

BBC - 1

CAMERA SCRIPT

BBC
THIS IS THE ARCHIVAL COPY
WHICH MUST BE RETURNED TO
DRAMA SCRIPT LIBRARY 8325/8049
250 WESTERN AVENUE STUDIO T.C.4

'DOCTOR WHO'

SERIAL 'S'

EPISODE: FOUR

CHECKMATE

by

Dennis Spocner

Producer Verity Lambert
Director Douglas Camfield
P.A. David Maloney
A.F.M. Gillian Chardet
Assistant Cordelia Crawshaw

Designer Barry Newbery
Story Editor Donald Tosh

Costume Sup: Daphne Dare
Make-up Sup: Sonia Markham

T.M.1 Ralph Walton
T.M.2 Bernard Fox
Sound Sup: Brian Hyles
Grams Op: Chris Carne
Vision Mixer Dave Hanks
F.A. Trevor Beckett

Crew Fourteen

CAMERA REHEARSAL: STUDIO T.C.4: FRIDAY 2nd JULY 1965

Camera rehearsal 10.30 - 1.00 pm (with TK-23)
LUNCH 1.00 - 2.00 pm
Camera rehearsal (Tea 4.00) 2.00 - 7.00 pm
DINNER 7.00 - 8.00 pm
Line-up 8.00 - 8.30 pm
RECORD: VT/4T/28195 8.30 - 9.45 pm

TRANSMISSION: SATURDAY 24th JULY 1965

Page	Scene	Description	Character	Time	Cams/Booms	Shots
1		TK-23 OPENING TITLES (27")			S.O.F.	
1		TK-23 SEQ.B Trailer (20")	Vicki, Steven		S.O.F.	
1	2	Int. TARDIS	Vicki, Steven	a.m.	1A	1
2	3	Int. MONASTERY	Dr.Who, Monk	a.m.	5A	2
2	4	Int. TARDIS	Vicki, Steven	a.m.	3B/A, B1, 1A/B	3 - 7
8	5	Int. MONASTERY	Dr.Who, Monk	a.m.	5B, A1, 2A	8 - 16
11	6	Int. CORRIDOR	Sven, Eldred	a.m.	4A, C1	17
12	8	Int. MONASTERY	Sven, Ulf	a.m.	2B, F.Rod	18
13	9	Int. HALLWAY	Monk, Dr.Who	a.m.	5C, Alx	19
14A	9A	Int/Ext.MONASTERY	Eldred	a.m.	4B, 2C, F.Rod	20 - 21
		PAUSE				
14A	10	Int. TARDIS	Vicki, Steven Dr.Who, Monk	a.m.	3A/C, B2, 1A A2	22 - 27
19	//////////////////// RECORDING BREAK 'A' //////////////////////					
19	11	Int. HALL	Monk, Ulf, Sven Dr. Vicki, Steven	a.m.	5E, A3, 1C	28 - 29
20	12	Ext. SAXON HUT	Wulnoth, Eldred Edith, 8 Extras	Day	2D, 4C, C2	30 - 31
22	13	Int. MONASTERY	Monk, Ulf, Sven	Day	3D, B3	32
23	14	Int. HALLWAY	Dr.Vicki, Steven	Day	5C, Alx, 1C	33 - 36
25	15	Ext. FOREST	Wulnoth, Eldred Edith, 8 extras	Day	4D-Dx, C3	37
26	16	Int. CORRIDOR	Monk, Ulf, Sven Wulnoth, Eldred 8 Saxon extras	Day	3E/F, 2E, F.Rod C3	38 - 41
28	17	Int. HALLWAY	Edith, Dr.Who Vicki, Steven	Day	5C, Alx, 1C	42 - 43
31	//////////////////// RECORDING BREAK 'B' //////////////////////					

(ii)

Page	Scene	Description	Character	Time	Cams/Booms	Shots
31	18	Ext. FOREST <u>PAUSE</u>	Ulf, Sven, Monk Wulnoth, Eldred 8 Saxon extras	Day	2F, C4, 1D	44 - 47
33	19	Int. TARDIS	Dr.Who, Steven Vicki	Day	B4, 4E	48
34	//////////////////// RECORDING BREAK 'C' //////////////////////					
34	20	Int. HALLWAY	Dr.Who, Vicki Steven	Day	5C, Alx, 1C	49 - 53
39	21	Ext. MONASTERY	Monk	Day	2F, C4	54
40	TK-23 (7") - Gulls SEQ.C					
40	//////////////////// RECORDING PAUSE (Artists moves) //////////////////////					
40	22	Ext. CLIFF TOP	Dr.Who, Vicki Steven	Day	4F, C4	55
41	23	Int. CORRIDOR	Monk	Day	Alx, 3F, F.Rod	56
44	24	Int. HALLWAY	Monk	Day	5F, Alx	57
45	//////////////////// RECORDING BREAK 'D' //////////////////////					
46.	25	Int. MINI TARDIS	Monk	Day	5C, Alx	58
46	//////////////////// RECORDING BREAK 'E' //////////////////////					
46	26	Int. HALLWAY	Monk	Day	1C, Alx	59
46	TK-23 (15") SEQ.D Tardis dematerialises					
47	PHOTO CAPTIONS				4F, 1C	60 - 61
47	S/IMP STEVEN, VICKI, DR.WHO				2D, 3F, 2D	62 - 64
	MIX to ROLLER				5G	65
	2 SLIDES					

(ii)

CAST LIST

DR.WHO WILLIAM HARTNELL
VICKI MAUREEN O'BRIEN
STEVEN PETER PURVES
MONK PETER BUTTERWORTH
SVEN DAVID ANDERSON
ELDRED PETER RUSSELL
ULF NORMAN HARTLEY
WULNOTH MICHAEL MILLER
EDITH ALETHEA CHARLTON

Non-speaking Saxons:

KEN MCGARVIE:
PETER BROOKS
FREDDY PARSONS
DEREK SCHAFER
VIC TAYLOR
JOHN EVANS
DON SIMONS
DUGGIE DEAN

'DOCTOR WHO'

RUN TK - 23

FADE UP

TK - 23 (27") TELECINE SEQ. A - OPENING TITLES

S.O.F.

