

M. B. Sand

TX 65

BBC-1

CAMERA SCRIPT  
2314/3358

"DR. WHO"

SERIAL 'P'  
(The Crusade)

Ep.3. 'The Wheel of Fortune' (25 mins)

Written by  
DAVID WHITAKER

DIRECTOR .....	DOUGLAS CAMFIELD
PRODUCER .....	VEPITY LAMBERT
DESIGNER .....	BARRY NEWBERY
STORY EDITOR .....	DENNIS SPOONER
PRODUCTION ASSISTANT .....	VIKTORS RITELIS
ASSISTANT FLOOR MANAGER .....	MICHAEL BRIANT
ASSISTANT .....	SHIRLEY COWARD
COSTUME SUPERVISOR .....	DAPHNE DARE
MAKE-UP SUPERVISOR .....	SONIA MARKHAM
FLOOR ASSISTANT .....	TREVOR BECKETT
T.M.1 .....	RALPH WALTON
T.M.2 .....	MARK LEWIS
SOUND SUPERVISOR .....	BRIAN HILES
VISION MIXER .....	JOHN LOPES
GRAMS/TAPE OPERATOR .....	NICK WARE
CREW .....	14

CAMERA REHEARSAL: RIVERSIDE 1

FRIDAY, 19th MARCH 1965

Set & light	8.30 a.m. - 10.30 a.m.
Camera rehearsal (with T.K.25)	10.30 a.m. - 1.00 p.m.
LUNCH	1.00 p.m. - 2.00 p.m.
Camera rehearsal (with T.K.25)	2.00 p.m. - 7.00 p.m.
(TEA: 3.45 p.m.)	
DINNER	7.00 p.m. - 8.00 p.m.
Sound & vision lineup	8.00 p.m. - 8.30 p.m.

c.c. TELERECORDING (Discontinuous) VT/4T/26485

FRIDAY, 19th MARCH 8.30 p.m. - 9.45 p.m.

TRANSMISSION ON BBC-1. Saturday, 10th April. 5.40 - 6.05 p.m.

Music composed & conducted by  
DUDLEY SIMPSON

CAST

Dr. Who .....	WILLIAM HARTNELL
Ian Chesterton .....	WILLIAM RUSSELL ( <u>FILM ONLY</u> )
Barbara Wright .....	JACQUELINE HILL
Vicki .....	MAUREEN O'BRIEN
Richard the Lionheart .....	JULIAN GLOVER
Saladin .....	BERNARD KAY
Saphadin .....	ROGER AVON
Joanna .....	JEAN MARSH
El Akir .....	WALTER RANDALL
Ben Daheer .....	REG PRITCHARD
Haroun .....	GEORGE LITTLE
Earl of Leicester .....	JOHN BAY
Chamberlain .....	ROBERT LANKESHEER
Safiya .....	PETRA MARKHAM
1st Guard .....	ANTHONY COLBY
Saracen Warrior 'A' .....	CHRIS KONYILS
Saracen Warrior 'B' .....	RAYMOND NOVAK
Turkish Bandit .....	DAVID BREWSTER ( <u>FILM ONLY</u> )

Extras:

Saracen Warriors .....	SONNY COLDINES PETER JOHNSON
Man-At-Arms .....	JOHN GALAHAR
Ladies-in-waiting .....	CAROLE BRETT MAUREEN LANE
Knights .....	MICHAEL HART WINSTON MARSH

## RUNNING ORDER

PAGE NO.	SCENE NO/SET	CHARACTERS	SHOT NOS.	CAMS	BOOMS	LIGHT
1.	T/Cine Seq.1 (27") Standard opening sequence					
2.	1 EXT. ARCHWAY 2 slides s/imposed	BARBARA HAROUN SARACENS 'A' & 'B'	1 - 3	1A; 4A	A1	NIGHT
4.	2. INT. ROBINING ROOM RICHARD'S PALACE	DR. WHO BEN DAHEER VICKI	4 - 9	3A; 2A	B1	NIGHT
4.	3. INT. CORRIDOR OUTSIDE ROBINING ROOM	BEN DAHEER JOANNA	10	4X shooting over cables of 2 & 3	C1	NIGHT
8.	4. INT. ROBINING ROOM	JOANNA DR. WHO VICKI CHAMBERLAIN	11 - 21	3A; 2A	B1	NIGHT
14.	5. INT. ROOM IN HAROUN'S HOUSE	HAROUN BARBARA SAFIYA	22 - 35	1B; 4B,C.	A2; C2	NIGHT
		RECORDING BREAK (A)				
22.	6. EXT. ARCHWAY	HAROUN 1st GUARD EL AKIR	36 - 40	1A; 4D	A3	NIGHT
24.	7. INT. ROOM IN RICHARD'S PALACE	RICHARD DR. WHO LEICESTER	41 - 49	3B; 2C	C3	NIGHT
27.	8. INT. CHAMBER IN SALADIN'S PALACE	SALADIN SAPHADIN	50 - 54	4E; 1C	B2	NIGHT
		RECORDING BREAK (B)				
30.	9. INT. ROOM IN HAROUN'S HOUSE.	SAFIYA BARBARA 1st GUARD	55 - 59	3C; 2D,E.	C2; A2; B2X	NIGHT
33.	10. INT. HIDING PLACE	SAFIYA BARBARA	60	3C	B2X	NIGHT
33.	11. INT. ROOM IN HAROUN'S HOUSE	1st GUARD SARACEN 'B'	61 - 66	1D; 2E; 4C.	C2; A2; B2X swung f/wd.	NIGHT
35.	12. INT. HIDING PLACE	BARBARA SAFIYA	67	3C	B2X	NIGHT
35.	13. INT. ROOM IN HAROUN'S HOUSE	1st GUARD SARACEN 'B'	68 - 69	2E; 4C	C2; A2	NIGHT

## RUNNING ORDER continued

PAGE NO.	SCENE NO/SET	CHARACTERS	SHOT NOS.	CAMS	BOOMS	LIGHT
36.	14. INT. HIDING PLACE	BARBARA SAFIYA	70	3C	B2X	NIGHT
37.	15. INT. ROOM IN HAROUN'S HOUSE	1st GUARD SARACEN 'B' BARBARA	71 - 74	2E; 4C	C2; A2	NIGHT
38.	16. INT. HIDING PLACE	SAFIYA	75	3C	B2X	NIGHT
38.	T/Cine Seq. 2 (1'09") Ian, asleep by palm tree, gets attacked & knocked out by Bandit.					Day
RECORDING BREAK (C)						
39.	17. INT. ROOM IN RICHARD'S PALACE	DR. WHO VICKI LEICESTER JOANNA RICHARD	76 - 82	3D; 2F,G	C4: B3	DAY
43.	17A. INT. CORRIDOR	JOANNA/ RICHARD	83	1E		DAY
43.	17B. INT. ROBINING ROOM	JOANNA RICHARD EXTRAS	84 - 87	4F; 1E swung L	A4	DAY
43.	17C. INT. ROOM IN RICHARD'S PALACE	DR. WHO VICKI LEICESTER JOANNA RICHARD EXTRAS	88 - 95	3D; 2G	C4; B3	DAY
44.	18. INT. CORRIDOR IN EL AKIR'S PALACE	BARBARA EL AKIR 1st GUARD SARACEN 'B'	96 - 99	4G,H; 1F.	A5	DAY
THERE IS A RECORDING PAUSE BETWEEN SHOTS 96 & 97						
45.	End slides. Roller caption		100	3E		

"DOCTOR WHO"

Serial P

The Crusades

EPISODE 3: "The Wheel of Fortune"

by

David Whitaker

ZOOM LENS ON CAMERA 2

RUN T.K.25

---

F.I. TELCINE: (27")

S.O.F

SUPO E CAM Opening  
Titles:

FADE OUT

---

FADE UP

RUN  
MUSIC

1. 1 A (35)

(BOOM A1)

MLS Barbara's  
feet enter.  
PULL BACK &  
TILT UP to see  
BARBARA in f/g R.

