

"DR WHO"

(VV)

'THE INVASION'

by

DERRICK SHERWIN

Tx68

EPISODE ONE

Producer PETER BRYANT
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Script Editor TERRANCE DICKS

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Costume Supervisor BOBI BARTLETT
Make Up Supervisor SYLVIA JAMES

CREW: 9

FRIDAY 20th SEPTEMBER 1968

STUDIO: D

10.30 - 1.00 Camera rehearsal (+ TK6)
1.00 - 2.00 LUNCH
2.00 - 7.00 Camera rehearsal (+ TK6)
7.00 - 8.00 DINNER
8.00 - 8.30 Line up
8.30 -10.00 TELERECORD: VTM/6LT/47017

EDITING: Sunday 22nd September 1968

TRANSMISSION: Saturday 2nd November 1968

RUNNING ORDER

PAGE	SHOTS	SCENE	CHARACTERS	CAMS/BOOMS
1.	STANDARD OPENING TITLES on film TK1			s.o.f.
1.	TK 2.	Tardis floats back together again.		s.o.f.?
1.	5-15	1. INT. TARDIS	DR/JAMIE/ ZOE	1A,4A,3A, A1, B1
3/4.	TK.3.	Dark side of the moon		
3/4.	TK 4.	Model Tardis in space. Light		
5.	17-27	2. INT. TARDIS	DR/JAMIE/ ZOE	1A,4A,3A, A1, B1
5.	TK 5.	Light grows brighter		
7.	TK 6.	Light brighter still.		
8.	TK 7.	Screen filled with light		
8.	TK 8.	Screen bursting with light		
8.	TK 9.	Tardis dematerialises as rocket explodes. Country field. Tardis materialises		
9.	29-34	3. INT. TARDIS	DR/JAMIE/ ZOE	1A,3A, A1, B1
10.	TK 10.	Cows		
10.	TK 11.	Panorama of countryside		
12.	TK 12.	Field. TRIO appear out of invisible Tardis. Hitch lift in lorry. Lorry hides. Through guard post. TRIO out and into fields. DRIVER killed by guards. TRIO hitch lift in car. London street.		

PAGE	SHOTS	SCENE	CHARACTERS	CAMS/BOOMS
21.	36-	7. EXT. TRAVERS' HOUSE.	DR/JAMIE/ ZOE	3B, B2
21.	37	8. INT. TRAVERS' HOUSE	DR/JAMIE/ ZOE	2B, A2
21.	38-41	8A. EXT. HOUSE	DR/JAMIE/ ZOE/ISOBEL	3B, 4B, 2B B2,
23.	42-52	8B. INT. LIVING ROOM	DR/JAMIE/ ZOE/ISOBEL	4B, 1B, 3C C1
23.	42	RECORDING BREAK 1 in middle of scene		
28.	52	RECORDING BREAK 2. at end of scene		
28.	53-	9. INT. HALL	DR/JAMIE/ COMP.VOICE	2B, A2 stand mic
29.	53	RECORDING BREAK 3. at end of scene		
30.	54-	10. INT. LIVING ROOM	ZOE/ISOBEL/ DR/JAMIE	3C, C1
31.	54	RECORDING BREAK 4. at end of scene		
31.	TK 13.	DR and JAMIE to I.E. building		
31.	56-	11. INT. I.E. RECEPTION	DR/JAMIE/ COMP.VOICE	1C, C2
32.	56	RECORDING BREAK 5. at end of scene		
32.	57 - 63	11A. INT. I.E. RECEPTION	DR/JAMIE/ COMP. VOICE	3D, 2C, 4C B3
35.	TK 14.	DR/JAMIE being watched from rooftop by TRACY and BENTON		
35.	64	RECORDING PAUSE 1. at end of TK		

PAGE	SHOTS	SCENE	CHARACTERS	CAMS/BOOMS
36.	65-67	15. INT. VAUGHN'S OFFICE	PACKER/VAUGHN	4D, 2D, 3E, C3, B4
37.	67.	RECORDING PAUSE 2.	at end of scene	
37.	68-69	16. INT. CORRIDOR	JAMIE/DR	
37.	68.	RECORDING PAUSE 3.	in middle of scene.	
38.	69.	RECORDING PAUSE 4.	at end of scene.	
38.	TK 15.	TRACY/BENTON		
38.	71	18. INT. CORRIDOR	DR/JAMIE PACKER/GUARDS VAUGHN	1D, C4, B4
40.	71	RECORDING PAUSE 5.	at end of scene.	
40.	72-90	19. INT. VAUGHN'S OFFICE	VAUGHN/PACKER/ DR/JAMIE	4D, 1E, 3E, C3, B4
45.	TK 16.	PACKER/DR/JAMIE in corridor. DR/JAMIE outside door in alleyway		
47.	92-95	21. INT. VAUGHN'S OFFICE	VAUGHN/ Cyber Dir.	1E, 4E, 3E, B4
48.	96-98	END ROLLER + SLIDES		2

"DR WHO AND THE INVASION"

SERIAL 'VV'

EPISODE ONE

1. STANDARD OPENING TITLES on film s.o.f.
 2. SUPER t/j slide: "THE INVASION"
take it out.
 3. SUPER t/j slide: "By DERRICK SHERWIN"
take it out.
 - 3A. SUPER t/j slide: "EPISODE ONE"
FADE TK 1
- Run on to next TK (Stay on black, edit out later)
4. TK 2
Tardis floats back together s.o.f.
in one piece

MIX:

A1, B1, 1A, 4A, 3A

5. 1 A 16(defocussed) (A1, B1)
MCS DR. in chair. (Electronic fuzz on him.)
1. INT. TARDIS. DAY
(THE CAM. IS DEFOCUSSED AND AS ITS PICTURE SHARPENS WE SEE THE DR. SEATED IN HIS CHAIR WHERE WE LEFT HIM BEFORE THE TARDIS BROKE UP IN THE PREVIOUS STORY)
6. 4 A
M 2-S JAMIE/ZOE
(Electronic fuzz; fade fuzz.)

(JAMIE AND ZOE ARE BY THE
CONTROL COLUMN, HOLDING
ON TIGHTLY.)

JAMIE: It worked! Hey Doctor -
we're all right!

7. 3 A 24 (on rise) (THE DOCTOR LOOKS ROUND HIM
SUSPICIOUSLY, THEN HEAVES
MS DR. A SIGH OF RELIEF, RISES /
He rises and moves AND WALKS TO HIS TWO COMPAN-
L to 3-S IONS.)

DOCTOR WHO: Yes we'd better
just check though ...

(HE BEGINS TO WANDER ROUND
THE CONTROL METERS
CHECKING METERS AND DIALS)

ZOE: Are we actually on our
way Doctor, or are we stuck
somewhere?

8. 4 A (DOCTOR WHO: Just a minute
we'll have a look.)
MCU lever
pressed.
TILT to DR.

(On to Page 3/4)

14. TK3

(WE SEE A PICTURE OF SPACE,
IN THE DISTANCE, THE DARK
SIDE OF THE MOON, RIMMED
IN IRRIDESCENT LIGHT.)