FADE OUT

FADE UP

TK - 23 (20") TELECINE SEQ. B - TRAILER

S.O.F.

Shot of VICKI and STEVEN
entering Sarcophagus doors.
Cut to shot of them
entering Monk's Tardis

VICKI: It's a Tardis, Steven
The Monk has got a Tardis.

1. 1 A 65° 2. INT. MONK'S TARDIS
-
- High angle Ship
VICKI/STEVEN come
forward

(SLIDES next)

On 1: shot 1

S/IMP SLIDE CHECKMATE

FADE SLIDE

S/IMP SLIDE Written by DENNIS SPOONER

FADE SLIDE

2. 5 A 35° 3. INT. MONASTERY ROOM. MORNING
MCS DOCTOR

Pull back to
2-s as he
circles L.

(THE DOCTOR, WITH
THE VIKING SWORD
ADVANCES ON THE
MONK)

DR.WHO: I repeat my question,
Which fire? And what are they
for, Mrammm?

MONK: Alright. The fires are
a signal; for King Hardrada, and
the Viking Fleet

DR.WHO: I see

MONK: They'll think there's a
landing place and come in
unsuspecting (TAILS OFF) And
then ... and then ...

Tighten as
MONK moves fwd.

DOCTOR WHO: Out with it!!!

MONK: And then I'm going to
destroy them

MIX to

3. 1 A 65° 4. INT. TARDIS. MORNING
High angle
Control Column ON TO PAGE 6

(3 next)

On 1: shot 3

(VICKI ENTERS SHOT)

MICKI enters
bottom R of
frame.

4. 3 A 35°
MCS STEVEN L of
frame as VICKI
enters rear R

BOOM BL

STEVEN: Vicki! Come and look
As SHE comes fwdat this private collection.
pull back for
M 2-s

(VICKI HAS FOUND
A DIARY AND IS
READING FROM IT.
MOVES ACROSS TO
STEVEN WITH DIARY)

fan her L to
table past
status.

Let STEVEN
join R.

VICKI: He's got things from
every period and place.

Crab L. Pull
back and
depress with
STEVEN to
crate

STEVEN: Look at these. Some
kind of Neutron bomb.

(VICKI GLANCING
AT THIS SAMPLE)

Let VICKI
join for M 2-s

VICKI: They look pretty
unpleasant whatever they are.

STEVEN: They could be fired by
that weapon we saw on the cliffs.
I wonder what he intends to do?
Sink a ship?

1 to B

VICKI: With those things you
could knock out a whole Navy.

STEVEN: Yes, but why would he
want to?

VICKI: Why has he done a lot of
things: Listen to this ...

On 3: shot 4

(AS MICHAEL SPOKE
HE PUT THE BOMB
BACK IN THE CRATE,
HE NOW TURNS TO
VICKI AS SHE BRINGS
UP THE DIARY, LOOKS
FOR, AND FINDS A
PAGE)

MICHAEL: What have you got there?

VICKI: A logbook, sort of diary...
Ah, here it is. (READING) Met
Leonardo de Vinci.....

5. 1 B 24° MICHAEL Who? /
C 2-s fav.
VICKI

VICKI: De Vinci Listen! (AGAIN)
Met Leonardo de Vinci and dis-
cussed the principle of
powered flight.

3 to B

MICHAEL: What?

6. 3 B 16° VICKI: If you didn't keep interrript-
int I'd be able to tell you. /
MCS STEVEN

MICHAEL: But de Vinci tried to
build a flying machine... a sort
of aeroplane./

7. 1 B 24°
C 2-s fav.
VICKI

VICKI: I know, and according to
this it was the Monk who put
him up to it. Now listen to
this.

Slow push
in on VICKI

(5 next)

On 5: Shot 10

11. 2 A 24°
Depressed
MC 2-s fav.
MONK
- DOCTOR: And what little mischief brings you here?
- THE MONK: (HURT) Mischief? I'll have you know it's a Master Plan - to end all Master Plans ...
- DOCTOR: Is it now?
12. 5 B 16°
Depressed
MCS DOCTOR
A/B
- THE MONK: (NODDING, PLEASED) The whole course of history changed - in one single-swoop!
- DOCTOR: Wiping out the Viking Fleet?/
13. 2 A 24°
A/B
- Push in on
MCS MONK
- THE MONK: Exactly! I'm sure I don't have to tell you Doctor, that the only reason William the Conqueror won the Battle of Hastings was because King Harold had to march to Stamford Bridge, and defeat the Vikings. first./
14. 5 B 16°
A/B DR.
- DOCTOR: (DRILY) And you planned to save him the journey./
15. 2 A 24°
A/B MONK
Pull back to
C 2-s
- THE MONK: With a fresh Army, and no desertions - King Harold will kick William back to Normandy, before he knows what's hit him. Quite a plan, eh?/
16. 5 B 35° (MOVE)
MC 2-s
- Pull back as
DR. move fwd.
and hold on
MONK
- DOCTOR: Yes, quite a plan. And I count myself most fortunate to arrive here in time to stop this, this, disgusting exhibition!
- Let DR. rejoin
rear R.

On 5: shot 16

THE MONK: Now, now, Doctor.
Now, now - you haven't stopped
it yet ...

DOCTOR: Haven't I! Show me
where your time machine is ...

2 to B

THE MONK: I don't allow anybody
in there, that's my rule of time
travelling ...

(THE DOCTOR
JABS IN THE
SWORD)

Push in
on MC 2-s

DOCTOR: Where is it?

THE MONK: (SWALLOWING) This
way ...

Let them
Go L.

(THE MONK LEADS
THE DOCTOR OFF,
AND, AS THEY
GO WE)

17. 4 A 24^c / 6. INT. MONASTERY CORRIDOR. MORNING. BOOM C1
MS DOOR.

