

Verity Lambert

BBC TELEVISION SERVICE

CAMERA SCRIPT

BBC-1

23/1/4/3172

"DR. WHO"

SERIAL K4

EPISODE FOUR

41.5. Missing

"THE END OF TOMORROW"

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	TONY PEARCE
Make-up Supervisor	ELIZABETH BLATTNER
T.M.1	HOWARD KING
T.M.2	MARK LEWIS
Sound Supervisor	JACK BRUMMITT
Vision Mixer	JOHN LOPES
CREW	TEN
Floor Assistant	RAY DAY

Designer: Spencer Chapman

CAMERA REHEARSAL - FRIDAY, 9TH OCTOBER 1964 - RIVERSIDE 1

Camera rehearsal (with TK-23 from 11.30)	10.30 - 1.00 p.m.
LUNCH	1.00 - 2.00 p.m.
Camera rehearsal (with TK-36 from 5.00)	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/24189 8.30 - 9.45 p.m.

TX: 19th December 1964.

"DR. WHO" EPISODE 4

R U N N I N G O R D E R

PAGE	SHOT	SCENE	TIME	CAMS.	SOUND
1		OPENING TITLES (TK 36) (27") TRAILER (TK 23) SLIDE 1/2			SOF SOF
1-6	1-10 12-13	1. INT. CRUMBLING WALLS		2A/3A	A1/music FX
5	11	TELECINE 3 (TK 23)(20")			
6-8	14-17	3. INT. CIVIC TRANSPORT MUSEUM (caption)		4A/1A/ 5A	B1/C1 grams
8-13	18 20-41	4. EXT. DIGGER	DAY	2B/4C 2C/5B	C1 FX
	19	TELECINE 4 (TK 23) (1'50")			SOF/music
13-14	42	6. INT. OF DIGGER		3B	F/R
14	43	7. EXT. OF DIGGER		2C	C1/music
14-16	44-54	8. INT. OF DIGGER		3B/5C	F/R
16-18	55-59	9. INT. CIVIC MUSEUM	DAY	2D/4D 4A	B1
18	60	TELECINE 5 (TK 23) (12")			
RECORDING BREAK: Dustcart forward, strike bike and doors					
19-20	61 & inter cuts	10. INT. SEWER	DAY	1B/4E	B2/ _m usic
RECORDING BREAK: 3 to D, 5 to D, dustcart pushed back					
21	62/64 & 65	11. INT. DUSTCART DRIVING CABIN	DAY	2D	slung, music
	63	TELECINE 6 (TK 23) (1'36")			
22-23	66	13. INT. DUSTCART CAB (cont.)		2D	slung
23-24	67-68 69	14. INT. SECTION OF SAUCER TELECINE 7 (loop)(TK 35)		5D/3C	A2

PAGE	SHOT	SCENE	TIME	CAMS	SOUDN
24	70	15. INT. CART CABIN		2D	SLUNG/ F/R
24	71	15A. SAUCER HOVERING		3D	
24	72	TELECINE 8 (TK 23) 17"			SOF
24	73	15B. SAUCER FLOATING AWAY		3D	
RECORDING BREAK: Push cart fwd., 1 to B, 3 to C					
25-29	74-87	16. INT. SEWER		1B/4E	B2
29-31	91	17. EXT. SECTION OF ROADSIDE	NIGHT	5E	A2 swang
31-32	92-95	18. EXT. DIGGER	NIGHT	2C/4C	C1 music
32-36	96-126	19. INT. OF DIGGER		3B/5C	F/R music
36-38	127-131 &133	20. INT. SECTION OF SEWERS		1B/2E 5D/1C	B2
	132	TELECINE 9 (TK 23) (11") (run on)			
38	134-135	21. INT. SECTION OF SEWERS (cont.)		1C/5A	"
	136	TELECINE 10 (TK 23) (7")			
38	137	21A. INT. SEWER SECTION	DAY	1C	B2
RECORDING BREAK					
40-42	138-140	22. INT. OF DIGGER		3B/5C	F/R music
42	141	23. EXT. OUTSIDE OF DIGGER		2C	C1
RECORDING PAUSE: slyther over mound					
42-43	142	24. EXT. TOP OF MOUND & BUCKET. SLIDE 3		4F	B3/music
43	143	ROLLER CAPTIONS SLIDES 4 & 5		3 & scanner	music

"DOCTOR WHO"

SERIAL K

By Terry Nation

EPISODE 4: "The End of Tomorrow"

FADE UP TELECINE (1) TK 36 OPENING TITLES (27") SOF

MIX TELECINE (2) TK 23 TRAILER SOF

SUP. SLIDE 1 THE END OF TOMORROW

SUP. SLIDE 2 Written by Terry Nation

1.	2	A	35	1. EXT. CRUMBLING WALLS.	<u>BOOM A1</u>
			LOW TIGHT 3S		(clock
			DR/DAVID/SUSAN	(DOCTOR HOLDS UP	ticking)
				HIS HAND SUDDENLY.	<u>Q 27</u>
			PULL OUT & UP	FAINT TICKING NOISE)	
			AS DR. RISES TO		
			HOLD 3S		

(3 next)

(on 2A/1)

- 2 -

SUSAN: Grandfather! What
are you doing?

DOCTOR: Campbell! What's
that thing up there?!

THE BOMB,
ABOVE
THEM, IT'S LIGHTS
GLEAMING AND
DYING AWAY)

DAVID: The Robomen must have
put it there.

DOCTOR: One of their bombs.

SUSAN: Can we dismantle
it?

Let's try.
DOCTOR: Come on. Help me
up Susan. I'll have to put it
out of action.

