

" DOCTOR WHO "

No. 1./Pilot: "An Unearthly Child"

Series 'A'

by

Tx 1963

Anthony Coburn

PRODUCER: VERITY LAMBERT

ASSOC. PRODUCER: MERVYN PINFIELD

DIRECTOR: WARIS HUSSEIN

<u>T.O.M.:</u>	K. Mac Gregor	<u>DESIGNER:</u>	P. Brachacki
<u>LIGHTING SUP:</u>	S. Barclay	<u>COSTUME SUP:</u>	M. Heneghan
<u>SOUND SUP:</u>	J. Clayton	<u>MAKE-UP SUP:</u>	B. Blattner
<u>VISION MIXER:</u>	C. Doig		
<u>GRAMS. OP.:</u>	A. Bishop-Leggatt		
<u>CREW:</u>	No.1.		
<u>P.A.:</u>	D. Camfield		
<u>A.F.M.:</u>	C. Childs		
<u>ASSISTANT:</u>	P. Lupton		
<u>SECRETARY:</u>	M. Allen		
<u>SCRIPT EDITOR:</u>	D. Whitaker		

CAMERA REHEARSAL: STUDIO D. FRIDAY, 27th SEPTEMBER 1963
(overnight set & light: 26th Sept.)

8.30/ 10.30	Set and light
10.30/1.00	Camera rehearsal (with TK-1)
1.00/2.00	Lunch
2.00/7.00	Camera rehearsal (with TK-1)
	Tea: 3.45)
7.00/8.00	Dinner
8.00/8.30	Sound and vision Line up
<u>8.30/9.45</u>	<u>cc. (VT/T/19491) Recording.</u>

TECHNICAL REQUIREMENTS:

Cameras: 4 - Pedestals
Booms: 3 + stand and slung mics as necessary
Grams + fold back
2 cut keys
Telecine - from 10.30.

This script was remade T

BBC
THIS IS THE ARCHIVE COPY
WHICH MUST BE
DRAMA SC
250

Tx. 23/11/63

(111)

C A S T

DR. WHO	:	WILLIAM HARTNELL
IAN CHESTERTON	:	WILLIAM RUSSELL
BARBARA WRIGHT	:	JACQUELINE HILL
SUSAN FOREMAN	:	CAROLE ANN FORD
POLICEMAN	:	FRED RAWLINGS
SCHOOL CHILDREN	:	CAROL CLARKE MAVIS RANSON FRANCESCO BERTORELLI HEATHER LYONS CEDRIC SCHOEMAN RICHARD WILSON BRIAN THOMAS

(111)

"DOCTOR WHO"

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FADE UP

TELECINE 1:

Opening Sequence

S.O.F.

1. 3 A

(B1) /A-1/2

LS Street

1. INT. A STREET. DAY

Policeman into (THE TIME IS THREE O'CLOCK
shot. Hold shot IN THE MORNING. DARK.
as he comes to SWIRLING FOG.
camera in MCU profile.

(Q CLOCK AS
P.C. COMES
INTO CU.)

Track quickly into IN THE STREET WE
BCU as he turns. HEAR TWO THINGS. WE
HEAR THE STRIKING OF
Hold shot through THREE O'CLOCK FROM A
clock chimes. NEARBY CLOCKTOWER AND
FOLLOWING THAT WE
HEAR THE APPROACHING
Let him walk away CRUNCH OF A POLICEMAN
from camera to ON HIS BEAT.
MCU and track
forward with him
as he walks to
gates.

WE SEE THE POLICEMAN
ONLY AS A VAGUE,
SLOWLY-MOVING FIGURE,
COMING TOWARDS US
IN THE FOG.

WE PULL BACK TO SEE THE
POLICEMAN AGAINST THESE
GATES.

IN ONE OF THE GATES
IS A SMALLER ENTRY
GATE. THIS IS CLOSED.

(Q RADIO
PHONIC
BAND 1.
HUMMING)

(4 next, corridor)

Track in to
CU Policeman's
hand. Pan to
see sign in
light of torch.

Crab round policeman
holding him from
R. to L. of shot.

Track into gate
towards signs on
gate as Policeman
leaves shot.

Track into gates
and past f/gd.
objects.

Crab L. and pull
back to include
Phone Box in MLS.

