

BBC TELEVISION SERVICE

BBC-1

CAMERA SCRIPT

23/1/4/3169

"DR. WHO"

SERIAL K.

EPISODE 1

"WORLDS END"

by

Terry Nation

Producer Verity Lambert
Associate Producer..... Mervyn Pinfield
Director Richard Martin
P.A. Jane Shirley
A.F.M. Christina Lawton
Secretary Carolyn Bill

Costume Supervisor Daphne Dare
Make-up Supervisor Sonia Markham

T.M.1. Howard King
T.M.2. Cyril Julius
Sound Supervisor Jack Brummitt
Vision Mixer John Lopes
CREW TEN
Floor Assistant Ray Day

DESIGNER: Spencer Chapman

CAMERA REHEARSAL - FRIDAY, 18th SEPTEMBER 1964 - RIVERSIDE 1

Camera rehearsal (with TK 23) 10.30 - 1.00 p.m.
LUNCH 1.00 - 2.00 p.m.
Camera rehearsal (with TK 44 from 5 p.m.) 2.00 - 7.00 p.m.
Tea break (approx.) 3.45 - 4.15 p.m.
DINNER 7.00 - 8.00 p.m.
Line-up 8.00 - 8.30 p.m.

RECORDING: VT/4T/23897 8.30 - 9.45 p.m.

TX: 28th November 1964

RUNNING ORDER: SERIAL K: "DR. WHO"

PAGE	SHOTS	SCENE	CAMS	SOUND
1	TK44	TELECINE (1) OPENING TITLES (27")		SOF
1	TK23	TELECINE (2) ROBO-MAN COMITS SUICIDE (32") SLIDE 1 SLIDE 2		Music
1	1	1. INT. TARDIS, AROUND CONTROL COLUMN	1A	A1
2	<u>BREAK RECORDING TO STRIKE CONTROL PANEL</u>			
2-3	2	TELECINE 3 (TK23) (28")		SOF
3-7	3-18	2/3. OUTSIDE SHIP. TANGLE OF GIRDERS	2A/1B 4A/3A 2C	A2/D1 Spot FX/ Grens
7	<u>BREAK RECORDING PER RUBBLE</u>			
7	19	4. EXT. SHIP IN TANGLE OF GIRDERS	1A	
7	20	5. B.P. BANK	3B	A1
8-12	21-27	6. EXT. SHIP IN TANGLE OF GIRDERS	2D/4B 1B	B1
12	28	7. BP BANK	3B	A1 MUSIC
12	29	TELECINE 4 (TK23) (53")		SOF
12	30	8. INT. SMALL ENTRANCE DOOR OF WAREHOUSE	4C	slung mic.
12-13	31	9. EXT. SECTION OF EMBANKMENT STEPS	2D	A2
13-14 A	32	10. LANDING OF WAREHOUSE	3C	C1 MUSIC
14-15	33-34	11. INT. ROOM (X) WAREHOUSE	1C/3C	C1
15	35	12. CAUTION: POWER STATION	5	MUSIC
15	36-37	12A. ROOM X. WAREHOUSE	1C/3C	C1

PAGE	SHOTS	SCENE	CAMS	SOUND
16	38	13. EXT. BANK	4D	B1 MUSIC
16	39	TELECINE 5 (TK23)(5")		MUSIC
16-17	40-41	14. EXT. BANK	4D/2D	B1 MUSIC
17-19	42-44	15. ROOM OF WAREHOUSE 'X'	1C/3C	C1/MUSIC
19-20	45-47	16. CORRIDOR	2E/4A 1D	C1/slung mic
20	48	TELECINE 6 (TK23)(10")		MUSIC
20-21	49-51	17. RESUME CORRIDOR	4E/1D 2F	slung Mic/ C1 MUSIC
21	52	17A. BP. PLATE BANK	3B	A1
21-22	53	TELECINE 7 (TK23)(1'13")		
22	54	17B. STILL BP OPEN SPACE	3B	A1 MUSIC
22	55	TELECINE 7 (cont.) TK 23 (41 $\frac{1}{2}$ ")		
22-24	56	18. MOVING BP, STREET	3B	Grams /A1
24	57	19. FLYING SAUCER	2G	MUSIC
24-25	58	20. EXT. SUBWAY STEPS	1C	C2
25-26	59	21. EXT. TEL. BOX IN TANGLE OF GIRDERS	2E (rev.)	B1
26-30	60-68	22. SECTION OF UNDERGROUND PLATFORM	1C/3E	C2
30-31	69	23. EXT. TEL. BOX IN TANGLE OF GIRDERS	2G	B1
31	70-72	24. ROOM IN WAREHOUSE	4E/5A	slung mic. MUSIC
31	73	TELECINE 8 (TK23) (29")		MUSIC
31-32	74-75	25. STEPS OF ELEVATOR	1B/3F	A2 MUSIC
32	76	TELECINE 9 (TK23) (10")		MUSIC

PAGE	SHOTS	SCENE	CAMS	SOUND
32	77	26. ARCHWAY	3F	A2
32-33	78	27. EXT. TANGLE OF GIRDERS BY BACK OF TEL. BOX	4D	B1
33	79-81	28. SECTION OF EMBANKMENT	1B/2H	A2
34	82	TELECINE 10 (TK23) (22") (Keep running 5" blanking)		
34	83-84	29. SECTION OF EMBANKMENT STEPS	1B/2H	A2
34	85	TELECINE 10 (TK23) <u>cont.</u> (15")		
35	86	ROLLER CAPTIONS & SLIDES	5/cap. scanner	Closing music

N.B. There is no shot 13

(on 1A/1)

- 2 -

DR. X's to SUSAN

DOCTOR: Looks to me like moving water. Might be a river.
(TO SUSAN) What's the reading?

