

EP 4

Spool No: 41676

No: VTC/6HT/ B 15955/ED 45,

TX
17/3/74

"DOCTOR WHO"

by TX Timing: 24'30"

Robert Holmes

Wang-Chiang.

EPISODE 4: 'The Talons of Greel'

TELECINE 1:

SUPPOSE CAM

Opening
Titles:

THE TALONS OF GREEL

BY ROBERT HOLMES

PART FOUR

END TELECINE 1.

Music 28 (repeat
how end Ep 3)
40"

1. INT. SEWER. DAY.

(REPRISE.

THE RAT STARTS
DRAGGING LEELA
BACK ROUND THE
BEND IN THE SEWER.

(91)	1	B	CS DR. aiming	THE DOCTOR IS DESPERATELY TRYING TO GET A CLEAR SHOT AT THE BEAST. / HE DROPS
(92)	2	H	RAT FELLS head	ON ONE KNEE, AIMS AND FIRES IN ALMOST ONE MOVEMENT.
(93)	1	B	a/b see FX 1 - explosion	

DUB
SHOT

EP 4

THE SHOT PRODUCES
A GREAT BELLOW OF
SMOKE FROM THE
ANCIENT BARREL.

(BREAK)

(94) 5 A / WHEN IT CLEARS
MS. LEELA lying HE SEES LEELA
with smoke GETTING TO HER
clearing & RAT FEET AND LIMBS
FELL lying b/g. TOWARDS HIM.

THE RAT LIES ON
ITS SIDE, MOTION-
LESS, ONLY ITS
BLOODY Gaping
JAWS VISIBLE.

(95) 1 B / MS DR. coming THE DOCTOR STARES
fwd. pan him AT IT)
left to low
profile 2s
LEELA/DR. THE DOCTOR: Leela, Leela.
helping LEELA: Thank you, Doctor.
her up. THE DOCTOR: Can you walk?

LEELA: I'll be alright. It's nothing.

THE DOCTOR: You're lucky.

LEELA: I deserve death. I had the
chance to kill our enemy, Doctor, and
I failed.

THE DOCTOR:

Which enemy was

LEELA: The yellow one calls him Lord.
He lives in a cave below the theatre.
(TURNS) Come. I will show you.

THE DOCTOR:

DUB FX
RAT ROAR

This gun takes about half an hour
to load. ~~come on.~~ *lets go that way*

Pan them
rt. down
sewer.

(HE LEANS HER BACK
DOWN THE SEWER)

2. INT. BACKSTAGE. DAY.

(198) 2 ~~_____~~ / (JAGO COMES THROUGH,
 L/S JAGO coming PUTTING ON HIS HAT)
 fwd along corridor
 exiting rt.
 REC BREAK

(199) 2 2 shot JAGO entering lft F/G C over door
 JAGO: Casey, I'm about to repair for half a foot o' port. Is Mrs. Samuelson here yet?
 CASEY: Not seen her.

JAGO: Well, tell her I want the girls frillies smartening up. They looked like some fit-up company last night. One of them had Jacob's ladder as long as my arm. ~~Give it to her.~~

Look at that. You tell her take 1 = 1' Bⁿ
 M29
 CASEY: Yes, Mr. Jago.

Tighten after JAGO as he goes to door & 2 shot JAGO/CHANG in doorway
 (JAGO GOES ON TO THE DOOR AND MEETS CHANG ENTERING)

JAGO: Ah, Mr. Chang! Here again already! I shall have to start charging you rent, what?

CHANG: ~~I have many things to arrange~~ *There are many things to arrange*
 before the performance.

(200) 1 C 2 shot fav JAGO/CHANG
 JAGO: Of course. The art that conceals, eh, Mr. Chang? Tell me, last night ...

(HESITATES)

CHANG: Last night?

JAGO: I'm working too hard, that's a fact. Too much in the old brain-box, I spoke to you about a new contract but I've quite forgotten how we left matters? /

(201) 2
C 2 shot
JAGO/CHANG

CHANG: I'm considering your new offer. /

(202) 1
C 2 shot far
JAGO/CHANG let
CHANG cross & A - a generous offer?
turn to 2
shot CHANG/JAGO

CHANG: Merely reasonable. Tonight, incidentally, I shall be appearing without Mr. Sin. /

~~(203)~~ 2
CU JAGO

JAGO: Oh, why is that? Just making a change? /

(204) 1
CU CHANG

CHANG: Mr. Sin is indisposed. /

(205) 2
C 2 shot
JAGO/CHANG
widen & hold
2 shot
CHANG/JAGO

JAGO: (LAUGHS) Very droll. I shall treasure that exceedingly humorous jest, Mr. Chang.

(JAGO EXITS.
CHANG GOES
TOWARDS HIS
ROOM. JAGO
BOBS BACK)

Mr. Chang! I suppose the little fellow's got a touch of woodworm, what?

BREAK

(HE LAUGHS, EXITS)

Music end

3. INT. DINING ROOM. DAY.

(41) 4 D (Right) / (THE DOCTOR SITS
 MS DR. with WRONG WAY ROUND
 N. cabinet ON A DINING
 pull back as he CHAIR, HIS CHIN
 comes fwd. to RESTING ON ITS
 deep 2s BACK, STARING
 LEELA/DR. FIXEDLY AT THE
 TIME CABINET.

LEELA STANDS IN
 FRONT OF THE
 FIRE, SWADDLED
 IN THE DOCTOR'S
 ULSTER)

(41A) 3

THE DOCTOR: Say that again.

dead;
LEELA: She was/ Her skin was dry,
 like old leaves. It was something
 the machine did to her.

Dry like old leaves?
THE DOCTOR: / It sounds like an
 organic distillation
 plant. the life essence, ✓

(42) 2 F
 MS LEELA

LEELA: That's what he said. ^{arrival} external
 He seemed to know what he was ~~doing~~.