15. 1 A 35
DEEP 3-S

JAMIE: Where are we? What's
that?

ZOE: The Moon, isn't it,
Doctor?

DOCTOR: Yes, the dark side.
We seem to have stopped in
space

(HE BUSIES HIMSELF AGAIN
AT THE CONTROL PANEL)

16. TK 4.

MODEL SHOT: SPACE

The Tardis suspended
in space in the fore-
ground of the picture
with the Moon, dark
side, in the background
rimmed in an eerie, ir-
ridescent light.

17. 1 A 35
DEEP 3-S

(On to Page 5)

1A, A1, B1

2. INT. TARDIS. DAY.

(A1, B1)

(ZOE IS LOOKING AT THE MONITOR.

JAMIE IS WITH THE DOCTOR)

ZOE: I remember seeing this before -

JAMIE: What is it?

(HE IS LOOKING AT THE SCANNER SCREEN)

DOCTOR WHO: Ssh! What's that light patch on the Moon's surface - can you see it?

18. TK 5.

(... WE GO IN CLOSE ON THE MONITOR AND SEE AN INDISTINCT 'SHAPE' ON THE DARK SURFACE OF THE PLANET) (IT STARTS TO GROW)

19. 4 A
CU ZOE

(AS THEY WATCH, THE
LIGHT GROWS DISTINCTLY
BRIGHTER AND APPEARS
TO GET NEARER)

20. 3 A 35 ZOE: It's getting bigger! It's
DEEP 3-S moving towards us!
DR. comes around DOCTOR WHO: It's a missile!
into f/g.
21. 1 A 35
DEEP 3-S
DR. R f/g.

JAMIE: What?

ZOE: A missile Jamie! Someone
has fired a missile at us.

(SEE GOES TO THE
DOCTOR'S SIDE)

Oh come on Doctor - let's get out
of here.

DOCTOR WHO: Don't fluster me Zoe!

(HE TAKES OUT ANOTHER
PRINTED CIRCUIT FROM
THE PANEL)

ZOE: What's wrong?

DOCTOR WHO: It's the landing
circuit, it's jammed - that's why
we stuck here.

22. TK 6.

(ZOE LOOKS AT THE MONITOR
AGAIN AND WE SEE THAT
THE APPROACHING LIGHT
IS MUCH BIGGER NOW)

23. 1 A 35
DEEP 3-S a/b

ZOE: You only have a few seconds!

(On 1, Shot 23)

JAMIE: Come on Doctor! Quickly!DOCTOR WHO: Do be quiet!

(HE SHAKES THE PRINTED
CIRCUIT FURIOUSLY THEN
SLAMS IT BACK INTO IT'S
PLACE IN THE PANEL.
HE FLICKS A SWITCH BUT
NOTHING HAPPENS)

24. TK 7. ZOE: Doctor. Hurry!! /

25. 4 A DEEP 3-S (Camera shake)
(THE SCREEN IS BEGINNING
TO FILL WITH THE APPROACHING
LIGHT NOW.)
THE DOCTOR BANGS THE
PANEL FURIOUSLY.

WE HEAR THE GRINDING
NOISE OF THE TARDIS
AS IT BEGINS TO TAKE
OFF, A PAINFULLY SLOW
EFFORT ...)

26. TK 8. We'll never make it! We're too late! /

27. 4 A DEEP 3-S ZOOM to DR. (Camera shake)
(WE SEE THE SCANNER
AGAIN AS THE APPROACHING
ROCKET LIGHT ALMOST
FILLS THE SCREEN) /
(TRIO AT CONTROL PANEL)

28.

TELECINE: 9.Space. Model Shot.

The TARDIS dematerialises
just as the rocket explodes.
The screen is filled with
the white light of the
explosion ...

TELECINE: 9. (cont.)

A field.

In contrast to this last violent image, we come out of peak white to see a peaceful, country scene - cows chewing the cud in a field. One of the cows' moo in alarm.

NEW ANGLE

The TARDIS materializes in the middle of the field, in a somewhat haphazard fashion.

3. INT. TARDIS. DAY.

29. 1 A 35 Al. Bl
 MS (Camera shaking)
 FLOOR. TRIO fall into shot. (Cam. stops shaking.) (ALL THREE OF THE TIME TRAVELLERS FALL INTO SHOT ON THE FLOOR AS THE TARDIS BUOYS TO A HALT. AS SOON AS THEY SETTLE JAMIE TURNS TO THE DOCTOR)

JAMIE: (SARCASTIC) I think we've landed.

DOCTOR WHO: Sorry about that Jamie - you alright Zoe?

30. 3 A 35 (on rise) ZOE: Think so ... /
 MS Control Panel
 TRIO rise and come forward (THEY ALL GET UP FROM THE FLOOR)

JAMIE: Well at least we weren't blown to pieces by that rocket!

ZOE: But who would want to fire a missile at us? Surely they'd make sure first who we were?

DOCTOR WHO: Perhaps they knew.

(On 3, Shot 30)

ZOE: The question is, was the object we saw on the other side of the moon in this time zone or not?

JAMIE: It could still be there you mean.

DOCTOR WHO: Yes ...

31. TK 10

(ZOE IS LOOKING AT THE SCANNER. SHE LAUGHS. THE DOCTOR AND JAMIE TURN TO HER AND WE SEE THAT SHE IS LOOKING AT THE SCANNER. / THE PICTURE IS OF A C.U. OF A CO. STARING CURIOUSLY INTO CAMERA) /

32. 1 A 35
M 3-S on DR's
move PULL BACK
to DEEP 3-S

DOCTOR WHO: We're obviously not on the Moon anyway.

JAMIE: No, back on earth again! What's the matter with the Tardis Doctor - it seems to be going wrong all the time now.

DOCTOR WHO: It merely needs an overhaul Jamie, like any machine.

ZOE: But if you haven't got the spare parts ...?

33. TK 11

DOCTOR WHO: We'll have to find some way of manufacturing, then - it really depends entirely on where we've landed and when. Now, let's have a look ... /

34. 1 A 35
DEEP 3-S a/b.

(HE LOOKS AT THE SCANNER AGAIN. THE CO. HAS NOW LEFT THE FRAME AND WE SEE A PANORAMIC VIEW OF THE SURROUNDING COUNTRYSIDE) /

Ah, yes it
DR: Could be the twentieth century. And it looks like England, see the rain clouds. If I'm right, we could try looking up my old friend Prof. Travers, unless, of course, he's (on to Page 12) a schoolboy or a babe in arms.

(On 1, Shot 34)

(HE SAYS THIS ALMOST
FONDLY)

DOCTOR WHO: (cont) ... yes ... Hn!
Come on Zoe, we'll tell you about
the Yetis on the way.

PAN DR. L to
1st circuits
PAN him R to
2nd circuits

(HE TURNS BUT TURNS
BACK ALMOST IMMEDIATELY
AND GOES TO THE CONTROL
PANEL)

Mustn't forget these must I.