Pull back to
include column
L as Sven
staggers out

(WE COME UP ON
THE DUNGEON DOOR
IN THE MONASTERY
CORRIDOR AS SVEN
STAGGERS OUT. HE
PAUSES AT THE
DOOR TO PUT HIS
HAND TO HIS
FOREHEAD, THEN,
RECOVERING BUT
WITH AN EFFORT
HE MOVES OFF
RATHER UNSTEADILY
ALONG THE CORRIDOR
AND OUT OF FRAME
AND WE MIX TO
ANOTHER ANGLE ON

(2 B next)

On 4: shot 17

THE CORRIDOR.
SVEN, LOCKING
AROUND MOVES
DOWN THE
CORRIDOR)

SVEN: (CALLING, BUT CAUTIOUSLY)
ULF? Ulf, where are you?

Let SVEN go
R.

As ELDRED
enters push
in on him

(HE MOVES AWAY
DOWN THE
CORRIDOR, AND
WE LET HIM GO.
WE ANGLE TO
AN ARCH AND SEE
ELDRED COME INTO
SIGHT LOOKING
ROUND THE PILLAR
AFTER SVEN.
ELDRED'S ARM
STILL BANDAGED.

WE GET ELDRED'S
REACTION, THEN,
REACHING A
DECISION, HE
MOVES OUT AND
ALONG THE CORRIDOR.

REVERSE SIDE OF
THE MONASTERY
FRONT DOOR. AFTER
A FEW SECONDS,
ELDRED COMES INTO
SHOT, OPENS THE
DOOR, LOOKS BEHIND
HIM TO MAKE SURE HE
IS NOT SEEN. HE
LEAVES, PULLING
THE DOOR TO BEHIND
HIM)

ELDRED: Vikings!

18. 2 B 35° 8. INT. MONASTERY ROOM. MORNING
 Depressed
 MS ULF on floor.

On 2: shot 18

8. INT. MONASTERY ROOM. MORNING.

F.Rod

SVEN'S hips
enter shot L.
He moves U.S.
for M 2-s

(SVEN MOVES INTO THE
ROOM THROUGH AN
ARCHWAY, LOOKS DOWN,
THE CAMERA POINTS TO
WHAT HE SEES: ULF
BOUNDHAND AND FOOT
AND GAGGED. SVEN
MOVES IN, REMOVES
THE GAG, UNTIES THE
BONDS AS)

SVEN: The Monk tricked me into the
cell then knocked me out.

ULF: Can't you even guard one old
man?

SVEN: You haven't done much better.
We should get back to the forest.

(ULF HAS UNTIED SVEN,
NOW HE TAKES HIS
SWORD HAVING LOST HIS
TO DOCTOR WHO)

ULF: No - we'll stay here.

SVEN: Here?

ULF: It's safer than being outside -
unless you'd prefer meeting the
Saxons again.

SVEN: They wouldn't take us by
surprise this time - nor would
we be hampered by the head.

ULF: Perhaps not - but I'd still
choose the Monks - and whatever
treasure they have stored inside
these walls.

SVEN: Treasure.

MIX to

19.

5

C 35°

Depressed LS
Hall with Sarcophagus
f/g L.

9. INT. MONASTERY HALLWAY: MORNING

/BOOM ALX

On B: shot 19

(THE MONK LEADS
THE DOCTOR INTO THE
HALL)

Pan DOCTOR/
MONK L.
Crabbing R.

MONK: Here we are. There's my
Time Machine.

DOCTOR: Oh, dear! Is that it?
That miserable black of stone?

MONK: (EVENLY) That 'Miserable black
of stone' happens to be a perfect
Saxon sarcophagus. Anyway, I
think it's more in keeping with
this period than a police telephone
box. (SLYLY) What's the matter,
Doctor? Can't you repair your
disguising mechanism?

DOCTOR: Now don't try and
bamboozle me! If your machine
happens to fit in with this
Monastery, it's pure luck ...

AS DIRECTED

MONK: Pure luck! There's no
luck about it! I couldn't have
chosen a better place for my
headquarters. A deserted Monastery
right bang on the coast - gullible
peasants who believe every word I
tell them! (SMUGLY) No, Doctor,
I planned to materialise on this
very spot, disguised as a
sarcophagus - and here I am!

DOCTOR: I see. All part of
this Master Plan of yours, Mmm?

MONK: Precisely, Doctor. There's
nothing hit-or-miss about my
machine ...

DOCTOR: (REALLY NETTLED) Isn't
there now? Well, we'd better
see inside this great wonder.

(DOCTOR MOVES AROUND
PRODDING SARCOPHAGUS
WITH HIS SWORD)

(4B next)

How exactly does one get in?
With a hammer and chisel?

On 5: shot 19

MONK: (MOVING AROUND THE BACK)
This way, Doctor, And mind
your head.

(MONK DUCKS DOWN,
DOCTOR HEAVES A
DEEP SIGH AND
FOLLOWS)

20. 4 B 35° 9A. INT./EXT.MONASTERY /F/Rod/

MS DOOR

ELDRED enters
goes through
door.

21. 2 C 35°

MS Door

ELDRED exits
and runs off R.

PAUSE - DOCTOR AND MONK MOVE TO TARDIS SET

22. 3 A 35° 10. INT. TARDIS. MORNING /LOOM B2/A2/

MS SCHEDULE

Pull back to
MC 2-s
VICKI/STEVEN

(1 next)

On 3: shot 22

10. INT. TARDIS. MORNING.

(VICKI AND
MICHAEL HAVE
FOUND THE
SCHEDULE,
LISTING THE
MONKS PLANS,
AND INTENTIONS.
THEY HOLD IT
OPEN BETWEEN
THEM AND ARE
STUDYING IT.
THEY HOLD IT
SO IT HANGS DOWN,
WE ARE ANGLED
OBSCURING THE
TARDIS DOOR)

MICHAEL: Seems to tell the
whole story ...

VICKI: But why, Michael? Why
is he planning to do it. What's
his reason?

Pan R to
ML 2-s
DOCTOR/MONK

DOCTOR: (OVER) That's a good
point, child - I haven't asked
him that myself.