SUSAN: Radition nil, oxygen normal, pressure normal. Grandfather, we've got an earth reading.

DOCTOR: I don't want to boast my friends, but it could be London.

IAN: Well, what are we waiting for, let's go and have a look.

BARBARA: Doctor, open the door.

(THEY GO)

BREAK RECORDING TO STRIKE CONTROL PANEL

2. TELECINE (3) TK23 (28")

SOF

(They emerge from
the Tardis)

(2 next)

- 2 -

(on TELECINE 3/2)

- 3 -

SOF

DR.: Well here you are
Chesterton, home at last.

IAN: We've come around
about way doctor.

DR.: More by good luck,
than by good judgement.

END TELECINE THREE

BOOMS A2/B1

3. 2 A 35 2 & 3. OUTSIDE SHIP. TANGLE OF GIRDERS.

TIGHT 2S SUSAN/DR.
TRACK BACK TO BARBARA
HOLD DR. IN LOOSE MS
LET IAN & BARBARA IN R.

(DR., SUSAN, BARBARA
AND IAN STAND LOOKING
OUT TOWARDS THE
RIVER)

DOCTOR: This is a ^{horrible} mess. (HE TURNS
R.)

(IAN AND BARBARA
ARE REALLY TOO
EXCITED AND
PLEASED TO LOOK
FOR FLAWS)

(1 next)

- 3 -

(on 2A/3)

- 4 -

BARBARA: Are we down in
the docks?

IAN: Pretty deserted.
Probably, Sunday.

(DOCTOR RUNS HIS
FINGER ALONG A
RUSTY GIRDER.
HIS FINGER IS
COVERED IN DUST)

4. 1 B 50

HIGH LS
IAN/DR/BARBARA/
SUSAN

DOCTOR: (TO HIMSELF)
Uncanny.

Wonder what era we've landed in.

IAN: What's that Doctor?

DOCTOR: Eh? Oh, I was just
wondering about the time
factor, my boy.

IAN: A few years either
way won't matter to us,
Doctor.

DOCTOR:

For both your sakes I
hope we are near your own time.
But bear in mind we may have
landed in the early Nineteen
hundreds... or the twenty-fifth
Century.

(3 next)

- 5 -

BARBARA: It's ^{still} London, anyway.

(SUSAN STARTS
CLAMBERING UP
THE GIRDERS)/

5. 3 A
2S SUSAN/IAN

IAN: What do you think
you're doing?

SUSAN: Having a look around.
Can't see much down here./

6. 1 B 50
HIGH 3S IAN/DR./BARBARA

DOCTOR: (TO HIMSELF) Yes,
that was the word I was looking
for. Decay.

BARBARA: Dr. What's
worrying you.

Well
DOCTOR: look at this Bridge.
Not a small undertaking. Yet
all around us is this air of
neglect. This place has been
abandoned.

(HE RUNS HIS
HAND ALONG A
GIRDER AND
DISTURBS A
PILE OF DUST)

IAN: But there's always
a mess in
construction work, Doctor,

SUSAN: Perhaps...
perhaps...

SUSAN: Oh, Doctor, do stop
spoilng it all.

DOCTOR:
the last thing I
want to do is spoil your
home-coming.

(ANGLE ON SUSAN
CLAMBERING UP
GIRDER. SHE
STARTS ON ONE
END.

SHOW ONE END
OF GIRDER -
FINELY BALANCED)

7. 2 C 24
CU SUSAN

SUSAN: Still can't see much.

(SHE LOOKS AROUND.
SHE LOVES HER FEEL)

SUSAN: Doesn't seem to
be anybody around.

8. 1 B 9
CU SCAFFOLDING

(ANGLE ON GIRDER.
IT MOVES SLIGHTLY.
ON TO SUSAN HOLD-
ING HER BALANCE)

9. 4 A 24
DEEP 4S SUSAN/IAN/
BARBARA/DR.

SUSAN: Oops!

(on 4A/9)

- 50 -

(ANGLE ON DOCTOR
WHO LOOKING UP)

10. 1 B 9 COFFIN: Be careful, Susan.
CU SCAFFOLDING

(ANGLE ON IAN
IT SEEMS HE
ONE LEG. L...
ON ANOTHER G...
A FOOT BENEATH.)

SUSAN LOSES HER
BALANCE)

11. 2 C 24
CU SUSAN

IAN: (OOV) Susan!

12. 1 B 50
HIGH 4S SUSAN/IAN/BARBARA/
DR.

(on to page 6)

(3 next)
NO SHOT 13

- 50 -

(HE STARTS TO MOVE. SUSAN SUDDENLY FALLS AT HIS FEET, NEARLY LANDING ON HER FEET BUT FALLING SIDWAYS. SHE LIES STILL. THE OTHERS CROWD AROUND HER. BARBARA KNEELS DOWN, FEELS HER HEAD. BRINGS HER HAND AWAY. THERE IS A SLIGHT TOUCH OF BLOOD ON HER FOREHEAD. SHE LOOKS AT COLOR)

BARBARA: Just a graze on her forehead.

DOCTOR: She will go dashing about.

IAN: Thank heavens it wasn't worse.

(SU. ONLY A CREAKLING OF A GIRDER MALES THEM ALL LOOK UP.