Hold shot for
title superimposition.

SUPER/POSE SLIDE 1:

THE POLICEMAN FLASHES
HIS TORCH ON THE GATES.

WE READ THE FADED
WRITING ON THE GATES.
I.M.FOREMAN, SCRAP
MERCHANT, AND A
SMALLER, NEWER SIGN:
"PRIVATE - KEEP OUT"

THE POLICEMAN PUSHES
THE SMALLER GATE,
WHICH OPENS. HE
LOOKS THROUGH IT INTO
THE YARD. THEN HE
CLOSES IT AND MOVES ON.

WE STAY ON THE GATE.
WE SEE SWIRLING OF FOG
IN FRONT OF THE SMALL
GATE AND SLOWLY IT
OPENS, CREAKING A BIT
AS IT DOES.

THERE IS ALL
MANNER OF JUNK
LYING ABOUT THE
YARD.

(INCREASE
HUMMING FOR
TITLE SUPER/
TION)

WE SEE A POLICE BOX)

SUPER/POSE SLIDE 2:

Written by
ANTHONY COBURN

"An Unearthly Child"

SLOW MIX TO

2. 4 A

4A (C1)

Depressed L.S.
of Corridor

2. INT. CORRIDOR OF SCHOOL. DAY.

(Q SCHOOL BELL)

(1 next, MCU Ian)

Hold shot as children walk past, two girls in front.

See Barbara beyond. Lose Extras and track in towards Barbara.

Pull back with her and pan her to Laboratory door.

(AT THE FAR END OF THE CORRIDOR WE SEE BARBARA WRIGHT AND A SMALL NUMBER OF SCHOOLCHILDREN, AGE GROUP FOURTEEN TO FIFTEEN, ENTER THE CORRIDOR FROM A CLASSROOM.

THEY ARE GOING HOME.

HALFWAY DOWN THE CORRIDOR, THEY BID HER GOODNIGHT AND WALK TOWARDS US AND AWAY.

SUSAN FOREMAN STAYS WITH BARBARA, WHO OPENS ANOTHER DOOR.)

BARBARA: Wait in here, please Susan. I won't be long.

SUSAN: Yes, Miss Wright.

(SUSAN ENTERS THE ROOM AND BARBARA COMES TOWARDS US. SHE STOPS AND OPENS A DOOR.)

1A (A1) 2A

3. 1A

MCU Ian

3. INT. SCIENCE LABORATORY. DAY.

Lab. tubes in f/gd.

3 on 1

Barbara into 2-s
Barbara/Ian

(CHESTERTON IS AT A TABLE,
CORRECTING SOME PAPERS.
HE LOOKS UP)

(4 to B)

Crab R. favouring
Barbara in 2-s.
to R. f/gd.
Ian/Barbara

CHESTERTON: Not gone yet?

BARBARA: (A LITTLE COLDLY)
Obviously not.

CHESTERTON: Ask a silly
question.

BARBARA: I'm sorry.

It's
CHESTERTON: / all right. I'll
forgive you this time.

BARBARA: Oh, I've had a terrible
day. I don't know what to make
of it.

CHESTERTON: Oh, what's the
trouble. Can I help?

Pan Barbara L.
and tighten
cross 2-s
Barbara/Ian

BARBARA: Oh, It's one of the
girls Susan Foreman.

CHESTERTON: Susan Foreman!
She your problem too?

BARBARA: Yes.

CHESTERTON: And you don't
know what to make of her?

BARBARA: No.

Favour Ian over
Barbara's
shoulder.

CHESTERTON: How old is she
Barbara?

(2 next, 2-s B/I)

BARBARA: Fifteen.

CHESTERTON: Fifteen. She lets her knowledge out a bit at a time, so as not to embarrass me. That's what I feel about her. She knows more science than I'll ever know. She's a genius. Is that what she's doing with History?

BARBARA: Something like that.

Crab L. as Ian
moves down stage
holding cross
2-s Barb./Ian
in R. f/gd.

CHESTERTON: So your problem is whether to stay in business or hand over the class to her?

BARBARA: No. Not quite.

CHESTERTON: What then?

(BARBARA RELAXES A BIT WITH HIM AND BECOMES MORE CONFIDENTIAL)

BARBARA: Ian, I must talk to someone about this, but I don't want to get the girl into trouble. And I know you're going to tell me I'm imagining things.

