

52

CAMERA SCRIPT

PROJECT NO:  
2315/8196

BDC-1

"DOCTOR WHO" (V)

by

DENNIS SPOONER

Series 'V'

EPISODE SEVEN: "THE FEAST OF STEVEN"

Producer.....JOHN WILES  
 Director.....DOUGLAS CAMFIELD  
 P.A.....MICHAEL BRIANT  
 A.F.M.....CATHERINE CHILDS  
 Assistant.....FRANCES ALCOCK  
 Designer.....RAYMOND CUSICK  
 Story Editor.....DONALD TOSH  
 Costume Supervisor.....TONY PEARCE  
 Make-up Supervisor.....SONIA MARKHAM  
 T.M.1.....GEOFF SHAW  
 T.M.2.....JOHN GREEN  
 Sound Supervisor.....ROBIN LUXFORD  
 Grams.....CHRIS POCOCK  
 Vision Mixer.....JOHN LOPES  
 F.A.....JOHN NEWMAN  
 Crew.....TWELVE

CAMERA REHEARSAL: STUDIO TC3: FRIDAY, 3rd DECEMBER 1965

10.30 a.m. - 1.00 p.m. Camera Rehearsal (with T/K-25)  
 1.00 p.m. - 2.00 p.m. LUNCH  
 2.00 p.m. - 7.00 p.m. Camera Rehearsal (Tea approx. 3.45 p.m.  
 With phtocall)  
 7.00 p.m. - 8.00 p.m. DINNER  
 8.00 p.m. - 8.30 p.m. Line-up.  
 8.30 p.m. - 9.45 p.m. RECORD - VT/4T/30363

Transmission - 25th December 1965

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

PAGE	SCENE	CHARACTER	LIGHT	C.MS/SC.MS	SHOTS
1	T/R 'A'	OPENING TITLES			
2	1. <u>Tardis</u>	DOCTOR WHO STEVEN SARA	Day	4A, 2A, A1, 5A	1-4
3	2. <u>Police Station Ext.</u>	POLICE SERGEANT POLICEMAN ONE POLICEMAN TWO	Evening	3A, B1, 1A	5-9
5	3. <u>Tardis</u>	STEVEN DOCTOR WHO SARA	Day	4A, 2A, A1	10-15
RECORDING PAUSE 'A'					
6	4. <u>Police Station Ext.</u>	DOCTOR WHO POLICEMAN ONE POLICEMAN TWO	Evening	3B, B1, 1B	16-17
RECORDING PAUSE 'B'					
7	5. <u>Tardis</u>	DOCTOR WHO SARA STEVEN	Day	4A, 2A, A1	18-22
RECORDING BREAK 'C'					
8	6. <u>Police Station Ext.</u>	DOCTOR WHO POLICEMAN ONE POLICEMAN TWO	Evening	3B, A2	23
9	7. <u>Station Office</u>	SERGEANT MAN IN RAINCOAT DOCTOR WHO POLICEMAN TWO	Evening	1C, B2, 5B	24-27
10	8. <u>Police Station Ext.</u>	STEVEN POLICEMAN ONE	Evening	3A, A2, 4B	28-29
10	9. <u>Interrogation Room</u>	DOCTOR WHO POLICEMAN TWO C.I.D. MAN	Evening	1D, C1, 5C	30-41
	9A. <u>Ext. Station</u>	STEVEN		3A, A2	42
12	10. <u>Station Office</u>	SERGEANT MAN IN RAINCOAT	Evening	1C, B2	43
RECORDING BREAK 'D'					
13	10A. <u>Stion Office</u>	SERGEANT, STEVEN, MAN	Evening	4C, B2	44
14	12. <u>Interrogation Room</u>	DOCTOR WHO C.I.D. MAN POLICEMAN TWO	Evening	1D, C1, 5C	45-49
15	13. <u>Ext. Station</u>	SARA	Day	3B, A2, 2B	50-58

22. NO. SERIAL 'T' : U.S. DE SEVER (CONT'D)

NO.	SCENE	CL. ACTOR	LIGHT	C.F.S./D. MS	SLITS
16	14. Station Office	STEVEN DOUGLASS D. C. W. W. C. I. D. H. L. R. L. C. H. L. T. W.	Evening	4C, 32, 1B	59-61
17	15. Int. Station	STEVEN C. I. D. H. L. R. L. C. H. L. T. W. DOUGLASS STEVEN R. L. C. H. L. T. W.	Evening	31A, 42, 33, 43 50 (on car.)	62-65
RECORDING BREAK 121					
18	16. Florida	D. C. W. W. S. L. A. STEVEN	Day	3E, 41, 2A 5A on corner	66-78
RECORDING BREAK 121					
20	16. Jam Set	J. L. S. S. O. N. L. E. F. V. A. S. D. L. A. C. Y. STEVEN S. L. A. S. T. R. I. D. E. R. G. H. A. T. C. H. R. I. S. E. T. A. S.		1H, 02, 5D, 4D	79-88
23	17. Jam Set (Studio)	D. C. W. W. STEVEN S. L. A.		2C, 43	89
24	18. Jam Set	H. G. L. A. K. I. N. G. S. L. A. S. L. A.		4B, 33, 3C	90-92
25	19. Jam Set	D. C. W. W. STEVEN A. S. S. I. S. T. A. N. T. H. I. G. H. T. A. E. T. A. S.		2C, 43	93-94
27	20. Jam Set	K. I. O. P. D. C. W. W. T. H. E. V. A. N. G. S. L. A.		4F-1, 51, 3C	95-100
29	21. Jam Set	STEVEN D. C. W. W. S. L. A.		2C, 43	101-102
29	22. Jam Set	S. T. R. I. D. E. R. G. H. A. T. C. H. R. I. S. J. L. S. S. O. N. L. E. F. V. A. S. D. C. W. W. STEVEN S. L. A. S. L. A. C. O. M. I. C. H. G. L. A. K. I. N. G.		1H, 02, 5D	103-106

DR. WHO: SERIAL 'V' : EPISODE SEVEN (CONT'D)

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32	22B. <u>Stairs</u>	KNOFF, STEVEN SARA ETC.		3D, A4, 2D	111-113
32	22C. <u>Ext. Tardis</u>	DOCTOR CLOWN		5E, , B4	114-115
32	22D. <u>Tent</u>	INGMAR STEINBERGER		3D, A4	116
33	22E. <u>Ext. Tardis</u>	DOCTOR CLOWN INGMAR STEINBERGER VAMP SHEIK WEBSTER ETC. SARA STEVEN		5E, 4F, B4	117-118
		RECORDING BREAK 'H'			
34	23. <u>Tardis</u>	DOCTOR STEVEN SARA		5E A1, 2A	119-122
35	SLIDE-CAPTION 4	Next Episode: Volcano			123
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C A S T L I S T

Dr. Who.....WILLIAM HARTNELL  
Steven.....PETER PURVES  
Sara.....JEAN MARSH  
Station Sergeant.....CLIFFORD EARL  
First Policeman.....NORMAN MITCHELL  
Second Policeman.....MALCOLM ROGERS  
Detective Inspector.....KEN THORNET  
Man in Mackintosh.....REG PRITCHARD  
Blossom Lefavre.....SHEILA DUNN  
Darcy Tranton.....LEONARD GRAHAME  
Steinberger P. Green.....ROYSTON TICKNER  
Ingmar Knopf.....MARK ROSS  
Assistant Director.....CONRAD MONK  
Cameraman.....STEVE MACHIN  
Prop Man.....BUDDY WINDRUSH  
Arab Sheik.....DAVID JAMES  
Vemp.....PAULA TOPHAM  
Clown.....ROBERT G. JEWELL  
Professor Webster.....ALBERT BARRINGTON  
Fight Arranger.....DEREK WARE

First Keystone Cop.....PAUL SARONY  
Second Keystone Cop.....MALCOLM LEOPOLD  
Ingmar Knopf's Cameraman.....JACK LE WHITE  
Make-up Man.....HARRY DAVIES  
Cowboy.....WILLIAM HALL  
Saloon Bar Girl.....JEAN PASTELL  
Chaplin.....M. J. MATTHEWS

"DOCTOR WHO"

SERIAL "V"

"THE DALEKS' MASTER PLAN"

BY

TERRY NATION

EPISODE SEVEN: "The Feast of Steven"

CLOCK ON.....