ANGLE ON A GIRDER BALANCED EXACTLY AT ITS CENTRE BUT BEGINNING TO LEAN ON ONE SIDE. IT FALLS LEFTWARDS AND SLIPS. /IT HITS

14. 3
LOW SHOT, TILTED UP TO SEE THRU BRIDGE TIMBERS, TRACK L TO GIVE MOVEMENT

A PIECE OF LASCOPY WHICH ITSELF SUPPORTS A HUGE MASS OF TIMBER. THE SCRAMBLING AND SCALING GO ONING AS THE ENTIRE EDIFICIUM BEGINS TO COLLAPSE.)

15. 1 24
L.V. TIGHT 3S BARBARA/ IAN/DR. CRANE UP & TRACK BACK AS IAN PICKS UP SUSAN. LET THEM GO OUT OF FRAME L.

(2next)

IAN: It's going!

DOCTOR: Over there!

(IAN AND BARBARA
PICK UP SUSAN AS
THE DOCTOR LEADS
THE WAY TO AN
ARCHWAY.
THEIR BREAKS AS
THEY REACH THE
COVER OF THE
ARCHWAY AND THEN
A CLOUD OF DUST
AND A ROAR
OCCURS WHICH MEAN
A POWER OF
LITTLE ROCKS AND
THE GIRDERS AND
BRICKS COLLAPSE.)

B.P.

SPOT FX
& GRAMS

16. 2 35
WIDE SHOT TARDIS
& SCAFFOLDING

17. 3
SHOT OF GIRDER
PULL OUT LIKE
HELL AS IT FALLS

18. 1 24
4S BARBARA/IAN/
SUSAN/DR.

LET DUST CLEAR
FOR A FEW SECONDS.
GO SHOW THAT OUR
PRINCIPALS ARE
SAFE.

DOCTOR LOOKS TO
HIS LEFT, HIS
EYES WIDENING
IN ALARM.)

STOP RECORDING FOR RUBBLE

(2 to D)

19. 1 A 24
HIGH LS SHIP
& GIRDERS

D. EXT. SHIP IN TANGLE OF GIRDERS.

(SHOW GIANT GIRDER
AND ROCKS PILED UP
AROUND THE DOORS
OF TARDIS, BLOCKING
THE ENTRANCE
IN PARTIALS)

20. 3 B 5.
LOW CU DR.
PULL BACK TO 4S
BARBARA/IAN/SUSAN/DR.

B.P. BANK BOOM A1

(TRACK IN ON
DOCTOR'S FACE)

(2 next)

DOCTOR: The Ship, Chesterton!
The Ship!

(HE MOVES HURRIEDLY
AWAY) IAN FOLLOWS
HIM)

21. 2 D 35 6. EXT. THE SHIP IN TANGLE OF GIRDERS FROM 31/
2C IAN/DR.

(DOCTOR REACHES THE
SHIP FIRST AND TRIES
TO DISLodge ONE OF
THE GIRDERS. IAN
APPEARS IN SHOT AND
LENDs HIS STRENGTH
BUT IT IS HOPELESS)

IAN: We'll need help
for this, Doctor.

DOCTOR: Remember we're in
London.

IAN: Yes I see what you mean,
why should we want to get into
a police box, that's what
people will ask.

22. 4 B DOCTOR: Difficult isn't it?/
LOW TIGHT 2S well it's this girder
DR/IAN primarily isn't it.

I.N: I need an oxy acetylene
torch.

DOCTOR: Difficult my boy.
You can't whistle up
Machinery and tools at a
moment's notice.

23. 2 D 24 /
MS IAN

(IAN LOOKS AROUND
HIM.)

IAN: There's a warf . over there,
We might find some crowbars

24. 4 24 /
LOW TIGHT 2S
DR/IAN

DOCTOR: I never fail to be
impressed by your optimism,
my boy. But brute strength
will never move that. No, a
cutting flame is the right
answer.

25. 2 24 /
MS IAN

IAN: I'm quite sure of one
thing, Doctor. Before we start
looking around we must be able
to get into the ship - just
in case of trouble.

26. 4 24 /
LOW TIGHT 2S DR/IAN

DOCTOR: Good. That's
intelligent,

PULL BACK AS
DR. WALKS FWD.
HOLDING 2S

You know ...
I have a feeling,
Chesterston - an intuition, if you like
we're not in your time - the
1960's.

IAN: (DISAPPOINTED)
Just a feeling I hope.

DOCTOR: Hasn't one thought
struck you, my boy. Here we
are by the Thames - we've
been here for some little while.
What? Fifteen, twenty inches.

- 10 -

IAN: Yes, easily. What about it?

DOCTOR: And what have we heard? Nothing. no sound of birdsong; no plop of the malin on the water, no boices, no sound of shipping and lastly not even the chimes of Big Ben. It's uncanny my boy, uncanny.

(IN ON IAN, AS HE REALISES THIS IS TRUE)

27. 1 3 50
WIDE SHOT OF
BOX, IAN/DR.

(SUSAN IS LIEING IN
WITH BARBARA SUPPORTING
HER)

LET SUSAN AND
BARBARA INTO
SHOT L.

SUSAN: What a silly thing to do. Ow! my foot.

BARBARA: Well at least there are no bones broken.

(IAN AND DOCTOR
INTO SHOT)

SUSAN: Sorry about what happened.

DOCTOR: Oh, you're sitting up and taking notice, are you.

SUSAN: Don't be afraid. There's no harm done. Is there.

DOCTOR: No? We can't get into the Ship. Look at all this mess piled up in front of the door.

(on 1B/27)

- 11 -

IAN: The Doctor and I are going to look in that warehouse over there.

BARBARA: Can't we all go.

IAN: How are you feeling, Susan?

(SUSAN STANDS UP AND THEN CLUTCHES HER ANKLE IN PAIN)

SUSAN: It's worse, I must have twisted it.

(SHE SITS DOWN AGAIN)

BARBARA: Hey, my ankle's all swollen up.