(43) 3 D
 MS DR at
 table.

talking about

*Front door
 slam*

(A DOOR BANGS)

- 7 -

(44) 4 H
 2s LITEFOOT/
 Fav DR.
LITEFOOT: ~~Never met a woman that~~
~~different.~~ Still trying to open it,
 are you?

THE DOCTOR: Trying to place the period.
 It can only be opened by a key of the
 correct molecular combination.

LITEFOOT: (BAFFLED) That a fact?
 What were you saying when I came in -
 something about a madman?

THE DOCTOR: Yes, he's probably got
 the key.

LITEFOOT: Who?

(45) 2 F
 C2s fav.
 LITEFOOT/DR.
THE DOCTOR: Presumably he's calling
 himself Weng-Chiang.

(46) 4 H
 C2s LITEFOOT/
 fav. DR.
LITEFOOT: Weng-Chiang was one of the
 ancient Chinese gods ..

THE DOCTOR: I know, Professor. And
 obviously he arrived in this contraption.
 What do you know of its history?

(47) 2 F
 a/b
 BREAK
LITEFOOT: ~~It~~ It was a
 gift to Mama from his highness, T'ungchi.
 We came home in '73 so it's been in the
 family quite a few years now.

(48) 4 H
 a/b
THE DOCTOR: Then you're ^{very} lucky, he ^{Professor}
 hasn't traced it before now.

(49) 2 F
 3s LEELA/
 LITEFOOT/
 DR.
LITEFOOT: Weng-Chiang?

(LEELA COMES IN,
 PLEASED. EXHIBITS
 HERSELF...)

(50) 4
LEELA: Do you like it?

(50) 4 H

Low 2s
LITEFOOT/DR.

THE DOCTOR: Charming, don't you think so, Professor? /

LITEFOOT: Quite delightful.

(51) 2 F

MCU LEEEA

THE DOCTOR: I'll be proud to escort you to the Palace Theatre. /

LEEELA: We're going to the theatre, ~~Doctor~~

(52) 4 H

MCU
DR.

a/b 2s LITEFOOT/

THE DOCTOR: I have a feeling I ~~have~~ have an appointment at the Palace Theatre tonight and if you're very good I'll buy you an orange.

(52A) 2

ab. MCU Leela

REC BREAK

Monday, 10 Jan

(122) 1 (CAM IN 4A. INT. BACKSTAGE. NIGHT.)

REFL)
H/S locking down
on 2s CASEY/JAGO
moving through
stage area & exiting
L.

(JAGO BUSTLING BACK IS STOPPED
BY CASEY.)

CASEY: I told her.

JAGO: Eh?

CASEY: Mrs. Samuelson. I told
her what you said.

JAGO: Ah. Good.

CASEY: She didn't like it.

JAGO: I don't wish to hear that,
Casey. I'm not concerned with
what Mrs. Samuelson likes.

(REST OF SCENE TO BE RECORDED ON JAN 12)
(P. 71 top R)

Casey = Bowler hat
or.

Both - Hands in
pockets

Jago = Coat
unbuttoned
R hand in pocket - as is L hand
Carmichael in
buttonhole

EP 4

70 & 71.

- 10

(206) 2 4B. INT. STAGE DOOR AREA

(ON TRACKS)
M. 2s CASEY/JAGO
coming fed.

CASEY: She mentioned money matters.
She wants a word with you.

JAGO: That woman is a bloodsucker.
She's trying to ruin me!

CASEY: She says -

JAGO: Don't tell me! Casey,
I'm an artiste. Every night at this
time I'm like an old warhorse scenting
the smoke of the battlefield. As
the house fills the blood starts
tingling in my veins. My public are
out there waiting for me. I can't
talk about money at a moment like this!

CASEY: But you don't do anything,
Mr. Jago.

JAGO: I am once the acts. I count
the tickets. I smile at people!
You don't realise the strain it puts
on a fellow.

Hold their stop at
door.

(HE GOES OFF, RETURNS WITH AN AFTER-
thought)

Pull back with CASEY
to deep 2s CASEY/JAGO

Furthermore, ~~Casey~~, she spent
seventeen and threepence on the
wardrobe last week. No sig. of the
Doctor yet?

M30
Musre →
Take 2"
29"

CASEY: Who?

JAGO: My collaborator and fellow-
sleuth. Oh, well, he'll be here
tonight, Casey, keeping observation.
I'll lay a guinea to a gooseberry
on it.

VT EDIT TO SC. 5 (DRESSING ROOM)

Smister build up to

loading gun

13.12 ST CRISPINS
HOSPITAL

Music contd

5. INT. DRESSING ROOM. NIGHT.

(240)	2 (CORRIDOR)	CHANG, STANDING BY HIS DOOR, HAS CLEARLY HEARD. HE TURNS AWAY WITH A THOUGHTFUL SMILE. HE BREAKS OPEN A NICKEL-PLATED REVOLVER AND LOADS THE GUN)
	CS CHANG listening as he crosses to left widen & see him enter dressing room.	

(241)	1	CS CHANG entering pan him to dressing table & tighten to BCS gun, being loaded.
-------	---	---

(Or CUT)

ad.
or draughts
load.

6. INT. DINING ROOM. NIGHT:

(53) 3 G (LITEFOOT ENTERS AND
 CS Draughts ADDRESSES LLELLA
 Pull out as AND THE DOCTOR)
 LITEFOOT enters
 to 3s LLELLA/
 LITEFOOT: Your cab's here.

THE DOCTOR: Good. . .

LITEFOOT: You'll need your coats.
 It's getting thick again.

THE DOCTOR: Now you've passed word
 to the police?

LITEFOOT: Yes, they've posted a
 man outside.

THE DOCTOR: Good. ~~But don't place~~
~~too much reliance on him.~~ Lock and
 bolt your doors as soon as we've
 gone, and keep your gun handy.