(HE TAKES THE TWO LIGHT Q.
FAULTY CIRCUITS OUT BLACKNESS
OF THE PANEL AND IMMEDIATELY
THE TARDIS VANISHES)

JAMIE: Och, Doctor, you might've
warned us - where's the door ...?

(THERE IS A CRASH AS
JAMIE COLLIDES WITH
SOMETHING)

DOCTOR WHO: Come on Jamie - hold
my hand, both of you ...

35.

TELECINE: 12.

Field.

The field is apparently
empty then the DOCTOR
JAMIE and ZOE appear all
together as though coming
out of a door.

NEW ANGLE

C.U. of a cow, alarmed, it
moos loudly and runs off.

NEW ANGLE

The trio again. They laugh
at the cow's antics and
then walk off.

↓

1	move to 1B (Isobel's)
2	2B (Hall)
3	3B (Door)
4	4B (Isobel)
B	B2
C	stay on C1

STRIKE TARDIS

V.V. Ef. ONE
RE-TYPE
7.8.1968

- 13 -

TELECINE:

Road.

This is a narrow country road. We see a lorry travelling fast towards the camera. It zooms round a bend out of sight.

NEW ANGLE

The DOCTOR, JULIE and ZOE walking along the road. They hear the approaching lorry behind them and immediately stand in the road waving to the driver and thumbing a lift. The lorry shudders to a halt beside them. The DOCTOR goes to the DRIVER's side of the lorry.

DOCTOR: I wonder if you could help us,
we

V.V.EI ONE
RE TYIE
8.8.1968

- 14 -

DRIVER: Are you trying to get out?

DOCTOR WHO: We're trying to get to London -
are you by any chance

DRIVER: Get in!

DOCTOR WHO: That's very civil of

DRIVER: Shut up will you and get in!

The DOCTOR is affected by the urgency in the man's tone and ushers JAMIE and ZOE into the cab. The lorry immediately races off down the road.

NEW ANGLE

We see two motor-cyclists riding at high speed down the country lane.

NEW ANGLE

The lorry pulls off the road onto a cart-track. It disappears into the surrounding trees.

NEW ANGLE

We see the lorry stop. The DRIVER gets out and looks back anxiously down the lane. The DOCTOR appears at the door of the cab.

DOCTOR WHO: Something wrong?

DRIVER: Get out - we'd better get clear of the lorry. Come on.

He goes. The DOCTOR, JAMIE and ZOE follow him off into the undergrowth.

4. EAT. HEDGEROW : STUDIO : D.Y

(We see the DRIVER come into shot amongst the bushes. The trio join him.)

JAMIE: Hey, what's going on? Why are we hiding?

DRIVER: Company security were on my trail.

ZOE: Which company?

V.V. EF. ONE
RE TYPE
8.8.1968

- 15 -

DRIVER: Oh, come on, there's only one Company!

DOCTOR WHO: I'm sorry - but we're strangers here you see.

DRIVER (INCREDULOUS) strangers? You're not from the community then?

DOCTOR WHO: No.

DRIVER: Then how d'you get into the compound?

DOCTOR WHO: Well, that's a long story.

ZOE: This community you talked about, are they prisoners here then?

DRIVER: Those who haven't gone over to the Company are yes. Not that they say you can't leave the compound - they just make it pretty impossible without passes.

JAMIE: But you can go in and out?

DRIVER: I managed to get in all right - but getting out might be just a little more difficult.

DOCTOR WHO: This company - what do they do?

V.V. EP. ONE
RE TYPE
8.8.1968

- 16 -

DRIVER: International Electromatics - surely you've heard of them?

DOCTOR WHO: No. We've been a little out of touch.

DRIVER: You must have been! They're the biggest electronic manufacturers in the world - you can hardly buy a piece of equipment that isn't theirs.

(He looks up startled as we hear the approaching motor cycles)

DRIVER: Duck!

(They all obey his urgent order. The noise of the motor cycles fades)

ZOE: What is this place, this compound?

DRIVER: They've set up a whole community of their own - factories, houses, a vast network of industrial complexes. All of the local people have been bought out - most of 'em have joined the company. The others

ZOE: What about them?

DRIVER: My people haven't been able to trace 'em.

DOCTOR WHO: You're people?

(THE DRIVER REALISES HE HAS MADE A SLIP, HE CHANGES THE SUBJECT)

DRIVER: Should be safe now. We're not far from the guard post - you three had better keep out of sight in the lorry. I'll try to bluff our way out. Come on.

(HE GOES. JAMIE AND ZOE LOOK AT THE DOCTOR. HE SHRUGS. THEY FOLLOW THE DRIVER).

- 16 -

V.V. EF. ONE
RE TYPE
8.8.1968

- 17 -

TELECINE:

Road : Ext : Guard Post

A GUARD is standing outside the guard hut, by the barrier. We see over his shoulder as the lorry approaches. It stops, the GUARD walks up to the DRIVER's window. The DRIVER flashes his pass, the GUARD looks at it, then back to the DRIVER, a moment of indecision; he nods to the DRIVER and steps back.

The GUARD lifts the barrier and the lorry drives through. As soon as the lorry is through another GUARD comes hurriedly out of the hut and goes to the first GUARD. We hear the sound of approaching motorcyclists. The GUARDS turn.

V.V. EP. ONE
RE TYPE
8.8.1968

- 18 -

TELECINE:

Ext. Road

We see the lorry come to a halt by the side of the road.

The door opens and JAMIE, ZOE and the DOCTOR get out. The DRIVER leans out. We hear the sound of approaching motor bikes. DRIVER looks alarmed.

DRIVER: They're right behind us! Go on - lose yourselves!

He indicates the fields beyond the road.

DOCTOR WHO: Yes - well thank you for ...

DRIVER: Go on, get lost!

The DOCTOR and the TWO YOUNGSTERS do as they are bid and clamber over the hedge into the field.

NEW SCENE

The motor cycles approaching.

- 18 -

They draw up beside the lorry. The TWO SECURITY GUARDS dismount. One of them goes immediately to the lorry and searches it. The other comes to the DRIVER.

GUARD: Pass!

The DRIVER hands him his pass. The GUARD scrutinises it.

GUARD: You are to come back with us for questioning.

DRIVER: Oh come off it! That pass is in order isn't it?

GUARD: Don't argue.

The other GUARD comes back from searching the lorry. He shakes his head indicating that he has found nothing in the lorry.

GUARD: (TO DRIVER) Follow us.

DRIVER: Oh no, I'm not going back inside the compound and there's nothing you can do to make me.

The GUARDS exchange a look - sinister and decisive. One of them takes his gun from his holster.

GUARD: You will come back with us!

He points the gun at the DRIVER who looks at it in amazement. A tense pause.

V.V. EP. ONE
RE TYPE
8.8.1968

- 20 -

DRIVER: We're not on I.E. property now -
you've no authority.

The GUARD clicks a shell into the
chamber. A pause as the DRIVER
considers his chances.

DRIVER: Sorry - you want to hold me,
you get onto the police. See you.