2. 3 A
CU DR/ SLOW ZOOM
OUT & PAN R. TO
LET BOMB IN R..
LET DAVID IN L MAKING
3S DAVID/DR./BOMB

(2 next)

- 2 -

DOCTOR: This dial with the
needle. That's the time
mechanism.

3. 2 A 35
HIGH 3S DR/SUSAN/DAVID
PUSH IN TO SEE DIAL
OVER SUSAN'S R.
SHOULDER

SUSAN: What's this part
marked in red.

DOCTOR: (EXAMINING DEVICE)
A simple ignition point I
think.

SUSAN: When the needle
reaches the red...

DAVID: That will be it.

4. 3 A
TIGHT 3S DR/SUSAN/DAVID

DOCTOR:
Campbell, help
me prise the front off this
thing.

(2 next)

DR. WHO: Let me have your
knife.

5. 2 A 9 (HE WORKS AWAY AT FRONT /
BCU DIAL WITH OF BOMB, STRAINING TO
DR'S HANDS OPEN IT)

DAVID: It's moving.

6. 3 A (HE TRIES TO HELP,
3S A/B THE BLADE SNAPS, /
ZOOM OUT TO HOLD ALL THREE LOOK AT
DAVID'S & SUSAN'S BROKEN BLADE)
RISE

DOCTOR: If I can just get
a lever. We need something
stronger. Look around ... A
nail ... a piece of iron ...
anything.

7. 2 A 16 (SUSAN AND DAVID
TIGHT 2S DR/BOMB START TO SEARCH /
NEEDLE OF DIAL FLICKS
OVER ANOTHER DEGREE.

8. 3 A DOCTOR TRIES TO USE
WIDE 2S SUSAN/DR. BRKEN BLADE / SUSAN
RUSHES TO DR. WITH
PIECE OF ANGLE IRON)

SUSAN: Try this.

LET DAVID IN L.

DOCTOR: No it's too thick.

SUSAN: We need something
else.

(2 next)

(on 3A/8)

DAVID: Listen ... there is something. Explosive bombs... They're filled with acid and they will burn through the casing.

DOCTOR: It's a chance. Get it boy. get it!

9. 2 A 24
3S SUSAN/DAVID/DR.
PAN DAVID L PAN HIM
BAEK R.

(DAVID DARTS AWAY AND RETURNS WITH HIS KNAPSACK, HE TAKES ONE OF THE GLASS BOMBS./DOCTOR TAKES IT FROM HIM AND WITH PIECE OF ANGLE IRON BRUIES IT OPEN ON TOP OF BOX.

10. 3 A
4S DR./DAVID/BOMB/
SUSAN

SUSAN: Look!!! It's beginning to burn through.

11. PRECINE 3 (TK 23) (20")

Bomb disintegrating under the acid

END TELEGIN 3

DOCTOR: David boy, take Susan away. ... the metal's corroding

(DAVID HAMMERS ON THE METAL WITH BAR AND IT CRUMBLES)

12. 2 A 9
CU DIAL & DR.'S HANDOUT.

DOCTOR: (cont.)Where's that knife.again./ Prise the fuse

(3 next)

NEEDLE
ON DIAL
CLICKS TO A
HALT A FEW
"SECONDS" AWAY
FROM TWELVE
O'CLOCK. /

13. 3 A
CU DR'S FACE
ZOOM OUT SLOWLY
TO 3S DR./DAVID/SUSAN

DOCTOR LEANS
ON BOMB CAS ING
AND RUNS A HAND
OVER HIS FACE)

2 to B
3 to B

3. INT. CIVIC TRANSPORT MUSEUM. /BOOM B1/

14. 4 A
CU CARD OF DUSTCART
ZOOM OUT & PULL OUT
TO BIG LS DUSTCART
BARBARA R.O.F.
BICYCLE IN F/G.

(on 4A/14)

- 7 -

JENNY: All right, I'll take
a turn.

BERNARA: What's the engine
like?

JENNY: Fine. As far as I
can see.

(SHE PUMPS AIR
FURIOUSLY WITH
HER LEG)

15. 1 A 24
2S B RB./JENNY

JENNY: The trouble's going to be when
we start the engine.
The noise'll bring every balek
for miles.

BERNARA: We'll just have to
take a chance.

JENNY: I know that.

BERNARA: I suppose they used this
in parades and exhibitions.

(4 next)

- 7 -

(on 1A/15)

- 8 -

JENNY: Yes. Most of the machines in the museum are operational.

BARBARA: Pity all the motor cars are on the upper floors.

(JENNY STOPS
TIGHTENING,
THE TYRE AND
NUTS. SHE
DISCONNECTS
THE PUMP)

JENNY: You realise we won't get far in this,

BARBARA: Probably.

16. 4 A
2S BARB./JENNY
PAN THEM L INTO F/G
LET JENNY OUT L. HOLD
BARB. & TRACK IN TO CU

JENNY: No probably about it.
Do you know the route to Bedfordshire.

BARBARA: I used to.

JENNY: Used to? What's that mean.

BARBARA: Well... we don't know how much damage the Daleks have done.

JENNY: You wait till you see what they've done to Bedford.

17. 5 A
CAPTION OF EARTH DIGGER

BOOMCI/
Grams drilling/

18. 2 B 24
HIGH 2S LARRY
L.N FROM BEHIND DIGGER
HOLD THEM TO TIGHT 2S
DALEK X R 2 L
LARRY & IAN IN FROM L

4. CAPTION EARTH DIGGER. 24.

- 8 -

4 to C
5 to B
1 to B (telecine next)

(on 18/2B)

- 9 -

PUSH IN TO
TIGHT 2S
LARRY/IAN

IAN: Don't see how we're
going to find your brother
here, Larry.