(54) 4 R LITEFOOT: You really think those
 scoundrels will come back?
 Low shot Hall
 with DR.
 & LLELLA
 exiting
 left &
 hold
 LITEFOOT

ON 4

6A. LITEFOOT'S PORCH

THE DOCTOR: They might. ~~Is it~~
~~right that~~ Time Cabinet is vitally
important. They ~~could stop at~~ nothing
to get their hands on ~~it~~ - so be on
your guard, Professor.

LITEFOOT: Don't you worry,
Doctor. By shots, I'll be ready for
them? They won't catch
George Litefoot napping a second
time ...

RNC LITEX

Leela off

2102-34

TELECINE 2:

9⁶

Ext. House. Night.

The DOCTOR helps LEELA into the cab. It rattles off down the drive. The patrolling POLICEMAN salutes.

*Good
one
back
yells*

END TELECINE 2:

L.H. WALL STRUCK

MUSIC: 30A: 4"

(165) 3 C 7. INT. GREEL'S CHAMBER. NIGHT. 5F 3C 12

Low CS GREEL over bench, pan L with him to lever

(GREEL LOOKING MORE SPRITELY, BREATHING BETTER. HE IS PACKING BITS OF HIS EQUIPMENT INTO A CARPET BAG. SUDDENLY THERE IS THE SIGNAL KNOCK ON THE FLAGSTONE ABOVE.

Grab Reel

GREEL GIVES A HISS OF ANGER. HE PULLS THE LEVER TO OPEN THE SHAFT)

(166) 5 F (THRO TRAP) CS GREEL entering from L with ladder fgd.

GREEL: What is it?

~~MUSIC: 30A: 4"~~

VT EDIT TO SC. 8
Call: r

REC: 30A: K

*R. Tunies
Pat
Carthy*

(166A) 1 C 8. INT. CELLAR. NIGHT. 1C S/M

Max. high MS
CHANG & trap

(CHANG BY THE
SHAFT)

CHANG: Your servant, ~~master~~ *get*

GREEL: (V.O.) Go away! I am *busy.* *have work to attend to.* *17/3*

CHANG: Lord, I have heard that the
strange infidel ... the Doctor ...
will be here soon. Is it still
your wish that I should kill him?

VT EDIT TO SC. 9
(Greel's chamber)

REC BREAK

(167) 5 F 9. INT. GREEL'S CHAMBER. NIGHT.
CC GREEL

(GREEL GIVES A
MIRTHLESS CACKLE)

GREEL:
. I think it more likely that
he will kill you.

VE EDIT TO Sc. 10
(C 112r)

REC REEL

- 18 -

(167A) 1 C 10. INT. CELLAR. NIGHT. 1C S/M
CS CHANG

CHANG: No, Lord. I have a plan.
I will kill him as a sacrifice to
appease the wrath of my god,
Weng-Chiang. To prove that I,
above all others, am your true
servant.

~~167A~~
(168) 5 F 10A. 5F 12
CS GREEL
GREEL: You no longer serve me,
Li-H'sen. I shall take my own
measures. You do what you will.
Now go!

(168A) 1 C 1 P. INT. CELLAR 1C S/M
a.b. pan (THE FLAGSTONE SLIDES
down to flagstone SHUT. NOW, FROM BOVL,
& see it shutting WE HEAR THE SAWING AND
SCRAPING OF THE ORCHESTR.
PLAYERS TUNING THEIR
INSTRUMENTS.

CHANG HURRIES AWAY)

VT EDIT TO SC. 11
(STAGE)

REC BREAK

- 18 -

45. Tuning
Don't count in,
(? Non copyright)

Music F: Orchestra
Tuning up

(116) 1

11B

11./ INT. STAGE. NIGHT.

Low 2s CASEY/JAGO
at curtains

47"

(JAGO WITH CASEY,
PEEKING THROUGH
THE CURTAIN).

ORCHESTRAL NOISE
(LOUDER HERE)

EDIT IN SC. 11A (on. 1. BOX) . . . see?
REC. 11 July (1.54)

JAGO: You owe me a gooseberry, Casey.
(POINTS) There he is. In the box -

CASEY: He Don't look like a detective.
to me.

(resume shot
on 1)

JAGO: Well, he's not going to
wear a brown derby and boots, is
he? A secret investigator like him,
a man of a thousand faces?

CASEY: Who's the girl?

JAGO: Window dressing. Part of his
disguise. (TURNS) I'll just pop
along and let him know we're all on
the q.v. down here. Have you set the
star traps yet?

CASEY: Not yet - Mr Jago

JAGO: Then you'd better see to it,
hadn't you, unless you want to ruin
Mr. Chang's act for him.

Let JAGO go
bgd & hold CASEY

CASEY: It's that cellar - Mr Jago

JAGO IS ALREADY HURRYING AWAY -

~~1~~ CN TAI
07.00

(164) 2 12. INT. BOX. NIGHT.

CS programme

(165) ~~2~~ (CAM ON TOWER)
High 3s LEELA/
JAGO entering/DR

(THE DOCTOR AND
LEEELA. SHE IS
STARING AROUND
WITH KEEN INTEREST.
HE IS READING THE
PROGRAMME.

JAGO COMES IN
BEHIND THEM,
(CROUCHING)

JAGO: Pssst!

(LEEELA STARES
ROUND IN SURPRISE)

THE DOCTOR:

Mr. Jago. Good evening,

JAGO: Pleasure to welcome you.
sir. And your charming companion.

THE DOCTOR: Thank you. Are you
comfortably down there?

Tighten to 2s
JAGO/DR.

JAGO: I know the value of
discretion, Doctor, in these
matters. May I ask if you have
made any further deductions?

THE DOCTOR: Quite a few ...

JAGO: I thought as much when I saw you here. No doubt you're on the point of solving the mystery of the missing girls?

THE DOCTOR: I expect further developments very shortly, Mr. Jago.