IAN: Right, that settles it.

DOCTOR: We'll be as quick as we can.

IAN: We don't want to explore until we've got access to the ship again.

(DOCTOR AND IAN GO OUT OF SHOT.)

SUSAN IS TAKING HER SHOE AND SOCK OFF)

BARBARA: Yes, it is swollen, isn't it. Can you move your toes.

(23 next)

- 11 -

(on 1B/27)

- 12 -

SUSAN: Yes. It's all right
until I try and put pressure
on it. I've just twisted it.

IAN: You stay there. I'll
soak my handkerchief.

SUSAN: He can manage.

(IAN HELPS
SUSAN TO HER
FEET AND THEY
START TO MOVE
IN THE OPPOSITE
DIRECTION TO
THAT WHICH IAN
AND THE DOCTOR
TOOK)

Q2 - 15"
EXPLORATION
MUSIC

28. 3 B
WIDE 2S IAN/DR.

L. B. - BANK

/BOOM A1/

(DR. WHO & IAN BY BP, LOOKING L.)

IAN: We'll look round the back.

29. TELECINE 4 (TK 23)

(Cranes, swinging (53")
crane. Dr. & Ian
upstairs)

DR.: Let's take a snoop. S.O.F.

IAN: (FURTHER UPSTAIRS) Careful Dr.!

END TELECINE 4

DR.: I'm not a half wit!

SLUNG
MIC.

30. 1 C 35 8. SMALL ENTRANCE DOOR OF MARET U.S. INTERIOR.
2S IAN/DR.
PULL L. TO HOLD
PAN INTO LS

(IAN ENTERS FIRST

HE
LOOKS AROUND. HE
BACKS AND THE
DOCTOR GOES
THROUGH THE DOOR.)

IAN: (CALLS) Hallo.

BOOM A2

31. 2 D 24
2S SUSAN/DR.

(SUSAN,
SUSAN,
SUSAN)

(3 next)

- 12 -

(on 2D/31)

- 13 -

BARBARA: We're not back in
our own time in London, you
know.

SUSAN: Oh? Why do you say
that?

BARBARA: I know London.
It isn't like this.

The river's too quiet.
No sound of traffic even. There's a
strange poster on wall over there. It
doesn't make sense.

SUSAN: Well, off we go again!'
I'm sorry Barbara.

is
it selfish to want us all
to stay together?

BARBARA: No, of course it
isn't.

(...)

BARBARA: Should be able to
hear something. It's
ridiculous.

(...)
...
...
...)

SUSAN: Can't expect things
to stay as they are. They
have to change, don't they?

BARBARA: I suppose so.
Perhaps they've gone away
with noise altogether.

(3 next)

- 13 -

(on 2D/31)

- 15 -

(SHE INI...
...
GRINACE OF
SLIGHT PAIN)

BARBARA: How's your ankle?

SUSAN: It's throbbing a bit.

(SHE GETS OUT
A HANDKERCHIEF)

BARBARA: I'll get some
water.

(SHE STARTS
TO GET UP)

32. 3 C

10. LASTING OF ...

BOOM CL/

Q3 - 4'
EXPLOR-
ATION
MUSIC

WIDE SHOT LANDING
DR & IAN X SHOT R 2 L

(1 next)

(on to page 14)

(THIS HAS A
LOADING BAY
AT THE END
OF IT. ON
LEFT OF
LANDING
CORRIDOR
IS A DOOR,
PARTIALLY
OPEN.
ON RIGHT IS
ANOTHER DOOR,
COMPLETELY
OPEN.
IAN AND DOCTOR
INTO SHOT. IAN
ADVANCES DOWN
THE CORRIDOR.
HE AND THE
DOCTOR STOP
AT THE RIGHT
DOOR AND LOOK
IN)

ZOOM IN ON DOOR

(IAN AND DOCTOR
STAND LOOKING
INTO ROOM. THEY
ADVANCE INTO
ROOM. LET THE
GO PAST CAMER...

SHOW HAND
APPEARING ON
THE OTHER DOOR
IN THE CORRIDOR,
THE PARTIALLY
OPEN ONE.

Q 3A
STING

37.	1	C	50	11. INT. ROOM (X) WAREHOUSE	BOOK C1
	IS DR & IAN			ANGLE. IAN AND DOCTOR AT AN OLD DESK. DUST IS EVERY- WHERE. THIS ROOM HAS DOOR (APART FROM THE ENTRANCE ONE) WHICH IS CLOSED)	

(on 10/37)

- 15 -

IAN: Nothing here.

DOCTOR: This place hasn't
been in use for years.

34. 3 C
MS IAN

(IAN GOES TO
A WINDOW AND
PULLS ASIDE A
DREDFUL CURTAIN.
SUN COMES INTO
THE ROOM)

IAN: Doctor.

35. 5 (CAPTION SCANNER)

(DOCTOR JOINS
IAN AT WINDOW)

Q 3B - SMALL
STING

12. PHOTO CAPTION. BATTERSEA POWER STATION.

(BATTERSEA POWER
STATION HAS ONE
OF THE CHIMNEYS
HALF BROKEN OFF)

12A. ROOM X, WAREHOUSE /BOOM C1/

IAN: (O.V.) It's only got
three chimneys.

DOCTOR: (O.V.) What is that monstrous
looking place.

36. 1 C 24
TIGHT 2S IAN/DR.
CRANE BACK WITH
DR. HOLDING 2S

IAN: (O.V.) Battersea power station.
But what's happened to the
other chimney.

DOCTOR: What's happened to
London, my boy. That's the
real question.