FADE UP

TK-2.5 (27") SEQUENCE 'A'. Standard Opening Titles. S.O.F.

FADE OUT

FADE UP

CAMS: 4A, 2A

1. 2A 35°  
MS Silent Column

BOOM A1

1. INT. TARDIS.

(STEVEN IS NOW  
ALL RIGHT.

THE DOCTOR IS  
WITH HIM.

(5 next)

(On 2)

Revised opening - Episode 7

Tilt up to 3-s STEVEN/  
DOCTOR/SARA

SARA: Somethings gone wrong!

DOCTOR AND  
STEVEN HURRY  
ACROSS

DOCTOR: What's the matter?

SARA: It's / <sup>stopped</sup> going up  
and down any more.

STEVEN: That means we've  
landed.

THE DOCTOR FLICKS  
A SWITCH AND LOOKS  
UP AT THE SCANNER -  
NOTHING HAPPENS

2. 5A 16°  
MS Scanner (with  
disturbance)

3. 2A 35°  
M3-s STEVEN/DOCTOR/  
SARA

DOCTOR: The scanner's gone wrong.

SARA: Can you mend it?

DOCTOR: Of course I can repair it, but  
it means checking the whole  
circuit.

STEVEN: Then we'd better  
get started.

HE MOVES TO UNLDS  
THE DOOR RELEASE

(4 next)

REV. PAGE 2

(onto 2A)

(On 2)

DOCTOR: (WHO IS LOCKING AT  
THE DIALS) Stop! Don't  
touch that'

STEVEN: Why?/

4. 4h 16<sup>0</sup>  
MCS DOCTOR

DOCTOR: Look at these dials -  
it would be extremely dangerous  
for either of you to leave the  
ship. The atmosphere is poisonous.

5. 1A 35<sup>0</sup>  
MCS Tardis, featuring  
"Police" Board

CAMS: 3A, 1A

BOOM B1

(onto Page 3)

(3 next)

(On 1)

2. E.T. A POLICE STATION. EARLY EVENING.

(THE TARDIS IS  
STANDING JUST  
OUTSIDE THE MAIN  
ENTRANCE TO A  
POLICE STATION.

Slowly pull back

SUPERIMPOSE

6. Slide - "The Feast of Steven" (HE NOTICES THE  
BREATHES DEEPLY)

A POLICE SERGEANT  
COMES TO THE DOOR,  
STRETCHES AND

FADE SLIDE

SUPERIMPOSE

7. Slide - Written by TERRY NATION (HE NOTICES THE  
POLICE BOX)

FADE SLIDE

What in the name of...

Pan L to SERGEANT  
Pull back and pan him  
R to box

(HE GOES CLOSER  
TO IT)

Who put that there?

(THERE IS THE SOUND  
OF A POLICE CAR  
DRAWING UP.)

8. 3A 35°  
MS Station

Crab L to car with  
Policemen in M2-s

WE SEE TWO POLICE-  
MEN IN THE FRONT  
SEATS.

THE DRIVER SWITCHES  
OFF THE ENGINE.

BOTH MEN ARE IN  
GOOD SPIRITS AND  
ARE DOING A COMPLEX  
HARMONY JOB ON THE  
FINAL LINES OF A  
CHRISTMAS CAROL)

(1 next )

(On 3)

BOTH: ...Gathering winter fuu...  
uuu...ellll.

(THEY LOOK AT  
EACH OTHER WITH  
MUTUAL CONGRATU-  
LATION)

POLICE ONE: We could charm the  
birds off the trees.

POLICE TWO: I'd settle for  
some from the coffee bars.

POLICE ONE: What about "While  
Shepherds Watched", do you think  
they'd appreciate it?

Let them get out &  
crab them R into 3-s  
with SERGEANT

POLICE TWO: Not now. There's  
the Sergeant. Come on.

(THEY GET OUT)

Hello, Sarge. What are you  
doing out?

Come and  
SERGEANT:/Look at this.

9. 1A 35° (BREAK)  
ML3-s SERGEANT/TWO  
POLICEMAN

POLICE TWO: Where did it come  
from?

Fun them to Tardis

SERGEANT: You tell me.

POLICE ONE: Perhaps someone  
sent it to the  
Inspector for a Christmas box.

SERGEANT: And perhaps you'll  
both just stay out here and  
watch it.

Let SERGEANT go L  
Tighten on pair

POLICE ONE: Why? Do you  
expect it to fly away?

SERGEANT: Just you stay there  
and keep an eye on it!

(4 next)

(On 1)

(THE SERGEANT GOES  
INSIDE THE STATION.

THE OTHER TWO LOOK  
AT EACH OTHER,  
SHRUG, AND THEN  
LOOK AT THE TARDIS)

CAMS: 4A, 2A

10. 4A 16° /BOOM A1/  
MS STEVEN

3. INT. TARDIS.

(STEVEN AND SARA  
ARE ARGUING WITH  
THE DOCTOR)

STEVEN: And just why, if it's  
dangerous for us, isn't it  
dangerous for you./

11. 2A 35°  
M3-s SARA/DOCTOR/  
STEVEN

DOCTOR: Why will neither of you  
understand!

Keep 3-s as DOCTOR  
moves u/s

SARA: For heavens sake let's  
go and fix the scanner!

DOCTOR: No. Both of you  
come from places where the air  
is pure. Out there is the  
worst kind of pollution I've come  
across in a very long time./

12. 4A 16°  
MS STEVEN

STEVEN: Then you shouldn't go  
out either./

12A. 2A 35°  
M3-s SARA/DOCTOR/  
STEVEN

DOCTOR: I'm used to many  
different atmospheres. So I  
shall have to do the outside  
work on the scanner.

SARA: But supposing something  
happens to you out there.

DOCTOR: Then. And only then,  
can you come out but be very  
careful./

13. 4A 9°  
MCS STEVEN

(2 next)

(On 4)

STEVEN: And just how are we supposed to know that something has happened to you? /

14. 2A 35°  
M3-s SARA/STEVEN/DOCTOR

DOCTOR: (EXASPERATED) Gave me a few moments - if all is well, I'll come and tell you.

STEVEN: And if not - we've got to come and find you. I seem to have been through this before!

DOCTOR: You'll do as you're told. When I've gone, close the doors after me.

15. 4A 24°  
Depressed MS Button pressed.  
Tilt up to M2-s SARA/  
STEVEN

STEVEN: Yes, sir. /

PAUSE 'A'

DOCTOR MOVES TO INSIDE PHONE BOX

4. EXT. POLICE STATION. EARLY <sup>BOOM B1</sup> EVENING.

16. 3B 35°  
MS Tardis  
As DOCTOR emerges,  
pull back to POLICEMAN 1  
in fgd. L for Deep 2-s

(THE TARDIS DOORS  
OPEN CAUTIOUSLY.

THE DOCTOR POKES  
HIS HEAD OUT.

THEN DUCKS QUICKLY  
BACK INSIDE.