1. EXT. ARCHWAY. NIGHT.

(SUDDENLY A HAND  
COVERS BARBARA'S  
MOUTH AND HAROUN  
ED-DIIN WHO HAS  
COME FROM THE  
SHADOWS - INDICATES  
SILENCE.

SUPER "The Wheel of  
SLIDE Fortune".

FADE SLIDE

SARACENS enter b/g L.

BARBARA NODS AND  
HE RELEASES HIS  
HAND.

SUPER Written by  
SLIDE DAVID WHITAKER

FADE SLIDE

HE PUSHES HER  
BEHIND HIM, AS  
THE TWO GUARDS  
APPROACH.

Pan R. to see  
HAROUN urging  
silence.

HAROUN PRESSED  
TO THE WALL.  
WAITS.

Crab R. & Pull back  
as BARBARA/HAROUN  
hide behind wall.

THE GUARDS MOVE  
PAST THE ARCH-  
WAY.

Let HAROUN & 2nd  
GUARD out R, leaving  
BARBARA & 1st GUARD  
in 2-shot.

HAROUN CREEPS  
OUT AFTER THEM,  
PUTS AN ARM  
ACROSS THE  
THROAT OF THE  
LAST AND KNOCKS  
HIM OUT.

Let HAROUN in R.  
for 3-shot.

Crab BARBARA/HAROUN  
R. past pillars.

LOSE  
MUSIC

(On 1 - shot 1)

HE LEADS HER PAST  
PILLARS)

Push in on them  
for M.2-shot.

HAROUN: (RETURNING TO BARBARA)  
Two heads without the brains  
of one.

(HE GLINS AT  
BARBARA.

HAROUN IS A  
POWERFUL VIRILE  
LOOKING MAN IN  
HIS MIDDLE  
FORTIES, HIS  
CLOTHES ARE  
POOR)

BARBARA: Thank you for helping  
me,

(SHE HOLDS OUT  
HER BOUND WRISTS.

HAROUN CUTS THE  
ROPE)

2. 4 A (9)  
CS HAROUN

Who are you? /

HAROUN: I am Haroun Ed-diin.

BARBARA: I am Barbara

HAROUN: We have a common enemy  
in El Akir. It makes for un-  
common friendship. Come with me.

3. 1 A (35)  
2-shot A/B.

BARBARA: Where?

HAROUN: To a place of safety.  
Come.

(BARBARA SMILES AT  
HIM, TRUSTING HIM  
OF COURSE FOR  
WHAT HE HAS AL-  
READY DONE - BUT  
LIKING HIM TOO.

THEY MOVE OFF)

RUN  
MUSIC  
TAPE  
↓

4. 3 A (35) (BOOM B1)  
 MCS Doctor's  
 cloak. 2. INT. ROBINING ROOM IN RICHARD'S  
 Pull back to PALACE. NIGHT  
 3-shot  
 BEN/DOCTOR/  
 VICKI
- MUSIC  
OUT.
- VICKI: Oh, you look (BOOM A TO  
marvellous ... A2 - HAROUN'S  
HOUSE)
- (1 TO POS.B - HAROUN'S  
 HOUSE)  
(4 TO POS.4X -  
CORRIDOR.)
- BEN: Marvellous indeed! My lord,  
the birds will envy you, the  
multi-coloured fish in the deeps  
are put to shame, the rainbow ...
- DOCTOR: All right, all right,  
don't get carried away so much,  
my dear fellow. It's a fine  
cloak and you've made a good job  
of it ...
- BEN: My lord is most gracious.
- DOCTOR: Now, the next question  
is, what can you do for the boy?  
I want him in something of finer  
quality./
5. 2 A (16)  
 M.2-shot BEN/VICKI
- BEN: Like yours, my lord? Well,  
I can provide all the quality you  
need. Jewelled tunics with furred  
collars; ruby-studded belts, quilted  
sleeves, laced Lama boots .../
6. 3 A (16)  
 MS DOCTOR
- DOCTOR: Yes, quite so ... Well, go  
away my friend, think about it and  
return tomorrow./
7. 2 A (35)  
 3-shot, Pan BEN R.  
 to door.
- BEN: I will, my lord. And when the  
sun rises, I shall be here to  
transform the boy into a veritable  
strutting peacock.
8. 3 A (16) (HE TURNS AT DOOR) /  
 MS BEN
- And perhaps my lord will recommend  
 the name of Ben Daheer to the King?
9. 2 A (16) (HE BOWS AND GOES) /
- VICKI: Who's your friend? /  
 (BOOM C1 or mut)
10. 4 X (16)  
 LS BEN crosses R.  
 JOANNA comes 3. INT. CORRIDOR OUTSIDE ROBINING ROOM  
 down stairs.  
 Pan her L. to door. (On to Page 8)  
 (3 next)

(On 4 - shot 10)

JOANNA PASSES BY  
THEM AND ENTERS  
THE ROBIN ROOM)

11. 3 A (35) (ON ENTRANCE) (BOOM B1)

MLS JOANNA at door. As she moves f/wd pull back to see DOCTOR/VICKI framing shot.	4. <u>INT. THE ROBIN ROOM.</u>  (JOANNA STANDS IN THE ARCHWAY LISTEN- ING AS THE DOCTOR AND VICKI TALK)	(BOOM C to <u>C2 - HAROUN'S HOUSE</u> )
--	--	--

(4 TO POS.B - HAROUN'S  
HOUSE)

VICKI: But why do I have to  
pretend to be a boy anyway.  
Couldn't I be a girl again.  
Please?

DOCTOR WHO: I'm sorry, my dear,  
but you see how we're placed  
here. (cont ...)

(2 next)

(On 3 - shot 11)

(VICKI SUDDENLY  
SEES JOANNA AND  
TOUCHES THE  
DOCTOR'S ARM)

DOCTOR WHO: (cont) What's  
that, my dear?

(HE TURNS  
CASUALLY AND  
THEN STIFFENS  
AS HE SEES JOANNA.

Push in as they  
move U/S to  
JOANNA for 3-shot.

HE AND VICKI  
(BOW)

JOANNA: Why have you deceived  
us?

DOCTOR WHO: Your highness, this  
girl is my ward. Finding our-  
selves in such hostile country,  
I decided to disguise her.

JOANNA: But we are not hostile?  
The open country, yes; with-  
in the reach of the merciless  
Saracen, yes. But here?  
In Jaffa? /

12. 2 A (16)  
MCS VICKI

VICKI: Please don't be angry.  
He only did what he thought  
was best for me. /

13. 3 A (35)  
3-shot. A/B

JOANNA: (SMILING AT HER) A  
pretty advocate. Well, I  
won't be a partner to this  
deception. But while you  
are here, you shall be in  
my company and be given my  
protection.

DOCTOR WHO: I'm very grateful.

Let VICKI go R.