LARRY: I'm going to have a
darned good try.

IAN: Yes, but what can you
do - even if you can find
him.

LARRY: Get him away, Ian.
He's obsessed with whatever
it is the Daleks are doing here.
Look at that.

19. TELECINE 4 (TK 23) (1'50")

(Slaves pulling
truck seq.
into drilling &
mineshots etc.)

	SOF
6	28
	2'0"

20. 2 B
L/B

(4 next)

- 9 -

DALEK: Regal beta section
zero, zero 1. Parade for
robotization selection at
Hut 30. End.

IAN: I think we ought to
get back under cover.

LARRY: Yes this might move
at any moment.

21. 4 C
LOOSE MS WELLS

22. 2 C 24
2S LARRY/IAN
LET WELLS INTO SHOT L. (IAN AND LARRY
SPIN ROUND)

WELLS (cont.) Aren't you
on work detail?

(4 next)

(on to page 11)

(on 2C/22)

- 11 -

(PAUSE AS THEY
DON'T REPLY)

23. 4 C
CU WELLS

WELLS: Escaped, have you?
I suppose you know that the
Robomen are just on the other
side of this machine.

24. 2 C 35
3S WELLS/LARRY/IAN

(HE REACHES DOWN /
AND
GRABS OUT SOME
PICKS AND SHOVELS,
WHICH HE THROWS
OUT RAPIDLY TOWARDS
THEM.)

IAN: Take these...
Leave the talking to me.

(AS ROBO IAN
COLLS AND
SEES THE DIGGER)

25. 4 C
TIGHT MS ROBO I

ROBO IAN: What are these
two men doing here?

26. 2 C 35
3S WELLS/LARRY/
IAN

WELLS: I took them out of
a work detail to help me
collect the tools.

27. 4 C
A/B

ROBO IAN: Which work detail?

28. 2 C 35
3S A/B

WELLS: Oh, I don't know.
Over that way somewhere...

29. 4 C
TIGHT MS ROBO
ZOOM WIDE TO 4S
AS ROBO X's to LARRY

(ROBO IAN WALKS
UP TO IAN AND
LOOKS AT HIM.)

(ROBO IAN THEN
WALKS OVER TO
LARRY AND LOOKS
AT HIM)

(2 next)

- 11 -

WELLS: I'll take them back with me.

ROBOLIN: No. They must come for selection.

30. 2 C 24
3S ROBO 1/LARRY/IAN (HE LOOKS AT IAN)/

ROBOLIN: Why do you wait. Pick up the implements and walk ahead of me. You too.

LARRY LARRY

START TO PICK UP.

31. 4 C
TIGHT 2S
WELLS/ROBO 1 (ROBOLIN MOVES TOWARD WELLS.)

PAN WELLS DOWN

ROBOLIN: You!

ROBOLIN STRIKES WELLS WITH PICK AXE, HE FALLS TO THE GROUND.)

32. 5 B 9
BCU ROBO

ROBOLIN: In future, refer all decisions to your masters.

33. 2 C 35
4S WELLS/ROBO/
LARRY/IAN

WELLS: Ooh! My head...

34. 4 C
2S IAN/WELLS (ROBOLIN: What are you doing...)

IAN: You can't leave him like this.../

35. 5 B 16
MCU ROBO

ROBOLIN: Do not resist against orders.

36. 4 C
2S IAN/WELLS

IAN: Get other orders.

37. 5 B 16
MCU ROBO

38. 4 C (THERE IS A
 CU IAN PAUSE AS THE
 ROBOTAN STARES
 AT IAN.)

39. 5 B 16
 MCU ROBO IAN TURNS AWAY
 FROM THE ROBOTAN
 AND EXAMINES
 WELLS)

40. 4 C
 CU IAN SLOW ZOOM OUT
 TO TIGHT 3S IAN/
 WELLS/LARRY IAN: Larry, give me a hand.
 We'll get him inside.

41. 2 C 35 (IAN AND LARRY
 PICK UP WELLS/
 AND LARRY LIFT
 INFO
 ROBO
 LET IAN/WELLS/LARRY
 OUT L. AND USH
 IN TO LOW CU ROBO

5 to C
 4 to D

slight
 humming
 noise

IAN AND LARRY
 GO INTO THE
 HUT WITH WELLS)

42. 3 B 6. INT. INTERIOR OF DIGGER F/R
 WIDE 3S
 IAN/WELLS/LARRY

IAN AND LARRY
 LAY WELLS ON
 THE TABLE)

(2 next)

(on 3B/42)

- 14 -

WELLS: I'm O.K. It was
the only thing I could
think of.

IAN: Thanks

(IAN DASHES TO
THE SIDE OF
THE DOOR AND
PICKS UP A
LICK SHIRT)

43.	2 C 35	7. EXT. OUTSIDE THE DIG. HP	BOOM CI/
	CU ROBO PULL OUT MS HE NODS TO MS CRAB HIM L TO DOOR	(ROBOMAN NODS HIS HEAD SHARPLY ONCE OR TWICE.	Q.29 15"

HE GOES TOWARDS
THE TIN HUT)

44.	3 B	8. INT. INSIDE THE LOGGER	F/R
	TIGHT 3S LARRY/WELLS/IAN HOLD DOOR R.O.F. LET ROBOMAN IN R.	ROBOMAN ENTERS WITH GUN.	

2 to D

(5 next)

- 14 -

ZOOM IN TO 2S
IAN/ROBO

IAN
RAISES THE
PICK SHAFT.