POLICEMAN ONE: Evening.

17. 1B 35° (ON MOVE)  
MS Tardis R fgd.

DOCTOR: Good evening.  
POLICE ONE: Hey. You. /

Let POLICEMAN 1 enter  
L and POLICEMAN 2  
centre for M2-s

POLICE ONE: See that?

POLICE TWO: What?

POLICE ONE: That then.

POLICE TWO: What then?

(4 next)

(On 1)

Push in on them

POLICE ONE: That door,

POLICE TWO: That door?

POLICE ONE: / <sup>Aye</sup> It opened.

POLICE TWO: Did it?

POLICE ONE: A bloke's in there.

POLICE TWO: Oh, aye?

POLICE ONE: Old bloke, I saw him.

POLICE TWO: Did you?

POLICE ONE: Aye.

(POLICE TWO CROSSES  
TO THE TARDIS DOOR  
AND TRIES IT. IT  
IS LOCKED)

POLICE TWO: It's locked.

POLICE ONE: But I saw him.

POLICE TWO: Aye!

---

PAUSE 'B' DOCTOR RETURNS TO SHIP

---

18. 4A 9°  
MCS DOCTOR

BOOM A1

5. INT. TARDIS.

19. 2A 35°  
M2-S SARA/STEVEN

DOCTOR: No, the police -  
P.O.L.I.C.E!

20. 4A 9°  
MCS DOCTOR

SARA: I see. - We've landed  
on your own planet!

21. 2A 35°  
M2-S SARA/STEVEN

DOCTOR: Nonsense. We're on  
Earth.

(4 next)

(On 2)

Loosen as DOCTOR enters for 3-s

SARA: But that is what the Tardis has written on it. Police.

DOCTOR: Ooooh! - Never mind. Never mind. In the meantime, I must go out and try to distract them. You both wait for a little, then go up and try and fix the scanner-eye.

STEVEN: But you said...

22. 4A 24°

DOCTOR: Never mind what I said! This is an emergency. Will you be good as to open those doors?

STEVEN: Yes, sir.  
(HE PULLS THE DOOR LEVER AGAIN AND GOES TOWARDS THE DOORS)

RECORDING BREAK 'C' 1 to 1C A to A2 B to B2

23. 3B 35°  
MS DOCTOR emerges

BOOM A2

6. EXT. POLICE STATION.

Pull back to reveal POLICEMAN 1 & 2, L & R

(FOR THE MOMENT, NEITHER OF THE POLICEMEN ARE TO BE SEEN.

THE DOCTOR APPEARS OUT OF THE TARDIS.

HE CLOSSES THE DOOR, HE LOOKS AROUND, IS ABOUT TO MOVE OFF WHEN A VOICE STOPS HIM)

POLICE TWO: Now, it wouldn't be Father Christmas, I suppose?

(THE DOCTOR SWINGS ROUND.

THE TWO MEN HAVE APPEARED FROM ROUND THE SIDE OF THE TARDIS)

(1 next)

(On 3)

POLICE ONE: All right, lad,  
it's a fair cop.

CAMS: 1C, 5B

24. 1C 35°  
MCS Book

ROOM B2

7. INT. STATION OFFICE.

Pull back to M2-s  
MAN/SERGEANT

(THIS JUST NEEDS  
TO BE THE BIT  
COMPRISING THE  
SWING DOORS AND  
THE DESK.

THE SERGEANT IS  
AT THE DESK.

HE IS TALKING TO  
A WORRIED LITTLE  
MAN IN A RAINCOAT)

SERGEANT: Id. ht. what can I do for  
you?

MAN: I've got a complaint

25. 5B 9°  
MCS MAN

SERGEANT: Well the doctor's just around  
the corner./

26. 1C 35°  
M2-s A/B

MAN: Oh no. I want to make a complaint./

SERGEANT: All right. let's  
have your name.

MAN: They keep moving me house.

SERGEANT: Moving your what?

MAN: Me house.

SERGEANT: "They" keep moving  
your - house?

MAN: Yerrrs. Me green house.  
It's the revels.

27. 5B 35°  
L2-s DOCTOR/POLICEMAN 2 - 9 -

SERGEANT: The revels./

(On 5)

Pan then R to group  
for 4-s

(POLICE TWO COMES 1 to 1D  
IN WITH THE DOCTOR)

POLICE TWO: Anyone in C.I.D?

SERGEANT: Yes. straight through.

POLICE TWO: Good. (TO DOCTOR)  
Come on!

Let DOCTOR/POLICEMAN 2  
go R

DOCTOR: Haven't I seen you somewhere before?

M.N.: Where?

Push in on 2-s

DOCTOR: The Market Place in Jaffa.

Jaffa?

MAN: The young feller said I  
should talk to you.

SERGEANT: Eh?

MAN: About me green-house. You see,  
it's the revels.

28. 4B 24°  
MS Tardis

BOOM A2

8. EXT. POLICE STATION. EARLY EVENING.

STEVEN emerges

(STEVEN COMES OUT OF 5 to 5C  
TARDIS. HE LOOKS  
ROUND, IS ABOUT TO  
GO IN TO THE POLICE  
STATION WHEN POLICE  
ONE APPEARS. STEVEN  
DUCKS OUT OF SIGHT  
BEHIND THE POLICE  
CAR: AND WATCHES  
POLICE ONE WHILST  
HE STANDS AND  
STRETCHES ETC. AS  
ONLY POLICEMEN DO)

29. 3A 35° (ON BREAK)  
LS STEVEN with  
car fgd.  
Let him run fwd. and  
out L & POLICEMAN 1  
enter u/s

CAMS: 1D, 5C

30. 1D 35°  
MS INSPECTOR

BOOM C1

9. INT. INTERROGATION ROOM.

(5 next)

(On 1)

(THE DOCTOR IS SITTING DOWN. THE C.I.D. INSPECTOR AND POLICEMAN 2 ARE TRYING TO MAKE SOME SORT OF SENSE OF THE SITUATION)

INSPECTOR: I've heard of a housing shortage, but I never knew it was so bad, you had to spend Christmas in a police box.

Pull back to include  
DOCTOR for 2-s

DOCTOR: Oh, it's Christmas, is it? That would explain the holly out there.

INSPECTOR: You mean you didn't know?

DOCTOR: How could I? We travel about too much.

31. 5C 16°  
MS DOCTOR

INSPECTOR: And why is that? /

DOCTOR: The quest for knowledge, my dear fellow. You have a saying in this country, have you not? "Travel broadens the mind"...

32. 1D 16°  
M3-s INSPECTOR/POL.2/  
DOCTOR

INSPECTOR: You mean you're not English?

DOCTOR: Good gracious me!

INSPECTOR: Scottish?

DOCTOR: No.

33. 5C 35°  
M2-s POL.2DOCTOR

INSPECTOR: Are you Welsh, then? /

DOCTOR: You really must think bigger, my dear chap. At the moment, your ideas are too narrow, small...crippled./

34. 1D 24°  
MS INSPECTOR

INSPECTOR: All right, all right. What are you then. /

35. 5C 35°  
M2-s POL.2/DOCTOR

DOCTOR: You might describe me as a citizen of the whole universe! And a gentleman to boot!

POLICEMAN 2: He's trying to have us on a bit, isn't he? /

36. 1D 9°  
MCS INSPECTOR

INSPECTOR: Now, look lad.... /

37. 5C 35°  
M2-s POL.2/DOCTOR

(1 next)

(On 5)

38. 1D 9° DOCTOR: Doctor, please!  
MCS INSPECTOR

INSPECTOR: I don't know what you're playing at, what you're supposed to be! Are you the "dusty brush man"

39. 5C 35°  
M2-s POL.2/DOCTOR

DOCTOR: What pray is the "dusty bursh man"?