JAGO: Ah. Well, if you need any help, I hope I know where my duty lies.

THE DOCTOR: I knew I could count on you. *- gods*

JAGO: To the limit, Doctor. Though I expect you have your own men scattered throughout the audience?

THE DOCTOR: No.

JAGO: No? You mean nobody?
Nobody.

THE DOCTOR: / When the moment comes, Mr. Jago, you and I can face our destiny shoulder to shoulder.

JAGO: Oh, corks!

VT EDIT TO SC 13 (DINING ROOM)

*Put
Fire & Clock*

13. INT. DINING ROOM. NIGHT.

(55)	3 E	CS Magazine. Pull out to O/S shot LITEFOOT seeing fire- place. Pan LITEFOOT to window	/ (LITEFOOT IS READING BLACKWOODS MAGAZINE. AFTER A MOMENT HE GETS UP AND GOES TO THE WINDOW. HE DRAWS/TILLS CURTAIN ASIDE TO LOOK OUT)
-------	-----	---	--

(56)	4 E	Low MCU LITEFOOT looking down to left with glazing bar?
-------	-----	---

Footsteps ^{1%} on panel

21.03.10

TELECINE 3:

Exc. House. Night.

The solid figure of the
CONSTABLE taking a turn
by the front door.

END TELECINE 3.

14. INT. DINING ROOM. NIGHT.

(57)	4	E	a/b	(LITEFOOT, REASSURED, DROPS THE CURTAIN, HE GIVES THE FIRE A POKE AND SITS DOWN AGAIN WITH HIS MAGAZINE)
(58)	3	E	a/b Pan LITEFOOT back to fire & see him sit in L/H chair	

REC BASAK

Sunday, 9th Jan

EP 4

MUSIC G

(64) 1 15. INT. FOX. NIGHT. *1'13"*
 Low MS Singer *Diary of a Bitch* Live singer, chorus
 over pit - pan R to *for the* *Tran extras.*
 W/S LEEA/Dr. in box (THE DOCTOR AND LEEA LOOKING DOWN.
 & audience in front row. *Give me*
 (65) 2 (Cam in Circle) *your answers*
 High MS Singer *do*
 A WOMAN - NOT
 NECESSARILY IN
 VISION - IS
 SINGING SOME
 POPULAR SONG OF
 THE TIME. SHE
 LEADS THE AUDIENCE
 IN A CHORUS)

REC BREAK

(36) 1 (Cam on stage)
 C. 2s L/DR in box
 LEEA: Do we *need to* give the responses?

(37) 2 THE DOCTOR: *There's no obligation*
It isn't essential.

(38) 1 a.b. Singer *Solid level*
 (cam on stage) *and*
 a.b. C. 2s L/Dr. in box. LEEA: Good. When shall we go and look for the cave-creature.

THE DOCTOR: We may not have to.
 Perhaps we'll come looking for us.

VT EDIT TO SC. 15: CELLAR.

NB: *Daisy 55"*
 Record applause separately *to her.*

MUSIC

(Shadow of
Greed

93.
 Take 1-27^a
 Music M31
 Crescendo to end off
 at applause

16. INT. CELLAR. NIGHT.

(223) 5 G CASEY SETS A LADDER AGAINST ONE OF THE TRAPS. THERE IS A GRATING SOUND FROM

(224) 1 C (MONTAGE) H/S GREEL'S face appearing level elevate with him in CU THE CORNER. HE FREEZES. IN THE GRATING NOISE, CASEY RISKS A LOOK OVER HIS SHOULDER.

(225) 5 G a/b see GREEL coming fwd. on rt. GREEL IS CLIMBING INTO THE CELLAR. HE LOOKS AT CASEY AND MOVES FORWARD, SNARLING)

(226) 2 B CU CASEY reacting
 f CASEY: No! ... No!

(WE GO IN CLOSE ON CASEY'S TERRIFIED FACE AS GREEL ADVANCES.)

(227) 5 G CU GREEL coming fwd. UPSTAIRS, THE SONG ENDS TO A STORM OF APPLAUSE)

DUB
 Swell
 applause &
 music.

REC BREAK

17. INT. STAGE. NIGHT.

(70) 2 (CAM IN CIRCLE) / (JAGO IS ON-STAGE
 As Sc. 15 AS THE CLAPPING
 High MS JAGO CEASES)

JAGO: The Sheffield song-thrush. Last time she was here there were eggs all over the stage ... But now, ladies and gentlemen, the moment you have been waiting for. It is my great privilege to introduce to you, in his extended season here at the Palace - the first of two appearances this evening - someone whose legendary legerdemain has entranced and entertained all the crowned heads of Europe. Here to baffle and bewilder ... in his eclectic extravaganza of efflorescent ectoplasm ... the world's foremost magician. Ladies and gentlemen - from the Orient -

(71) 1 CAM IN STALLS / Li-H'sen Chang!.

WITH EXTRAS F/P
 - AS he points -
 Low wide 2
 shot JAGO/CHANG
 appearing in flash
 & black material
 whipped off.

(JAGO POINTS TO
 STAGE CENTRE AND
 CHANG APPEARS
 IN A MAGNESIUM
 FLASH AND A CLOUD
 OF SMOKE.

Let JAGO go left
 & hold LEE in
 wide 2 shot.

JAGO EXITS. CHANG
 BOWS)

Music Music
5"

you are in) 'it. In

CHANG: Most honoured.

(LEE COMES ON WITH A TABLE. HE PUTS COLOURED BALLS, A PACK OF CARDS AND THE SILVER GUN ON THE TABLE.

(72) 1 Tighten to CHANG
INSET
Table set down
with gun on it

MEANWHILE CHANG REMOVES HIS OUTER GOWN, ROLLS IT UP AND TOSSES IT TOWARDS THE WINGS. THE GOWN VANISHES IN A SHOWER OF SILVER SPARKS.