(MICHAEL AND
VICKI 'FULL
AWAY' THE
SCHEDULE, SO
WE NOW SEE THAT
THE DOCTOR, AND
THE MONK, HAVE
COME IN THROUGH
THE TARDIS DOOR)

23. 1 A 35° (ON MOVE)

M 2-s VICKI/
STEVEN

VICKI: Doctor! You're safe!

Pan Her R to
DOCTOR & MONK

DOCTOR: Of course I am, child -
of course I am! I see you found
his time machine.

Let STEVEN
join L for
4-s

On 1: shot 23

(THE DOCTOR
REACHES MICHAEL,
HANDS HIM THE
SWORD, INDICATES
THE MONK)

3 to C

You can keep an eye on that for
me ... (THOUGHT) And I thought
I told you to wait at the Tardis!

Pull back &
Pan DOCTOR R
to column

(MICHAEL IS ABOUT
TO ANSWER BUT THE
DOCTOR 'SEES' THE
CONTROL COLUMN,
MOVES ACROSS TO
IT. MICHAEL GOES
TO GUARD THE MONK)

Let others
follow into
4-s

Goodness me, it's a Mark IV.

(THE DOCTOR LOOKS
OVER THE CONTROLS,
TOUCHES. VICKI
MOVES IN AND JOINS
HIM)

VICKI: Is it later than yours,
Doctor?

Elevate and
pull back as
DOCTOR circles
column to
hold 4-s

(VICKI SUDDENLY
CLAPS HER HAND
TO HER MOUTH,
GASPS)

I forgot all about it!

DOCTOR: Forgot, forgot what?

VICKI: Doctor, Doctor we haven't
got a time-machine anymore!

DOCTOR: Haven't we? (TAKE) What's
that supposed to mean?

VICKI: We landed on the beach.

On 1: shot 23

DOCTOR: Yes, I remember, I was there as well. I might be forgetful at times, but ...

VICKI: The tide came in ...

DOCTOR: Oh - oh is that all.

(THE DOCTOR GOES
BACK TO EXAMINING
THE CONTROLS)

STEVEN: Isn't that enough.

(THE DOCTOR ANSWERS,
HIS ATTENTION ON
THE CONTROL TABLE
OF THE MONK'S TARDIS)

24. 3 C 9°
CS DOCTOR

DOCTOR: My dear child, water can't harm the Tardis - nor will it wash it away. It'll be there when the tide goes out - no

25. 1 A 35° (ON MOVE)
4-s

don't fret so.

Pan DOCTOR R
Losing others
then rejoining
for 4-s

(THE DOCTOR FINISHES
EXAMINING, MOVES
AROUND TO THE MONK)

Yes, quite a ship - they made a few changes I see.

THE MONK: (NODDING) Oh, yes, indeed. I did try to have a look inside the police box, but you'd locked the door. Which type is yours?

Tighten on
DOCTOR holding
rest rear

DOCTOR: It's none of your business!

MICHAEL: I take it you both come from the same place, Doctor?

DOCTOR: Yes, I regret we do. I'd say I was about fifty years earlier,
(Cont...)

On 1: shot 25

(THE DOCTOR
SUDDENLY ROUNDS
ON THE MONK, VERY
IRRITABLE)

DOCTOR: Now when are you doing to answer my question?

THE MONK: (SHAKEN) Which question's that?

DOCTOR: The reason for this, this act of destruction!

THE MONK: Oh! I thought it would improve things ...

Pan DOCTOR L
around column
and to MONK

DOCTOR WHO: Improve things?
Improve what may I ask?

Crab R as
MONK moves
D.S. holding
rest rear L.

THE MONK: Well, Harold would have been a good King. I know. And there wouldn't have been all those wars with Europe, either - these claims over France went on for years and years! With peace the people could have bettered themselves. A few tips from me and they could have had jet-airliners by 1320. Shakespeare could have put Hamlet on television.

DOCTOR: Could have what?

MONK: Put Hamlet on television.

DOCTOR: Oh, yes, I have heard of the medium ...

STEVEN: You were going to kill the Vikings.

(3 next)

On 1: shot 25

26. 3 C 24° (ON MOVE)
 M 3-s DOCTOR/
 STEVEN/VICKI
 Crab L as
 DOCTOR comes
 fwd.

THE MONK: SORRY) Yes, yes I
 was ... (EXPLAINING) But if I
 didn't King Harold would ...

DOCTOR: What are we going to
 do with him? What can we do with
 him? The man's totally
 irresponsible. He wants to destroy
 the whole pattern of world history.

(THE DOCTOR MOVES
 FORWARD THOUGHT?
 FULLY. VICKI AND
 STEVEN WATCH SUDDENLY
 TAKING HIS CHANCE,
 THE MONK RUSHES FOR,
 AND THROUGH THE
 TARDIS DOORS)

27. 1 A 35°
 Elevated LS
 Group run
 for door.

VICKI: Steven! Doctor!

DOCTOR: After him!

(AS DOCTOR WHO,
 VICKI AND
 MICHAEL RUN FOR
 THE DOORS, WE)

CUT TO BLACK

1 to C RECORDING BREAK 'A'
 5 to E Set in column for 5E's shot

28. 5 E 35° / 11. INT. MONASTERY HALL. MORNING. / BOOM A3
 LS Sarcophagus
 with column f/g
 R.
 MONK emerges and
 runs D.S. and
 is grabbed
 Pull back to
 see Vikings.

(WE COME UP ON
 THE MONK AS HE
 RUNS FROM THE
 STONE SARCOPHOGUS
 TOWARDS THE DOOR-
 WAY. WE PAN OFF
 THE SARCOPHOGUS
 WITH HIM. AS
 THE MONK REACHES
 THE DOOR ULF AND
 SVEN STEP INTO
 IT, BARRING HIS
 WAY. THE MONK

(1 next)

On 5: shot 28

STOPS AND WITH
GREAT PRESENCE
OF MIND THROWS
HIS RIGHT ARM
IN THE AIR)

THE MONK: Long live King Hardrada!!