JOANNA: (TO VICKI) The  
Chamberlain was in the  
corridor. Bring him to me.  
(cont ...)

(On 3 - shot 13)

(VICKI GOES OUT)

14. 2 A (24) (ON TURN)

Deep 2-shot JOANNA  
f/g R & DOCTOR  
b/g L.

JOANNA: (cont) You say you  
are grateful. I cannot  
command what I ask of you  
now. Nor will I. But I am  
in some quandary.

DOCTOR WHO: Tell me how  
I can help you.

(3 next)

(On to Page 11)

- JOANNA: I am my brother's favourite yet now I find I am excluded from his confidence. I sense he's made a plan of which I am a part.
15. 3 A (24) (TURN)  
C.2-shot fav.  
JOANNA
- DOCTOR: May I ask you why, of all the people here, you come to me? /
- JOANNA: There's something new in you, yet something older than the sky itself. I sense that I can trust you. /
16. 2 A (16)  
MCS DOCTOR
- DOCTOR: If there is a plan, I'll find out what it is and keep close in touch. /
17. 3 A (24)  
C.2-shot. Pull back to let in VICKI & CHAMBERLAIN for 4-shot.
- (THE CHAMBERLAIN ENTERS, AND VICKI CLOSE BEHIND)
- JOANNA: Then I am satisfied. Ah, good Chamberlain ...
- CHAMBERLAIN: Your highness ...?
- JOANNA: Bid your servants go about the town and find materials. Also find nimble hands who will dress this child. Good weaving, well spun cloth. The dresses will be silk and satins and brocaded stuff. /
18. 2 A (16)  
MCS CHAMBERLAIN.  
Pan L. to deadpan VICKI and deadpan DOCTOR.
- CHAMBERLAIN: Silk ... satins? Dresses!? Dresses? For the boy?
- (HE EXPLODES WITH LAUGHTER. HE LOOKS AT DOCTOR WHO, THEN AT JOANNA WHO ARE NOT LAUGHING. HE SWALLOWS HIS MIRTH)
19. 3 A (35)  
4-shot. Let JOANNA go U/S. Push in on 3-shot VICKI/DOCTOR/CHAMBERLAIN.
- I thought ... it was some amusement, your highness. /
- JOANNA: Did you Chamberlain?  
(JOANNA GOES OUT)
- CHAMBERLAIN: I don't understand ...
- VICKI: It's perfectly simple. I'm a girl.
- CHAMBERLAIN: A girl. Dressed as a boy. Is ... nothing reliable these days? (cont.)

(On to Page 13)

(On 3- shot 19)

Let CHAMBERLAIN  
move U/S, then  
turn back.

(CHAMBERLAIN GOES  
TO THE DOOR  
MISERABLY.

SUDDENLY HE  
STIFFENS AND  
TURNS)

20. 2 A (16)  
MCS DOCTOR

CHAMBERLAIN: (cont) The dresses!  
Silks and satins ... Where is  
the money to come from? /

DOCTOR WHO: The household purse.

21. 3 A (35)  
3-shot, let  
CHAMBERLAIN go.

(HE SMILES  
WICKEDLY. /

THE CHAMBERLAIN  
OPENS HIS MOUTH  
TO PROTEST AND  
THEN EXITS,  
DEJECTEDLY)

VICKI: Thank goodness for that!  
I didn't really see myself as  
a strutting peacock.

DOCTOR WHO: Yes, in one way it  
hasn't turned out too badly.

VICKI: What do you mean, in  
one way?

As DOCTOR/VICKI  
move U/S - push in  
to M.2-shot.

DOCTOR WHO: Well, you'll be  
much safer under Joanna's wing.

VICKI: I'll still see you,  
won't I?

DOCTOR WHO: Of course you will.

VICKI: I mean, Barbara's gone  
and then Ian.

(On 3 - shot 21)

DOCTOR: Only temporarily ...

VICKI: You wouldn't go off and leave me, would you?

DOCTOR: What a thing to say!

VICKI: Your ship's the only home I have now. I couldn't bear it if ...

DOCTOR: Now, now ... what's all this?

VICKI: When you said, a good thing in one way, I thought ... well, I thought you meant I was ... a sort of problem and ...

Push in on  
DOCTOR

DOCTOR: You know me better than that, surely? No, my reservation was that I may get entangled in Court intrigue. And that can be very dangerous. Very dangerous indeed.

RUN  
MUSIC  
TAPE

22. 4 B (24)

(BOOMS C2 & A2)

MLS door opens.  
BARBARA/HAROUN enter. Crab HAROUN R. past f/g column, BARBARA following & push in.

5. INT. ROOM IN HAROUN'S HOUSE. NIGHT

(HAROUN ENTERS,  
LOOKS AROUND THE  
ROOM & BECKONS.

BARBARA ENTERS)

HAROUN: (WHISPERING) Safiya!  
Safiya!

Crab R. & Pan L. to include SAFIYA U/S in deep 3-shot.

(A FIGURE EMERGES FROM THE DARKNESS & RUNS TO HAROUN)

23. 1 B (24) (ON JOINING)  
M.3-shot.

SAFIYA: Father, I have been so frightened.

(SHE SEES BARBARA)

MUSIC  
OUT

HAROUN: (TO BARBARA) My poor house is yours. This is my daughter Safiya. (TO SAFIYA) Treat as you would your closest cousin. See to some food.

24. 4 C (24) (ON MOVE)

Pillar L. Let HAROUN enter L. & Pan him R. Crabbing as he moves to window.  
(1 next)

(SAFIYA DISAPPEARS RAPIDLY)

(On 4 - shot 24)

Let BARBARA rejoin  
L. for 2-shot.

HAROUN: The soldiers of El Akir were the searchers in the streets. You must hide here until a quieter time.

BARBARA: I don't want to endanger you ...

HAROUN: I am in constant danger. I have sworn to kill the Emir.

BARBARA: El Akir?

25. 1 B (35) (ON MOVE)  
ML2-shot. Let  
HAROUN moves D/S  
to pillar R.  
Push in on CS  
HAROUN f/g L.  
BARBARA b/g. R.  
Let BARBARA join him.

HAROUN: Yes, that vile and evil man. Last year my fine house was a happy place. A gentle wife, a son who honoured and obeyed me and two daughters who adorned whatever place they visited. Then El Akir came to Lydda, and imposed his will. He desired my eldest daughter, Maimuna, but I refused him.

RUN  
MUSIC  
TAPE

BARBARA: And he took her?

HAROUN: Yes, when Safiya and I were away he came and burned my house and stole my lands. My wife and son were put to the sword.

Pan HAROUN L,  
losing BARBARA

Let BARBARA enter  
R. for 2-shot.

BARBARA: Then why do you stay in Lydda?

26. 4 C (9) (TURN)  
MCS HAROUN

HAROUN: I live for one thing. The death of El Akir (PAUSE). Now I shall go out and see if the way is clear for your escape.

MUSIC  
OUT

27. 1 B (35) (ON BREAK U/S)  
2-shot A/B.

BARBARA: No, please. I feel I am just making things worse for you ...

HAROUN: Rest here quietly. I shall not be long.

(HE STARTS TO MOVE.  
HE RETURNS TO BARBARA &  
LEANS OVER HER, TAKING  
OUT HIS KNIFE)

28. 4 C (9)  
MCS HAROUN

If danger threatens Safiya will hide you. But if the soldiers persist in their search and you think they will find you ... (cont)

(On 4 - shot 28)

(HAROUN OFFERS THE KNIFE TO BARBARA)

29. 1 B (16) HAROUN: (cont) Take this. Use it. /  
 CS Knife.  
 Whip tilt to  
 CS BARBARA

BARBARA: (IN HORROR) Kill her? ...