45. 5C 24
2S LARRY/WELLS

WELLS AND
LARRY'S
L R

46. 3 B
LOW 2S IAN/ROBO PULL
OUT AS ROBO IS HIT
PAN HIM TO FLOOR

L1

47. 5 C 35 (fast change)
4S LARRY/WELLS/
ROBOMAN/IAN

WELLS:

... you'll have to get
out. The Daleks always seem
to know when one of the
Robomen are attacked.

48. 3 B
2S IAN/WELLS

IAN: Probably cuts off the
radio connection.

WELLS: You're best bet is
to mingle in with a working
party somehow.

49. 5 C 16
MCU IAN

IAN: What about you?

50. 3 B
MCU WELLS

WELLS: I came here to meet
Ashton. He's a man who
smuggles in food to us.
Nobody knows how he gets
into the camp area or out
again but he does... and
brings food in as well...

51. 5 C 24
2S LARRY/IAN

IAN: I don't think you
ought to wait around here...

52. 3 B
WIDE MS WELLS

Wait till I'm clear,
then break in the
WELLS: other direction. Why
don't we all meet up here
later when it's dark.

LET IAN & LARRY
IN L.

IAN: Good idea. this
Ashton of yours can he tell me
how I can get out of this
place and back to London.

(5 next)

(on 3B/52)

- 15 -

53. 5 C
MS LARRY

LARRY: London!

LARRY: He's got friends there.

54. 3 B
2S IAN/WELLS
LET WELLS OUT PAN
IAN L ZOOM IN
TO CU IAN

WELLS: Rather you than me.
We'll see what he says tonight. See you.

IAN: I must get back to the others.

55. 4 D 9. INT. CIVIC MUSEUM. DAY. /BOOM B1/
WIDE LOW SHOT
OF DUSTCART CAB
THRU BIKE, LET
BARB. IN R. LETT
JENNY IN L.

3 to C

JENNY: No Daleks about that I can see. They must have thought Dortmun was on his own...
56. 2 D 24 TIGHT 2S JENNY/BARB. I wonder why he did it.

BARBARA: All sorts of reasons. Mostly, because he wouldn't give in.

JENNY: Oh, what's the good of that. He just threw his life away. It was so... so senseless...

BARBARA: It depends on the way you look at it doesn't it?

(4 next)

- 16 -

(on 2D/56)

JENNY: You've got this
romantic idea
about resistance ...

57. 4 A
CU JENNY

JENNY: (cont.) There's
nothing heroic about dying.
I care
... It's
no good throwing lives
away just to love a
principle.

58. 2 D 16
CU BARB.

BARB: If Dortmund hadn't
sacrificed himself all three
of us would be dead. He
threw his life away to give
us a chance. If he hadn't
done what he did, we wouldn't
be alive now. Come on we're ready./

59. 4 A
WIDE 2S JENNY/BARB.

(JENNY COMES
THROWING OFF THE
MUGS AND GETS
INTO IT.

(telecine next)

(on to page 18)

JENNY

THEN FOLLOWS.

BARBARA TURNS
THE KEY. THE
MOTOR WHIRRS.

BARBARA TRIES
AGAIN.

THE ENGINE CATCHES)

~~BARBARA~~ : (SHOUTING) Open
the doors!

(JENNY OPENS DOOR
JUMPS OUT AND
RUNS OUT OF SHOT
AHEAD OF TRUCK)

60. TELECINE 5 (TK 23) (12")

SHOW GARAGE DOORS
OPENING MORE. DUST
CART EMERGES. JENNY
JUMPS IN. SHE
GLANCES IN DORTMUN'S
DIRECTION.

WORMS EYE VIEW.
DORTMUN'S HAND
F.C. DUST CART
D.G. MOVING
...Y.

TELECINE. 5

RECORDING BREAK: Dustcart fwd., strike bike & doors

(cams 1B/4E
next. as
directed)

(CAMB. 1B/4E as
directed)

- 19 -

61.

10. INT. SEWER. DAY.

BOOM B2

SUSAN: David, can we rest
here a littlewhile?

DAVID: No Susan, we must
(HE CONSIDERS) I'm sorry
of course we can. We've
made good progress.

(THEY SIT)

SUSAN: How much longer do we
have to travel in these
places, David?

DAVID: Frankly as long as
we can.

SUSAN: It smells like an old
goat farm - but at least we're
out of sight of the Daleks,
and away from these bombs of
theirs.

(SUSAN BENDS TO PICK
UP SOMETHING FROM GROUND)

DAVID: We're not likely to be
discovered down here ...

SUSAN: Aren't we? Look at
this David.

(SHE HOLDS UP CARTRIDGE)

SUSAN: It couldn't have been the
Daleks, they don't use rifles.
perhaps the Robomen come down
here.

DAVID: No I don't think so.

- 19 -

SUSAN: Then it must be friends.

DAVID: Not necessarily - all human beings aren't automatically allies. There are people who kill for a few scraps of food.

SUSAN: Survival at all costs.

DAVID: Yes.

(THEY SIT)

DAVID: Four bullets left. It's no good against Daleks of course - but it will stop anyone else.

(SHADOW & PART
OF FOOT APPEAR
AHEAD OF THEM)

SUSAN: And you have no spare ammunition?

DAVID: No, I stole this and that's all there was in it.

Q.30 5" sting

(SUSAN GASPS, DAVID
LOOKS IN SAME DIRECTION
AS SUSAN, SHADOW OF
MAN HOLDING RIFLE)

RECORDING BREAK: FOR 3 to get out to D, 5 to D,
DUSTCART PUSHED BACK

SLUNG MIC.

62. 2 D 35 11. I. A. DUSTCART DRIVING SOUTH. DAY.
HIGH 2S /DUSTCART ROCKING
BARBARA/JENNY

(DUSTCART ENGINE
NOISE)

DUSTCART
ENGINE NOISE

JENNY: Do you think that
Dalek saw us back there.