(HE TURNS AND
POINTS)

29. 1 C 16° Those are your enemies!
M 3-s STEVEN/
VICKI/DOCTOR (DOCTOR WHO,
MICHAEL AND
VICKI ARE
STOPPED, DEAD
IN THEIR TRACKS,
IN THEIR CHASE
FROM THE
SARCOPHOGUS TO
THE DOORWAY.

30. 2 D 35° 12. EXT. SAXON HUT. DAY BOOM C2
Slow crabbing
2-s WULNOTH/
EDITH with
SAXONS f/g. (on to page 21)

On 2: shot 30

12. EXT. SAXTON HUT. DAY.

(A GROUP OF
MURMURING SAXONS
STAND BEFORE THE
SAXON HUT, WE PAN
AND SHOW WULNOTH.
UP, ADDRESSING
THEM, EDITH STANDING
IN FRONT OF HIM,
AND SLIGHTLY TO
ONE SIDE. WULNOTH
HOLDS UP HIS HANDS
TO SILENCE THEM
WITH)

WULNOTH: And not only did the
Monk ask us to light fires
at the top of the cliffs, but
the old man who journeyed here
had news of a Viking fleet
descending on us.

EDITH: And he spoke the truth,
he had no reason to lie...

WULNOTH: Fires on the cliff
would guide the ships into
land, Viking ships!!!

EDITH: We know and respect
the monastery, as a Holy Place,
but what of a Viking spy
who passes himself off as a
Monk?...

(THERE IS AN
ANGRY MURMURING.)

(4 next)

On 2: shot 30

THEN, SUDDENLY
IT STOPS, HEADS
TURN, A PATH IS
MADE, WE SEE
ELDRED STANDING
THERE)

31. 4 C 24° EDITH: Look!! /
 MS ELDRED's
 back. He
 moves f2d to
 Group

(SHE IS FIRST TO
HIM. WULNOTH
FOLLOWS HER.
ELDRED IS BREATH-
LESS, TIRED, WEAK.
HE SINKS DOWN TO
REST AND THE
OTHERS GATHER
ROUND AS)

ELDRED: The monastery...

Push in on
M 3-s WULNOTH/
ELDRED/EDITH
with SAXONS

WULNOTH: What of it - what
have you seen?

ELDRED: Vikings - there are
Vikings hiding there...

EDITH: (TO ONLOOKERS) Isn't
that enough? Do you need
more proof?...

WULNOTH: Get your swords,
we know how to treat the
raiders!

(THE GROUP BREAK
UP, AMID GREAT
SHOUTING. AS
THEY DISPERSE WE)

32. 3 D 35° 13. INT. MONASTERY ROOM. DAY. BOOM B3
 Depressed MS
 CRATE

On 3: shot 32

Pull back as it
is carried D.S.

As it is
dropped, tilt
up to 3-s

(THE MONK IS
WAITING BY THE
DOORWAY, SOMEWHAT
IMPATIENTLY, WE
PAN AND SEE ULF
AND SVEN CARRYING
THE CRATE OF
NEUTRON BOMBS
BETWEEN THEM,
THEY MOVE ACROSS
TOWARDS HIM)

THE MONK: Now come along, if
you want a successful landing
for your fleet, we mustn't
delay ...

ULF: What are these things?

Let VIKINGS
Pick up box and
move out R.

Push in on
MONK

THE MONK: Charms to guide
your ships to sheltered waters
my son. I know you won't
understand, but believe me,
your ships will certainly
know they're there.

(ULF AND SVEN
MOVE THROUGH
WITH THE CRATE.)

THE MONK MOVES
AFTER THEM)

33.	5	G 24°	14. INT. MONASTERY HALLWAY. DAY.	BOOM Alx
		MS Hopping feet.		
		Pull back & Pan STEVEN into Depressed 3-s with VICKI/DOCTOR		(DOCTOR WHO IS BOUND, LEANING A AGAINST THE WALL. MICHAEL AND VICKI ARE TIED, BACK TO BACK.

CQ

- 24 -

On 5: shot 33

DOCTOR WHO IS
STARING BACANTLY
INTO SPACE,
THINKING, DAY-DREAMING,
OR BOTH. MICHAEL
AND VICKI TALKING,
VICKI NOT ABLE
TO SEE THE DOCTOR
MICHAEL FACING
HIM)

STEVEN: I can't find a sharp
enough stone anywhere. Those
Vikings certainly know how to
tie knots.

VICKI: So, it looks as
though that monk's
going to get his own
way after all.

Push in on
2-s STEVEN/
VICKI

MICHAEL: But he can't can
he? I don't know much about
history - but I do know that
William the Conqueror did win
the Battle of Hastings!

VICKI: Up unti now he did.
If the monk changes it -
I suppose our memories will
change too...

MICHAEL: What about the history
books?

(1 next)

- 24 -

On 5: shot 33

VICKI: They haven't been printed yet. They'll write and print the new version.

34. 1 C 16°
MS STEVEN

MICHAEL: But that means the minute he does it, the exact second he does it - every reference book, every... well, the whole future in every time and year on Earth - will just change - just like that. And nobody will know it has!

35. 5 C 24°
Profiled
M 3-s

VICKI: Yes,- I think that's what I'm trying to say.

MICHAEL: There's more to this time travelling than meets the eye!

36. 1 C 24°
M 2-s VICKI/
DOCTOR

(ON LEAN IN) What's the Doctor doing? He's quiet - he hasn't gone to sleep has he?

STEVEN: Are you awake, Doctor?

Push in to
MCS
DOCTOR, losing
VICKI

DOCTOR: Of course I'm awake!!

As a matter of fact I was turning over in my mind what we can do about this Monk fellow - assuming we get out of this! Obviously he won't listen, and he's determined to have his own way (SHAKING HEAD) But he's got to be stopped! He must be stopped!!!

37. 4 D 35° 15. EXT. FOREST. DAY BOOM C3
LS FOREST.

On 4: shot 37

WULNOTH enters
in MS. Crab
He and EDITH
L to POS.
DX.

Pull back to
see SAXON band
around him.