HAROUN: Yes, and then yourself ...

30. 4 C (9) BARBARA: No! /  
 CS HAROUN

31. 1 B (16) HAROUN: You must ... /  
 CS BARBARA

BARBARA: No, life - any sort of life is better than this way ... /

32. 4 C (9)  
 CS HAROUN

HAROUN: You do not know El Akir.

BARBARA: It's no good. I couldn't do it. I couldn't.

33. 1 B (24) HAROUN: You would not let them take Safiya? /  
 M.2-shot.

Let HAROUN go U/S holding BARBARA f/g R.

BARBARA: No, of course not ...

HAROUN: I'll leave the knife.

34. 4 C (24) (ON MOVE) (HAROUN GOES. /  
 MS BARBARA

BARBARA HOLDS THE KNIFE AND LOOKS AT IT, LYING IN THE PALM OF HER HAND.

(On 4 - shot 34)

Let SAFIYA enter  
behind BARBARA for  
M.2-shot.

SAFIYA ENTERS THE ROOM  
WITH A BOWL OF FOOD AND  
TWO PLATTERS)

SAFIYA: Where has my father  
gone?

BARBARA: Oh, hullo. Erm ...  
He went out to ... to see if  
the soldiers had gone.

SAFIYA: More likely to ask more  
questions of our neighbours.

BARBARA: Questions? I don't  
understand?

(SAFIYA LAYS OUT THE  
PLATTERS & STARTS TO  
SPOON FOOD INTO THEM)

Tilt with SAFIYA  
as she lays table,  
losing BARBARA.  
Let SAFIYA rise and  
rejoin BARBARA

SAFIYA: My mother, brother and  
my sister Maimuna disappeared  
last year ... My father searches  
everywhere for them. We live  
in hope that they will return  
one day.

BARBARA: (SOFTLY) You don't  
know ...

SAFIYA: (HEARING HER) Where  
they are? No, it is a strange  
mystery. They've gone away and  
we must simply wait until they  
return. It is the Will of Allah.  
Will you eat?

(SAFIYA SEES KNIFE)

My father's knife.

35. 1 B (9)  
MCS SAFIYA

BARBARA: Oh, your father left  
it here./

SAFIYA: How strange. He never  
goes without it.

---

RECORDING BREAK (A)

1 TO POS. A - ARCHWAY  
2 TO POS. C - ROOM IN  
RICHARD'S PALACE.  
3 TO POS. B - ROOM IN  
RICHARD'S PALACE.  
4 TO POS. A - ARCHWAY

BOOM A to A3 - ARCHWAY  
BOOM B TO B2 - SALADIN'S  
PALACE  
BOOM C TO C3 - ROOM IN  
RICHARD'S PALACE

SET IN ALLEY BACKING

36.	1 A (35) MS HAROUN enters L & backs down alley.	(BOOM A3) <u>6. EXT. ARCHWAY. NIGHT.</u>	RUN MUSIC TAPE
		(HAROUN APPEARS IN SHOT, BACKING AWAY.  THE SOUND OF CONVERSATION AND LAUGHTER ECHOES FROM THE DIRECTION HAROUN HAS COME FROM.  BEHIND HAROUN, THROUGH THE ARCHWAY, A GUARD SUDDENLY APPEARS. HE SEES HAROUN JUST AS HAROUN TURNS. /	
37.	4 D (24) MS HAROUN reaches for dagger	HAROUN'S HAND IMMEDIATELY PLUNGES DOWN TO WHERE HIS KNIFE IS NORMALLY KEPT. /	
38.	1 A (35) M.2-shot HAROUN falls. Let EL AKIR enter for 2-shot with GUARD. Tilt down as they kneel.	THE GUARD CLOSES WITH HAROUN AND KNOCKS HIM OUT.  EL AKIR STRIDES INTO SHOT)	
		<u>EL AKIR:</u> Who's this?	
		<u>GUARD:</u> I do not know, my lord. He was going to slay me ...	MUSIC OUT
		<u>EL AKIR:</u> I seem to know that face.	

(On 1 - shot 38)

(EL AKIR BENDS  
AND TWISTS  
HAROUN'S FACE  
INTO THE LIGHT  
OF A FLICKERING  
TORCH) /

39. 4 D (16)  
C.2-shot fav. GUARD

GUARD: You cannot, my Lord.  
He is a poor man of the town,  
little more than a beggar. He  
lives in the Northern quarter.

EL AKIR:

(EL AKIR IS  
SUDDENLY THOUGHTFUL)

Have you searched there?

GUARD: A little, my lord. A  
den of thieves and beggars,  
not wise to venture into such  
a place of squalor. /

40. 1 A (24)  
2-shot. Let them  
rise, Push in on  
EL AKIR

EL AKIR:  
The runaway could find a host  
of allies in the Northern quarter,  
each individual as desperate  
as herself. Take what men you  
need and find her!!! /

41. 3 B (35)

(On to page 24)

(On 3 - shot 41)

(BOOM C3)

7. INT. ROOM IN RICHARD'S PALACE.  
JAFFA.

Deep LS GROUP.  
LEICESTER f/g L.  
KNIGHTS R. with  
DOCTOR/RICHARD  
b/g C.

(RICHARD, THE DOCTOR  
AND A TOUGH, SMALL  
BUT ACTIVE MAN IN  
HIS FORTIES - THE  
EARL OF LEICESTER,  
ARE PRESENT)

(1 TO PCS. C -  
SALADIN'S PALACE)  
(4 TO POS. E -  
SALADIN'S PALACE)

RICHARD: ... and when Sir Ian  
is with us once again, he'll  
bring your lady and Sir William  
des Preaux in addition to the  
answer to my several letters.

Slowly push in  
until shot is  
framed by the back  
of LEICESTER'S head  
L. & KNIGHT'S head R.

LEICESTER: Tell me your plan,  
sire. A new demand of Saladin  
... a battle planned ... a  
victory like Arsuf?

RICHARD: Not this time, Leicester,  
no I've had another thought. To  
give my sister's hand in marriage  
to Saphadin, brother of the  
Sultan and so make an end to  
this war.

DOCTOR WHO: I'm glad you're  
thinking in terms of peace,  
sire ...

The Princess to marry  
LEICESTER: Saphadin ...  
... My lord, I beg you to  
explain ...

RICHARD: I do not feel obliged  
to explain to anyone. I thought  
my words were plain enough,  
Leicester.

(On 3 - shot 41)

DOCTOR: And your scheme a good one. If the Princess will agree.

RICHARD: Joanna knows nothing of this yet.

42. 2 C (16)  
MS RICHARD

DOCTOR: Will she agree? /

RICHARD: You should say, how can she refuse. To stem the blood, bind up the wounds and give a host of men lives and futures. Now there's a marriage contract that puts sacrifice to shame and makes a Saint of any woman. /

43. 3 B (35)  
GROUP A/B.

LEICESTER: With all the strength at my command, I urge you, sire; abandon this pretence of peace ...