CHESTERTON: No I'm not.

Punh in to
MCU Barbara
losing Ian.

BARBARA: Well, I told you how good she is at History. I had a talk with her and I told her she ought to specialise

(IAN TURNS DOWN A BUNSEN BURNER AND UNSCREWS A TEST-TUBE BUBBLING WITH SOME CHEMICAL)

(2 next, 2-s B/I)

BARBARA: Well, she seemed quite interested until I said I'd be willing to work with her at her home. Then she said it would be absolutely impossible as her Grandfather didn't like strangers.

Pull back to include Ian in 2-shot

CHESTERTON: He's a doctor, isn't he? It's a bit of a lame excuse.

(IAN EXTRACTS A DROP FROM THE TEST TUBE AND PUTS IT DOWN UPON A SLIDE)

Track in to tight 2-s. as Ian X's U/S Barbara in L.F/G. Hold shot as she moves to Ian.

BARBARA: Well, I didn't pursue the point, but then recently her homeworks been so bad.

CHESTERTON: Yes, I know.

(IAN PUTS A CIRCULAR STICKER OVER THE DROP ON THE SLIDE TO FIX IT AND THEN PULLS A MICROSCOPE TOWARDS HIM)

4. 2 A

MC 2-shot
Barbara/Ian

BARBARA: Finally, I was so irritated with all her excuses, I decided to have a talk with this Grandfather of hers and tell him to take some interest in her.

Lose Ian.
Hold MCU Barbara.

CHESTERTON: Well, did you indeed? And what's the old boy like?

BARBARA: Well, that's just it. I got her address from the secretary: 76 Totter's Lane, and I went along there one evening. (PLEADING)
Oh, Ian do pay attention.

5. 1 A

MC 2-shot
Barb./Ian framing
in f/fg.

CHESTERTON: Sorry. You went along there one evening?

(2 to B
Classroom)

(HE PUTS THE SLIDE AND MICROSCOPE ASIDE)

Favour Barbara
as she comes to Ian.

BARBARA: And, there isn't anything
there. It's just an old junkyard.

CHESTERTON: Well, you must have
gone to the wrong place.

BARBARA: Well, that was the address
the secretary gave me.

CHESTERTON: Well, the secretary
got it wrong, then.

Track in to CU
Barbara
losing Ian.

BARBARA: No. I checked. There
was a big wall on one side houses
on the other and nothing in the
middle. And this nothing in the
middle is No.76 Totter's Lane.

CHESTERTON: Hm. That's a bit of
a mystery. Well, there must be
a simple answer somewhere.

Pull back to
include Ian in
X 2-shot
Ian/Barbara

BARBARA: Well what?

CHESTERTON: Well, we'll have to
find out for ourselves won't we?

BARBARA: Thank you for the "we" -
she's waiting in one of the
classrooms. I'm lending her a
book on the French Revolution.

Crab R. past
table and f/gd.
objects holding
2-shot and
tighten 2-shot
at door.

CHESTERTON: What's she going to
do - rewrite it? All right, what
do we do ask her point-blank,
or

BARBARA: No, I thought we could
drive there, wait till she arrives
and see where she goes.

CHESTERTON: Well..... all right.

BARBARA: That's, if you're not
doing anything I mean

CHESTERTON: No. I'm not. After
you.

5 on 1

(CHESTERTON PUTS MICROSCOPE INTO ITS CASE. BARBARA GOES TO THE DOOR AND OPENS IT.)

(Q GRAMS TO COVER BOOM SWING. RECORD. "GUITAR ROCK")

(A1) 2B

6. 2 B

BCU Susan's hand.

4. INT. CLASSROOM. DAY.

Pan up with it to BCU Susan's face & crab L. holding her as she turns.

Ian & Barbara in to MC 3-shot Ian/Barb./Susan.

Crab L. swinging shot to favour Susan over Ian's shoulder.

(SUSAN IS TWISTING TO THE MUSIC FROM HER TRANSISTOR RADIO.)

BARBARA: Susan

(SUSAN STOPS TWISTING)

SUSAN: Oh, I'm sorry Miss Wright, I didn't hear you coming in. Aren't they fabulous?

BARBARA: Who?