(THE FOREST
SECTION. WE
HEAR A CERTAIN
AMOUNT OF
NOISE THEN SEE
WULNOTH, AND
LEDFRED,
LEADING A BAND
OF SAXONS,
THROUGH THE
FOREST, AND
UP TO THE
MONASTERY)

(EDITH IS IN
WITH THE GROUP.
WE HOLD THEM AS
THEY MOVE QUICKLY
RUN THROUGH THE
FOREST, THEN,
WHEN THEY ARE
OUT OF SIGHT)

38. 3 E 35° 16. INT./EXT. MONASTERY F.Rod

MS VIKINGS &
MONK enters.

Pan them R
to door.

(2E next)

On 3: shot 38

(THE MONK, WITH
ULF AND SVEN
HAVE REACHED
THE DOOR OF THE
MONASTERY. ULF
AND SVEN PUT THE
CRATE DOWN, BLOW
RATHER HARD)

THE MONK: Yes, they are
rather heavy, aren't they?
A special charm, you understand.

ULF: Where are we taking
them?

Let VIKINGS
Go R.

THE MONK: Oh, just to the top
of the cliffs...

Hold on MONK

(THE MONK HAS
OPENED THE DOOR,
HE HOLDS IT WIDE
AS ULF AND SVEN
START TO PICK UP
THE CASE AGAIN.

39. 2 E 35°
ES DOOR with
Tree f/g R.

VIKINGS appear
and stagger
forward...

WE HEAR A NOISY
THRONG, AND, AS
THE MONK, ULF AND
SVEN, PUZZLED
AS TO WHAT IS,
THE SAXONS SUDDENLY
APPEAR OUTSIDE)

/BOOM C3/

SAXONS enters
L and R.

40. 3 F 35°
MS MONK

He hides behind
door as
VIKINGS &
SAXONS rush
past R to L.

(WULNOTH LEADS THE
BAND OF SAXONS
IN A CHARGE TO
THE DOOR. / ULF
AND SVEN, SEEING
THEM COMING, DROP
THE CRATE, AND
RUN ALONG THE
CORRIDOR OUT OF
FRAME.

/F.Rod/

(2 next)

On 3: shot 40

THE MONK PULLS
THE DOOR WIDE
OPEN SO THAT
HE IS HIDDEN
BEHIND IT.

THE SAXONS, LED
BY WULNOTH AND
ELDRED, RUSH
THROUGH THE DOOR
ALONG THE
CORRIDOR, AND OUT
OF FRAME IN
PURSUIT.

MONK comes out
of hiding,
opens door
looks back,
sees oncoming
mob,

Let him leave
R.

WE CUT UP TO THE
MONK AS HE PEERS
OUT FROM BEHIND
THE DOOR, DECIDES
TO VANISH FOR A
WHILE, AND, COMING
ROUND, STARTS TO
LEAVE THE MONASTERY,
VIA THE FRONT
DOOR.

WE HEAR THE NOISE
OF THE RABBLE
AGAIN, AND THE
MONK TURNS,
REGISTERS HORROR,
STARTS TO RUN
OFF.

41.

2 E 35°
LS A/B

MONK runs out
and past R.

VIKINGS & SAXONS
run out & past
L and R.

ULF AND SVEN RUN
ALONG THE CORRIDOR
TOWARDS THE
MONASTERY DOOR,
PURSUED AT A
DISTANCE OF ABOUT
TEN FEET, OR SO,
BY THE YELLING
AND SCREAMING
SAXONS MOB LED
BY WULNOTH, AND
ELDRED.

BOOM C3

AS THE LAST OF
THEM DISAPPEAR
THROUGH THE
DOOR, WE)

42.

5 C 35°
MCS Hands
Pull back
to 4-s

17. INT. MONASTERY HALLWAY. DAY.

BOOM ALX

On 5: shot 42

(EDITH MOVES FROM UNDOING THE KNOTS ON MICHAEL AND VICKI TO THE DOCTOR. SHE STARTS TO UNTIE HIM, LEAVING MICHAEL AND VICKI TO FREE THEMSELVES)

DOCTOR: Thank you, thank you. We're very fortunate that you decided to search for us..

EDITH: Without your help we'd never have known that the Monk was a Viking spy would we? There, now you're free...

(EDITH FINISHES RELEASING THE BONDS. DOCTOR WHO STANDS, EDITH MOVES WITH HIM, LEAVING MICHAEL IN THE BACKGROUND TO COMPLETE THE FREEING OF VICKI)

DOCTOR: Er... the Monk? Was he caught?

EDITH: Wulnoth, and the villagers will not let him escape - nor the two Vikings that were with him...

DOCTOR: (TO HIMSELF? Yes, they'll probably catch the Vikings all right, but somehow I think that Monk will have a few tricks of his own.

EDITH: Where are you going to now?

On 5: shot 42

DOCTOR: Oh, we shall continue our travels, my dear.

EDITH: You must come back to the village with me, before you go, so that we may all bid you farewell.

DOCTOR: Yes - we've a few things to see to here at the monastery first. But don't let us delay you - we'll follow on...

Let EDITH
Go

Tighten on
3-s

(VICKI AND MICHAEL
MOVE IN TO THE
DOCTOR AS EDITH
LEAVE. THEY
SAY 'GOODBYE'
ETC. TO HER)

DOCTOR: Charming woman...
(THEN) Now come on you two
we've got a lot to do...

MICHAEL: Such as what?

VICKI: Can't we go back to
the Tarids?

DOCTOR: Now you know we
can't do that, Vicki,- not
until we've put a stop to this time
meddler. ... Have either of
you got a pencil and paper?

VICKI: No...

MICHAEL: 'Fraid not...

DOCTOR: Then get inside the time
machine and find one, there's
a good fellow...

(1 next)

On 5: shot 42

MICHAEL: O.K.

(MICHAEL DUCKS
DOWN OUT OF SIGHT
BEHIND THE STONE
SARCOPHOGUE AS
THOUGH HE'S GONE
INSIDE.

VICKI MOVES
ACROSS TO THE
DOCTOR)

43. 1 C 9° VICKI: Who are you going to
 CS DOCTOR write to? /

DOCTOR: The monk of course -
Who else?