Elevate as  
DOCTOR advances  
D/S to LEICESTER

44. 2 C (16)  
MCS LEICESTER

DOCTOR: Pretence! Here's an opportunity to save the lives of men and all you can do is turn it down without any proper thought. What do you think you're doing? /

(On to Page 26)

(3 next)

(On 2 - shot 44)

- LEICESTER: I speak as a soldier! Why are we here, sire, in this foreign land, if not to fight! The Devil's horde, Saracen and Turk, possess Jerusalem and we won't wrest it from them with honeyed words, /
45. 3 B (35)  
3-shot fav. DOCTOR,  
holding RICHARD b/e
- DOCTOR WHO: With swords, I suppose! /
46. 2 C (16)  
MCS LEICESTER
- LEICESTER: Aye, with swords - and lances, or the axe! /
47. 3 B (35)  
3-shot A/B.  
Pull back as  
LEICESTER circles  
DOCTOR & moves  
U/S.
- DOCTOR WHO: You stupid butcher! Don't you know anything else but killing?
- LEICESTER: Oh, you're a man for talk, I can see that. You like a table and a ring of men, a parley here, arrangements there ... but when you men of eloquence have stunned each other with your words ... we ... we the soldiers have to face it out. And some half-started morning while you speakers lie abed, armies settle everything ... giving sweat and sinew, bodies aye and life itself. /
48. 2 C (16)(TURN)  
MCS DOCTOR
- DOCTOR WHO: I admire bravery, sir - and loyalty. You have both of these. Unfortunately, you have no brains at all. I despise fools ... /
49. 3 B (35)  
3-shot A/B.
- LEICESTER: A fool can match a coward any day!

Let RICHARD advance (HIS HAND GOES  
TO HIS BELT, TO  
AN ORNAMENTAL  
DAGGER)

RICHARD: Enough of this.  
Do you dare to  
flourish arms before your King?  
(cont ...)

(On 3 - shot 49)

(LEICESTER STARES  
AT RICHARD AND  
THEN BOWS)

Push in on  
MCS RICHARD  
losing others.

RICHARD: (cont) Know this,  
my Lord of Leicester, that we shall  
not be "advised" - we have  
decided on a pact with Saladin  
... If that  
fails - a trial of arms. But  
we have set our mind and heart  
upon this marriage of our sister  
with Saladin's brother. It shall  
go forward!

RUN  
MUSIC  
TAPE

50. 1 C (9)

(BOOM B2)

CS Scroll  
being read,  
then folded.

8. INT. CHAMBER IN SALADIN'S PALACE.  
RAMLAH.

(SALADIN SITS WITH  
A PARCHMENT IN  
HIS HAND, AND  
SURROUNDING HIS  
FEET ARE OTHER  
ROLLS OF PARCH-  
MENTS, WRITINGS  
AND MAPS. HIS  
HAND IS TO HIS  
CHIN. HE LOOKS  
AT THE PARCHMENT  
IN HIS HAND AGAIN  
AND SMILES.

MUSIC  
OUT

INCLUDE SAPHADIN  
IN SHOT NOW, WAIT-  
ING FOR HIS BROTHER  
TO SPEAK) /

51. 4 E (16)

MCS SAPHADIN.  
Pan to CS. SALADIN  
in profile.

SAPHADIN: Why do you smile,  
brother? Is it a trap?

(On 4 - shot 51)

SALADIN: No, the English King writes sincerely. (LAUGHS)  
It is so guileless it can only be genuine ...

SAPHADIN: Think seriously about it. Alliance with Joanna would give me title to much land, power over far-off countries ... a glittering empire, brother ...

52. 1 C (35) (TURN)  
2-shot SALADIN  
b/g L.  
SAPHADIN moves  
into f/g R.

SALADIN: (SADLY) I did not know you were so ambitious. /

SAPHADIN: (UNEASILY) I would be the name ... yours would be the voice.

SALADIN: Ah ...

SAPHADIN: Of course.

SALADIN: As you say ... of course.

(SALADIN LOCKS  
AT HIS BROTHER  
STEADILY.

SUDDENLY HE  
SMILES)

Do not look so troubled. I will humour you and let this proposition go ahead.

(SAPHADIN TURNS  
AWAY. HIS FACE  
BETRAYS A SUDDEN  
GLEAM OF TRIUMPH.

SALADIN GETS UP  
AND STAND AT HIS  
SHOULDER)

(WITH QUIET FORCE) But listen to me well!  
... (cont ...)

(On 1 - shot 52)

SALADIN: War is a mixture of many things. How long is the march? How short the battle? Think, brother. How does this marriage proposition help us win our future battles.

Let SALADIN R. & come f/wd. to SAPHADIN

SAPHADIN: You do not mean to think of this alliance seriously?

SALADIN: If you can marry with this sister of the English King - then do it and I'll help you to it. Go - write an answer. Say the idea pleases both of us. /

53. 4 E (16) (TURN)  
MCS SAPHADIN

SAPHADIN: But yet you doubt it? /

54. 1 G (35)  
2-shot fav. SALADIN

Pull back as SALADIN moves f/w, holding SAPHADIN b/g R.

SALADIN: Have England, France and all the rest come here to cheer a man and woman and a lovematch? No, this is a last appeal for peace from a weary man. So you write your letter - and I'll alert the armies. Then on either day - the day of blissful union or the day of awful battle - we will be prepared.

SAPHADIN moves Up to SALADIN

SAPHADIN: You are wise. I was wrong to doubt you.

SALADIN: Always keep on hand tensed and ready while the other is relaxed and friendly.

SAPHADIN: The knight, Sir Ian of Jaffa who brought a plea for the release of Sir William ...

(On to Page 30)

(On 1 - shot 54)

SALADIN: Sir William I cannot release. Not yet. But write that he is well cared for. As for the other, Sir Ian, he begged that I allow him to go searching for the lady Barbara. The brave deserve their favours. Go, my brother - write your letter.

(HE HANDS RICHARD'S LETTER TO SAPHADIN)

Let SAPHADIN move, This sincerity deserves out honest retire U/S & out R. dealings.

(SAPHADIN EXITS)

act caution ... yes caution demands ... insists my armies are prepared and ready.

RUN  
MUSIC  
TAPE

MUSIC  
OUT

FADE OUT

RECORDING BREAK (B)

1 TO POS.D - HAROUN'S HOUSE	BOOM A TO A2 - HAROUN'S HOUSE
2 TO POS.D - HAROUN'S HOUSE	BOOM B TO B2X - HIDING PLACE
3 TO POS.C - HAROUN'S HOUSE	HAROUN'S HOUSE
4 TO PRE-POS.C - HAROUN'S HOUSE	BOOM C TO C2 - HAROUN'S HOUSE

(2 CABLED FRONT OF BOOMS C2 & A2)

FADE UP

55. 2 D (24) (BOOMS C2 & A2)  
 MS BARBARA  
 at window. 9. INT. ROOM IN HAROUN'S HOUSE. NIGHT.

Pull back to 2-shot with SAFIYA L. at pillar.

(OUTSIDE MAY BE HEARD AN OCCASIONAL SHOUT AND A BURST OF LAUGHTER, THE BANGING ON DOORS.)

BARBARA: They're getting nearer. Where's your hiding place?

Crab them behind pillar & take them to door of hiding place (ending on POS.E)

(SAFIYA GETS UP, TAKES BARBARA'S HAND & LEADS HER)

56. 3 C (24) (BOOM B2X)

Low angle 2-shot. As they enter, pull back to see box.