SUSAN: It's John Smith and the Common Men. They've gone from nineteen to two.

IAN: John Smith is the stage name from the Honorable Aubrey Waites. He started his career as Chris Waites and the Carollers, didn't he Susan?

SUSAN: You are surprising, Mr. Chesterton. I wouldn't expect you to know things like that.

IAN: I've an enquiring mind, And a very sensitive ear.

(SUSAN TURNS OFF RADIO)

SUSAN: Oh, I'm sorry.

IAN: Thank you.

SUSAN: Is that the book you promised me?

BARBARA: Yes.

SUSAN: Thank you very much. It will be interesting. I'll return it tomorrow.

(BARBARA HANDS HER THE BOOK)

BARBARA: Oh, that's not necessary. Keep it till you've finished it.

SUSAN: I'll have finished it.

CHESTERTON: Where do you live, Susan? I'm giving Miss Wright a lift, I've room for one more.

SUSAN: No thank you, Mr. Chesterton. I like walking through the dark. It's mysterious.

(SHE PUTS RADIO AND BOOK IN HER SACHEL)

Crab L. on Susan's move holding Ian R.F/G. 2-s. Susar./Ian.

BARBARA: Be careful Susan, there probably be fog again tonight.

SUSAN: Hm ...

BARBARA: See you in the morning.

As Ian moves up to Susan Crab L. again on Ian's move including Barbara in tight 3-shot.

SUSAN: I expect so. Goodnight.

BARBARA: Goodnight.

CHESTERTON: Goodnight, Susan.

(IAN & BARBARA EXIT)

Lost Ian & Barbara on exit holding Susan as she moves around.

(Q GRAMS
Q I TAKE 3 ON TAPE
DOWN TO MIX)

MIX TO

((B2) 4B 3B & 2 slung mikes)

7. 3 B

Windscreen of Car.

(GRAMS: CAR STOPPING)

5. CORNER OF TOTTERS LANE. NIGHT.

(4 next. Tight 2-s.

Pull back to
M.C. 2-shot
Barbara/Ian.

(IAN AND BARBARA IN CAR,
IAN DRIVING)

BARBARA: That's not right.
Over there.

(CHESTERTON PUTS ON THE SAFETY
BRAKE, SWITCHES OFF THE LIGHTS
AND THE ENGINE)

IAN: Lucky there was no fog.
I'd never have found this.

BARBARA: Well, she doesn't seemed
to have arrived yet.

(BARBARA PULLS HER COAT
AROUND HER A LITTLE MORE
CLOSELY)

BARBARA: I suppose

(SHE STOPS AND LOOKS AT IAN)

BARBARA: We are doing the right
thing, aren't we?

8. 4 B _____/

Tight 2-shot
Barbara/Ian

IAN: You can't justify
curiosity.

(2 next, MCS boy &
girl laughing)

BARBARA: But her homework?

IAN: A bit of an excuse, really, isn't it? I've seen far worse. The truth is, we're both curious about Susan and we won't be happy until we know some of the answers.

BARBARA: Well, you can't just pass it off like that. If I thought I was just being a busybody I'd go straight home. I thought you agreed she was a bit of a mystery.

IAN: Yes, but I think your find there's a very simple explanation to all this.

BARBARA: Well, I don't know how you explain a teenage girl who doesn't know how many shillings there are in a pound.

IAN: Really?

BARBARA: Really. She said she thought we were on the decimal system.

(Q MUSIC 3 TAKE 1)

IAN: Decimal system?

MIX TO
9. 2 B

(2B (A1))

MCS Boy &
girl laughing.

6. INT. CLASSROOM DAY.

Crab R. to catch
Susan in CS &
favour her as
she stands.

(THERE IS LAUGHTER IN THE
CLASSROOM AND TWO GIRLS
MAY BE SEEN LOOKING AT
SUSAN AND LAUGHING AT HER
SUSAN IS STANDING BEHIND ONE
OF THE DESKS, NOT TOO MUCH
PUT OUT, BUT REALISING SHE'S
MADE A MISTAKE)

SUSAN: I'm sorry, Miss Wright.

BARBARA: (o.v.) Don't be silly, Susan. The United States has a decimal system, you know perfectly well that, we do not.

SUSAN: Of course, the decimal system hasn't started yet.