He grins at the GUARD and turns. As
he does so the GUARD pulls the trigger
and fires the gun at him. He is
thrown violently against the side of
the lorry by the impact of the bullet.
He turns, an incredulous look of
disbelief on his face. He staggers
along the length of the lorry. The
GUARD fires a second time. This time
the DRIVER falls, upsetting a box of
eggs which are on the back of the lorry.
As he drops to the ground the eggs
spatter about his prostrate body.

TELECINE:

Ext. Main Road.

The DOCTOR, JAMIE and ZOE standing by
the roadside thumbing a lift. A van
stops and picks them up and drives off
into the distance. As it leaves the
shot we stay on a sign indicating
"LONDON"

Mix through to TRIO coming up
London residential street

- 20 -

V.V. EP. ONE
RE TYPE
8.8.1968

7. INT/EXT. TRAVER'S HOUSE. DAY

36. 3 B 35 B2

MS DOOR

TRIO enter as directed

(THE DOCTOR, JAMIE AND ZOE COME INTO SHOT OUTSIDE THE FRONT DOOR. THEY LOOK AT THE NAME ON THE DOORBELL - IT READS 'W. WATKINS')

DOCTOR: That's odd - Watkins...

JAMIE: Must have the wrong house.

DOCTOR WHO: Well the telephone directory said number 18. We'll ask.

(HE PRESSES THE BELL)

8. INT. TRAVER'S HOUSE. H. L. DAY

37. 2 B 35 (on letter box action) A2

MS Eyes and letter box.
PAN to phone/pictures on floor. TILT to writing on wall.

(WE SEE THE FRONT DOOR AT THE END OF THE HALL, THE MOTTLED GLASS PANELS SHOWING THE FIGURES OF THE TRIO OUTSIDE. THE BELL IS RINGING INSISTENTLY.)

8A. EXT. HOUSE. DAY

38. 3 B 9 B2

CU Bell.
DR gives it insistent ring

(DR. RINGING DOOR BELL)

39. 4 B /

DEEP 2-S
Camera f/g R.
ISOBEL b/g. L.

(On 4, Shot 39)

SEE ISOBEL, HER EARLY
TWENTIES, STANDING IN THE
POOL OF LIGHT. SHE IS
STOCK STILL.
WE HEAR A CLICK.
SHE CHANGES HER POSITION -
A POSE.
ANOTHER CLICK.
THE DOORBELL RINGS AGAIN.
SHE LOOKS ANNOYED)

ISOBEL: Shut up! Go away!

(SHE POSES AGAIN.
ANOTHER CLICK WHICH CATCHES
HER BEFORE SHE IS FULLY
POSED)

(EXASPERATED) Oh .

- | | | |
|-----|---|---|
| | | (THE DOORBELL RINGS
AGAIN. SHE GOES OUT / |
| 40. | <u>2 B (on entry)</u>
MS Door. ISOBEL
forward. PAN her
R to front door | |
| 41. | <u>3 B 35 (open)</u>
MS TRIO at door.
ISOBEL opens door. | INTO THE HALL
AND GOES TO THE DOOR. /
SHE OPENS IT.
WE SEE THE DOCTOR AND
THE OTHER TWO STANDING
IN THE DOORWAY) |

I happen to be trying to work.

(SHE TURNS AND STORMS
OFF BACK INTO THE HALL
AND THEN INTO THE ROOM.
THE TRIO EXCHANGE
SURPRISED LOOKS AT THE
GIRL'S EXTRAORDINARY
BEHAVIOUR. THEY GO
INTO THE HOUSE)

(On 3, Shot 41)

DOCTOR WHO: I'm sorry Miss ...
we just wanted to ask ...

(THEY GO INTO THE ROOM)

89. INT. LIVING ROOM. DAY.

42. 4 B (on entry) / C1 /
MS Door with
dummy in f/g. (THIS ROOM, LIKE THE HALL
ISOBEL enters. IS ALMOST BARE OF
PAN her R to FURNITURE. IT IS OBVIOUSLY
camera on tripod BEING USED AS A
PHOTOGRAPHIC STUDIO
BY ISOBEL
THERE ARE SEVERAL LIGHT
TRIPODS ABOUT THE PLACE
AND A CAMERA IN POSITION.
ISOBEL IS FIDDLING WITH
THE CAMERA.
THE DOCTOR, JAMIE AND
ZOE ENTER.)

ISOBEL: And now it's jammed !

RECORDING BREAK 1.

Set in corridor backing.

/ 3 clear to 3C /

43. 1 P 35 / C1 /
M 3-S at door
JAMIE/DR/ZOE DOCTOR WHO: Perhaps I can help?
PULL BACK to
include ISOBEL
f/g. R. ISOBEL: D'you know anything about
cameras?

DOCTOR WHO: A little ... let me see.ISOBEL: I had it on automatic
shutter.

44. 3 C 9 DOCTOR WHO: Taking pictures of
CU ISOBEL yourself? /

(On 3, Shot 44)

ISOBEL: Yes, then you interrupted me and the stupid thing jammed! Have you come to see my Uncle? He's not here. Who are you? Friends of his? / A fellow nut?

45. 1 B 35
M 2-S fav. DR.
with ISOBEL f/g R.

DOCTOR WHO: May I answer one question at a time?

ISOBEL: Be my guest. Hey, be careful of that, it cost me a fortune.

46. 3 C 35
M 4-S fav.
JAMIE/ISOBEL
PULL BACK as
ISOBEL advances
to get dummy f/g L.

DOCTOR WHO: Don't worry - it's a very simple mechanism. Who is your uncle? /

ISOBEL: Professor Watkins.

DOCTOR WHO: Then Professor Travers doesn't live here?

ISOBEL: He did - he left about a month ago. Gone to America for a year with his daughter.

JAMIE: Oh great!

47. 1 B 9 (on turn)
CU ISOBEL at
dummy

ISOBEL: My uncle worked at the Cavendish labs. He wanted to do some work so Professor Travers said he could use his daughter's lab. here. / I moved in because I got kicked out of my studio last week!

DOCTOR WHO: What field of science is your uncle in?

48. 3 C 35
DEEP 4-S

ISOBEL: Oh I don't know - he's in applied physics or something. / Always messing about with computers and things. A complete nut.

HMS (On 3, Shot 48)

DOCTOR WHO: Yes? ... How fortunate!
He might well be able to help us.
Is he at home?

ISOBEL: No.

49. 1 B 35
M 2-S ISOBEL/DR.
fav. ISOBEL
PULL BACK with
. her to 4-S

JAMIE: Well where is he? /

ISOBEL: How do I know? I'm not
his keeper.

(SHE TURNS TO THE DOCTOR
WHO HAS FINISHED WITH
THE CAMERA)

Fixed it?

DOCTOR WHO: Yes.

ISOBEL: Great - thanks.

(SHE NOTICES ZOE)

Hey! That's dolly gear! - want
to pose for me?

PUSH IN as group
move u/s.

ZOE: (CONFUSED) What?

ISOBEL: Go on, stand up there
in the light.

(SHE LEADS ZOE OFF
AND POSITIONS HER)

PULL BACK and CRAB R.
to get lamp in
f/g. R. As ISOBEL
moves d/s. Keep
others L and R rear

DOCTOR WHO: Er ... Miss ...