(2 next)

(On 3 - shot 56)

LIKE A DOOR.  
INSIDE IS A SMALL,  
BOX LIKE LITTLE  
ROOM, WITH A BLANKET,  
AND A SMALL STOOL ...  
LITTLE ROOM FOR ANY-  
THING ELSE. (BOOMA C2; A2)

57. 2 E (24)  
MS SAFIYA re-enters.  
Pan her R. to table,  
see her pick up knife  
and pan her back to  
hiding place.

SAFIYA SUDDENLY RUNS  
BACK INTO THE BODY  
OF THE ROOM, SNATCHES  
UP THE KNIFE AND RUNS  
BACK)

58. 3 C (24) / (BOOM B2X)  
2-shot.

(SAFIYA HANDS HER THE KNIFE)

(SAFIYA HANDS HER THE KNIFE)

SAFIYA: In case we have to defend ourselves.

(BARBARA STARES AT HER.

ANOTHER SHOUT  
ECHOES OUTSIDE,  
NEARER THIS TIME.

SAFIYA PULLS  
BARBARA INTO  
THE HIDING PLACE.

WE SEE HER PULL  
ON A ROPE AND THE  
DOOR CLOSES IN ON  
THEM.

THERE IS THE SOUND  
OF RUNNING FEET AND  
THEN A HAMMERING ON  
THE DOOR. / (BOOMS C2: A2)

59. 2 E (24)  
Low angle MLS  
door opens to  
reveal GUARD.  
Let him come f/wd.  
into MS.

THE DOOR BURSTS IN-  
WARDS AND THE GUARD  
WE SAW EARLIER,  
TALKING WITH EL AKIR,  
STANDS LOOKING INTO  
THE ROOM, HIS SWORD  
AT THE READY, HELD  
LOOSELY IN HIS HAND)

60. 3 C (16) / (BOOM B2X)  
C.2-shot  
BARBARA/SAFIYA

(On 3 - shot 60)

10. INT. THE HIDING PLACE.(SAFIYA HOLDING  
BARBARA'S HAND  
TIGHTLY.SUCH LIGHT AS  
THERE IS, FILTERS  
IN FROM A CRACK  
WHERE THE DOOR,  
BUILT BY HAROUN,  
DOES NOT QUITE  
MEET THE WALL)

61. 2 E (24) (BOOMS C2; A2)  
Back to camera  
shot. GUARD  
moves U/S to 11. INT. ROOM IN HAROUN'S HOUSE.  
make 2-shot  
with 2nd GUARD

(THE GUARD POKES  
ABOUT IN THE ROOM,  
USING HIS SWORD TO  
SET ASIDE CURTAINS,  
AND PIERCE AT  
CUSHIONS.ANOTHER GUARD  
COMES INTO THE  
ROOM AND STANDS  
LOOKING AT FIRST  
GUARD)Let 2nd GUARD go out  
L.FIRST GUARD: Nothing here.  
(cont ...) Look out there.

62. 1 D (24)  
MS GUARD enters.  
Depress to chapatis.  
Let GUARD lift one &  
tilt up as he crams  
it into his mouth.  
Let him go out.

(THEY BOTH START  
TO MOVE AND THEN  
THE FIRST GUARD  
SEES THE TWO  
BOWLS ON THE TABLE,

63. 2 E (24)  
MS GUARD, Let  
other enter L. for  
M.2-shot. Then let  
him leave R.  
(4 next)

FIRST GUARD: Anything?  
(2nd GUARD SHAKES HEAD)

(On 2 - shot 63)

THE ONE A  
SERVING BOWL,  
THE OTHER SAFIYA'S  
EATING DISH.  
BARBARA'S DISH IS  
ON THE FLOOR, OUT  
OF SIGHT FOR THE  
MOMENT)

- FIRST GUARD: (cont) Wait!
64. 4 C (16)  
MCS bowls on table.  
As GUARD picks one up, pull back to 2-shot. (HE LAYS HIS SWORD ON THE TABLE AND PUTS HIS HANDS AROUND THE BIGGER BOWL, THE SERVING ONE)
65. 3 C (16) Still warm. /  
C.2-shot BARBARA/  
SAFIYA (HE LOOKS AROUND THE ROOM)
66. 4 C (16)  
2-shot A/B.  
Let 2nd GUARD move out L. No window, no other door. Look  
1st GUARD moves f/wd. on the rooftop.
- (THE OTHER GUARD  
NODS AND GOES  
OUT.)
- FIRST GUARD  
STANDS LOOKING  
AROUND THE ROOM)
67. 3 C (24)  
Low angle C.2-shot.

(On to page 35)

(2 next)

(On 3 - shot 67)

(BOOM B2X)

12. INT. THE HIDING PLACE.

(AS CLOSE AS POSSIBLE ON THE TWO HEADS OF BARBARA AND SAFIYA, SO THAT SAFIYA'S WHISPER IS REALLY LOW)

SAFIYA: They'll find us. Oh, poor father. Poor father ...

Push in on dagger and pan to BARBARA as she moves it L.

(BARBARA HUDDLES SAFIYA NEARER TO HER, STRUCK WITH THE YOUNG GIRL'S THOUGHTS OF SOMEONE ELSE AT A TIME OF PERSONAL DANGER.

AS BARBARA MOVES HER HAND TO PRESS SAFIYA MORE CLOSELY TO HER, SHE SEES AND REALISES SHE IS HOLDING THE DAGGER QUITE NEAR TO SAFIYA'S HEAD.

BARBARA STARES AT THE DAGGER ALMOST IN HORROR)

RUN  
MUSIC  
TAPE

MIX

68. 2 E (16) (BOOMS C2; A2)

MCS 1st GUARD 13. INT. ROOM IN HAROUN'S HOUSE.

MUSIC  
OUT

69. 4 C (24) (HEAD TURN)  
MS 1st GUARD.  
2nd GUARD enters L.  
for 2-shot.  
(3 next)

(On 4 - shot 69)

(SECOND GUARD  
RETURNS BRUSHING  
DUST FROM HIS  
CLOTHES AND  
HANDS)

FIRST GUARD: Nothing? Then  
someone is here - somewhere.  
Search every corner ... no, wait  
... I have a better plan. Bring  
torches  
We'll smoke them out or  
watch a burning funeral.

Let 2nd GUARD go  
out R. Hold on  
1st GUARD who  
moves D/S

(SECOND GUARD  
GRINS AND GOES  
OUT)

70. 3 C (24) (BOOM B2X)

MCS BARBARA. 14. INT. THE HIDING PLACE.  
Pull back  
& depress to  
include SAFIYA

BARBARA: Cover yourself with  
the blanket. Huddle in the  
corner.

SAFIYA: Why?

BARBARA: Don't argue. Do it.  
And ... take this ...

(SHE WRAPS SAFIYA  
UP IN THE BLANKET  
AS WELL AS SHE  
CAN TO MAKE IT  
LOOK LIKE A BUNDLE  
OF BLANKET THROWN  
LOOSELY IN A CORNER.

BARBARA PRESSES  
THE KNIFE INTO  
SAFIYA'S HAND.  
THEN SHE PULLS  
ON THE ROPE AND  
THE DOOR STARTS  
TO OPEN)

71. 4 C (24)

MCS BARBARA emerges.  
Pull back to CS GUARD  
R. of frame. - 36 -  
Let BARBARA move L.  
(2 next)

(On 4 - shot 71)

(BOOMS C2; A2)

15. INT. ROOM IN HAROUN'S HOUSE.

MAKEUP  
APPLY TEARS  
TO SAFIYA

(SECOND GUARD  
CAN BE HEARD  
CLIMBING THE  
STAIRS OUTSIDE.