(THERE IS A SILENCE AT THIS STRANGE REMARK AND SUSAN SITS DOWN)

MIX TO
10. 4 B

((B2) 4B))

CU Ian

7. INT. THE CAR. NIGHT.

(C.I. IAN AT FIRST, DIGESTING THIS NEW PIECE OF INFORMATION)

(FADE MUSIC
SLOWLY)

IAN: I suppose she couldn't be a foreigner. It doesn't make sense. Nothing about this girl makes sense! For instance, the other day, I was talking about chemical changes. I'd given out litmus paper to show cause and effect.

BARBARA: (OOV) And she knew the answer before you'd started.

(Q MUSIC
SAME BAND 1)

IAN: Well, not quite. The answer simply didn't interest her.

(Q MUSIC SAME
BAND)

MIX TO
11. 1 A

(1A (A1))

MCS Susan
past 2 f/gf.
girls.

8. INT. SCIENCE LABORATORY.

Crab L. holding her in shot past girl in f/gd. and push in to CU Susan.

SUSAN: Yes, I can see red turns to blue, Mr. Chesterton, but that's because we're dealing with two inactive chemicals. They only act when they're in relation to each other.

IAN: (o.v.) But, that's the whole point of the experiment, Susan.

SUSAN: Yes it's a bit obvious isn't it? Well, I'm not trying to be rude but couldn't we deal with two active chemicals? Then they could turn blue by itself and we could get on with something else.
(SIGHING)
I'm sorry, it was just an idea.

(SHE SUBSIDES, CONCENTRATING ON THE LITMUS PAPER AND THE OTHER CHEMICAL PARAPHANALIA BEFORE HER, PERHAPS A LITTLE CONSCIOUS SHE'S SAID TOO MUCH)

(MUSIC MORE SOFT)

MIX TO
12. 4 B

((B2) 4B))

Tigh 2-s.
Ian/Barb.

9. INT. CAR. NIGHT.

(1 to C)
(2 to X)

IAN: She means it. These simple experiments are child's play to her.

BARBARA: It's almost got to the point where I deliberately want to trip her up.

IAN: (BREAKING IN) Yes, something like that happened the other day. I'd set the class with a problem with A. B. and C as the three dimensions.

(Q MUSIC)

MIX TO
13. 2 X

(2X (A1))

CU Susan
at board.

10. INT. CLASSROOM. DAY.

SUSAN: It's impossible, unless you use D. and E.

(4 next, 2-s I/B)

IAN: (o.v.) D. and E. Whatever for? Do the problem that's set, Susan.

SUSAN: I can't, Mr. Chesterton. You can't simply work on three of the dimensions.

IAN: (o.v.) "Three of them". Oh, time being the fourth I suppose? Then what do you need E for? What do you make the fifth dimension?

SUSAN: Space.

(SUSAN, LOOKING FRIGHTENED AND ANXIOUS; SITS DOWN AND STARES DOWN AT HER BOOKS)

(FADE MUSIC)

MIX TO				
14.	4	B	(1C	(B2) 4B 3B)

MC 2-shot	11.	INT.	CAR.	NIGHT
Ian/Barbara				

BARBARA: Too many questions and not enough answers.

IAN: Stupid, or just doesn't know. So we have a fifteen year old girl, who is absolutely brilliant at somethings and excruciatingly bad at others.

BARBARA: Here she is.

15.	3	B	/
-----	---	---	---

MC 2-shot
Barbara/Ian
Over shoulder
see Susan
in 3-shot.

(1 next, BCU Susan)

15 on 3

- 15 -

16. 1 C (9°
BCU Susan reaction

(SUSAN APPROACHES, LOOKS
AROUND, OPENS THE GATES
- GOES IN AND CLOSES
THE GATES BEHIND HER)

17. 3 B

(1 clear to
DI quickly

18. 4 B

MC 2-shot
Ian/Barbara

BARBARA: Look, can we go in?
I hate to think of her alone
in that place.

CHESTERTON: She is alone.
Look, she is fifteen. She might
be meeting a boy. Didn't that
occur to you?

BARBARA: I almost hope she is.

CHESTERTON: What do you mean?

BARBARA: Well, it would be so
wonderfully normal. Silly isn't
it? I feel frightened. As if
we're about to interfere in
something that is best left alone.