ISOBEL: Isobel. What? That's it -
put your arms up ... right ...

(SHE MOVES BACK TO HER
CAMERA THEN STARTS TO ADJUST
THE LIGHTS)

(On 1, Shot 49)

DOCTOR WHO: Isobel ... Yes. Have you no idea when your uncle will be back?

ISOBEL: Nope! He left about a week ago and I haven't seen him since.

JAMIE: A week!?

HOLD 3-S ZOE/JAMIE
DR. Let ISOBEL
exit L.

ISOBEL: Yes, he was rattling on about some new invention or something and having the chance to develop it. Keep still now ... /

50. 3 C 35

DEEP 3-S. JAMIE/DR.
b/g. L.
ISOBEL f/g R.

(SHE MOVES TO HER
CAMERA AND TAKES A
PHOTOGRAPH OF ZOE)

Great ... hold it ...

DOCTOR WHO: Can't we get in touch with him?

ISOBEL: I tried. I wanted to borrow a couple of quid in a hurry and I rang them - they said he wasn't available for phonecalls.

DOCTOR WHO: Who?

ISOBEL: I don't know ...
International Electric something
or other ... /

51. 1 B 9
CU ZOE

52. 3 C 35
DEEP 3-S a/b.

ZOE: International Electromatics? /

ISOBEL: Probably ...

(ZOE BOLS AS SHE IS BID)

- NEW 27 -

(On 3, Shot 52)

LET DR/JAMIE
go L.
HOLD 2--S
ZOE/ISOBEL

DOCTOR: If your uncle has gone
to work for these people,
surely you can get in touch
with him.

ISOBEL: You can try telephoning
but I doubt you'll get any job.
Phone's in the hall, and the
number's scribbled on the wall.

DOCTOR: Thank you.

(HE AND JAMIE GO OUT INTO
THE HALL. ZOE MOVES TO
FOLLOW.)

(On to P. 28)

- NEW 27 -

(On 3, Shot 52)

ISOBEL: Don't go - I don't often get the chance of photographing a model.

ZOE: Oh ... alright.

Let GIRLS exit R.

ISOBEL: Let's find you some gear.

(SHE MOVES TO BEHIND THE SCREEN WITH ZOE)

R E C O R D I N G B R E A K 2.
Backing out. ZOE to change.

9. INT. HALL. DAY.

53. 2 B 35

A2

MS JAMIE and wall.
TILT DOWN with JAMIE to C 2-S with DR.

(THE DOCTOR IS DIALING (voice from A NUMBER, TAKING NOTICE OF THE NUMERALS PENCILED ON THE WALL) stand mic)

DOCTOR WHO: 3....4....2.

JAMIE: Suppose this is the same company that driver talked about?

DOCTOR WHO: I'm sure it is.

JAMIE: Well then, they could've ...

DOCTOR WHO: Jamie, don't go jumping to conclusions! All the same, it is a bit odd that ... Ah!

(WE HEAR THE DISTORTED OF THE VOICE ON THE TELEPHONE ANSWERING FROM THE OTHER END .

(On 2, Shot 53)

IT IS MECHANICAL IN
ITS PRESENTATION, FEMALE
- LIKE A TELEPHONE OPERATOR)

COMPUTER: (DISTORT) International
Electronic Company. State your
business.

DOCTOR WHO: Oh ... I wish to speak
to Professor Watkins please ...

COMPUTER: One moment ... Party
not available.

DOCTOR WHO: Oh, yes, but you see
this is rather important and I ...

COMPUTER: Party not available.

DOCTOR WHO: But I must ...

COMPUTER: Party not available.

DOCTOR WHO: It's an automatic
answering device!

COMPUTER: Party not available.

DOCTOR WHO: Oh shut up you stupid
machine!

(HE FURIOUSLY SLAMS
THE PHONE DOWN)

JARIE: Well, now what?

DOCTOR WHO: Nothing for it but
to go there ourselves.

(HE TURNS AND GOES BACK
INTO THE LIVING ROOM)

R E C O R D I N G B R E A K 3.
Reset backing in. ZOE complete change.

54. 3 C 35 10. INT. LIVING ROOM. DAY. CL
 DEEP 2-S
 ZOE/ISOBEL (ZOE HAS CHANGED NOW
 DR/JAMIE join IS TO SOME MODERN CLOTHES
 for 4-S PART OF WHICH IS A LONG
 FEATHERED HOOD. ISOBEL
 IS ADJUSTING LIGHTS
 AS THE DOCTOR AND JAMIE
 ENTER)

ISOBEL: That's great ... super ...

(SHE TURNS AS SHE HEARS
 THE DOCTOR ENTER)

Any luck?

DOCTOR WHO: No, they have a rather
 simple minded computer answering
 service!

ISOBEL: I warned you. What do
 we do now?

DOCTOR WHO: Jamie and I will go
 to this place. Come on you two.

ZOE: No thanks - I'll
 stay here.

JAMIE: Hey, you look like a chicken
 with all those feathers on!

DOCTOR WHO: Come on Jamie ... Oh,
 the address.

(On 5, Shot 54)

ISOBEL: That's scribbled on the wall too.

PUSH IN on
3-S as DR leaves.

JAMIE: Don't you ever write anything down on paper?

PUSH IN on
2-S as JAMIE
leaves

ISOBEL: I'd only lose it if I did. Writing it on a wall's safer - can't lose a wall can you?

(SHE GRINS AT THEM AND
THEN TURNS BACK TO HER
WORK)

Now then ... arms up a bit ...
head down ... good ... eyes
slightly to me ...

RECORDING BREAK 4.
Set in computers. Cam.1 to 1C; Boom C to C2
Other cameras to hiding positions.

55.

TELECINE: 13.London Street. Day.

We RIA through from the
end of the previous scene
to see JAMIE
and the DOCTOR walking down
the street.

NEW ANGLE

C.U. of the entrance to the
'I.D.' offices.
They pause at the door,
read the Company nameplate
and go in.
We let them go out of shot
then PAN across to see the
other side of the road.
In a window of a building
opposite we see a MAN
watching. We ZOOM IN to
see him close.

56. 1 C 35

VLS Computer Reception
Hall.
DR/JAMIE enter and
move u/s

(On 1, Shot 56)

11. INT. I.E. RECEPTION. DAY.C 2

(THIS IS A MODERN, CLEAN
CUT INTERIOR - STERILE AND
FUNCTIONAL.

THERE IS NO FURNITURE
APART FROM THE SEATS
WHICH FACE THE COMPUTER
RECEPTION MACHINE.

THERE ARE FOUR OF THESE,
EACH WITH ITS OWN MICROPHONE
PLACED BEFORE IT.

THERE ARE NO PERSONNEL.

THE DOCTOR AND JAMIE COME
INTO SHOT.

AS THEY DO SO WE SEE AN
ELECTRONIC EYE ON ONE WALL
GLOW WITH LIGHT AND
AUTOMATICALLY FOLLOW THEM.

(THIS LOOKS RATHER LIKE THE
AIR BLOWING DUCT OPENING
OVER AN AIR LINER SEAT,
WITH HEXAGONAL GRID AT THE
MOUTH. IT WAS UNIVERSAL
MOVEMENT.)