FIRST GUARD HAS  
HIS BACK TO THE  
SECRET DOOR AS  
BARBARA COMES  
OUT. /

72. 2 E (35)

MS BARBARA.  
Crab her R. to  
2-shot with GUARD.  
As he moves, pan  
her L. & crab R.  
to make 2-shot with  
other GUARD at door.

BARBARA CLOSSES  
THE DOOR JUST  
AS THE SECOND  
GUARD ENTERS  
THE ROOM.

HE SEES HER  
IMMEDIATELY AND  
HIS EXPRESSION  
MAKES THE FIRST  
GUARD WHEEL  
AROUND)

73. 4 C (24)

2-shot BARBARA/  
GUARD.  
Let other GUARD  
enter L. for  
3-shot.

2nd GUARD: Ahhh! Look! /

FIRST GUARD: Where did you come  
from?

BARBARA: I was hiding here.  
In the shadows.

(SHE ADVANCES INTO  
THE ROOM, STANDING  
SOMEWHERE NEAR  
WHERE SHE WAS  
SITTING BEFORE.

HER OWN FEEDING  
BOWL IS NOW NEAR  
HER FEET)

(2 next)

STANDBY T.K.25

FIRST GUARD: Who hid you in this place?

BARBARA: No-one. Oh, what does it matter. You've found me and that's what you wanted, isn't it?

FIRST GUARD: And when I take you and you're on your knees before my master ...

(HE TAKES HER WRIST CRUELLY)

... your defiant voice will change to screams for pity. Or for death./

74. 2 E (24)  
L.3-shot. They  
exit through door.

RUN T.K.25

75. 3 C (16) (BOOM B2X)  
MCS SAFIYA

16. INT. HIDING PLACE

MIX TO T.K.25 (S.O.F)

T/Cine Seq.2 (1'09")  
Ian asleep under tree.  
Turkish Bandit takes  
his sword. He wakes up,  
they fight. Then he  
is hit on the head &  
knocked out.

FADE OUT T.K.25

RECORDING BREAK (C)

- 1 TO POS.E - CORRIDOR, RICHARD'S PALACE
- 2 TO POS.F - ROOM, RICHARD'S PALACE
- 3 TO POS.D - ROOM, RICHARD'S PALACE
- 4 TO POS.F - ROBING ROOM

- BOOM A TO A4 - ROBING ROOM
- BOOM B TO B3 - ROOM, RICHARD'S  
PALACE
- BOOM C TO C4 - ROOM, RICHARD'S  
PALACE

ROLL  
(BOOM B3)

FADE UP

76. 2 F (35)

(BOOM B3)

MS DOOR with

2 KNIGHTS &  
2 LADIES.

17. INT. ROOM IN RICHARD'S PALACE.

JAFFA.

DOCTOR & VICKI  
enter.

Pull back to  
4-shot with  
LEICESTER & JOANNA R.

(DOCTOR WHO ENTERS  
PROUDLY WITH  
VICKI ON HIS ARM,  
HER HAND RESTING  
LIGHTLY UPON IT.

IT IS A MOST REGAL  
ENTRANCE.

VICKI IS NOW  
DRESSED BEAUTIFULLY  
AND BOTH OF THEM  
WALK WITH DIGNITY  
AND GRACE.

THE EARL OF LEICESTER  
TURNS AWAY.

JOANNA, WATCHES THIS  
ENTRANCE AND ACK-  
NOWLEDGES THE BOWS  
THEY MAKE)

JOANNA: Sweet child, you look  
so innocent I have nothing but  
love for you.

VICKI: You've been so kind to  
me ...

DOCTOR WHO:

We're both most grateful for your  
interest.

JOANNA: You shall stay by my  
side and be my close companion.  
(cont ...)

(3 next)

(On 2 - shot 76)

JOANNA: (cont) Your name is not Victor now?

77. 3 D (24)

VICKI: No. It's really Vicki.

M.2-shot LEICESTER/  
JOANNA

JOANNA: I do not know it. Is it a Venetian name? It does not matter. The eye should have contentment where it rests, do you not agree my Lord of Leicester? Is she not beautiful?

LEICESTER: Indeed, madam. A Rose of England in this foreign land.

Let LEICESTER go  
out U/S.

(HE NODS COLDLY  
TO THE DOCTOR  
AND MOVES  
SLIGHTLY AWAY,  
BUT NOT OUT OF  
EAR-SHOT.

JOANNA LEANS  
FORWARD SLIGHTLY  
TO THE DOCTOR)

Pull back as  
JOANNA moves into  
3-shot with DOCTOR/  
VICKI

JOANNA: Do you have news for me?

DOCTOR WHO: No, your highness. I'm afraid not.

JOANNA: But you were with my brother? Did he tell you nothing of his plans?

DOCTOR WHO: He said he wished to speak to you himself.

JOANNA: I thought I had your friendship.

You have, your Highness, but

DOCTOR WHO: / The king spoke to me in confidence. I mustn't steal his thunder. (cont ...)

Crab R. with JOANNA,  
losing DOCTOR/VICKI  
& Pan her to LEICESTER.

(On 3 - shot 77)

(JOANNA LOOKS  
COLDLY AT THE  
DOCTOR AND  
MOVES AWAY,  
NEARER TO  
LEICESTER. /

78. 2 G (35)

M.2-shot VICKI/  
DOCTOR move f/wd.  
Pull back to bring  
in column L, keeping  
door in b/g.

ANGLE ON DOCTOR  
WHO AND VICKI)

DOCTOR WHO: (cont) Yes, I was  
afraid of this.

VICKI: Can't you tell her?

DOCTOR WHO: That she's to be  
married? No, my dear.

VICKI: Can't you hint a bit or  
something. She's furious. We  
can't afford to make an enemy.

DOCTOR WHO: I can't upset the  
King either. Oh, this intrigue.  
I know it. Nothing but trouble.  
And here's the King!

79. 3 D (35)

Deep 3-shot,  
RICHARD f/g L,  
LEICESTER/JOANNA  
b/g R.

(RICHARD MAY BE  
SEEN APPROACHING. /

ANGLE ON JOANNA  
AND LEICESTER.

WE DO NOT HEAR  
LEICESTER SPEAK,  
BUT JOANNA'S FACE  
BETRAYS THE KNOW-  
LEDGE SHE HAS  
JUST LEARNED)

JOANNA: I would speak with my  
brother.

Push in as  
JOANNA comes D/S  
to RICHARD

RICHARD: Oh? ... with me?

(JOANNA, LIKE A  
VIRAGO SWEEPS  
ACROSS TO RICHARD)

(2 next)

(On 3 - shot 79)

JOANNA: What's this I hear?  
I can't believe it's true.  
Marriage with that heathenish man?  
That infidel!

RICHARD: I'll give the reasons  
for it ...

RICHARD: It is expedient ...

JOANNA: This unconsulted partner  
has no wish to marry! I am no  
sack of flour to be given in  
exchange.

RICHARD: The decision has been  
made ...

80. 2 G (9) JOANNA: Not by me and never  
MCS RICHARD would be!

RICHARD: Joanna, please consider  
this. The war is full of weary,  
wounded men. This marriage wants  
a little thought by you, that's  
all, and then you'll see the right  
of it.