(CHESTERTON TAKES A TORCH
OUT OF THE GLOVE BOX AND
PUTS IT INTO HIS COAT POCKET)

CHESTERTON: Come on. Let's get
it over with.

(1 next, Ian/Barb)

BARBARA: Well, don't you feel it?

- 15 -

Pull back to see Ian get out of car. Hold Barbara & see Ian in 2-shot at back.

CHESTERTON: I take things as they come. Come on.

(THEY BOTH GET OUT OF THE CAR)

Track in with Barbara's move holding MC 2-shot Ian/Barbara

(WE SEE THEM LEAVE THE CAR AND CROSS OVER THE GATE)

(CHESTERTON TRIES THE SMALL GATE, OPENS IT AND THEY ENTER THE YARD) (Q MUSIC 19 TAKE 1) (1st app.)

19. 1 D

(1D-1/2, 2C, (A2), 3B,C2)

2-shot Ian/Barbara Beyond f/gd. object. Favour them in their moves f/wd. crabbing L.

12. INT. THE YARD. NIGHT

CHESTERTON: What a mess! I'm not turning over any of this stuff to find her.

BARBARA: Over there.

Movements as instructed.

CHESTERTON: (DROPS TORCH) Blast. I've dropped it!

BARBARA: What?

CHESTERTON: The torch.

BARBARA: Well use a match?

CHESTERTON: I haven't got any. Ah.. never mind.

BARBARA: (CALLS) Susan!

(PAUSE FOR NO ANSWER)

CHESTERTON: (CALLS) Susan,
Susan, Susan, Susan Mr. Chesterton
and Miss Wright. (PAUSE)
She can't have got out without us
seeing her.

Track in to
Phone Box holding
2-shot

BARBARA: Ian, look at this.

Track in to
CU Ian's hand.
Barbara's hand.
into shot.
Pull back as Ian
moves. Hold
Barbara in shot.

CHESTERTON: Well, it's a police
box. What on earth is it doing
here? These things are usually
on the street, they.....

(FADE MUSIC.
SUP/POSE
RADIOPHONIC HUM)

Pull back to
MLS as Ian comes
round box.

(WHILE HE SAYS THIS, HE GOES
TO THE DOOR AND TOUCHES THE
LOCK. THEN HE PRESSES THE
TIPS OF HIS FINGERS AGAINST
IT, THEN AGAINST THE DOOR.
THEN SOMEWHERE ELSE)

Feel it, Feel this.

(BARBARA DOES THE SAME)

You feel it?

BARBARA: A faint vibration.

CHESTERTON: It's alive.

(HE WALKS ROUND IT)

It's not connected to anything.
Unless/through the floor.
its

Pull back
holding 2-shot
as Barbara &
Ian run behind
steps.

BARBARA: Look, I've had enough.
Let's go and find a policeman.

IAN: Yes, all right.

(O.O.V. THEY HEAR THE FRONT
GATE CREAK OPEN)

BARBARA: Is that her?

CHESTERTON: It's not her. Quick!

(O.O.V. THEY HEAR AN OLD MAN
COUGHING)

See gates beyond.
Dr. Who into 3-s.
Barb./Dr./Ian.

(HE DRAGS HER DOWN
BEHIND THE PILE OF
LUMBER IN THE CORNER;
WHEN THEY ARE OUT OF
SIGHT:)

20. 3 B

MS Dr. Who past
f/gd. objects.

Crab L. going with
Dr. Who to phone
box.

(INSIDE THE GATE WE
SEE DOCTOR WHO. HIS
CLOTHES ARE BIZARRE.
HE STANDS, COUGHING
FOR A MOMENT,
POUNING HIS CHEST.
HE MOVES ACROSS THE
YARD. HE ENTERS THE
SHED)

21. 1 D

MC 3-shot
a/b

(DOCTOR WHO APPROACHES THE
POLICE BOX.

SHOW CHESTERTON AND BARBARA'S
REACTION TO DOCTOR WHO.

(Q BAND 2
RADIOPHONIC)

22. 2 C 9°

DCU DR. WHO'S
hands at lock.

THE DOCTOR TAKES
ORDINARY DOOR KEY OUT.
INSERTS IT IN LOCK. HE
TURNS THE KEY AND THE WHOLE
LOCK COMES AWAY FROM THE
DOOR.