POLICEMAN 2: He's the bloke who runs around flogging brooms and what-have-you to housewives.

DOCTOR: I'm afraid I have no idea what you're talking about. If you must know, I'm a traveller in space and TIME.

40. 1D 35°  
MS INSPECTOR

Let him rise & move into 3-s

INSPECTOR: You'll be doing time in a small space if you don't start giving more sensible answers! Now, these clothes... fancy dress, aren't they?

DOCTOR: I wear these clothes all the time.

INSPECTOR: You do?

41. 5C 35° (ON MOVE)  
MS DOCTOR

Let POL.2 in L:

DOCTOR: I do.

INSPECTOR: And I suppose you actually live in that police phone box?

Push in on DOCTOR

DOCTOR: Yes, I do.

POLICEMAN 2: You'll be telling us next that you actually travel in the phone box?

DOCTOR: (BEAMING) I do, my dear fellow. I DO!

(THE INSPECTOR AND POLICEMAN LOOK AT EACH OTHER)

(3 next)

(On 5)

- 12

42. 3A 35° BOOM A2  
MS through car windows

9A. EXT. STATION.

STEVEN'S head pops up.

Loosen & pull back as  
STEVEN moves round to  
near window

(STEVEN MOVES CAUTIOUSLY  
AROUND THE CAR AND STOPS  
AT THE BACK WINDOW. HE  
LOOKS IN. HE REACTS. WE  
SEE THAT HE HAS SPOTTED  
A POLICE TUNIC ON THE  
BACK SEAT. HE CAREFULLY  
STARTS TO OPEN THE DOOR)

MIX TO:

43. 1G 35° BOOM B2  
M2-s MAN/SERGEANT

10. INT. STATION OFFICE.

(THE SERGEANT AND  
THE MAN ARE STILL  
AT IT)

MAN: And now they've gone and moved  
it again.

(4 next)

- 12 -

(On 1)

SERGEANT: Where to, this time.

MAN: I don't know. That's why I came here. The young feller said...

SERGEANT: Yes. You're sure it's not out there along beside...

---

RECORDING BREAK 'D'

1 to 1D  
4 to 4C

---

44. 4C 35°  
MS STEVEN on steps

/ P M B2 /

Pan him R to 3-s

STEVEN: Excuse me...

(THE SERGEANT LOOKS UP.  
STEVEN STANDS IN THE  
POSITION THAT POLICE  
ONE WAS IN. HE TRIES  
TO COPY WHAT HE SAW)

SERGEANT: Oh, you must be the bloke from G. Division to help us out.

STEVEN: That's right. I've come about the old man.

SERGEANT: What old man?

STEVEN: He was brought in here a few moments ago.

SERGEANT: Oh he's with the C.I.D. You'd better wait till they've finished with him.

Let STEVEN go L

Push in on MAN &  
SERGEANT

STEVEN: But I must get to him.

SERGEANT: You'll have to wait, lad! He'll be out here again soon. Now wait over there.

(5 next)

(STEVEN FEELS THAT  
DISCRETION IS SAFER  
AND GOES AND SITS  
DOWN TO WAIT)

MAN: (IMPATIENTLY) What about my green house?

SERGEANT: Oh yes. Where is it you said?

Well, for a start, it's

MAN: /Not in my garden.

e

45. 5G 35°  
MS DOCTOR

/ROOM C1/

12. INT. THE INTERROGATION ROOM.

46. 1D 16°  
MCS INSPECTOR

DOCTOR: I don't think you understand, that the object in the yard is not really a police box. /

47. 5G 35°  
ME DOCTOR

C.I.D. : Of course not. It's the Brighton Ferry. /

Pull back to M3-s  
Let POL.2 & INSPECTOR  
come fwd. & keep DOCTOR  
in centre.

DOCTOR: It's a machine for investigating Time and relative dimensions in Space.

POLICE TWO: He's a nutter.

C.I.D. MAN: Straight from a funny-farm if you ask me.

DOCTOR: (RISING - MUCH OF HIS DIGNITY)  
Do I take it, gentlemen, that you are imputing that I am mentally deranged?

(1 next)

POLICE TWO: I told you - He's a nutter.

(On 5)

C.I.D. MAN: Was he the only  
bloke in the box.

48. 1D 16°  
MCS INSPECTOR

POLICE TWO: How should I know?

C.I.D. MAN: Didn't you check!  
There may be a whole army of  
them in there, living like  
gypsies in one of Her Majesties  
Police Telephone Boxes!

49. 5C 16°  
MCS POLICEMAN 2

POLICE TWO: And just how many  
people are expecting to come  
out of one box!

50. 3B 24°  
MS Tardis

BOOM A2/

C.MS: 3B, 2B

(2 next)

(On 3)

13. EXT. POLICE STATION.

SET CAP. TO POS  
59

SARA exits

(SARA HAS COME OUT OF THE TARDIS AND IS LOOKING AT IT, WONDERING HOW BEST TO APPROACH THE CLIMB UP TO A SCANNER EYE.

POLICE ONE APPEARS)

51. 2B 35°  
MS POL.1  
Crab him R to M2-s with SARA

SARA: Where have they got to?/

POLICE ONE: (LOOKING HER UP & DOWN) Hello, hello, and what are you doing hanging around here on Christmas Day?

SARA: (JUMPS) Oh - er - nothing.

POLICE ONE: Surprised to see a police box just there I suppose.

SARA: Oh, you think it's yours?

52. 3B 16°  
MCS SARA

POLICE ONE: Not mine exactly, but let's say it's ours. Now then why don't you leave it where it is and move along./

SARA: But I've got to fix it.

POLICE ONE: Fix what?

53. 2B 16°  
MCS POLICEMAN 1

SARA: The scanner-eye./

POLICE ONE: The scanner-eye?

SARA: Yes.

54. 3B 16°  
MCS SARA

POLICE ONE: We always get the jokers at Christmas - but we like to be lenient, so just you move along./

SARA: I can't.

55. 2B 16°  
MCS POLICEMAN 1

POLICE ONE: Yes you can - now enough joking miss. I'm sure you'll enjoy yourself at the party you're going to so why not get along to it now.

(3 next)

(On 2)

SARA: I'm not going to a party.

POLICE ONE: Well whatever it is that you are going to, in them fancy clothes - so you just go and there won't be no trouble./

56. 3B 16°  
MCS SARA

SARA: But I must stay here.

57. 2B 16°  
MCS POLICEMAN 1

POLICE ONE: Take my advice miss - you leave here now otherwise I might have to take you in for loitering or something, and I wouldn't want to have to do that. We've had a bit of it already tonight./

58. 3B 35°  
M2-s SARA/POLICEMAN 1

SARA: Is that what happened to the others.

Let SARA come fwd.

POLICE ONE: We don't like people hanging about  
Now it's Christmas so I don't want to make it difficult for you.

Let SARA go out L

SARA: But - (SHRUGS) Oh very well.

(SHE GOES PAST THE TARDIS AND OUT OF VISION)

Have a swinging time.

Let POL. 1 go R

POLICE ONE: / Funny girl! (HE TURNS AND GOES OFF IN THE OTHER DIRECTION)

Let SARA re-enter L & push in on her

(AFTER A VERY BRIEF PAUSE SARA COMES BACK. SHE LOOKS ROUND AND SEEING THERE IS NO ONE ABOUT SHE GOES TO THE TARDIS WITH THE INTENTION OF FIXING THE SCANNER EYE)

On to Page 16

(4 next)

(On 3)

SARA: The idiots - they've obviously got into trouble...