CUT TO BLACK

1 to D RECORDING BREAK 'B'

44. 1 D 65° 18. EXT. FOREST SECTION. DAY. /BOOM C4/
 Elevated MS
 SVEN/ULF enter (ULF AND SVEN
 and exit R. COME INTO FRAME
 AS THEY RUN
 THROUGH THE
 FOREST. WE
 CAN HEAR OF
 THE SHOUTS OF
 THE PURSUING
 SAXONS.

MONK comes in
and joined by
VIKINGS

FOLLOWING ULF
AND SVEN, PUFFING
AND PANTING, COMES
THE MONK. THE
VIKINGS ARE
ALMOST OUT OF
SIGHT, AS THE
MONK STOPS,
CUPS HIS HANDS
TO HIS MOUTH
AND SHOUT)

On 1: shot 44

THE MONK: (CALLING THROUGH
DEEP BREATHS) No - this way!

(THE TWO VIKINGS
STOP AND REJOIN
THE MONK. BREATHING
HEAVILY HE POINTS
TO HIS RIGHT)

There's an old well... just
behind that tree... we can
hide there...

Let VIKINGS go
L.

Let MONK go R.

(ULF AND SVEN TURN
AND MOVE OFF THAT
WAY. THE MONK
SEEMS TO FOLLOW
THEM, THEN, AT
THE LAST MINUTE,
HE TURNS AND RUNS
AS FAST AS HE CAN
IN THE DIRECTION
THE VIKINGS ORIGINALLY
TOOK.

THE MONK GOES OUT
OF SIGHT. THE
VIKINGS REAPPEAR,
LOOKING FOR HIM)

Let VIKINGS
re-enter L.

ULF: There's no well there...

(HE LOOKS ROUND
AS HE REALISES
THE MONK HAS
VANISHED)

SVEN: He's gone!

Elevate as
SAXONS enter
and form circle

(THE SHOUTS OF
THE PURSUING
SAXONS HAVE
GOT NEARER,
SUDDENLY WULNOTH
BURSTS ONTO
THE SCENE)

45. 2 F 35°

Elevated 2-s
VIKINGS

On 2: shot 45

ULF: Odin!!

46. 1 D 65°
LS Circle.
SAXONS make
way for WULNOTH

PAUSE - Lose VIKINGS - set in sacks substitutes

47. 2 F 35°
Depressed GROUP
SHOT. framed L by
ELDRED & EDITH

Crab WULNOTH R.

FADE TO BLACK

FADE UP

48. 4 E 35° 19. INT. MONK'S TARDIS. DAY BOOM B4
Depressed
MCS DOCTOR
working at
object (DOCTOR WHO
WORKING AT OBJECT
UNDER CONTROL PANEL)

DOCTOR: Come on, come on! Where's
that string I asked for?

Pull back
as VICKI/
STEVEN enter (VICKI, STEVEN ENTER
for 3-s MC AND KNEEL BY DOCTOR)

STEVEN: Here we are. I found
some.

On 4: shot 48

VICKI: What's that thing under there, Doctor?

Elevate as they stand up

DOCTOR: Never you mind. (TO HIMSELF) Now, we tie the string here. And we gently pull it taut. Now out you go you two. I'm coming out last.

VICKI: What exactly are you doing, Doctor?

DOCTOR: Will you stop asking questions and get out!

STEVEN: I think

DOCTOR: Get out!!!

As STEVEN goes depress to object

(THEY GO)

CUT TO BLACK

RECORDING BREAK 'C'

Small Tardis to pre-set position

49. 1 C 35° 20. INT. MONASTERY HALLWAY. DAY. /BOOM Alex/

 M 2-s VICKI/
 STEVEN

Elevate as DOCTOR emerges (VICKI AND STEVEN WAITING OUTSIDE THE SARCOPHAGUS DR.WHO EMERGES)

VICKI: Is he coming yet?

STEVEN: Yes, here he is now.

ON TO PAGE 38

(5 next)

On 5: shot 52

VICKI: Is that the letter you wrote the Monk?

(VICKI GOES TO TOUCH IT)

DOCTOR WHO: Yes, it is - and you can leave that alone too young lady - it's rude to read other people's mail! (THEN) Well, that seems to be it, we're finished here ...

MICHAEL: Back to the Tardis?

Let them leave L.

DOCTOR WHO: Back to the Tardis indeed.

53.

1 C 9°
CS LETTER

(DOCTOR WHO MOVES OUT, REACHES OUT AN ARM TO BOTH VICKI AND MICHAEL TO STEER THEM FROM THE ROOM, THEN LOOKS BACK AT THE SARCOPHOGUS AND CHUCKLES AGAIN TO HIMSELF.

AS THEY LEAVE THE ROOM, WE PAN ON THE DOCTOR'S EYELINE TO THE SARCOPHOGUS, AND THE LETTER ON TOP OF IT.

WE HOLD AND)

SLOW MIX to

54.

2 F 24°
MS BUSHES

MONK parts them. looks out and exits L.

21. EXT. FOREST SECTION. DAY.

BOOM C4

(WE HAVE MIXED THROUGH TO A RIGHT SHOT OF A SECTION OF BUSHES.

On 2: shot 54

ALL IS QUIET EXCEPT
FOR THE SOUNDS OF
THE FOREST.

WE HOLD ON THE
BUSHES FOR SOME
FEW SECONDS THEN
SEE THEM SLOWLY
PART.

THE MONK PEERS
THROUGH - HIS
PERSPIRING, DIRT-
STREAKED FACE
STICKS OUT - SO
HIS WIDE-EYES CAN
FLICK FROM SIDE
TO SIDE, TO SEE
IF THE COAST IS
CLEAR.

APPARENTLY ALL IS
TO HIS LIKING, AND
COMING OUT OF THE
BUSHES, WE SEE HIM
SLINK OFF ON HIS
WAY BACK TO THE
MONASTERY)

MIX to

TK-23 TELECINE SEQ. C -(0'7")

GULLS FLYING
IN THE AIR.