BARBARA: It must have heard
the noise.

JENNY: Then we're in for
trouble.

BARBARA: Yes, they're bound to
radio ahead

We may have to ditch

63. TELEPHONE 6 (T23) at a moment's notice. /
(1'30")

DUSTCART TURNS
CORNER OF STREET.

KEEP RUNNING

(2 next)

(cont.)

12. I. A. DUSTCART DRIVING SOUTH. DAY.

(on telecine)

- 22 -

(OOV Over telecine)

Q.31
1'30"

Dalek: /There's one of them
ahead of me! /

64. 2 D
A/B

Jenny: Shall we jump for it.

Dalek: No... I'm going
through.

BARBARA'S V.P.
ALMOST ON TOP OF
THE DALEKS.

65. CUT BACK TO TELECINE 6 (TK 23)

LINE OF DALEKS
BLOCK THE STREETS.
DUSTCART CHARGING
TOWARDS LINE OF
DALEKS.

DUSTCART CHARGING
THROUGH FRAE.

DALEKS RAISE THEIR
GUNS.

BARBARA'S V.P.
ALMOST ON TOP OF
THE DALEKS.

C.U. WHEEL PASSING
OVER DALEK.

DALEKS ON ROAD.
DUSTCART DRIVES
THROUGH.

Q.31A
5"

END OF SCENE 6

66. 2 D 35
2S A/B

13. I.M. DUSTCART: C.U.M.

4 to C

(5 next)

- 22 -

(on 2D/66)

- 23 -

J. Y.: We went straight through
+ ! straight through them...

R.: isn't bad, was it.
I enjoyed that. But we
can't go on much longer.
They'll be after us with a
vengeance now.

BOOM A2

67. 5 D 35 14. INT. SECTION OF INTERIOR OF SAUCER.
MS SCANNER PULL
OUT TO LOW 2S
DALEKS 1 & 2

DALEK: (O.V.) Rebels
travelling in motorised
vehicle. Have attacked
and passed Dalek outer London
cordon.

DALEK: This is Saucer Alpha
Major. five miles
South mining area

DALEK: (O.V.) Intercept
rebels and destroy.

68. 3 C DALEK: Position of rebel
vehicle. Give position. /
LS FLYING SAUCER
PAN R 2 L TO GIVE
MOVEMENT

69. TELECINE LOOP (TK 36)
ONLY

(2 next)

- 23 -

5 to 11

DALEK: (OOV) South east 8.
over 376. North/North 9
point 8.

70. 2 D
A/B

15. INT. INT. OF CART CABIN

SLUNG
F/R

BARBARA: What's that?n

JENNY: There's a saucer
overhead

BARBARA: Jump for it. Go on!!

71. 3 D

15A. SAUCER HOVERING

VERY IS SAUCER
ZOOM IN FAST TO CU

(SAUCER HOVERING.
GLOWS WITH LIGHT)

72. TELECINE 8 (TK 23) (17")

MODEL SHOT OF
DUSTCART OBSCURED
BY SMOKE

Explosion
3" in from
beginning

SMOKE CLEARS
DUSTCART IS CHARRED
AND MOLTEN

END TELECINE 8

73. 3 D

15B. SAUCER FLOATING AWAY

CUSAUCER
ZOOM WIDE & PAN
TO SHOW MOVEMENT

RECORDING BREAK: PUSH DUST CART FWD.
1 to B, 3 to C

74. 1 B 35 16. INT. SEWER /BOOM B2/

WIDE SPOTSU PLIES IN
SECTION A OF SEWER
SEE REFLECTION OF
3S TYLER/ SUSAN/DAVID
PAN UP TO REVEAL THEM

DAVID: Well, I'm glad it
was you we ran into down
here!

SUSAN: David we must go back
for Grandfather.

TYLER: The Doctor, where
is he?

DAVID: We left him by the
old crumbling wall - we were
trying to find a way out of
this area ...

TYLER: You don't know how lucky
you were - I thought you were
renegades. I've met a couple
down here already but they soon
sheered off when they saw a rifle.

SUSAN: You fired at one. We'd
just found the bullet when you
appeared.

75. 4 E
CIS TYL R

TYLER: I wasn't firing at
people then. These sewers are
full of alligators.

76. 1 B 16
MCU SUSAN

SUSAN: Alligators? In the
sewers of London?

77. 4 E
SLOW ZCOM IN TO
BCU TYLER

TYLER: A lot of animals escaped
from the zoo during the plague.
Most wer killed. Reptiles
flourished down here.

78. 1 B
2S SUSAN/DAVID

DAVID: The sooner we get going
the better then.

(4 next)

SUSAN: Which is worse. The
alligators down here, or the
Daleks above.

79. 4 E
3S SUSAN/DAVID/
TYLER

DAVID: Let's go and collect the Doctor. Tyler will you come with us? /

TYLER: Yes - I'll take you. You're heading the wrong way, anyway. David, you follow at a distance with Susan. That way we have our guns covering front and back.

DAVID: Yes, all right.

SUSAN: Tyler. You haven't seen anything of Barbara or Ian have you?

TYLER: Sorry no. I'll start off now - wait here till I call.

SUSAN: Why was Tyler so abrupt David?

DAVID: He's known too much death, Susan. He daren't make friends.