THE DOCTOR APPROACHES
ONE OF THE COMPUTER
RECEPTION MACHINES FURIOUSLY)

RECORDING BREAK 5.

B - B/3

2 - 2C, 3 - 3D, 4 - 4C

57. 3 D 35

MLS end computer
DR/JAMIE enter R.

11A. INT. I.E. RECEPTION;

DR: Oh no!

JAMIE: what is it? B 3

DOCTOR WHO: Another stupid computer!
An automatic receptionist!

(HE SITS ON ONE OF THE
SEATS FACING A MACHINE.
HE PRESSES A BUTTON AS
DIRECTED TO DO BY THE
RECEPTION NOTICE BEFORE
HIM. THE MACHINE
IMMEDIATELY COMES INTO
OPERATION. THE VOICE
IS IDENTICAL TO THE ONE
HE HEARD PREVIOUSLY
OVER THE PHONE.)

(On 3, Shot 57)

58. 2 C 9 COMPUTER: International Electromatic
CU DR. Company - state your business. /

59. 4 C DOCTOR: I wish to speak with
CU computer working Professor Watkins. /

COMPUTER: One moment ...

(THE COMPUTER WHIRRS
SMOOTHLY INTO ACTION
TAPE HEADS BEHIND
GLASS PANELS REVOLVING
STOPPING, STARTING)

60. 2 C 35 ...Party not available. /
M 2-S DR/JAMIE

61. 4 C DOCTOR: Then I wish to speak to
CU computer workings someone in authority! /

62. 2 C 35 COMPUTER: Your request will be
M 2-S DR/JAMIE considered and your appointment
and address. / arranged. Please state your name

DOCTOR: That's no good, I want to
see someone now!

COMPUTER: I am sorry - all
personel are engaged.

DOCTOR: I insist! This is an
emergency!

COMPUTER: State the nature of
the emergency.

V.V. L. ONE (On 2, Shot 62)
RE TAKE
8.8.1968

DOCTOR: It's a personal matter.

63. 3 D 35 (on turn)
M 2--S DR/JAMIE

COMPUTER: Personal Matters have no emergency status. Please state your name and /

(THE DOCTOR SWITCHES THE MACHINE OFF IN FURY)

DOCTOR: Stupid, inhuman, diabolical inventions!

JAMIE: Well ...? What now?

DR X's L.
HOLD 2--S

(THE DOCTOR RESISTES, STILL FURIOUS ABOUT THE INDIGNITY OF BEING BEATEN BY COMPUTER, HE HAS A DETERMINED LOOK IN HIS EYE NOW)

As they move
PAN to machine
and TIGHTEN
to see movements.

DOCTOR: Come on!

(HE TURNS AND WALKS DETERMINED TOWARDS THE DOORS. JAMIE IS BEMULDERED)

Run TK

JAMIE: What? Hey, where're you going?

DOCTOR: There must be someone in the building besides this stupid machine! Come on!

(THEY GO)

V.V. EP. ONE
RE TAKE
8.8.1968

Shot 64.

TELECINE: 14.

Ext. Rooftop. Day

We see the men who have been watching JAMIE and the DOCTOR from the rooftop. TRACY is taking a photograph with a polaroid camera. As soon as he has done this, BENTON comes into shot.

BENTON: H.Q. are checking now. Where are they?

TRACY: Gone round the back - down the side alley.

BENTON: That's a dead end isn't it? So they've got to come out this way.

TRACY: If they come out!

He rips the print from the back of the camera.

R E C O R D I N G P A U S E 1.
1 - 1C (Corridor); 2 - 2D (Vaughn), 3 - 3E (Vaughn)
4 - 4D (Vaughn) C - C3 (Vaughn) B - B4 (Vaughn)

(PACKER NODS AND
TURNS)

RECORDING PAUSE 2.
C - C4 (Corridor); 1 - 1D (Corridor)

16. INT. CORRIDOR. DAY.

68. 1 D 35

C4

MLS corridor
JAMIE/DR enter
PULL BACK with
them.
1st door closes.

(JAMIE AND THE DOCTOR
ARE IN THE CORRIDOR
NOW, THE ALLEY DOOR
CLOSED BEHIND THEM)

PULL BACK further
to Pos. C
2nd door closes
in front of cam.

(HE LOOKS CAREFULLY
ABOUT THEN INDICATES
TO JAMIE TO FOLLOW
HIM. THEY MOVE OFF
UP THE CORRIDOR,
THEY HAVEN'T GONE
MORE THAN A FEW
STEPS WHEN A TRANS-
PARENT WALL SLIDES
RAPIDLY ACROSS BLOCK-
ING THEIR PATH. THEY
TURN BUT IMMEDIATELY
ANOTHER GLASS WALL
SLIDES ACROSS, TRAPPING
THEM IN A GLASS PRISON.
JAMIE TRIES TO STOP THE
SECOND WALL)

SFX
SMOKE

RECORDING PAUSE 3.
1 - 1D (up passage)

69. 1 D 35

C4

CU smoke nozzle
As smoke emerges
TILT to JAMIE/DR
on floor

IMMEDIATELY
THE GLASS PRISON STARTS
TO FILL WITH GAS. WE SEE
IT ISSUING FROM VALVES
IN THE WALL. THEY BEGIN
TO STRUGGLE AND SHOUT
BUT THE GAS RAPIDLY
FILLS THE CHAMBER AND
OVERCOMES THEM. THEY
BOTH STAGGER AGAINST
THE GLASS WALLS AND
COLLAPSE ON THE FLOOR.

15. INT. VAUGHN'S OFFICE. DAY.

65. 4 D

93 B4

CU Monitor
ZOOM OUT on
direction to
DEEP 2-S
PACKER/VAUGHN.

(On monitor
Cam 1 C, reverse
scanned DR/JAMIE
walk up corridor.)

(OPEN ON A MONITOR
ON WHICH WE CAN
SEE A CONTINUATION
OF THE LAST SHOT.
AS THE DOOR STARTS
TO OPEN AND JAMIE
AND THE DOCTOR
APPEAR, WE PULL
BACK TO SEE VAUGHN
AND PACKER. VAUGHN
IS A CALM, CONFIDENT,
SMART AND RESPECTABLE
TYCOON TYPE. HE IS
FULL OF QUIET CHARM,
URBANE AND WELL
MANNERED. PACKER IS HIS
CHIEF SECURITY OFFICER.
BLUNT, COLD AND APPARENT-
LY WITHOUT EMOTION.
THEY BOTH WATCH THE
SCREEN AS THE DOCTOR AND
JAMIE ENTER. VAUGHN
TURNS CALMLY BACK TO
HIS DESK AND WE SEE
THAT HIS OFFICE IS
LIKE THE RECEPTION HALL
OF THE BUILDING - COLD
FUNCTIONAL BUT SMART. HE
SITS AT HIS DESK)

PACKER: Well?

VAUGHN: The same two?