(DOCTOR WANDERS
AWAY FROM WINDOW
AND STARTS RAILING
THE DECK. OF WITH
SOME OF THE CREW)

(3 next)

- 15 -

(on 10/36)

- 16 -

IAN: It looks as if they've gone over to Nuclear Power.

DOCTOR: Ah.'

(HE PULLS OUT CALENDAR. HE ADJUSTS HIS SPECTACLES AND EXAMINES IT. THEN HE LOOKS AT IAN, STARING AT HIM FROM WINDO.)

DOCTOR: We know the century, at least.

(IAN TAKES THE CALENDAR FROM HIM.)

37. 3
CU CALENDAR

IAN: 2164.

(IAN'S REACTION)

38. 4 D 24 13. EXT. TANK / BOOM BL / Q4 CRES. / 30"

HIGH MS BARBARA

(BARBARA AT WATER'S EDGE, WETTING A HANDKERCHIEF. SHE LOOKS OVER AT WATER SUPPLENLY)

39. M.C. 5 (5")

The dead body of the Roboman who jumped into the water floats in the water, the face turned down into the water.

ROBOMAN
STING &
DRUMS

... L.C. 5

40. 4 D 24
AS BEFORE
LET BARBARA
O.O.F.

14. EXT.

BOOM BL

(2 next)

- 16 -

(BARBARA DRAWS
BACK SLIGHTLY.
SUDDENLY FROM
ACROSS THE
RIVER COMES THE
SOUND OF MACHINE
GUN FIRE AND
SMALL ARMS FIRE.
A BOMB EXPLO...

41. 2 D 35

WIDE SHOT OF EMBANKMENT
LET BARBARA IN R.

SUSAN H.L.S
V.I.F.H.E.)

BARBARA: Susan!....

LET HAND IN L.

(JUST AS SHE
REACHES THE
TOP, A HAND COMES
OUT AND GRIPS
BARBARA'S
SHOULDER. HER
HEAD TURNS
SHARPLY AND
HER EYES WIDEN)

Q4A
First state-
ment of
Freedom
Fighters
theme. As
sting (Pos.
brass)

42. 1 C 50 15. ACC. OF WAREHOUSE X. BOOM CL / EXPLORATION
HIGH WIDE 2S MUSIC
IAN/DR.

(IAN IS LOOKING
AT THE CALENDAR
STILL, SAD ABOUT
WHAT HAS
HAPPENED TO
LONDON AND
THE WORLD IN
THE MIDDLE
GUNFIRE WHICH
STILL CRACKLES
ACROSS THE
RIVER. HE PEERS
OUT OF THE WINDOW.

THE DOCTOR IS
EXPLORING. HE
TURNS OVER A
CRATE. HE
SEES THE BODY OF
A MAN SLUMPED ON
THE FLOOR)

Q4B ROBOMAN
STING. LARGE

DOCTOR: Chesterton!

43. 3 C

HIGH TIGHT SHOT
OF ROBOMEN. ZOOM
OUT TO LET IAN/DR.
IN L & R OF FRAME

(IAN JOINS THE
DOCTOR. THEY

BEND
EITHER SIDE OF
THE BODY TO
EXAMINE IT. IT
IS THE BODY OF
A ROBOMAN WITH
TWO METAL DISCS
ON HIS FOREHEAD)

I.N: Dead,

What do you suppose these
are.

(DOCTOR FINGERS
THE DISCS)

DOCTOR: I thought at
first they were some form
of adornment
But
what for?

I.N: Could it be a sort of
Doctor? You
know, he fractured his skull
say and this is a means of
mending the bones...

DOCTOR: No, there's more to
it than that. Do you know,
Chesterton...

I.N: Yes.

DOCTOR: I believe this is
an extra ear.

... Ideal
for picking up ultra high
frequency radio waves.

IAN: Perhaps the people of this time have developed a personal method of communication.

(IAN IS EXAMINING THE BODY. HE HOLDS UP A SMALL WHIP, THE THREE THONGS OF WHICH HAVE LEAD TIPS.)

IAN: And this? Why?

(DOCTOR EXAMINES WHIP, ESPECIALLY THE LEAD TIPS)

DOCTOR: Worse and worse.

Whatever it is, I wouldn't like to meet one of these fellows.

Q5 30"
BUILDING
ON
EXPLORATION
MUSIC

(THERE IS THE SOUND OF A CHEEK BOARD IN THE PASSAGE OUTSIDE. IAN ALERTS AND AS THE DOCTOR MOVES, SO DOES THE DEAD BODY. THE KNIFE IN THE BODY'S BACK IS NOW PLAINLY VISIBLE)

ZOOM IN ON KNIFE

44. 1 c 50 DOCTOR: Murdered.
3S IAN/BODY/DR.

(ANOTHER BOARD CREAKING NOW DECIDES IAN SOMEBODY IS NEAR THEM. IAN TAKES A TRUNCHEON FROM THE BODY OF THE DEAD MAN AND GRABS TO THE DOOR)

45. 2 E 35
MS IAN
PAN IAN L

16. CORRIDOR

ROOM C1
SLUNG MIC

1 to D
3 to B

(4 next)

(IAN FALLS OUT,
LOOKS AROUND
AT THE OTHER
DOOR. IAN STOPS
OUT INTO CORRIDOR.
DOCTOR FOLLOWS.
IAN CROSSES THE
CORRIDOR SILENTLY
AND THEN LIFTS
HIS FOOT AND CRASHES
OPEN THE DOOR. /IAN
WHITES AND THEN PEEKS
IN CAUTIOUSLY)

46. 4 A 35
2S IAN/DR.

IAN: Just a store
room.

47. 1 D 50
HIGH LONG 2S
IAN/DR.