CAMS: 4C, 1E

59. 4C 35° ROOM B2  
MS STEVEN at board

Pan him R to SGT. 14. INT. STATION OFFICE.  
crabbing L to  
include door R u/s

Let DOCTOR enter u/s

(STEVEN IS WAITING.  
THE SERGEANT IS  
WORKING AT THE  
DESK. THE DOCTOR  
APPEARS WITH  
C.I.D. MAN AND  
POLICE TWO)

60. 1E 35°  
MS STEVEN

SGT: Why don't you sit down, ~~sis~~?  
You're makin' the place look untidy.

Pan him R to DOCTOR &  
Group for 5-s

STEVEN: (TO DOCTOR) Is it all  
right.

DOCTOR: Of course, of course.  
What are you doing here!

C.I.D. MAN: Who are you? Do  
you know this man?

STEVEN: Yes.

SERGEANT: He's the extra bloke  
from G. Division.

STEVEN: I'll look after him.

C.I.D. MAN: If you know him,  
can you tell us what he's doing  
in a police box.

STEVEN: / what?

C.I.D. M.N.: That police box  
which is outside the door- he  
claims to live in it.

(4 next)

(On 1)

STEVEN: (HEAVILY) Wait a moment. It'll be all right. Just wait a moment.

Let STEVEN bring  
INSPECTOR fwd. holding  
DOCTOR rear L

(STEVEN TAKES THE  
C.I.D. MAN ON ONE  
SIDE)

He's a strange man but I know how to handle him. In G Division we are used to him.

C.I.D. MAN: Very well - But get him out of here and don't let him near that police box.

(THE C.I.D. MAN TURNS  
AND GOES. STEVEN  
REJOINS DOCTOR AND  
POLICE TWO)

61. AC 35° (ON TURN)  
MS STEVEN

Pan him L to DOCTOR  
& POLICEMAN 2

STEVEN: Come along then old man.

DOCTOR: Not so much of the old man,  
and what's this funny accent?

Everybody's using it.

STEVEN: / (HEAVILY BUT WITH EDGE)  
Calm down, now, calm down. Let's go.

Pan trio to door L

POLICE TWO: I'll come with you and  
make sure you can manage.

STEVEN: I can manage him.

POLICE TWO: It's alright. Nutters  
like this help to brighten Christmas  
duty.

(THE THREE OF THEM LEAVE)

CAMS: 3BX, 2B, 4B, 5C (on caption)

62. 2B 35°  
TRIO exit in  
MLS with Box  
fgd. R

15. EXT. POLICE STATION. EVENING.

/BOOM A2/

(AS STEVEN, THE DOCTOR  
AND POLICE TWO APPEAR,  
POLICE TWO SPOTS SOME-  
THING AND SHOUTS)

(3 next)

(On 2)

Let POL.2 leave shot  
R & push in losing  
box.

POLICE TWO: Hey, you! What do you  
think you're at!

(HE RUSHES TOWARDS  
TARDIS)

Let DOCTOR leave R

Let POL.2 & SARA enter  
R making 3-s

STEVEN: (QUICKLY) Get into the  
Tardis Doctor - And be quick!

(POLICE TWO COMES BACK  
WITH SARA)

POLICE TWO: I don't know what there  
is about that police box but that  
old bloke comes out of it and now I  
catch this girl climbing about on it.

SARA: Please, let me go.

(STEVEN LETS THE  
DOCTOR GO, WHO  
HURRIES TO THE  
TARDIS AND OPENS  
THE DOOR)

STEVEN: (TO POLICE TWO) It's all  
right I know her too.

POLICE TWO: (STILL HOLDING SARA)  
You seem to know all the crazy  
people! Who is she.

STEVEN: A friend of the old man.

SARA: Will you let me go.

POLICE TWO: Now then don't you  
struggle.

Let STEVEN leave R  
Hold on POL.2.

SARA: Let go! (SHE JERKS HER  
ELBOW INTO HIS STOMACH - POLICE 2  
COLLAPSES - WINDED) Come on  
Stegen. /

63. 3BX 24<sup>o</sup>  
MCS Tardis

SARA/STEVEN enter &  
close door

(THEY BOTH BOLT FOR  
THE TARDIS, AND  
DIVE INSIDE)

(5 next)

(On 3)

- 19 -

MIX TO

SEVLIN: Happy Christmas!

64. 5C 24°  
MS Photograph Yard

(THE TARDIS DEMATERIALISES)

65. 4B 35°  
MS POLICEMAN 2

Let POLICEMAN 1 enter  
and push in on them  
for M2-s

POLICE TWO: What the... (HE SLOWLY  
CROSSES TO WHERE THE TARDIS WAS AND  
EXAMINES THE AREA.)

(POLICE ONE APPEARS)

POLICE ONE: Hello! What's up with you.  
Oh, it's gone then?

POLICE TWO: (DAZED) What?

POLICE ONE: The telephone box -  
it's gone - weren't it meant for us.

---

RECORDING BREAK 'E'

A to A1  
B to B3  
C to C2

1 to 1F (fix 50 lens)  
2 to 2A      4 to 4D  
3 to 3E      5 to 5A (scanner)

---

CAMS: 3E, 2A, 5A (scanner)

66. 2A 24°  
MS COLUMN rising

BOOM A1

16. INT. TARDIS.

Elevate to M2-s SARA/STEVEN

(THE THREE OF THEM  
ARE AROUND THE  
COLUMN. THE DOCTOR  
IS EXAMINING THE  
DIALS ETC.)

STEVEN AND SARA  
(ARE LAUGHING)

STEVEN: I found this jacket and  
so they thought I was one of them  
but when you appeared they were  
completely lost. /

67. 3E 16°  
MCS DOCTOR

DOCTOR: Enough of that, dear boy -  
though I must admit even I enjoyed  
myself. Have you fixed the scanner. /

68. 2A 24°  
M2-s SARA/STEVEN

SARA: I did - and no help from  
either of you.

(3 next)

- 19 -

(On 2)

69. 3E 16°  
MCS DOCTOR STEVEN: Well at least it's working. /
70. 2A 24°  
M2-s SARA/STEVEN DOCTOR: (TO SARA) Did you have time to check it? /
71. 3E 16°  
MCS DOCTOR SARA: Of course not, that man grabbed me before I was able to. /
- DOCTOR: Oh, well, we'll have to test it when we land again - Now, is the Taranium safe?
72. 2A 35°  
M3-s DOCTOR/SARA/  
STEVEN STEVEN: Yes. /  
Let DOCTOR moves to L  
keeping 3-s SARA: The Daleks! I'd forgotten them.
- DOCTOR: Don't do that my dear, they have machines similar to this and can follow us.
- STEVEN: But surely they won't have found out about the switch yet?
73. 3E 9°  
CS SARA DOCTOR: Let us hope not. /
74. 2A 35°  
M3-s DOCTOR/SARA/  
STEVEN SARA: But so long as we hold the Taranium, their plans cannot work. /

On to Page 20

(3 next)

(On 2)

DOCTOR: I doubt if the Daleks will start their attack on the solar system without testing the Time Destructor. /

75. 3E 9°  
CS STEVEN

STEVEN: Then what can we do?

76. 2A 35°  
M3-s DOCTOR/SARL/STEVEN

Let DOCTOR move around to R holding 3-a

DOCTOR: We must find some way of destroying the Taranium before they catch up with us.

SARL: We seem to be stopping again.

(THE COLUMN SLOWS DOWN AND EVENTUALLY STOPS.)