(73) 1
... par r' as
CHANG throws gown
& see sparks with
flash rt. f/g

Music I

(74) 2
CAM IN CIRCLE
High MS CHANG at
table. Hold
his move fwd.

CHANG PICKS UP THE PLAYING CARDS)

First tick volly simple.

CHANG

5"

(HE USES ST. GE CHINESE FROM NOW ON)

Dub

Next trick very simple
Will someone take these cards,
please? You six catchee.

Gasp.
+ p.
applause

RECALL

MOVE CAM. 1 TO STAGE CN

Drum 5"

18. INT. BOX. NIGHT.

(75) 1 (THE DOCTOR WATCHES
Low 3 shot AS CHANG WALKS
CHANG throwing ACROSS THE STAGE)
cards to
LEELA/DR

CHANG: You sir. Please catchee

(THE DOCTOR CATCHES
THE PACK AS CHANG
THROWS IT UP)

(76) 2 *sir please*
CUT TO CLOSE UP CHANG
Now ~~kindly~~ assist humble Chang by
selecting ~~one~~ *one card* of diamonds.... Please to
hold card in air so everyone see... Now,
sir, return card to pack any place.
Good. Now ~~for~~ noble gentleman ~~will~~
please hold pack of playing cards out
between finger and thumb?

(77) 1
2 shot LEELA/
DR tighten
to MCU DR hold
with card.

(78) 1 *end of*
Group
Audience
looking left

19. INT. STAGE. NIGHT.

(79) 1 INT. STAGE
 (72) / Silver gun taken from table in CS
 / (CHANG PICKS UP THE SILVER REVOLVER AND STARES UP AT THE DOCTOR)

Music MJ
 Drum roll

(80) 2 High MCU CHANG taking aim (to rt.)
 CHANG: Chang will now shoot magic bullet through ace of diamonds without hitting other cards. ~~Remain~~ gentlemen please to ~~remain~~ very still.

(HE TAKES AIM)

Keep ←
 20"

Sunday, 26.

Page

20. INT. BOX. NIGHT.

(81) _____ 1 _____ / LEELA: Doctor -

2 shot
LEELA/DR
Z/I to
MCU DR as
he positions
cards.

THE DOCTOR: It's all right, Leela.

21. INT. STAGE. NIGHT.

(82)	2	A/B MCU H/S CHANG	(ON CHANG AIMING, EYES GLITTERING BALEFULLY.
(83)	1	CS Cards & DR as he moves them	THE REVOLVER SIGHTS OF THE DOCTOR.
(83A)	1	INSERT H/S audience buzzing	CHANG LOWERS IT AND TURNS TO THE AUDIENCE)
(84)	2	A/B	

CHANG: Please to keep very quiet. I shot fifteen peasants learning this trick.

		See CHANG fire	(HE TURNS QUICKLY AND FIRES)
(85)	1	MCU DR reaction	If most courageous gentleman will now look for ace of diamonds?
(86)	2	A/B	

22. INT. BOX. NIGHT.

Music MK
Symbat school
5"

- (87) 1 CS DR & cards (THE DOCTOR PULLS THE ACE OF DIAMONDS FROM THE PACK AND HOLDS IT UP. THERE IS A HOLE IN THE CENTRE.)
- (88) 1 INSERT H/S group audience reactions (APPLAUSE)
- (89) 1 A/B CS DR & cards (THE DOCTOR: Oh, very good - anything else?)

NO. 22 END 24 END

... ..

MOVE CAM 1 FROM STAGE

Sunday, 9th Dec

EE 4

Music HL

23. INT. STAGE. LIGHT.

8"

(90)

2

.../... as
 ... moves
 away - widen
 to see LEE
 bring on
 cabinet.

Honourable Gentleman,
 /CHLING: / Please bring cards to stage,
 sir. I have further interesting
 demonstration requiring nerves of steel.

(LEE BRINGS ON
 AN ORNATE
 CABINET)

(Chinese)

24. INT. BOY. NIGHT.

(91)

2 shot
LEELA/DR
Act Dr. exit
S/G.

(THE DOCTOR,
ON HIS FEET,
STARES DOWN)

(HE EXITS)

Music 32 *Take 2*
52'
 21.03.39

TELECINE 4:

Ext. House. Light.

TONG MEMBERS flit
 soundlessly towards
 the house. Outside
 the door the
 POLICEMAN yawns
 and stamps his
 feet.

He shines his
 lantern around,
 turns and moves
 away. A hatchet
 whistles out of
 the darkness and
 catches him
 between the
 shoulders. He
 goes down without
 a sound. The
 TONG MEMBERS
 converge on the
 house.

END TELECINE 4.

Before 25.

26. INT. PORCH. NIGHT.

(60)	4	7	/	(THE LID OF
				THE L. UNDRY
				BASKET STARTS
				TO RISE. IT
				OPENS AND
				MR. SIN SITS
				UP. HE
				STARTS TO
				CLIMB FROM THE
				BASKET)

REC BREAK

25. INT. DINING ROOM. NIGHT.

(59) 3 2 / (LITEFOOT HAS
 CS LITEFOOT FALLEN ASLEEP.
 pan down to
 magazine THE MAGAZINE SLIPS
 & pan it to FROM HIS HAND.
 floor
 HE GIVES A LITTLE
 SNORT, THEN
 SLUMBERS AGAIN)

REC BREAK

[Handwritten signature]

Sin out of basket & comes to bed.

*Music ends
applause*

Handwritten notes at top right, including "3a."

(92) 2 (CAM IN 27. INT. STAGE. FIGHT. STALLS)

(CHANG DEMONSTRATING THE SOUND CONSTRUCTION OF THE CABINET)

12A) See also

Low 2s LEE/ CHANG turning box. Hold business tight as DR X's to cabinet - see LEE go in & cabinet shut

CHANG: Now I will ask my eager volunteer, please to step inside the cabinet of death...

