOOKING
OUT OVER PARIS.

DUGGAN IS REACTING
TO SOMETHING THE
DOCTOR HAS SAID.

DUGGAN The one nearest the wall?

22'18"

DOCTOR Mmm. It was the only one
that wasn't damaged in the fire.

DUGGAN But it's a fake! You can't
hang a fake Mona Lisa in the Louvre!

ROMANA How can it be a fake if
Leonardo painted it?

DUGGAN With the words "This is a
fake" written under the paintwork?
In felt tip?

ROMANA That doesn't affect what it
looks like.

DUGGAN

DUGGAN It doesn't matter what it
looks like.

DOCTOR

DOCTOR Doesn't it? Some people
would say that was the whole point
of painting./

DUGGAN

DUGGAN They'll find out. They'll
X-ray it.

DOCTOR

DOCTOR Serves them right. If they
have to X-ray it to find out if it's
good or not you might as well have
painting by computer./

3-S

ROMANA Like we have at home.

DOCTOR Mmm.

DUGGAN Home?

DOCTOR Mmm.

DUGGAN Yes, where do you two come from?

DOCTOR From? Well, I suppose the best way to find out where you come from is to find out where you're going and work backwards./

DUGGAN

DUGGAN Where are you going?/

DOCTOR

DOCTOR I don't know./

ROMANA

ROMANA Nor do I./

DUGGAN

3-S. Hold on DUGGAN.

DOCTOR Goodbye!

THE DOCTOR AND ROMANA TURN AND WALK OFF.

Pan DUGGAN to kiosk. He buys postcard.

DUGGAN SHRUGS AND GOES OVER TO THE KIOSK. HE SMILES. HE BUYS A POSTCARD OF THE MONA LISA.

C/A postcard.

Pan DUGGAN to edge - he looks down.

HE GOES TO THE EDGE OF THE PLATFORM AND LOOKS DOWN./

VLS DOCTOR/ROMANA They look up and wave.

THE TWO TINY FIGURES AT THE FOOT OF THE TOWER TURN AND WAVE.

DOCTOR Bye bye, Duggan./

DUGGAN waves back.

DUGGAN WAVES./

VLS DOCTOR/ROMANA. Widen to panorama.

THE TINY FIGURE WALK INTO THE DISTANCE.

M.53.
23'54"



TK SEQ.4.

Closing titles with music.

Dur: 00'50"

S/I TJs

1. Doctor Who
TOM BAKER
2. Romana
LALLA WARD
3. Count
JULIAN GLOVER
4. Countess
CATHERINE SCHELL
5. Duggan
TOM CHADBON
6. Kerensky
DAVID GRAHAM
7. Hermann
KEVIN FLOOD
8. Art Gallery Visitors
ELEANOR BRON
JOHN CLEESE
9. Incidental Music
DUDLEY SIMPSON
Special Sound
DICK MILLS
10. Production Assistant
ROSEMARY CROWSON
Production Unit Manager
JOHN NATHAN-TURNER
Director's Assistant
JANE WELLESLEY
Assistant Floor Manager
CAROL SCOTT



11. Film Cameraman
JOHN WALKER
Film Recordist
GRAHAM BEDWELL
Film Editor
JOHN GREGORY

12. Studio Lighting
MIKE JEFFERIES
Studio Sound
ANTHONY PHILPOT
Technical Manager
JOHN DEAN
Senior Cameraman
ALEC WHEAL

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

14. Costume Designer
DOREEN JAMES
Make-up Artist
JEAN STEWARD

15. Script Editor
DOUGLAS ADAMS

16. Designer
RICHARD McMANAN-SMITH

17. Producer
GRAHAM WILLIAMS

18. Directed by
MICHAEL HAYES
(c) BBC 1979

Duration of programme: 25'09"

25'07"
Music
Ends.