THE DOCTOR LOOKS AT THE DI'LS)

DOCTOR: Hmm. I think we must still be on Earth. Though the atmosphere is much improved from the last visit. Perhaps the scanner will show us where we are? /

77. 5A 16°  
MS SCANNER (output of 1F)  
Slow pan round dark part of studios

TAPE: SCREAM

78. 3E 35°  
M3-s SARL/STEVEN/DOCTOR  
Let them leave shot L

DOCTOR: Quickly! The doors.

---

Tardis to Film Set

RECORDING BREAK 'F'

1 to 1.  
2 to 2C  
5 to 5D

A to A3

---

CAMS: LH, 5D, 4D

79. 4D 16°  
MCS Sawblade spinning

BOOM C2

16.A. INT. BARN SET.

(WE SHOULD NOT BE AWARE TO BEGIN WITH THAT THIS IS A FILM SET)/

80. 5D 35°  
MLS DARCY/BLOSSOM

Pan them R to blade

BLOSSOM: No!... No!

(4 next)

(On 5)

D'ARCY: The sawmill will take care of you and then my secret will be safe for ever./

81. 4D 35°  
M2-s D'ARCY/BLOSSOM

(SHE STRUGGLES  
FURIOUSLY BUT  
IN VAIN WHILST  
HE TIES HER TO  
A POST IN THE  
BARN)

BLOSSOM: Help... Someone, save me!

D'ARCY: Your cries cannot be heard. My sawmill is miles from anywhere!

(HE FINISHES TIEING  
HER UP AND STARTS  
TO PUT BAILS OF  
STRAW AROUND HER./

82. 5D 35°  
MLS Door  
STEVEN/SARA enter,  
centre on fight

AT THAT MOMENT  
STEVEN, STILL  
DRESSED IN THE  
POLICE TUNIC,  
DASHES INTO THE  
PICTURE AND KNOCKS  
D'ARCY OUT OF THE  
WAY.

D'ARCY STRIKES  
THE SIDE OF THE  
SET AND SINKS  
UNCONSCIOUS TO  
THE FLOOR./

83. 4D 35°  
M2-s SARA/BLOSSOM

BLOSSOM IS  
GENUINELY  
TERRIFIED AND  
SHREIKS. SARA  
RUSHES TO HER  
AND UNTIES HER)/

84. 1H 35°  
Deep group shot

Camera crew fgd. L

Let STEINBERGER move  
to Blossom

STEINBERGER P. GREEN: (O.O.V.)  
Cut... Cut... Cut!

ASSISTANT: Save the lights!

STEINBERGER P. GREEN: Who let those  
buns in here.

(WE REALISE THAT WE ARE  
ON A HOLLYWOOD FILM SET  
CIRCA 1919.

(4 next)

BLOSSOM BURSTS  
INTO HYSTERICAL  
TEARS) /

85. 4D 35°  
MS BLOSSOM/SARA

Let STEINBERGER enter  
for 3-s

BLOSSOM: They've ruined it. - Steinberger,  
my scene - they've ruined it!

STEINBERGER P. GREEN: It's that  
guy de Mille! He's trying to  
sabotage me. Get those buns  
out of here. /

86. 1H 35°  
Deep Group

See crew move to SARA  
centre on fight

(STEVEN AND SARA  
FIND THEMSELVES  
CONFRONTED BY  
FOUR BURLY MEN.

Pan SARA/STEVEN L to door

WITHOUT ANY  
DIFFICULTY THEY  
TOSS THEM OUT  
OF THE DOOR AND  
RUSH OFF.

THE DIRECTOR  
(STEINBERGER P.  
GREEN) STANDS  
OPEN MOUTHED AT  
THIS PERFORMANCE) /

87. 5D 35°  
MS STEINBERGER/BLOSSOM

STEINBERGER P. GREEN: Stop  
those two! Come back, will ya!!

(HE TURNS TO THE  
REST OF THE CREW)

Did you see those two?  
Sensational! Sensational!  
Bring them back here.

D'ARCY: Look at my eye, look at my  
eye.

(BLOSSOM IS STILL BAWLING.

STEINBERGER P. GREEN  
TURNS ON HER)

Can that noise. There's no  
Camera running. Keep it for  
the next take.

(STEINBERGER P. GREEN  
RETURNS TO ONE OF HIS  
SIDE-KICKS)

(2 next)

(On 5)

Let ASSISTANT enter L  
for 3-s  
Push in on STEINBERGER

STEINBERGER F. GREEN: (CONT) Hey, you,  
I want those two found. They'll  
be just great! I'll make him  
even bigger than Fairbanks...  
Don't just stand there go get 'em!!!

88. TELEJECTOR SLIDE  
"And so the Hunt Was on..."

89. 2C 35° /BOOM A3/  
MLS Passageway

Let STEVEN enter 17. STUDIOS. A PASSAGEWAY BETWEEN TWO.  
u/s and run d/s

Let DOCTOR enter R for  
M2-s

(THE DOCTOR IS  
STANDING BY A  
DOOR.

STEVEN COMES  
THROUGH IT.

THE DOCTOR STOPS  
HIM)

DOCTOR: Where's Sara?

STEVEN: I lost her. Where are  
we?

(THERE IS THE  
SOUND OF HEAVY  
RUNNING FOOTSTEPS)

Pan them to door &  
let CHAPLIN out

DOCTOR: Quick, in here.

Pan L with CHAPLIN and  
hold on him, losing  
others as they go  
into door.

(AS THEY START  
ALONG THE PASSAGE  
THEY FIND ANOTHER  
DOOR)

(THEY OPEN THE DOOR  
AND ARE ABOUT TO  
ENTER WHEN A SMALL  
MAN IN BAGGY PANTS,  
BOWLER HAT, BIG SHOES  
COMES OUT AND SWINGING  
HIS CANE GOES OFF.

(3 next)

(On 2)

- 24 -

(THE DOCTOR AND STEVEN DIVE  
IN THROUGH THE DOOR)

90. TELEJECTOR SLIDE

"Meanwhile in the Sheik's Tent...."

91. 3C 35

M2-s SHEIK/VAMP

18. INT. THE FILM STUDIO. EASTERN SET. BOOM B3

Let in INGMAR for M3-s

SHEIK: And then I shall come for you  
on my camel and sweep you away across  
the desert.

Pull back as SHEIK rises

INGMAR KNOFF: Oh no, terrible, terrible,  
you must give it more feeling, she is  
not a sack of potatoes.

Let in STEINBERGER L &  
lose SHEIK

VAMP: No, he's the sack of potatoes -  
where did you find him - on the rubbish  
dump?

SHEIK: I resent that.

STEINBERGER P. GREEN: Iggy... Iggy...  
Did you see them?

INGMAR KNOFF: Who?

STEINBERGER P. GREEN: A guy and a gal,  
just beat the living daylights out of  
some of my crew. It was great.

Pull back with INGMAR  
& STEINBERGER to  
include camera R

INGMAR KNOFF: Perhaps it is that you  
like your film interrupted but I do not.  
Please do not interrupt me when I am  
creating.

Let in ASSISTANT L

(AS ASSISTANT HURRIES UP)

Let ASSISTANT go

ASSISTANT: Mr. Knopf, Mr. Knopf.

INGMAR KNOFF: Knopf, Knopf.

ASSISTANT: Professor Webster is here.

KNOFF: Good, good - send him to me.  
I have need of his advice in the next  
scene.

(4 next)

- 24 -

(On 3)

Let STEINBERGER go

STEINBERGER P. GREEN: But, you should have seen them. He'll be great - bigger than Fairbanks. I must find a name for him. Something strong.

Let SARA in R for 3-s

INGMAR KNOFF: Do what you like - but please get off my set! I am trying to make a film here! Charlie, I will show you where I want the camera.