Handwritten note: Drumroll 5"

(LEE HOLDS THE DOOR FOR THE DOCTOR. BUT HE GIVES THE SURPRISE COOLIE A NUDGE)

3)

CHANG: The bird has flown.

(93) 1 (ENLIT FROM STAGE) High frontal group Laughter

(LEE FUNDS HIMSELF IN THE CABINET)

Ed: LAUGHTER

(94) 1 (CAM IN STALLS), CS CHANG. Hold his nove U/S & v. len as he takes swords.

CHANG GLOVES, RECOVERS)

CHANG: One of us is yellow. If you will now pay close attention, ladies and gentlemen...

Handwritten note: Drumroll 8" Lee in cabu

Handwritten note: organ 2"

(HE TURNS THE CABINET, HOLDS OUT HIS HAND AND PLUCKS A SWORD FROM THE AIR.)

Handwritten note: MUSIC

Handwritten note: MM.

See edit to SC. 28

~~HE STICKS IT
INTO THE STAGE
TO PROVE IT IS
A PROPER SWORD
IN REALITY
A SIGNAL TO
CASEY TO
OPERATE THE
TRAP UNDER THE
CABINET.~~

DUE MUSIC MA
Cymbal crashes

Drum rolls

CHANG THRUSTS
THE SWORD
THROUGH THE
CABINET.

See LEE put in
cabinet

LEE GIVES
CRY OF PANIC
AND KICKS AT
THE FLOOR.

DUE INTERIOR
NOISE

THE NOISE DOESN'T
CARRY BEYOND THE
STAGE BUT BOTH
CHANG

Orchestra

Music

~~SHL~~

CHANG FLUCKS A
SECOND SWORD
FROM THE BELT
AND BANGS THE
STAGE WITH IT
(ANXIOUSLY)

Chinese

Basket

VT EDIT TO SC. 28 (Cellar)

11/15

28. INT. CELLAR. NIGHT.

(228) 5 G (GREEL LOOKS UP
 MS GREEL AT THE NOISE.
 opening trap.
 Crab rt. as HE HESITATES
 he steps back AND THEN PULLS
 & see LEE THE TRAP.
 come dwn 2s
 fav LEE/ LEE SLIDES
 GREEL depresses DOWN THE
 as LEE LADDER IN
 prostrates. RELIEF.

HE TURNS
 AND SEES
 GREEL AND
 FALLS
 PROSTRATE.

(229) 2 C
 CS GREEL
 stepping GREEL STILES
 back. UP)

GREEL: So. The great magician!

REC BR LK

(95) 29. INT. STAGE. NIGHT. MUSIC: M cont'd

MS CHING pushing
in last swords

(CHANG KNOWS THE
CABINET IS
EMPTY NOW.

HE IS PRODUCING
SWORDS WITH
SPEED AND
STABBING THEM
THROUGH THE
CABINET)

widen to see
2s CHANG/DR.

CHANG: In my country...this is known as,
death of a thousand cuts!

See him turn
cabinet & remove
swords.

(HE TURNS THE
CABINET AROUND
AGAIN SO THAT
THE AUDIENCE CAN
SEE THE SWORDS
HAVE PASSED
COMPLETELY
THROUGH.

BUILD UP OF
MUSIC AS
HE STARTS PULLING
THEM OUT AND
WIPING IMAGINARY
BLOOD FROM THE
BLADES.

FINALLY:)

Panel on stage
He opens cabinet
& see CASEY fall
cut

I will now ask my new assistant kindly to
open cabinet.

(HE TURNS TO TAKE A
BOW AS THE DOCTOR
OPENS THE CABINET,
CASEY FALLS OUT.

SCREAMS OF PANIC
FROM THE AUDIENCE)

plus 400
M 33 take 5
Music

DUE: SCREAMS
RECORD: SCREAMS

EP 4

(96) 1 (C.A. CL. 30. INT. BACKSTAGE. NIGHT.
STAGE)

MS JAGO in
wings (looking L) (JAGO'S CIGAR DROPS
seeing stagehand bgd. OUT)

JAGO: ~~Casey!~~ The curtain! Quick,
drop the curtain!

M. 21

Orchestra

(97) _ 1 (CAM. ON 31. INT. STAGE. NIGHT.
 STAGE)
 Low group DR/CASEY/
 CHANG/JAGO running (THE CURTAIN FALLS.
 fwd.)

MUS: MUSIC 1.0

THE ORCHESTRA
 STRIKES UP LOUDLY.

THE DOCTOR IS
 BENT OVER THE
 BODY AS JAGO
 RUNS ON.

CHANG IS STARING,
 DUMBSTUCK)

~~1'35"~~
 1'35" ↑

JAGO: What happened?

THE DOCTOR: He's dead.

JAGO: Dead?

THE DOCTOR: He died of a fright.

(A LITTLE KNOT OF
 PEOPLE ON THE
 STAGE NOW.)

CHANG, UNNOTICED,
 BACKS AWAY)

JAGO: Poor Casey. He'd worked here
for years...

(HE GOES THROUGH
THE CURTAIN.

LEELA ARRIVES
AS THE DOCTOR
STARES AROUND)

as JAGO goes R
see LEELA come fwd
& tighten to 2s.
DR/LEELA

(98) 2

CU DR.

LEELA: What happened, Doctor? Did
Chang kill hi:?

THE DOCTOR: No, he was as surprised
as anyone... Where's he gone?

VI EDIT TO SC. 32 (CELLAR)

EP 4

32. INT. CELLAR. NIGHT.

(168B) ~~1 C~~ (CHANG HURRIES IN.
 H/S with ~~CHANG~~ HE LOOKS ROUND,
 appearing ~~L. f/g.~~ SEES THE OPEN
 See him ~~descend.~~ SHAFT)
~~CHANG:~~ Lord - are you here? This is
 your servant, Li-H'sen...