DOCTOR SHINES A SMALL TORCH
LIKE OBJECT INTO THE OPENING.

THE DOOR STARTS TO OPEN WITH
A HIGH ELECTRONIC WHINE.

MUSIC RISES ABOVE THIS WHINE.
THE MUSIC OF SUSAN'S TRANSISTOR
RADIO, ALTHOUGH BARBARA AND
CHESTERTON DO NOT KNOW THIS.

22 on 2

ALL THEY ARE PUZZLED
ABOUT IS THAT THEY CAN
HEAR MUSIC AT ALL COMING
OUT OF THE CRAMPED SPACE
OF WHAT APPEARS TO BE A
TELEPHONE BOX) (Q ROCK
DISC)

23. 1 D

3-shot a/b
(Barb/Dr./Ian)

SUSAN: (OOV) There you
are Grandfather.

BARBARA: Susan!

CHESTERTON: Shush.

(BARBARA EXCAIMS IN SURPRISE.
CHESTERTON WARNS FOR SILENCE
BUT DR. WHO'S KEEN EARS HAVE
HEARD.

24. 2 C 9°

BCU Dr. Who. Reaction.

25. 3 B

MCU Dr. Who.
Ian in to 2-shot
Ian/Dr. Who

HE SWITCHES OFF HIS TORCH
AND PUSHES THE DOOR BACK
IN PLACE.

CHESTERTON LOOKS AT BARBARA
AS MUCH AS IF TO SAY "Well,
let's put a brave face on it"
AND GETS UP)

CHESTERTON: Excuse me.....

(DOCTOR WHO TURNS SLOWLY
AND LOOKS AT HIM)

DOCTOR: (MILDLY) What are you
doing here?

CHESTERTON: We're looking for
a girl.....

26. 2 C 9°

BCU Dr. Who (A/B)

DOCTOR: We?

27. 3 B

MC 2-shot
Barbara/Ian

(BARBARA COMES INTO
VIEW)

BARBARA: Good evening.

Dr. Who into
3-shot
Barb/Ian/Dr.

(DOCTOR WHO REGARDS
HER CAREFULLY)

DOCTOR: What do you want?

CHESTERTON: One of our pupils, Susan Foreman, came into this yard.....

DOCTOR: --Really? In here? Are you sure?

BARBARA: Yes, we saw her from across the street.

28. 2 C 9°

BCU Dr. Who

DOCTOR: One of your pupils not at least

CHESTERTON: (FIRMLY) I beg your pardon.

DOCTOR: Why were you spying on her? Who are you?

29. 3 B 9°

BCU Ian.

CHESTERTON: We heard a young girl's voice call out to you.

30. 2 C 9°

BCU Dr. Who

DOCTOR: Your hearing must be very acute. I didn't hear anything.

BARBARA: It came from in here.

DOCTOR: You imagined it.

BARBARA: I certainly did not imagine it.

31. 3 B

MC 3-shot

Pull back favouring Ian & Dr. Who as they move f/wd.

DOCTOR: (SMOOTHLY) Young man, It is reasonable to suppose that anybody would be inside a cupboard like that.

31 on 3

CHESTERTON: Would it therefore be unreasonable to ask you to let us have a look inside?

32. 2 C 9°
BCU Dr. Who

DOCTOR: I wonder why I have never seen that before. Now isn't that strange, very damp and dirty.

33. 3 B
MC 2-shot
Ian/Barbara

BARBARA: Won't you help us? We're two of her teachers from the Coal Hill School. We saw her come in and we haven't seen her leave. Naturally we're worried.

Pull back to include Dr. in MC 3-shot Ian/Bar./Dr.

DOCTOR: Oh, I'm afraid it's none of my business. I suggest you leave here.

Hold Ian as Dr. moves back to

Push in to tight 2-s. Ian/Dr.

CHESTERTON: Not until we're satisfied that Susan isn't here. And frankly I don't understand your attitude.

34. 2 C 9°
BCU Dr. Who

DOCTOR: Yours leaves a lot to be desired.

CHESTERTON: (OOV) Will you open the door?

DOCTOR: There's nothing in there.

35. 3 B 9°
BCU Ian

CHESTERTON: Then what are you afraid to show us?