PAUSE - Artists into cliff position

55. 4 F 35° 22. EXT. TOP OF CLIFFS. DAY. /BOOM C4/
Depressed MLS
Cliff top. (DOCTOR WHO,
MICHAEL TAYLOR,
AND VICKI ARE
Trio enter.
Push in on them.
to depressed
M 3-s

On 4: shot 55

DOCTOR: There you are. The Tardis. Safe and sound. Didn't I tell you so?

VICKI: Am I glad to see that old telephone box again.

DOCTOR: Yes, we must climb down and get aboard. There's an invasion due very shortly.

STEVEN: You mean anytime now, the Viking fleet will sail by this coast?

DOCTOR: Yes, Steven - history will be allowed to take its natural course.

VICKI: JOINS IN WITH) ... will be allowed to take its natural course.

STEVEN: You know, I'm beginning to like the idea of being a crew member on board a time machine.

VICKI: Good - except the Doctor's the crew - we're just passengers.

DOCTOR: But very welcome ones, my dear. Come along now. Come along.

STEVEN: It's a long way down, pity we haven't got wings.

56. 3 F 35° 23. INT. MONASTERY CORRIDOR. DAY
 MS DOOR of / F.Rod/BOOM Alx/
 Monastery

 MONK enters (THE MONK ENTERS
 and slams THE MONASTERY)
 door behind him

(5 next)

On 3: shot 56

MONK: I'm getting too old for
this sort of thing.

57. 5 F 35° / 24. INT. MONASTERY HALLWAY. DAY. / BOOM Alx
LS CORRIDOR

MONK enters.

Pan him L to
Sarcophagus
and Crab R.

(THE MONASTERY HALL
CONTAINING THE
STONE SARCOPHOGUS,
DOCTOR WHO'S NOTE
LIES ON TOP OF IT.

WE ANGLE TO THE
DOOR AS THE MONK
ENTERS)

THE MONK: Yes, I was right -
they've gone ... (SIGHS) I
suppose I'd better too ...

Push in to
MS MONK

(THE MONK MOVES
ACROSS TO THE
STONE SARCOPHOGUS,
BENDS TO GO IN-
SIDE, SEES THE
NOTE)

What's this?

(HE OPENS IT,
PEERS)

(GLANCING) (SURPRISED) From the
Doctor ... (REALIS) "Mt dear
fellow, I'm sure you will excuse
me but I didn't want to say
goodbye as you were obviously
going to be very busy for some
time".

(THE MONK LOOKS
UP, REMARKS)

(THEN) Still ...
he's gone ... (cont ...)

On 5: shot 57

(THE MONK GLANCES
BACK AT THE NOTE)

(READS) "Just in case you still
have ideas about your master
plan. I have taken certain
precautions to stop your time-
meddling".

(THE MONK LOOKS
ROUND AS THOUGH
HE EXPECTS TO
SEE WHAT THE
DOCTOR HAS DONE,
RELAXES, DIS-
BELIEVES)

Huh, what could he do! to a mark
IV?

(HE GOES BACK
TO READING THE
NOTE)

(READING) "Possibly, one day
in the future when you have
learnt your lesson I shall
return and release you".

(THE MONK SCREWS
UP THE NOTE,
THROWS IT AWAY)

Release me! Old fool! (SECOND
THOUGHTS) I wonder what he
meant by that? (THEN) Still,
better get on my way.

(HE BENDS DOWN.
TRIES TO GO
THROUGH THE
SMALL DOOR.

CUT TO BLACK

5 to C

RECORDING BREAK 'D'

Strike Sarcophagus - Set in small Tardis

(5 next)

58. 5 C 24° / 25. INT. SMALL TARDIS DOORS. DAY / BOOM Alx
MCS MONK

Pull back as
he looks

(THE MONK IS
SEEN AS A
GIANT, JAMMED
IN THE DOOR.

MONK: He's taken my dimensional-
controller!!! Ruined my time
machine. I'm marooned in 1066!!!

CUT TO BLACK

1 to C RECORDING BREAK 'E' Strike small tardis
2 to D - drapes Reset Sarcophagus
3 to F - drapes
4 to F - caption
5 to G - Roller under 1's cable

59. 1 C 65° / 26. INT. MONASTERY HALL / BOOM Alx
MS MONK
emerges from
sarcophagus

Elevate as he
moves up steps. MONK: Doctor! (SHOUTING) Doctor!
Doctor!!!

(HE SITS ON
STEPS CRUSHES)

MIX to

TK - 23 TELECINE SEQ. D (0'15")

Tardis on the Beach
at the foot of
the cliffs.

On TK

Tardis de-
materialises
leaving the
scene empty.

MIX to

60. 4 F 24⁰

 CAPTION - A
 Night Sky

 Pushing in

MIX to

61. 1 C 24⁰

 Pushing in
 CAPTION - B
 Night Sky

S/IMP on 1

62. 2 D 24⁰

 CS STEVEN at drapes

MIX 2 to

63. 3 F 24⁰

 CS VICKI at drapes

MIX 3 to

64. 2 D 24⁰

 CS DOCTOR at drapes

MIX 2 to

65. 5 G ROLLER CAPTION

(Slides next)

On 5: shot 65

ROLLER CAPTION

Dr.Who William Hartnell
Vicki Maureen O'Brien
Steven Peter Purves
Monk Peter Butterworth
Sven David Anderson
Eldred Peter Russell
Ulf Norman Hartley
Wulnoth Michael Miller
Edith Alethea Charlton

Title music by RON GRAINER and
the BBC Radiophonic Workshop

Percussion played by
CHARLES BOTTERILL

Costumes Supervised by
DAPHNE DARE

Make-up supervised by
SONIA MARKHAM

Lighting
RALPH WALTON

Sound
RAY ANGEL

Story Editor
DONALD TOSH

Designer
BARRY NEWBERY

MIX to SLIDE Producer VERITY LAMBERT

SLIDE Directed by DOUGLAS GAMFIELD BBC tv

FADE SLIDE: CAM 1. MUSIC TOGETHER