82. 1 B 16
MCU DAVID

SUSAN: I hope I'm never like that. Pretending not to care. /

83. 4 E
MCU SUSAN

DAVID: All this will be over one day. That'll mean a new start. /

84. 1 B 16
MCU DAVID

SUSAN: A new start? /

85. 4 E
MCU SUSAN

DAVID: Yes - I'm going to farm. It's the land that matters isn't it? Susan. The world's saturated itself with science. /

86. 1 B 9
BCU DAVID

SUSAN: It sounds wonderful. To rebuild a planet, from the very beginning. /

(on 1B/86)

87. 4 E
ICU SUSAN
DAVID: You could always
help. /

SUSAN: Yes.

TYLER: (OOV) All clear here -
follow on now.

ZOOM OUT TO 2S
AS THEY TURN TO
GO OUT OF SHOT.

DAVID: Come on, Susan,

91. 5 E 24
2S BARB, / JENNY
17. EXT. SECTION OF ROADWAY
BOOM A2
LIGHT swung

(A DUSH ON THE
SIDE OF THE
ROADWAY.)

THIS IS A VERY
SMALL SET FOR
ONE CLERA.

BARBARA PEERS
(THROUGH BUSHES)

BARBARA: We're back on the main
road again.

(JENNY APPEARS
BESIDE HER)

JENNY: At least they haven't
come searching for us,

BARBARA: As far as they're concerned, we're dead inside the ruins of that Dustcart. And that suits me fine.

JENNY: Any idea where we are?

BARBARA:
We're somewhere between Edgware and Stanmore.

JENNY: Then we're on the road for St. Albans. We'd better circle round the town.

BARBARA: We've got over forty miles to do as it is. I don't want to make too many detours.

JENNY: Suppose we can't find your friends at the mine.

BARBARA: I'll think about that when we get there. You don't have to tag along with me, you know. I can get there just as easily on my own.

(2 next)

JENNY: We might as well stay together.

(on 5E/91)

- 31 -

IAN: All right
Come on then.

92. 2 C 35 18. EXT. DIGGER .. NIGHT. /BOOM C1/
 LOW WIDE LS OF AREA Q 32
 IN FRONT OF DIGGER (IAN AND LARRY IN P) 1'0"
 SEARCHLIGHT SWEEPS SHOT, D EATHLESSLY)
 LET IAN & LARRY IN R.
 PUSH IN TO TIGHT 2S
 WHIP PAN AS THEIR IAN: (BREATHING HEAVILY)
 FACES TURN TO PICK ...tell you I... I heard
 UP SLYTHER ASLEEP something. Sort of slithering
 ON U/S DIGGER noise.
 PISTON

LARRY: Which direction.

IAN: I don't know. I thought
it...

(TERRIBLE
SLITHERING,
SLITHERING
NOISE.)

93. 4 C
 BCU IAN
 DREADFUL SOUND
 COMES FROM IT.

(2 next)

- 31 -

(on 4C/93)

- 32 -

94. 2 C 16

MS SLYTHER, SEARCH LIGHT
CATCHES IF FOR A MOMENT
THEN IT SLUMPS OFF R. THE SLYTHER
BEGINS TO MOVE
AGAIN. IT GOES
OUT OF SHOT)

95. 4 C

2S IAN/LARRY

LARRY: What was it, Ian.

(IAN SHAKES HIS
HEAD)

(THEY LOOK ABOUT
THEIR AND THEN
SCURRY ACROSS AND
FOR THE DOOR OF
THIS HUT)

96. 3 B

2S LARRY/IAN

19. INT. INTERIOR OF TIM HUT.

F/R

2 to E

(IAN CLOSES
DOOR GENTLY,

HE TURNS TO
LARRY
STANDING STOCK
STILL./

97. 5 C 24

MS ASHTON

ASHTON STANDS
IN THE SEMI-
SHADOWS, /

98. 3 B

TIGHT 2S LARRY/IAN

99. 5 C 24

MS ASHTON

(3 next)

- 32 -

99. 5 C cont.

ASHTON: (QUIETLY) Now you can
turn around and go out again.

100. 3 B
Tight MS
IAN

LARRY: With that thing out
there?

ASHTON: It didn't see you come
in... it needn't see you go out.

101. 5 C 24
MS ASHTON

IAN: Are you Ashton? /

102. 3 B
Tight MS
IAN

ASHTON: How do you know? /

LARRY: Wells told us. We've
come here specially to meet
you.

103. 5 C 35
2-s.:
ASHTON/IAN

ASHTON: People tell all kinds
of lies when they're starving.

(OUTSIDE, THE
CLYTHEM LAKES
ITS INHUMAN
WAIL AGAIN)

104. 3 B
MCU IAN

IAN: We're hungry all right,
but we're not starving. I want
to get back to London.

105. 5 C 16
MCU ASHTON

ASHTON: Why lie there?

106. 3 B
MCU IAN

IAN: I don't intend to lie
anywhere.

107. 5 C 16
MCU ASHTON

(3 next)

107. 5 C cont.

ASHTON: Can you pay?

108. 3 B
CU IAN

IAN: Pay?! What are you talking about?

109. 5 C 16
MCU ASHTON.
Hold him to
CU.

ASHTON: Oh, are you one of these
"Brotherhood of man - We're all
in this together" people?

110. 3 B
CU IAN

IAN:
You get in. Surely you can take
me out.

111. 5 C 16
CU ASHTON

ASHTON: Of course I can. For
the right price./

112. 3 B
CU IAN

IAN: What's that?

113. 5 C 16
CU ASHTON

ASHTON: Stones, precious metal.
Rings.../

114. 3 B
CU IAN

IAN: I don't have anything
like that./

115. 5 C 16
CU ASHTON

ASHTON: Then I hope you manage
to avoid the Slyther as you leave./

116. 3 B
CU IAN

117. 5 C 24 (Fast change) and we're not leaving, either./
MS ASHTON

IAN: No?