Let SARA go L

(STEINBERGER B. GREEN LEAVES.)

SARA CAN BE SEEN CREEPING ROUND THE BACK OF HIS SET)

92. 4E 35°  
MLS Group with SARA fgd.  
Pan her to box, let her disappear bhd. box & reappear

Who is that girl! If she's one of the hareem - why is she in that extraordinary clothing? Tell her to take them off! Send her to the wardrobe.

(SARA VANISHES)

93. TELEJECTOR SLIDE  
"Meanwhile in the Wardrobe Department"

94. 2C 35°  
CS Wardrobe Door

BOOM 13

19. EXT. PASSAGEWAY BETWEEN STUDIOS.

Pull back to M2-s as DOCTOR/STEVEN exit & pan them L

(WE ARE CLOSE IN ON THE DOOR THROUGH WHICH THE DOCTOR AND STEVEN WENT. IT BEARS THE LEGEND "WARDROBE".

THE DOOR SLOWLY OPENS. STEVEN AND DOCTOR WHO COME OUT)

DOCTOR: I've got to find Sara.

STEVEN: Do you think she's still inside that place?

Let DOCTOR out L

DOCTOR: I'll try there first. You stay here.

(3 next)

(On 2)

(THE DOCTOR GOES.  
AFTER HE'S GONE  
AN ASSISTANT  
RUSHES UP TO  
STEVEN)

Let ASSISTANT appear  
for 2-s

ASSISTANT DIRECTOR: There you  
are! Everyone's waiting.

STEVEN: But, I'm not...

ASSISTANT DIRECTOR: Don't argue.

(HE PUSHES A  
TRUNCHEON INTO  
HIS HANDS)

Push in with them

Come on!

(HE TAKES HIM  
TO THE END OF  
THE PASSAGEWAY.

THEY GO ROUND  
THE CORNER OUT  
OF SIGHT.

Let STEVEN cross L

Let KEYSTONE COPS cross L

Let Group cross R

Let STEVEN reappear and  
go out L

SUDDENLY, STEVEN  
APPEARS RUNNING  
ACROSS THE END  
OF THE PASSAGEWAY.  
OTHER KEYSTONE  
COPS FOLLOW.

A MOMENT LATER,  
THEY ARE BOTH  
SEEN BEING CARRIED  
BACK TO WHERE THEY  
RAN FROM.

THE NOISE OF ONE  
OF THE FAMOUS CARS  
WRENTS THE AIR.  
AND WITH MASSIVE  
EXPLOSIVE EXHAUST  
NOISES APPEARS -  
BY SOUNDS - TO  
DRIVE OFF.

THERE IS AN EAR  
SPLITTING CRASH.

(3 next)

(On 2)

Let ASSISTANT appear and come up to camera

FOR A MOMENT THERE IS SILENCE. THEN A HAND APPEARS ON THE CORNER OF THE PASSAGEWAY AND STEVEN, DUSTY AND BATTERED, PULLS HIMSELF ROUND THE CORNER. HE GOES QUICKLY BACK INTO THE WARDROBE.

THE ASSISTANT DIRECTOR APPEARS AND LOOKS ROUND)

ASSISTANT DIRECTOR: Now where has he got to? We need him to do that scene again.

95. TELEJECTOR SLIDE

"Meanwhile back in the Sheiks Tent....."

96. 3C 35°

Deep 2-s SHEIK/VAMP 20. INF. FILM STUDIO. EASTERN SET. /BOOM B3/

Let INGMAR enter R for 3-s

SHEIK: And I shall come for you, and I shall come for you, and I shall come for you on my camel.....

INGMAR KNOFF: Alright, alright. Professor Webster isn't here yet - I don't want you to exhaust your capabilities.

DARK MAN: Now look Mr. Knopf.

INGMAR KNOFF: Knopf, knopf.

SHEIK: Knopf, you can't talk to me like that, I'm an actor.

BEADED LADY: You're no actor. You ere ein cheap peeg.

(NEITHER MOVES FROM THEIR POSITIONS.

DOCTOR WHO APPEARS CAREFULLY LOOKING ROUND)

97. 4F 35°

MLS DOCTOR walks into fgd. Crab him R into set

SHEIK: Get lost Fraulein. /

INGMAR KNOFF: Professor Webster! What are you doing - where have you been all this time?

Let INGMAR enter R for M2-s

DOCTOR: Hmmm? Me?

(3 next)

(On 4)

INGMAR KNOFF: We've been waiting for you. (HE BRINGS THE DOCTOR ONTO THE SET) As our expert on Arabian customs we need your help.

DOCTOR: Certainly, certainly - my help? I will certainly do what I can.

INGMAR KNOFF: Definitely, definitely.  
Thank you, Professor -

98. 3C 35° (ON MOVE)  
M2-s DOCTOR/INGMAR

DOCTOR: Doctor, please./

Pan them R into group  
shot at Chest

INGMAR KNOFF: - Doctor. Now this is a rich sheik's tent.

DOCTOR: Is it. - Well, what's she doing there.

INGMAR KNOFF: She is the princess of a rival tribe. But....

DOCTOR: Nonsense. (TO BEADED LADY) Go and put some clothes on young woman! (TO KNOFF) And what's this.

INGMAR KNOFF: The chest where he keeps the jewels - You can't...

DOCTOR: Absurd - The design is quite wrong - Get rid of it.

Let SARA rise into  
M3-s

(THE DOCTOR KNOCKS THE  
CHEST AND SARA APPEARS  
OUT OF IT)

99. 4E 35°  
ML Group shot

INGMAR KNOFF: Ah! No! - Darling you are not in this scene... Get out! You're one of the hareem in the next.

(3 next)

(On 4)

Let DOCTOR/SARA exit L  
Hold on INGMAR

DOCTOR: Come along, I'll show you the wardrobe.

(SHE AND THE DOCTOR HURRY  
OFF)

INGMAR KNOFF: But Doctor Webster! Where are you going?

(INGMAR KNOFF SITS ON THE  
CHEST AND BEGINS TO CRY  
QUIETLY)

100. 3C 24<sup>0</sup> (ON SIT) /  
MS INGMAR

Slowly push in on him

On to Page 29.

(On 3)

INGHAM KNOWS (CONT) There will come the time when inspite of the money, none of us, none of us will come to Hollywood anymore!

101. TELEJECTOR SLIDE  
"But what had happened to Stever?"

102. 2C 35°  
MS Door

/BOOM A3/

21. EXT. PASSAGEWAY

Let STEVEN out and pan him L  
(STEVEN APPEARS CAUTIOUSLY. HE HAS TAKEN OFF THE POLICE TUNIC AND CLEARED UP.

Let SARAH & DOCTOR appear u/s and join for 3-s  
DOCTOR AND SARAH COME OUT OF THE OTHER DOOR)

STEVEN: Sarah - Where have you been?

SARAH: I don't know, but a strange man kept on telling me to take my clothes off.

DOCTOR: We've got to get back to the Tardis, this place is a madhouse.

103. TELEJECTOR SLIDE  
"Meanwhile All was not well at the Old Barn"  
(THEY OPEN THE DOOR AND SNEAK IN. DOCTOR WHO LEADS)

104. MC 35°  
MCS BLOSSOM

22. INT. FILM STUDIO. BARN SET.

/BOOM C2/

(STEINBERGER P. GREEN IS WORKING ON THE SCENE WE SAW ORIGINALLY. HE IS TRYING TO CALM BLOSSOM DOWN)

(1 next)

(On 5)

B to B4

Pull back to M2-w with  
STEINBERGER

STEINBERGER P. GREEN: Sure, honey,  
I know that it was all a bit of a shock.