(DOCTOR STANDS
AT HIS ELBOW)

IAN: But the sounds
were coming from

48. TELECINE 6 (10")

Ian crashes open
other door which
falls out down
broken stairs.
Ian nearly falls
after it.

CLIMAX &
END
EXPLORATION
MUSIC

END TELECINE 6

49. 4 E 24 17. RESUME CORRIDOR. /SLUNG MIC.
2S DR./IAN

(IAN CLIMBS BACK
INTO CORRIDOR)

50. 1 D 24 /BOOM CL/
2S DR./IAN

IAN: No one could go that way.

(2 next)

Except you, I suggest
DOCTOR: we pause in our
search and go back to the
others.

(IT IS IMPORTANT
THAT THE WAY THESE
TWO LINES ARE
DELIV' RED IS
CAPABLE OF BEING
TAKEN EITHER
INNOCUOUSLY OR
MENACINGLY -
OTHERWISE THE
MAN FOR WHOM
THEY ARE SEARCHING
WOULD REALISE THEY
CAN' S BE ENEMIES
AND WOULD REVELL
HIMSELF)

IN: all right - let's
get back.

TRACK IN OVER THEIR
HEADS TO DOOR L
LETTING THEM OUT
BOTTOM OF FRAME

(THEY TURN AND
WALK - WALKING
TOWARDS CAMERA
NO. 7.

Q6
Very soft
statement of
freedom
fighter
theme. Swell-
ing into
full theme
for TK

51. 2 F 24
MS OF DRUMS
LET DAVID IN C.
BETWEEN THEM

52. 3 B 17A. BP. PLATE BANK BOOM A1
WIDE SHOT

(TYLER INTO SHOT
CARRYING SUSAN)

SUSAN: (YELLS) Barbara!

53. TELECINE 7 (1'13")

(on Telecine 7 /53)

- 22 -

- a) C.U. Hand emerging from behind wall and beckoning.
- b) Barbara peers around corner and follows direction of hand.
- c) Barbara jumping over rubble.
- d) Tyler dropping out of frame behind rubble.
- e) C.U. Barbara.
- f) Silhouette of extra carrying Susan.
- g) L.S. Barbara runs into frame and looks about. She is grabbed by hand. (run on..)

54. 3 B 17B. STILL BP. OPEN SPACE / BOOM AI /
WIDE SHOT (DR., IAN INTO SHOT L, Q 6A /
DR./IAN THEY STOP AND
LOOK UP)

55. TELECINE 7 (cont.) (41½")

- h) Flying saucer drifting over rooftops.
- i) Barbara, Susan & extra staring upwards
- j) They run down tunnel

END TELECINE 7

56. 3 B 18. B.P. STREET, MOVING R TO L / BOOM AI /
M2S DR/IAN (IAN AND THE DOCTOR STARRING UPWARDS. GRAMS: Footsteps
IAN TAKES AN INVOLUNTARY STEP TO GET A BETTER VIEW)

DOCTOR: Fantastic.

(HE RESTRAINS IAN, DRAWING HIM BACK INTO COVER)

(2 next)

- 22 -

I.N.: There were rumours of flying saucers in my time, Doctor.

I never really thought I'd see one.

DOCTOR: It settles one question. Whatever has happened to London hasn't been caused by the people of earth...

I.N.: No...?

DOCTOR: That was an interplanetary machine, my boy. No doubt about it. Earth has been invaded from another planet.

I.N.: Yes, the dead man we found... That metal disc on his forehead could be some alien thing.

DOCTOR: Where the botheration are those other two. We must find them and force a way back into the ship. We must.

I.N.: Barbara! Perhaps they saw the saucer.
DOCTOR: And there was that gunfire we heard earlier on. Obviously somebody's putting up some sort of resistance. Susan!

(on 3B/56)

- 24 -

IAN: Barbara!

(HE HEARS NOISE
OF SAUCER AND
LOOKS UP)

57. 2 G 9 19. STUDIO SHOT OF FLYING
VLS SAUCER SAUCER

Q7 FLIGHT REPRISE DALEK MUSIC

58. 1 C 24 20. EXT. SUBWAY STEPS / BOOM C2
TIGHT 3S
TYLER/SUSAN/BARBARA

(TYLER INTO SHOT)

TYLER: Quickly now.

SUSAN: You will bring my
Grandfather and my other
friend.

TYLER: We'll do the best
we can

(on to page 25)

(2 next)

- 24 -

SUSAN: But that isn't what you said before.

BARBARA: But you promised you'd get the others. We don't want to be separated...

TYLER: There's ign't time to argue. We'll deal with your other two friends later. Now come on!

LET THEM
OUT L.

(THEY MOVE AWAY,
TYLER HELPING
BARBARA TO
CARRY SUSAN)

BOOM B1

~~59. 2 E (reversed) 21. EXT. TELEPHONE BOX IN TANGLE OF GIRDERS.
LS BRIDGE
HOLDING BOX R.O.F. (DOCTOR STANDING
LET DR/IAN IN L. IN FRONT OF SHIP.
PUSH IN TO M2S IAN COMES INTO
SHOT)~~

IAN: Why do they do it, why.'

DOCTOR: Well, we heard the gunfire from across the river.

IAN: they may have hidden somewhere.

DOCTOR: We'll wait a little while and see.

(on 2E/59)

- 26 -

L.N.: I want to get away
from here.

(DOCTOR LOOKS
AT L.N. NODS
SLIGHTLY AND
TURNS TO SIT
ON A PIECE OF
ROCK)

L.N.: (SOFTLY) Where the devil
are those two.