81. 3 D (24)  
M.2-shot fav.  
JOANNA

JOANNA: And how would you have  
me go to Saphadin?  
Bathed  
in oriental perfume, I suppose,  
suppliant, tender and affectionate.  
Soft eyed and trembling, eager  
with a thousand words of compli-  
ment and love. I like a different  
way, to meet the man I am to wed,

Push in to  
MC.2-shot.

RICHARD: If it's a meeting you  
want ...

(On 3 - shot 81)

82. 2 G (35) JOANNA: I do not want. I will not have it./  
 ML. 2-shot RICHARD/  
 JOANNA. Let  
 JOANNA go out of  
 door U/S.  
 RICHARD & OTHERS  
 following.

83. 1 E (35) (ON MOVE)  
 Low angle LS 17A. INT. CORRIDOR. NIGHT  
 corridor. JOANNA  
 storms through  
 followed by RICHARD

84. 4 F (24) (ON MOVE) (BOOM A4)  
 MLS JOANNA 17B. INT. ROBING ROOM. NIGHT  
 entering &  
 moving D/S to  
 table. RICHARD  
 joins her - keep  
 crowd in b/g.  
 Push in to M.  
 2-shot.

STRIKE
COLUMN IN
PALACE
ROOM FAST

RICHARD: (TO PEOPLE AT DOOR) Get out!  
 Get out! I urge you to accept, Joanna.

JOANNA: No.

RICHARD: Joanna, let me entreat you ...

JOANNA: No.

RICHARD: Very well. I am the King. We command you.

JOANNA: You cannot command this of me.

85. 1 E (9) (ON HEAD TURN) RICHARD: Cannot!/  
 CS JOANNA

JOANNA: No. There is a higher authority than yours to which I answer./

86. 4 F (24)  
 2-shot as before

RICHARD: I am the King. Where is there any man who has more power over his subjects?/

87. 1 E (9)  
 CS JOANNA

JOANNA: In Rome. His Eminence,  
 (cont.)

(On 1 - shot 87)

JOANNA: (cont.) the Pope will  
not allow my marriage to that  
infidel. (SHE STORMS OUT)

88. 2 G (35) RICHARD: Jcanna!! / (BOOM B3)  
IS JOANNA Comes  
through door & D/S 17C. INT. ROOM IN PALACE. NIGHT  
to camera.  
Hold RICHARD E/G L.
89. 3 D (16) (TURN) RICHARD: You defy me with the  
MCS JOANNA Pope!! / (BOOM A TO A5 -  
EL AKIR'S PALACE)
- (1 TO PRE-1F POS. - EL AKIR'S PALACE)  
(4 TO POS. G - EL AKIR'S PALACE, VERY FAST)
90. 2 G (35) JOANNA: No! You defy the  
2-shot RICHARD/ world with your politics! The  
JOANNA with world we know, at least!  
LEICESTER rear. The reason you and all your  
armies are here is the reason  
on my side. You are here to  
fight these dogs. Defeat them.  
Marry me to them and you make  
a pact with the Devil./
91. 3 D (16) (RICHARD GOES TO SLAP  
HER FACE) /  
MCS JOANNA reaction.
92. 2 G (35)  
2-shot JOANNA goes  
out U/S.
93. 3 D (16) (ON HEAD CIRCLING MOVEMENT) /  
MCS RICHARD (JOANNA SWEEPS OUT)
94. 2 G (35)  
MS RICHARD &  
LEICESTER.  
Pull back to include  
VICKI/DOCTOR R.

(On to Page 44)

(3 next)

(On 2 - shot 94)

RICHARD: This ill timed news!  
I could have brought it to her  
slowly. Who gave away my plan?

(HE SUDDENLY DARTS  
A LOOK AT DOCTOR  
WHO, WHO IS  
ALARMED AT THE  
WAY THE SITUATION  
IS DEVELOPING.

HE SHAKES HIS  
HEAD SLIGHTLY  
AND THEN LOOKS  
AT LEICESTER.

LEICESTER IS  
GRINNING AT HIM)

DOCTOR WHO: Your Majesty, you  
must believe that I ...

95. 3 D (9) RICHARD: You are not welcome  
CS DOCTOR in our sight! RUN  
MUSIC TAPE

(C.U. DOCTOR WHO  
AND VICKI)

MIX

96. 4 G (35) (ON THE MOVE) (FISHING ROD)  
Tracking shot  
of 2 GUARDS  
along corridor ending up with  
pan L. on to  
EL AKIR C. b/g. 18. INT. CORRIDOR IN EL AKIR'S  
PALACE. MUSIC OUT

(AS LONG A  
CORRIDOR AS  
IS POSSIBLE.  
AT THE END OF  
IT, EL AKIR SITS  
ASTRIDE A CHAIR,  
CASUALLY.

CAMERA TRACKS  
TOWARDS HIM.

(On 4 - shot 96)

FIRST GUARD WALKS SLIGHTLY AHEAD OF THE CAMERA, IN SHOT.

BARBARA AND SECOND GUARD MUST WALK WITH THE CAMERA BUT OUT OF SIGHT.

THE CAMERA IS, AT THE MOMENT, BARBARA.

AS THE CAMERA NEARS EL AKIR, WE SEE INTEREST DEVELOP, HIS EYES GLISTEN.

THE CAMERA STOPS ITS TRAVELLING.

RECORDING PAUSE - KEEP TAPE RUNNING		BOOM A TO A5
1 TO POS.F.	NEW ANGLE SHOWS	
4 TO POS.H.	BARBARA, HELD BY	
3 TO POS.E - ROLLER	THE SECOND GUARD,	
	THE FIRST GUARD	
	STANDING TO ONE	
	SIDE.	

97. 4 H (16) (BOOM A5)

MS BARBARA on her knees.

C.U. OF BARBARA, HALF DEFIENT, HALF AFRAID.

98. 1 F (9)

CS EL AKIR

C.U. OF EL AKIR, WHO SUDDENLY SMILES)

EL AKIR: The only pleasure left for you will be death. And death is very far away.

99. 4 H (9)

CS BARBARA

(C.U. OF BARBARA)

SLIDE

Next Episode  
THE WARLORDS

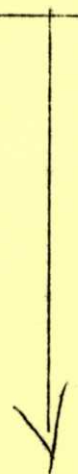
F/I CLOSING MUSIC
-------------------------

MIX TO

100. 3 E ROLLER CAPTION

Dr. Who  
WILLIAM HARTNELL

Ian Chesterton  
WILLIAM RUSSELL



Barbara Wright  
JACQUELINE HILL

Vicki  
MAUREEN O'BRIEN

Richard the Lionheart  
JULIAN GLOVER

Saladin  
BERNARD KAY

Saphadin  
ROGER AVON

Joanna  
JEAN MARSH

El Akir  
WALTER RANDALL

Haroun  
GEORGE LITTLE

Earl of Leicester  
JOHN BAY

Ben Daheer  
REG PRITCHARD

Chamberlain  
ROBERT LANKESHEER

Safiya  
PETRA MARKHAM

Turkish Bandit  
DAVID BREWSTER

Saracen Warriors  
ANTHONY COLBY  
CHRIS KONYILS  
RAYMOND NOWAK

Story Editor  
DENNIS SPOONER

Title music by  
RON GRAINER and  
the BBC Radiophonic Workshop

Incidental music  
composed and conducted by  
DUDLEY SIMPSON

Designer  
BARRY NEWBERY

SLIDE

Producer  
VERITY LAMBERT

SLIDE

Directed by  
DOUGLAS CAMFIELD  
BBC tv.

FADE SOUND & VISION