(HE GOES TO THE
 SHLFT)

REC BREAK

3C A2 2D B1 1D 5D D1

(169) 3 C 33. INT. GABEL'S CHAMBER. NIGHT.

Low shot CHANG
descending ladder

(CHANG COLES DOWN
THE LADDER)

Are you here master

CHANG: Answer me, Lord...If you are here, answer me...

(HE STRIKES A MATCH
AND LIGHTS A LAMP.

AS IT ILLUMINES THE
GLOOMY CHAMBER CHANG
TAKES IN ALL THE
SIGNS OF HASTY
DEPARTURE.

pan him R & track
after him.

HE SINKS TO HIS
KNEES, DESOLATE
WITH SHOCK)

(170) 1 D He has gone!/ Weng-Chiang, lord of
greatness, has deserted me...

O/S LS
LEELA/DR/CHANG R fgd
Hold CHANG's kneel

(HE HEARS A SOUND
BEHIND HIM AND
TURNS IN SUDDEN
HOPE)

Lord -!

(HE STARES UP AT
THE DOCTOR AND
LEELA)

3 next

L4

THE DOCTOR: It looks as though you've been left to carry the can, Chang.

(171) 3 C (RIGHT)
Low MS CHANG

(CHANG RAISES A HAND TO HIS MOUTH.

(172) 1 D
3s a.b.

THE DOCTOR DIVES ON HIM AND WRENCHES THE RING FROM CHANG'S FINGER)

u-fer of his

No poison this time! There are questions to answer.

(CHANG STRUGGLES UP)

CHANG: I will say nothing. It is time for me to join my forefathers.

(scribble)

THE DOCTOR: As an accomplice in murder, the police won't keep you waiting. Now tell me about Weng-Chiang. Where's he gone?

(173) 2 D
C. 2s DR/CHANG

CHANG: Perhaps back to his palace in the sky? I failed him. He was displeased with me...

(174) 1 D
C. 2s LEEELA/DR.

LEELA: His mind is broken.

THE DOCTOR: Li-H'sen, you know he's not really a god, don't you?

(175) 2 D
MCU CHANG

Music M 34 Take 3 (48")

Mystic / magical

CHANG: (DREAMY) He came like a god. He appeared in a blazing fire...I saw him and helped him. He was tired from his journey.

(176) 1 D
MCU DR.

THE DOCTOR: Go on.

(177) 2
a.b.

*MS
1'10"*

Tighten
to CHANG

(178) 1 D
ICU DR.

CHANG: He was ill
was but a humble peasant but I gave
him sanctuary in my hut while the
soldiers searched. I nursed him

I

(179) 2 D
a.b.

THE DOCTOR: What happened to the
cabinet?

The soldier of Tung Che took it.

CHANG: Ever since we have searched
for the great casket of Weng-Chiang.
The god will not be whole till it is
recovered.

Music cut off
BREK

(180) 1 D
IS JAGO on
ladder: LEEEA/
DR/CHANG

JAGO: (V.O.) Doctor? Are you down
there?

(HE COMES
CLATTERING
DOWN THE
LADDER, STARES)

*Music M35 Take 2-25 Music starts
as Chang sneaks
off*

(181) 2 D
2c DR/CHANG
See CHANG go to
bgd & LEEEA
following

Well, cover me in creosote! I never
knew this was here...

LEEELAA: Doctor!

(182) 5 D
MS culvert
see CHANG enter
sewer & hold
2s DR/LEEELAA

LEEELAA DIVES AFTER
HIM.

CHANG WELCHES
THE MOUTH OF
THE CULVERT AND
DUCKS INTO IT.

THE DOCTOR
ARRIVES JUST IN
TIME TO STOP
LEEELAA FOLLOWING)

*Chain
clay*

THE DOCTOR: Not this time, Leela.

LEELA: But he ^{is} escaping

THE DOCTOR: There's no escape that way. He's going to ~~meet~~ ^{join} his ancestors.

SOUND: DUB RAT .X

Music ends
... with sfx - through
to scene

REC BREAK

(97) ? A / 35. INT. SEVER. LIGHT.

MS Ratfell
reacting to R.

(MODEL SHOT.

in shot, zoom in to eye
~~PAWNING HIS~~
~~WHISKEY,~~
~~STOPS SUDDENLY~~
~~AND SPINS TUN~~
~~AWAY~~

REC BREAK

(93) 4 A /36. INT. SEWER. NIGHT. 4. F/R

W/S sewer at junction
 with CHANG (CHANG STOPS.
 coming fwd. As HE STARES
 he reacts zoom in AHEAD. HE
 to CS & hold him GIVES A CRY
 away to bgd R. OF TERROR
 AND STARTS
 SCRAMELLING
 BACK TOWARDS
 THE CHAMBER.)

REC BREAK

(99) 2 A 37. INT. SEWER. NIGHT.

W/S see Ratfall
come from bcd &
exit frame in
BCU to R.

(THE RAT
GALLOPING
TOWARDS
CAMERA,
MODEL SHOT)

REC BREAK

W.S.

(183) 1 D 38. INT. GREENE'S CLOSET. NIGHT. 3C A2 1L
 Low MS JAGO
 along bench

(JAGO IS STARING
 ROUND IN
 FASCINATION)

(184) 3 C
 3s JAGO/LEBEL/DR.
 JAGO: Do you mean to say the
 Celestial Chang was involved in these
 Machiavellian machinations?

THE DOCTOR: Up to his epicanthic
 eyelids.

(185) 1
 a.b.

JAGO: Well, I'll go to Australia!

(A SCREAM FROM THE SEWER CUTS HIM
 SHORT) DUB: SCREAM

(186) 3
 CU DR. What is the name of heaven -?/

THE DOCTOR: You'll need to book yourself a
 another act tomorrow, I'm afraid.