BLOSSOM: You want to get rid of me.  
You don't want me as your star any more!

STEINBERGER P. GREEN: Of course not.  
You are great, just great.

Let ASSISTANT cross  
shot

ASSISTANT: Freddie, what about those  
props?

STEINBERGER P. GREEN: I didn't want  
these kids for your kind of picture.

ASSISTANT: I asked you about the  
props.

Let ASSISTANT cross  
shot

BLOSSOM: You were going to make him  
bigger than Fairbanks. I suppose she  
was to be bigger than Pickford!

STEINBERGER P. GREEN: She ain't that  
kind of girl, honey. You are the one  
I'll make bigger than Pickford. Just  
come back and run that scene again.  
Please.

BLOSSOM: All right. But this is the  
last time.

STEINBERGER P. GREEN: Sure, sure.  
O.K., O.K., cut the noise, set up for  
a take.

ASSISTANT: Set up for a take.

STEINBERGER P. GREEN: Make-up!

105. 1H 35<sup>0</sup>  
Deep Group shot.

ASSISTANT: Make-up! /

See STEVEN/SARA appear  
at door

(HE SUDDENLY SEES THE DOCTOR,  
STEVEN AND SARA TRYING TO  
SNEAK ROUND THE SET)

STEINBERGER P. GREEN: Hey - stop those  
two.

ASSISTANT: Hey - stop those two.

(OUR INTREPID TRIO FLEE. HE  
DASHES OFF IN PURSUIT)

(5 next)

(On 1)

- 31 -

WAMP: I quit, I quit, I quit.

SHEIK: I didn't mean it.....

106. 5D 35° NCMAR: Come back or I'll sue you both./  
M2-s BLOSSOM/MAKE-UP  
MAN  
Let her go L, hold BLOSSOM: No! No! No!  
MAKE-UP MAN

107. TELEJECTOR SLIDE  
"The Chase Was on"

108. 4F 35° BOOM B4  
MS CLOWN 22A. EXT. TARDIS

Let in DOCTOR for 2-s DOCTOR: Excuse me. Can we get by, we've  
got to leave.

COMIC: You and me both.

STEINBERGER P. GREEN: Hey! you two come  
back here.

Let CROWD rush past  
L to R

(SARA/STEVEN FLEE AGAIN)  
& STEINBERGER DASHES BY)

Push in on DOCTOR/  
COMIC

COMIC: Typical - when you're new  
around here they chase you but after a  
while Phhttt - You're out.

109. 5E 16° DOCTOR: What's that? /  
MCS COMIC

COMIC: All the time they want something  
new - New jokes! There aren't any! /

110. 4F 24°  
MS DOCTOR

DOCTOR: That's quite a joke in itself -  
isn't it? (HE LAUGHS) /

111. 5E 16°  
MCS COMIC

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SARA/STEVEN up Stairs RECORDING PAUSE 'G' A to A4

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112. 2D 35° BOOM A4  
MCS Steps. Feet  
running down 22B. STAIRS

(SARA & STEVEN RUSH INTO SHOT)

113. 3D 35°  
MLS SARA/STEVEN

(5 next)

(On 3)

Pan them L to INGMAR &  
hold on him, letting them  
go

INGMAR KNOFF: What are those  
two doing. Get them out of  
here! Will someone tell  
that girl to get changed!!

114. TELEJECTOR SLIDE  
"Meanwhile back at the Tardis" —

115. 5E 35°  
M2-s DOCTOR/COMIC

BOOM B4

22C. EXT. TARDIS

COMIC: Custard pies have been  
done by Chaplin so I'm not  
allowed to.

DOCTOR: Quite but if you don't  
mind - I would like to get into  
that - er -

COMIC: (NOT MOVING) Sure.  
Buckets of water and banana  
skins - Done by Chaplin. They  
never learn.

116. 3D 35°  
M2-s INGMAR&  
CAMERAMAN

BOOM A4

22D: TENT

Let in ASSISTANT/  
STEINBERGER for Group  
shot

INGMAR KNOFF: So we'll start close  
and dolly back into a long shot.  
(To ASSISTANT) Where's Webster?

STEINBERGER P. GREEN: Where'd  
they go?

INGMAR KNOFF: What do you think  
you're up to. Where's Webster?

STEINBERGER P. GREEN: They came  
through here where are they?

Let STEINBERGER go

INGMAR KNOFF: Two fools rushed  
through there - but where's  
Webster?

Hold M3-s INGMAR/  
CAMERAMAN/ASSISTANT

STEINBERGER P. GREEN: Great -  
(HE GOES OFF AFTER SARA AND  
STEVEN)

ASSISTANT: Where's Webster?  
(INGMAR KNOFF FOLLOWS)

117. 5E 35°  
M2-s DOCTOR/COMIC

BOOM B4

(4 next)

(On 5)

22E. EXT. TARDIS

COMIC: They wouldn't even let me do the wallpaper and paste routine - Chaplin's done it.

DOCTOR: Chaplin's done it. Yes I know. Would you please get out of my way!

COMIC: (STANDING UP) I'll tell you something. That little Englishman has done everything! I think I'll give it up and take to singing - But who'll use a singer with a name like Bing Crosby?

Let in SARA/STEVEN

DOCTOR: Custard pies & bananas!

(THE COMIC SHRUGS AND GOES. THE DOCTOR QUICKLY OPENS THE DOOR OF THE TARDIS)

DOCTOR: I thought he'd never go - Where are those two?

(SARA AND STEVEN RUSH IN AND DIVE FOR THE TARDIS VIRTUALLY CARRYING THE DOCTOR INSIDE.

Let in CROWD L

STEINBERGER P. GREEN AND INGMAR KNOFF APPEAR AND THE DOOR CLOSES)

118. 4F 35°

Group with Tardis fgd. R

STEINBERGER P. GREEN: Don't be shy now - Come out of there. I'm going to make stars of you both.

Push in to Group losing Tardis

INGMAR KNOFF: They've got Webster! Let him out of there!

Let BLOSSOM enter u/s to group

(THE TARDIS DEMATERIALISES)

BLOSSOM: Steini-, baby, when the heck are we going to start my scene?

STEINBERGER P. GREEN: It's a great trick!

INGMAR KNOFF: Just disappeared!

(2 next)



(On 2)

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121. 3E 35°  
ME-s STEVEN/SARA  
Let DOCTOR enter shot &  
pan him L to 3-s

STEVEN: Your guess is as  
good as mine. I just hope  
we never got there again./

(THE DOCTOR COMES  
INTO FRAME CARRYING  
A TRAY WITH THREE  
DRINKS ON IT)

DOCTOR: Here you are.

STEVEN: What's this?

DOCTOR:  
we rarely get a  
chance to celebrate I thought  
we should.

SARA: Celebrate?

122. 2A 24°  
MS DOCTOR  
Let him come fwd. into  
MCS

DOCTOR: Christmas my dear, it  
was Christmas at that police  
station. (HE GIVES THEM EACH  
A DRINK) So here's a toast  
to you both - to us all.  
Happy Christmas./

Incidentally, a Happy Christmas to all  
of you, too.

SUPERIMPOSE

123. SLIDE - Next Episode "Volcano"

MIX SLIDE TO ROLLER

124. 5AX  
ROLLER CAPTION

Starts: Dr. Who.....WILLIAM HARTNELL  
Ends: Designer.....RAYMOND CUSICK

125. SLIDE - Producer  
JOHN WILES

126. SLIDE - Directed by  
DOUGLAS CAMFIELD

BBC tv

FADE SOUND & VISION

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