(HE RAISES THE
GUN IN A MORE
BUSINESSLIKE
WAY.)

118. 3 B
Wide 2-s. IAN/LARRY.
Hold door R. of
frame.
Let Wells in
thru' door to
3-s.: IAN/LARRY/
WELLS.

THE DOOR OPENS
AND WELLS COMES
IN)

118. 3 B cont.

119. 5 C 24 WELLS: Ashton!
MS ASHTON

(ASHTON LOWERS
THE GUN.)

120. 3 B
4-s.: ASHTON/
WELLS/IAN/LARRY.

WELLS ADVANCES
INTO THE THE
ROOM, OPENS
HIS HANDS IN WHICH
ARE A LITTLE
COLLECTION OF
RINGS AND
BRACELETS

121. 5 C 24
MS ASHTON.
WELLS hands in
f/g.

ASHTON STIRS
HER WITH THE
TIP OF THE GUN)

WELLS: That's for the food.
These two are friends of mine.

ASHTON: You brought the
character reference just
in time, didn't you.

(ASHTON STEPS
BACK)

ASHTON: All right, boys.
Suppose we all have something
to eat.

122. 3 B
CU WELLS

WELLS: That sack of food's
mine. It's to be shared out
amongst a lot of people. You
aren't included.

123. 5 C 24
MS ASHTON

(ASHTON SMILES)

ASHTON: I've brought my own.

(ASHTON GETS OUT
AND SHOTS HIM
FLICK - BUT
HE STILL
HOLDS THE
GUN)

124. 3 B
3-s.: WELLS/
IAN/LARRY.

124. 3 B cont.

IAN: (TO WELLS) You know all the best people don't you.

LARRY: He's the only source of proper food we have. You can hardly eat that slop of mush the Dracks dish out.

LARRY: What's that thing we saw outside.

Creep in to tighter 3-s.

LARRY: What the Slyther do you mean!

LARRY: The Black Devil roams the Slyther as a sort of pet.

125. 5 C 16
CMS ASHTON

IAN: What's the Black Devil. /

ASHTON: Where do you come from buddy-boy, fairyland?

126. 3 B
3-s.: WELLS/
IAN/LARRY
as before.

WELLS: The Black Drack - the leader.

5 to D

LARRY: What's the Slyther doing roaming about? Is it a sort of guard of something.

LARRY: Yes, in a way. Principally, it roams the mine here at night looking for food.

LARRY: What sort of food?

LARRY: People.

Zoom in on Ian's face.

(OUTSIDE THE SLYTHER
WELLS IS UNIDENTIFI-
CABLE AGAIN)

(CUT TO IAN'S FACE)

127. 1 B 35 20. INT. ACTION OF THE FILM.

H/S Sewer.
Let Susan in L.
Let David in L.

(SUSAN INTO SHOT FIRST,
THEN DAVID FOLLOWING.
THEY PAUSE AT A FIVE
FOOT ROUND SEWAGE FILTER)

B2

127. 1 B cont.

Track
back to
inc.
ladder
bottom frame
R.

SUSAN: Grandfather? Tyler?

DAVID: They can't have gone far
ahead.

SUSAN: Perhaps the sound of our
voices isn't carrying. These walls
might deflect the sound I suppose.

(THEY MOVE ON SLIGHTLY
AROUND THE FILTER PIPE)

DAVID: Ladder here. (HE LOOKS
UPWARDS) One up there too.

(SUSAN MOVES ONWARDS)

Track further
back to POS.C.
as Susan climbs
ladder, holding
her to CMS.

SUSAN: Perhaps they took this
tunnel. (CALLS) Grandfather?

Track back as
she starts up,
holding her to
LS.

DAVID: Be careful, Susan.

(SUSAN CLIMBS AN END AND
REACHES THE LADDER.)

MUSIC
Q.33(30")

128. 2 E 9
BCU Ladder
bracket.

SUSAN: Tyler are you down there?

(CU OF BOLT ON LADDER.
NUT FALLS OFF)

129. 5 D 24
Low Shot Susan.

LADDER SWINGS WITH
SUSAN GRIPPING ON TO
IT.

130. 1 C 35
High Shot David.

DAVID: Susan! Hang onto the
ladder!

131. 5 D 24
Low Shot Susan.
As before.

(SOUND OF WATER THRESHING.
SUSAN LOOKS DOWN IN HOBBOR.)

132.

TELECINE 9: (0'11")

Alligator approaching, raising
head and opening jaws.

133. 2 E 16
CU SUSAN'S FOOT
kicking.

TELECINE 9 (CONT) (0'09")
Alligator snapping.

(1 next)

ON TELECINE

134. 1 C 35 21. INT. SEWER SECTION. DAY.
High Shot
Susan.

(ABOVE THEIR HEADS A
MANHOLE COVER IS
LIFTED. LIGHT STREAMS
DOWN ON TO THEM ALL.

135. 5 A 24
Low shot down
shaft : Tyler.
(REVERSE SCAN)

TYLER APPEARS, AIMS HIS
RIFLE AND FIRES.

136. TELECINE 10: (0'07")
Death of alligator.

RECORDING BREAK

TYLER TO GRID

(5 to C : 2 to C)

137. 1 C 35 21A. INT. SEWER SECTION. DAY.
2-s.:
David/Susan.

E2

Let Tyler in
from above.

(DAVID GRABS LADDER
AND PULLS IT AND SUSAN
TO SAFETY.
SUSAN COLLAPSES INTO
DAVID'S ARMS AND HE
HOLDS HER.
TYLER COMES DOWN THE
LADDER.

DAVID: Are you all right.

SUSAN: Yes, David.

DAVID: You'd have probably given
him indigestion.