66. 2 D 16
MCU VAUGHN

PACKER: Yes./

(A PAUSE, VAUGHN
CONSIDERS)

67. 3 E 24

VAUGHN: Deal with them!

MS PACKER
PAN him to door

V.V. ST. ONE
RE TYLE
8.8.1968

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WE GO IN CLOSE ON THEIR
FRONT FIGURES)

RECORDING PAUSE 4.
Clear smoke

Shot 70.

TELECINE: 15.

Ext. Roof-top

TRACY is still watching below.
BENTON joins him.

BENTON: Right, let's move.

TRACY: M.O.?

BENTON: Yes - they've run a check.
They want those two - top priority.

TRACY: Right - let's get 'em.

They leave the shot.

18. INT. CORRIDOR. D.Y

71. 1 D 35

Group shot fav.
DR/JAMIE
DEVELOP as
directed

C 4

(THE DOCTOR AND JAMIE ARE (voice
STILL IN THE GLASS PRISON from
BUT THE GAS HAS CLEARED NOW. B4)
WE SEE TWO ARMED SECURITY
GUARDS IN THE FOREGROUND.
PACKER APPROACHES. HE
PRESSES A BUTTON ON THE
WALL AND THE TWO GLASS
LABELS SLIDE AWAY. HE
MOVES TO THE TWO PHONE BODIES
AND TURNS JAMIE OVER WITH HIS
FOOT. JAMIE IMMEDIATELY
COMES TO LIFE AND GRABS PACKER'S
FOOT,

- 38 -

alright.

- 34 -

(Shot 71, on 1)

TWISTS IT AND THE
MAN STAGGER OVER
IN A HEAP ON THE
FLOOR. THE SECURITY
GUARDS RUSH FORWARD
PREVENTING THE STILL
DAZED JAMIE FROM
PERSUING HIS ATTACK)

PACKER: Wait!

(THE SECURITY GUARDS
STAND SLIGHTLY ASIDE
AS PACKER RISES
FURIOUSLY TO HIS
FEET)

PACKER: This'll be my pleasure.

(HE ADVANCES MENACINGLY
TOWARDS JAMIE. AS HE
APPROACHES WE HEAR
VAUGHN SILKY VOICE
COMING OVER AN INTER-
COM SYSTEM)

VAUGHN: (V.O. DISTORT) Packer...

(PACKER STOPS)

...Bring them to my office.

PACKER: But I haven't interroga-
ted...

VAUGHN: (V.O. DISTORT) Packer...
please do as I say - without
question.

(HIS VOICE IS STILL
CALM BUT CARRIES
AN OBVIOUS MENACE.
PACKER DOESN'T LIKE
THIS BUT HE IS
OBVIOUSLY SCARED
OF VAUGHN)

PACKER: Yes sir.

(PACKER MOTIONS TO
THE TWO GUARDS TO
BRING THE DOCTOR
AND JAMIE. JAMIE
HELPS THE DOCTOR
TO HIS FEET AND
THEY ARE HERDED OFF
BY THE GUARDS)

R E C O R D I N G P A U S E 5.
Set in 2 chairs. C - C3, 1 - 1E, 2 - 2B (Roller)

19. INT. BAUGHN'S OFFICE. DAY.

72. 4 D

/C3 B4/

LS VAUGHN by
window.
PAN him L to 4-S
Take him to chair
into DEEP 3-S f/g R.

(VAUGHN IS STANDING
AT THE WINDOW LOOKING
OUT OVER THE PANORAMA
OF LONDON BELOW HIM.
HE TURNS INTO CAMERA,
A BENIGN SMILE ON
HIS FACE. WE PULL
BACK TO SEE PACKER
BRINGING THE DOCTOR
AND JAMIE IN)

VAUGHN: Thank you Packer. Do sit
down gentlemen.

(HE COMES FORWARD TO
THE DOCTOR AND JAMIE
AND INDICATES TWO
SEATS)

VAUGHN: You can go Packer.

PACKER: BUT... Mr Vaughn...

VAUGHN: Thank you, Packer ...

(VAUGHN FLASHES HIM
A LOOK AND PACKER
IMMEDIATELY BREAKS
OFF. HE TURNS AND
GOES OUT)

VAUGHN: I must apologise for
Packer's crude devotion to duty but
your method of entry into our
building was rather unconventional
wasn't it?

V.V. ET. ONE
RE TYPE
8.8.1968

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(On 4, Shot 72)

JAMIE: Aye, but there was no need for ..

DOCTOR WHO: Jamie, Jamie
(TO VAUGHN) I think perhaps it is we who
should apologise Mr? /

73. 1 E 9
CU VAUGHN

VAUGHN: Vaughn. Tobias Vaughn - I'm the
managing director of International
Electromatics.

VAUGHN: . . . Your business
must be very pressing to force you to such
extremes. /

74. 4 D
CU DR.

DOCTOR WHO: It is. /

75. 1 E 9
CU VAUGHN

VAUGHN: Concerning Professor Watkins?

76. 3 E 16
C 2-S JAMIE/DR

JAMIE: How did you know?

VAUGHN: By computer,
reported directly to me.

77. 1 E 9
CU VAUGHN

DOCTOR WHO: I see. /

VAUGHN: You've gone to an awful
lot of trouble for nothing.
The Professor is at present
working on an experiment and
refuses to see anyone. /

78. 4 D
MC2-S JAMIE/DR.

- 41 -

(On 4, Shot 78)

79. 1 E 9 JAMIE: We only want to talk to
 CU VAUGHN him. /

80. 4 D VAUGHN:
 MC 2-S JAMIE/DR . Perhaps I can help? /

DOCTOR: No, I don't think...

81. 3 E 16 (on action) JAMIE: Oh come on Doctor - they're
 CU legx. DR kicks only a couple of old electronic
 JAMIE circuits, surely a place like this.. /

(THE DOCTOR IS GLARING
 FURIOUSLY AT HIM AND
 JAMIE DRIES UP, REALIS-
 ING THAT HE HAS OPENED
 HIS MOUTH OUT OF TURN
 AGAIN) /

82. 1 E 9
 CU VAUGHN

Electronic circuits?

83. 4 D VAUGHN: My technicians are the
 DEEP 3-S best in the world, I'm sure they'd
 VAUGHN rises be able to assist you. Show me
 the circuit. /

DOCTOR WHO: Well I...

VAUGHN: Please, I'd like to help.

(HE SMILES URBANLY
 AT THE DOCTOR AND
 HOLDS OUT HIS HAND
 FOR THE CIRCUITS.

(On 4, Shot 83)

THE DOCTOR RELUCTANTLY
PRODUCES THEM FROM HIS
POCKET. VAUGHN TAKES
THEM AND GLANCES AT
THEM. HIS EYES NARROW
SLIGHTLY AS HE REALISES
THAT THERE IS SOMETHING
QUITE UNIQUE ABOUT
THEM) /

84. 1 E 9 (lift up)
CU VAUGHN examining
circuits

VAUGHN: As you say, rather complex.
However, I'm sure we'll be able to
help you. /

85. 4 D (on move)
M 3-S VAUGHN
moves d/s to
drawer

DOCTOR: Oh, yes thank you.