60. 1 C 50 22. SECTION OF UNDERGROUND PLANS R. /BOOM C2/

WIDE SHOT OF
VENT & NOTICE

LET BARBARA IN R

(BARBARA COMES INTO
SHOT AND STOPS BEFORE
A DOOR. ON OTHER SIDE
OF DOOR IS A PUBLIC
POSTER WHICH READS
THE DANGER OF DRINKING
RAINWATER. IT READS
"PUBLIC WARNING!" DO
NOT DRINK RAINWATER.
ALL WATER MUST BE
BOILED BEFORE CON-
SUMPTION" AND UNDER-
NEATH... "ISSUED BY
THE EUROPEAN EMERGENCY
HEALTH COMMITTEE."

BARBARA GLANCES AT
THIS VERY OLD AND
GRUDDY THING / THEN
SUSAN AND TYLER COME
INTO SHOT. HE SITS HER
BOTTOM OF STEPS.

61. 3 E
2S TYLER/SUSAN
LET SUSAN OUT R
HOLD TYLER AND PUSH
IN TO TIGHT MS

(1 next)

- 26 -

TYLER PUTS SUSAN
DOWN AND GOES TO
THE POSTER. HE
PRESSES "O" IN
THE WORD "NOT"
WITH THE FLAT
OF HIS HAND. IT
GIVES SLIGHTLY
AND IS SHOWN AS
SOME SORT OF
BELL.

62. 1 C 50
WIDE 3S BARBARA/TYLER/
SUSAN, LET DAVID
IN C.

VENT OPENS)

TYLER: OK, Hold it.

VI: Hullo, who have you
we got there?

TYLER: Found them standing
about down by the river.
Open targets.

BARBARA: We didn't know
did we?

TYLER: (SMILING) No,
perhaps you didn't. But you
were wandering about as if
there wasn't any danger about.

63. 3 E
MCS DAVID
PAN HIM L TO
LET IN BARBARA
L.O.F.

DAVID: I'm David.

BARBARA: I'm Barbara. This
is Susan.

DAVID: Hullo. I hope one of
you can cook.

PUSH IN TO
CU DAVID

BARBARA: I can get by.

64. 1 C 24
HIGH WIDE 3S
BARBARA/DAVID/TYLER
PAN DAVID R LETTING
BARBARA OUT L. AND
SUSAN IN R, MAKING
3S DAVID/TYLER/SUSAN

DAVID: Good. We're short of
cooks. I had a struggle with
one of the Robomen, Tyler.

TYLER: Yes?

DAVID: I think he was waiting
for me. We'll have to change
the storehouse.

TYLER: All right. Tell Dortmund. Of course, you've just come from there.

DAVID: Yes.

TYLER: Only these two have a couple of friends they're anxious to have us bring here.

DAVID: I didn't see anybody. Except that I was nearly caught. Now hold on ... I wonder if it ...

They didn't go into the warehouse did they. opposite the old Power Station.

SUSAN: Yes, they did. I think.

DAVID: And I thought they were enemies. /

65. 3 E
WIDE SHOT OF VENT
ZOOM IN TO CU
DORTMUN

(DOOR SUDDENLY OPENS, DORTMUN WHEELS HIMSELF OUT, IN WHEELCHAIR)

DORTMUN: Tyler what the devil have you been doing?

TYLER Xs TO VENT

TYLER: I've been delayed. You should not have come up here.

DORTMUN: I'm as active as anybody else.

TYLER: Alright Dortmund, I know.

DORTMUN: two more pairs of hands, GOOD. we need as many as we can get. /

66. 1 C 50
5S BARBARA/DORTMUN/
TYLER/DAVID/
SUSAN

DAVID: Barbara, here, says she can cook.

(on 10/66)

- 29 -

DORTMUN: Oh? Good!

DAVID: (TO SUSAN) And what do you do?

SUSAN: I.e? Oh, I eat.

(DORTMUN AND
TYLER SMILE
SLIGHTLY)

DAVID: Well, save some for me.

TYLER: You going out again, David?

DAVID: I might as well try and bring their two friends back here.

SUSAN: Thank you

DAVID: I know roughly where they'll be.

DORTMUN: Try not to be too long about it. I want to go over the attack plans as soon as possible. WITH Tyler. I want you here too/

67. 3 E
LOOSE 2S DAVID/SUSAN

DAVID: Right. So long

68. 1 C 24
3S BARBARA/DORTMUN/
TYLER

SUSAN: Bye-bye. /

(DAVID GOES
OUT OF SHOT)

LET SUSAN IN R.

DORTMUN: Why are you sitting down?

SUSAN: I've hurt my ankle.

DORTMUN: Well let's get these people down here, Tyler.

- 29 -

(2 next)

(DORTMUN GOES
BACK THROUGH
THE DOOR AND
TYLER USHERS
BARBARA AND
HELPS SUSAN
THROUGH.)

BOOM B1

69. 2 G 24 23. EXT. TELEPHONE BOX IN TANGLE OF GIRDERS.

TIGHT SHOT OF
CROWBAR PULL BACK
TO 23 IAN/DR.

(IAN NOW HAS A
LONG, RUSTY
OLD METAL PIPE
AND HE IS
ATTEMPTING TO
LEVER AWAY THE
GIRDER BLOCKING
THE PATH INTO
THE SHIP. HE
STOPS AND WIPES
THE SWEAT FROM
HIS BROW.

DOCTOR INTO
SHOT NOW)

DOCTOR:
e, . You alright?

IAN: It's no good, I'm
afraid. It would take a
crane to lift this lot.

DOCTOR: Give it a rest
boy... I'm really worried
about the girls.

IAN: I've been hoping they'd
appear at any
moment... we'll have to go
and look for them.