TYLER: Come on.

SUSAN: Where's Grandfather?

(3 next)

137. 1 C cont.

TYLER: I've left him ahead.
We decided it'll be better to
get out of these sewers!
Come on! Follow me.

(TYLER STARTS UP THE
LADDER - SUSAN FOLLOWS.
THEN DAVID COMES UP IN
THE REAR.)

138. 3 B 22. INT. INSIDE THE DIGGER

F/R

Wide 4-s.:
ASHTON/WELLS/
IAN/LARRY.

(IAN, LARRY AND WELLS
ARE SPOONING OUT COLD
BAKED BEANS OR SEGMENTS
OF GRAPEFRUIT FROM TINS.
ASHTON WATCHES CYNICALLY.)

ASHTON: You know, Wells, you're
a fool. For all this stuff I
would gladly have taken you
outside. There are plenty of
small towns and villages the
Laleks have cleared of people
and left intact. Food galere.

WELLS: I'll get out in my own
good time.

ASHTON: Suit yourself. You
people never learn, do you.

(LARRY SLIPS A RING OFF
HIS LITTLE FINGER.)

(5 next)

138. 3 B mont.

LARRY: That's for our share,
Wells. Thanks.

WELLS: O.K. I'll take it, if
you don't mind. It'll help pay
for the next lot from Ashton.

(WELLS PUTS IT
AWAY IN HIS
POCKET AND THEN
THEY ALL FREEZE
AS THE SOUND OF
THE SLYTHER
SHRIEKS OUT
AGAIN JUST
OUTSIDE. LARRY
MOVES HIS HAND
NERVOUSLY AND
KNOCKS OFF AN
EMPTY TIN.

MUSIC
Q.34 :
30"

IT FALLS ON TO
THE FLOOR AND
ROLLS NOISILY
AWAY.

139. 5 C 24

Low shot Ashton,
door behind.
Let Slyther in
thru' door.

THE DOOR BURSTS
OPEN AND THE
SLYTHER FILLS
THE ENTRANCE,
MAKING ANOTHER
OF ITS AWESOME
SCREECHES.

WELLS, IAN AND
LARRY DIVE
ASIDE AS ASHTON
STEAKS)

140. 3 B

Wide 2-s.:
SLYTHER/ASHTON.

ASHTON: Get out of the line
of fire!

(ASHTON FIRES AT
THE SLYTHER
WITH
HIS MACHINE GUN.

SHOOT FROM BEHIND
SLYTHER AS IT
ADVANCES ON ASHTON)

Slow Zoom in
to ASHTON'S
face.

ASHTON: It isn't stopping
it...

(2 next)

140. 3 B cont.

(HE WRESTLES WITH THE GUN AS IT JAMS. THEN HE RAISES IT ABOVE HIS HEAD TO SMASH AT THE SLYTHER.

HE FALLS AS THE SLYTHER ENVELOPES HIM)

141. 2 C 35 23. EXT. OUTSIDE THE DIGGER C1

Low 3-s.:
IAN/WELLS/LARRY.

(AS ASHTON'S SCREAMS ECHO OUT. IAN, WELLS AND LARRY SCRAMBLE OUT OF THE HUT.

WELLS DASHES INTO AND PAST CAMERA.

A SEARCHLIGHT GLANCES OUT LEFT OF FRAME.)

IAN: This way.

Let them out R.

(HE GRABS LARRY AND THEY HURRY RIGHT OF FRAME.

Let Slyther in L.

HOLD ON DOORWAY AS SLYTHER APPEARS IN VIEW. IT TURNS RIGHT AND FOLLOWS IAN AND LARRY)

RECORDING PAUSE : TO GET SLYTHER OVER TOP OF MOUND.

142. 4 F 24. EXT. TOP OF MOUND AND BUCKET. B3

Low 2-s.:
LARRY/IAN

(LARRY AND IAN RUN INTO SHOT. THEY STOP AND LOOK ABOUT THEM DESPERATELY)

MUSIC
Q.35.
20"

(3 next)

LARRY: This way's no good.
It's a sheer drop.

IAN: We'll have to go back.

(THEY TURN. IAN
PUTS OUT A HAND
AND HOLDS LARRY
BACK)

Zoom in
over their
shoulders
on Slyther.

LARRY: The Slyther. It's
coming right at us.

(AS SLYTHER SLIDES
INTO SHOT.....)

S/I SLIDE 3:
Next Episode
THE WAKING ALLY.

F/U
CLOSING
MUSIC

Dr. Who
WILLIAM HARTNELL

Ian Chesterton
WILLIAM RUSSELL

Barbara Wright
JACQUELINE HILL

Susan Foreman
CAROLE ANN FORD

David Campbell
PETER FRASER

Jenny
ANN DAVIES

Larry Madison
GRAHAM RIGBY

Wells
NICHOLAS SMITH

Robomen
MARTYN HUNTLEY
PETER BADGER

Dortmun
ALAN JUDD

143. 3 on Roller cont.

Dalek machines
operated by
ROBERT JEWELL
GERALD TAYLOR
KEVIN MANSER
PETER MURPHY

Dalek voices
PETER HAWKINS
DAVID GRAHAM

Carl Tyler
BERNARD KAY

Slyther operator
NICK EVANS

Ashton
PATRICK O'CONNELL

Title music by Ron Grainer with
the BBC Radiophonic Workshop.

Incidental Music composed and
conducted by Francis Chagrin.

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MERVYN PINFIELD

MIX : SLIDE 4:

Producer
VERITY LAMBERT

MIX : SLIDE 5.

Directed by
RICHARD MARTIN

BBC tv.

FADE SOUND AND VISION.