(HE IS OBVIOUSLY
NOT HAPPY ABOUT
GIVING VAUGHN THE
CIRCUITS)

VAUGHN: I'll have them sent to
our workshops immediately.

DOCTOR WHO: How very kind.

VAUGHN: Not at all. Professor
Watkins is a valued colleague -
any friend of his...

(HE SMILES AND PLACES
THE CIRCUITS ON THE
DESK. HE TAKES ONE
OF SEVERAL SMALL
TRANSISTOR RADIOS
FROM A PILE AND
TURNS TO JAMIE)

Do you have one of these young
man?

86. 1 E 24
MCU VAUGHN

JAMIE: Eh? No, what is it? /

VAUGHN: Surely you've seen them
about? They're disposable transis-
tor radios - one of our latest
products, Most popular, we've
sold ten million in this country
alone. Here... / (cont...)

87. 4 D (on hand over)
M 3-S a/b

(HE HANDS IT TO JAMIE)

VAUGHN: (cont) ...compensation for the treatment you received from the worthy Packer.

JAMIE: For me? How does it work?

(HE PRESSES A NOB AND IMMEDIATELY A POP TUNE BLARES OUT. THE DOCTOR WINCES, REACHES OVER AND PRESSES THE OFF BUTTON)

88. 1 E 9 DOCTOR WHO: And that's how you turn it off Jamie! /
CU VAUGHN

VAUGHN:
Now, if you'll excuse me, I'm afraid I have an urgent appointment. /
89. 4 D (on move)
M 3-S
PAN them to door
VAUGHN returns d/s from door
DOCTOR WHO: Yes, yes of course. Come on Jamie.

VAUGHN: Packer will meet you and show you the way out ... Mr...er...

(HE TAKES THEM TO THE DOOR)

DOCTOR WHO: Doctor, Yes, Goodbye.

VAUGHN: Goodbye...Doctor.

JAMIE: Thanks for my present.

VAUGHN: Not at all...

(On 4, Shot 89)

- 45 -

90. 3 E 24 (on action)
CU intercom unit
HAND comes in.

(HE CLOSES THE DOOR
BEHIND THEM. HE
FLICKS A SWITCH /
ON THE SMALL INTER-
COM PANEL

PACKER
VOICE
ON BOOM
A

VAUGHN: (cont) Packer

PACKER: (OOV) Yes, Mr Vaughn?

(HE TURNS BACK
INTO CAMERA;
THOUGHTFULLY, HE
WALKS TO THE DESK
AND PICKS UP THE
PRINTED CIRCUITS
FROM THE TARDIS
AND LOOKS CURIOUSLY
AT THEM)

TILT UP
with circuit
and TIGHTEN
to CU

VAUGHN: Show our visitors off
the premises.

PACKER: (OOV) Yes, Mr Vaughn

91. TK 16

20. INT. CORRIDOR DAY.

(THE DOCTOR AND
JAMIE ARE BEING
ESCORTEED DOWN THE
CORRIDOR BY PACKER
HE OPENS THE DOOR
WHICH THEY FORCED
DARLIER. THE
DOCTOR AND JAMIE
PASS HIM, ON THEIR
WAY OUT)

4 - 4E

PACKER: Next time read the
notice on the door!

(HE POINTS TO
THE WORD 'PRIVATE'
ON THE DOOR)

JAMIE: Don't tell me you can read?
Hey, what other tricks can you do?

(PACKER GLARES FURIOUSLY
AT HIM)

DOCTOR WHO: Jamie...

- 45 -

PK. 16 cont

(DOCTOR WHO HASTILY
TAKES THE BOY'S
ARM AND LEADS HIM
OUT. PACKER SLAMS
THE DOOR BEHIND
THEM)

TELECINE:

ALLEYWAY:

JAMIE and the DOCTOR
are outside the door
as it is slammed behind
them.

JAMIE: Friendly sort of chap!

DOCTOR WHO: Mmm...

JAMIE notices the
DOCTOR'S preoccupation.

JAMIE: Something wrong?

DOCTOR WHO: Yes, that fellow's
not what he seems.

JAMIE: What that great ape? Och,
he's just a... What're you talk-
ing about?

DOCTOR WHO: The normal human
rate of blinking is about once
every ten to fifteen seconds -
Vaughn blinked far less frequently
than that!

JAMIE: Aye, and he's got a
forked tail, and horns...

DOCTOR WHO: Jamie! I'm not joking.
Under all that drab there was
something very odd about that
man something sinister...Almost...
inhuman.

21. INT. VAUGHN'S OFFICE. DAY.

92. 1 E 35 B4
 MLS VAUGHN at
 desk. He rises
 PAN him R to
 see wall disappear
- (VAUGHN IS STILL
 LOOKING AT THE
 CIRCUITS. HE
 COMES TO A
 DECISION. HE
 GOES TO AN
 APPARENTLY BLANK
 WALL, TAKES OUT
 A PERFECTLY ORDINARY
 LOOKING FOUNTAIN PEN
 AND PRESSES THE CLIP./
93. 4 E
 MIX TO:
 L/A MCU Cyber
 Director
- THE TIP OF THE PEN
 GLOWS SLIGHTLY AND
 WE HEAR A THEN,
 ELECTRONIC BUZZ.
 IMMEDIATELY A
 SECTION OF THE WALL
 BEGINS TO SLIDE
 ASIDE TO REVEAL A
 SECRET COMPARTMENT
 BEHIND IT. WE SEE
 THAT THE SECRET
 COMPARTMENT CONCEALS
 A MYSTERIOUS SHAPE
 BEHIND AN OPAQUE,
 FLUORESCENT WALL, /
94. 3 E 24
 L/A VAUGHN
- PATTERED INTO PAINES
 OF TYPICAL CYBERMEN
 HEXAGONAL SHAPES,
 WHICH BEGIN TO PULSATE /
95. 4 E
 MCU Cyber Director
 ZOOM IN to CU
- WITH LIGHT AND ERMIT
 A RAPID CRESSENDO OF
 ELECTRONIC SOUND AS
 TROUGH IT WERE COMING
 TO LIFE...)
96. 2 B
 SUPOSE CAM END ROLLER: Q GRAMS

FIDE O .

(Shot 96 on 2)

ROLLER:

Dr Who
PATRICK TROUGHTON

Jamie
FRAZER HINES

Zoe
WENDY PADBURY

Lorry Driver
MURRAY EVANS

Patrolman
WALTER RANDALL

Isobel
SALLY FAULKNER

Benton
JOHN LEVENE

Tracy
GEOFFREY CHESHIRE

Tobias Vaugh
KEVIN STONEY

Packer
PETER HALLIDAY

Title music by Ron Grainer
and the BBC Radiophonic Workshop

Incidental music by
DON HARPER

Costumes
BOBI BARTLETT

Script Editor
TERRANCE DICKS

Designer
RICHARD HUNT

97. S/impose t/j slide: Producer
PETER BRYANT

98. S/impose t/j slide: Directed by
DOUGLAS CAMFIELD
BBC tv

FADE VISION

FADE SOUND