DOCTOR: Yes.

(on 2G/69)

- 31 -

(THEY START
TO MOVE AWAY)

70. 4 E 24 24. ROOM IN WAREHOUSE. /SLUNG MIC/
LOW MS DAVID

(DAVID
SLIDES QUIETLY
INTO THE ROOM,
LOOKS AROUND.
CROSSES TO
WINDOW AND LOOKS
OUT. HE RUBS
HIS NOSE
REFLECTIVELY
AND THEN IS
ABOUT TO TURN
AWAY WHEN HE
CATCHES SIGHT
OF SOMETHING)

71; 5 A 9
MIRROR SHOT OF IAN/DR.

72. 4 E 24
AS BEFORE

DAVID: There they are.
Must be them. My
goodness.

Q8 ROBO
MARCH 20"

73. TELECINE 8 TK23 (29")
(Robomen walk along
rivers edge)

(HE TURNS /AND
HURRIES FROM
THE ROOM)

Q8A ROBO
STANDING

74. 1 B 50 25. STEPS OF WAREHOUSE. /BOOM A2/
HIGH TIGHT 2S
IAN/DR.

CRANE BACK & DOWN
AS THEY TURN TO GO
LETTING IN ROBOMAN
AT TOP OF BANK

(IAN HOLDING UP
A GRUBBY LOOKING
HANDKERCHIEF)

DOCTOR: Yes, that's Barbara's.
all right..

IAN: Then what?

DOCTOR: The gun shot frightened
them. They were about to go
back to the Ship when they saw
the Flying Saucer.

(3 next)

- 31 -

IAN: So they hid until it disappeared. It landed over there somewhere... I should say in Sloan Square - that direction anyway. Why didn't the girls come looking for us?

DOCTOR: Can't imagine. We must look further afield that's all.

(THEY START UP THE STEPS)

(SET IN ARCH)

Q9 - 2' LOUD ROBO & DALEK THEME

(AS THE DOCTOR AND IAN EMERGE AT THE TOP THEY SEE FOUR ROBOMEN STANDING WITH THEIR BACKS TO THEM.)

75. 3 F
TIGHT 2S IAN/DR.
ZOOM WIDE AS THEY RUN INTO CAM. REVEAL ARCHWAY
IAN IMMEDIATELY GRABS THE DOCTOR'S ARM AND THEY TURN TO RUN TO THEIR L.

76. TELECINE 9 TK23 (10")
ROBOMAN AT TOP OF STAIRS
ONE OF THE ROBOMEN TURNS AND SEES THEM. HE POINTS AT THEM.

77. 3 F AS BEFORE
26. ARCHWAY /BOOM A2/
(IAN AND THE DOCTOR FREEZE)

78. 4 D 16 MS DAVID
27. EXT. TANGLE OF GIRDERS BY TEL. BOX. BACK OF TEL. BOX.
/BOOM B1/

(DAVID
STANDING ON A
COUPLE OF
STONES LOOKING
THROUGH)

DAVID: Run, you fools, run!

79. 1 B 50 28. SECTION OF EMBANKMENT. /BOOM A2/
TIGHT 2S DR/IAN
CRANE R HOLDING IAN: No good running, Doctor.
THEM TO LONG SHOT.
LETTING IN ROBOMAN
ATTOP OF STAIRS DOCTOR: But we can go down.

IAN: Swim for it?

DOCTOR: What else?

IAN: He hasn't got a gun.
We'll try talking first. Hallo.

(THEY START TO
RETREAT. ROBOMEN
START TO ADVANCE)

(IAN AND THE
DOCTOR START
TO DESCEND.)

80. 2 H 24
LS ROBOMAN

ROBOMAN: Stop!
(PICKS UP GREAT ROCK)

81. 1 B 50
5 SHOT
DR/IAN/3 ROBOMEN

(on 1B/81)

- 34 -

IAN: (WHISPER)

When I give
the word - turn and dive
in the water.

82. TELECINE 10 (TK 23) (22") /

A Dalek begins to
emerge from the
water.

KEEP RUNNING. (5" blanking)

83. 1 B 50 29. SECTION OF EMBANKMENT STEPS. / BOOM A2
AS BEFORE

DOCTOR: Ready when you are,
my boy.

84. 2 H
V TIGHT 2S DR/IAN

IAN: Right. Now! /

(THEY TURN AND
THEN FREEZE IN
HORROR)

85. TELECINE 10 (cont.) (15") /

The Dalek has now
risen considerably
out of the water
and starts to move
towards the
embankment steps.

END TELECINE 10

SUP. SLIDE 3

Next episode
THE DALEKS

(5 next on roller)

- 34 -

MIX

86. 5

CLOSING MUS.

ROLLER CAPTIONS

Dr. Who WILLIAM HARTNELL
Ian Chesterton. WILLIAM RUSSELL
Barbara Wright. JACQUELINE HILL
Susan Foreman . CAROLE ANN FORD
Carl Tyler BERNARD KAY
David Campbell. PETER FRASER
Dortmun ALAN JUDD
Robomen MARTYN HUNTLEY
 PETER BADGER
Dalek Operator. ROBERT JEWELL

Title music by Ron Grainer with
the BBC Radiophonic Workshop

Incidental music composed and
conducted by Francis Chagrin

Film Cameraman
PETER HAMILTON

Film Editor
JOHN GRIFFITHS

Story Editor
DAVID WHITAKER

Designer
SPENCER CHAPMAN

Associate Producer
MERVYN PINFIELD

Producer
VERITY LANE

Director
RICHARD HASTINGS

BBC

MIX SLIDE 4

MIX SLIDE 5

FADE SOUND