Murphy
starts
new
1

REC BREAK

(100) 4 A /39. INT. SEWER. NIGHT.

DUB: RAT FX

H/S CHANG
being dragged
to L fgd by
Ratfell

(THE JAWS OF
THE RAT
DRAGGING CHANG'S
LIMP BODY OFF)

MURKIN M'36 → Take 1 = 13"
REC BREAK

(187) 2 D 40. INT. G. REEL'S GARAGE. NIGHT.
Low 3s JAGO/LEELA/DR.

SOUND: RAT ROARS

(THE DOCTOR TURNS AWAY)

*Leela
might*

THE DOCTOR: Cyanide gas might settle those brutes. They'll have to seal off the sewers.

Track in as JAGO X's up to cupboard & let DR. go L.

LEELA: Doctor, look at these... and that's all that's left of them...

(SHE HAS OPENED A CUPBOARD. IT IS FULL OF WOMEN'S CLOTHING)

JAGO: The missing girls? So it was Chang -

(188) 1 D
Low MS DR at steps

THE DOCTOR: Not Chang! His master - the monstrous, crazed maniac who caused all this.

(189) 2 L
MS LEELA at machine bench

LEELA: The machine has gone, Dr.

(190) 1 D
a.b.

DR: That means he's going to start all over again somewhere else. I've got to find him!

(191) 2 D
a.b. coming fwd pan her L to low 3s DR/JAGO/LEELA

LEELA: He could be anywhere.

THE DOCTOR: His DN. helix has been split open so the more cells he absorbs into himself the more grossly deformed he becomes -

LEELA: You mean he is like a water bag with a hole in the bottom. And the hole is growing bigger.

(192) 5 F
C. 23/LEELA/DR.

THE DOCTOR: That's right.

LEELA: What happened to make him like that?

Maybe because

THE DOCTOR:/ He used the Time Cabinet. A dangerous experiment in Time Travel -

and he's fighting to hold his metabolism in balance by drawing on the life force of others.

LEEL: And the giant rats - ~~are they,~~
~~too, diseased?~~

THE DOCTOR: No, they must be the
results of his first experiments. He
had to gauge the strength of the psionic
amplification field and the rats were
handy. And afterwards they were useful
to guard the sewers.

Pan DR & LEELA L
to ladder

(HE HEADS FOR THE LADDER.
LEEL. FOLLOWS.)

(193)

~~MOB~~ JAGO

JAGO: I've got it ^{the} tour of inspection -
a nob for ~~st~~. you're not leaving and you.

I want to capture her

1 next

THE DOCTOR: ~~I must get back on that~~

(HE STARTS UP
THE LADDER)

EP 4

78A.

INSERT

(194) 1 C 41. CELLAR/TRAP SET
OS trap with DR
& LEEEA emerging

things to do.

DOCTOR: I must ~~get back to the time~~
Cabinet.

an
(195) 3 E
a.b. JAGO up
ladder

M 37 - Take 2

Music start 29"

REC BREAK

Menace.

(25")

42. INT. DINING ROOM. NIGHT.

Muric

Contd.

(61) 3 F / (LITEFOOT LIES
 H/S LITEFOOT NEAR HIS
 lying. Pan CHAIR, BLOOD
 across room to ON HIS FACE
 see disturb- AND HEAD.
 ance & up to
 c rner to see THE ROOM
 cabinet gone. SHOWS SIGNS
 OF A STRUGGLE.

THE TIME
 CABINET HAS
 GONE)

REC BREAK

TELECINE 5:

19"

Ext. House. Night.

21.04.23

The Time Cabinet is strapped to the cab. The CHINESE cling to it's side as the DRIVER cracks a whip and the cab jolts off down the drive.

Murri

Int. Cab. Night.

GREEL, with MR. SIN slumped beside him, bursts into a maniacal peal of laughter.

drop to low
crescendo to
hear laughter
squeals into
end titles
Stiches

Ext. House. Night.

On the echo of the mad laughter the cab disappears into the fog...

SUPOSE CAM

Closing
Titles

END TELECINE 5.

Ep 5

FADE OUT:

21.05.34

21.06.06 Taso red cloak
lined

Edited

24.30

Ep 5 TK 1 = Greels cat vanishes
Pcs boots
JP + Leela.

TK 2 = POV - hufat + Taso ? 5"

T/J slides S/Imposed over stock 35 mm film

- | | | | |
|----|---|-----|--|
| 1. | Doctor Who
TOM BAKER | 9. | O.B. Lighting
JOHN MASON |
| 2. | Leela
LOUISE JAMESON | | O.B. Sound
VIC GODRICH |
| 3. | Li H'sen Chang
JOHN BENNETT | 10. | Studio Lighting
MIKE JEFFERIES |
| | Weng-Chiang
MICHAEL SPICE | | Studio Sound
CLIVE GIFFORD |
| 4. | Jago
CHRISTOPHER BENJAMIN | 11. | Visual Effects Designer
MICHAEL JOHN HARRIS |
| | Casey
CHRIS GANNON | | Special Sound
DICK MILLS |
| 5. | Professor Litefoot
TREVOR BAXTER | 12. | Costume Designer
JOHN BLOOMFIELD |
| | Mr. Sin
DEEPT ROY | | Make-up Artist
HEATHER STEWART |
| 6. | Lee
TONY THEN | 13. | Designer
ROGER MURRAY-LEACH |
| | Singer
PENNY LISTER | 14. | Producer
PHILIP HINCHCLIFFE |
| 7. | Incidental Music
by DUDLEY SIMPSON | 15. | Directed by
DAVID MALONEY
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by RON GRAINER and the
BBC RADIOPHONIC WORKSHOP | | |
| 8. | Title Sequence
by BERNARD LODGE | | |
| | Production Assistant
ROS ANDERSON | | |
| | Production Unit Manager
CHRIS D'OYLY-JOHN | | |