36. 2 C 9°
BCU Dr. Who (A/B)

DOCTOR: Afraid. Oh, go away.

37. 3 B 9°

38. 2 C 9°
DR. Who (A/B)

39. 3 B 9°

Ian (A/B)

Pan on his look
to CU Barbara

CHESTERTON: (LOOKING AT BARBARA)
I think we better go and fetch
a policeman.

(THEY BOTH LOOK AT THE
DOCTOR. THE DOCTOR REGARDS
THEM, THEN SHRUGS)

40. 2 C

Tight 2-shot
Ian/Dr. Who

DOCTOR: Very well.

CHESTERTON: And you're coming
with us.

DOCTOR: Oh, am I? I don't
think so young man. No..
I don't think so.

ON DR.'S MOVE

41. 1 D

MC 3-shot B/I/Dr.
Hold Dr.'s move
across 3-shot.

(HE SITS DOWN
ON LADDER)

42 3 B 9°

BCU Barbara

43. 1 D

MC 3-shot
Dr./Barb./Ian
framing L. f/gd.

BARBARA: We can't force him.

CHESTERTON: But we can't leave
him here. Doesn't it seem obvious
to you that he's got her locked
up in there?

BARBARA: Look at the door.

CHESTERTON: There's no door
handle, there must be a secret
lock somewhere.

BARBARA: That was Susan's
voice?

43 on 1

Crab R. slightly
to see Ian's move
to box.
Hold Dr. in f/gd.

CHESTERTON: Of course it was.

(CALLING) Susan. Susan, are you
in there? It's Mr. Chesterton
and Miss Wright, Susan.

(HE KNOCKS ON THE DOOR
AND RECEIVES NO REACTION)

DOCTOR: Don't you think you're
being rather high-handed, young
man? You thought you saw a young
girl enter the yard. You imagine
you heard her voice. You believe
she might be in there. It's not
very substantial, is it?

BARBARA: But why won't you help
help us?

44. 2 C 90

BCU Dr. Who

DOCTOR: I'm not hindering you.
If you both want to make fools of
yourselves, I suggest you do
what you said you'd do. Go and
find a policeman.

45. 3 B

MC 3-shot
Dr/Barb/Ian
framing R. f/gd.

CHESTERTON: While you nip off
quietly in the other direction
or something.

DOCTOR: There's only one way ^{in and} out
of this Yard. I shall be here when
you get back. I want to see your
faces when you try to explain your
behaviour to a policeman.

46. 2 C

MC 2-shot
Barbara/Ian

CHESTERTON: (GRIMLY) Nevertheless
we're going to find one. Come on
Barbara.

(Q. DISC OF ROCK
MUSIC)

(THEY START TO MOVE.)

Dr. Who into 3-s.
Favour Dr. & Ian
as they struggle

SUSAN: (OOV) What are you doing
out there, Grandfather?
CHESTERTON: She is in there...
DR. WHO: (TO SUSAN) Close the door
and stay there.

(CHESTERTON CATCHES
AT DR. WHO'S ARM)

CHESTERTON: Barbara!

RECORDING BREAK

47. 3 C (3C/D, (B2) (C3) IE, 2D, (A3) 4C-1/2))
CS doorway 13. INT. INSIDE THE SHIP (Q RADIOPHONIC
MUSIC
BAND 3)

Crab L. holding
door shot as
Barbara enters
shot. Settle
over shoulder shot
into ship.

(MUSIC. BARBARA AND
CHESTERTON ENTER.

SUSAN LOOKS AT THEM
FROM CENTRE OF SHIP.
SHE STARES AT THEM
IN AMAZEMENT.

48. 1 E 9°
BCU Barbara

CHESTERTON STOPS AND
LOOKS AROUND. HE SEES
PANELS OF INSTRUMENTS AND
THE PARADOX OF COMFORTABLE
CHAIRS.

(3 to D
quick)

49. 4 C1
Periscope long
4-shot
Barb/Ian/Dr/Susan

DR. WHO ENTERS BEHIND
THEM AND CLOSES THE DOOR.

HE ADVANCES INTO THE
ROOM)

Close the door Susan.

50. 1 E 9°
BUC Susan

DOCTOR: /I believe these people
are known to you./

SUSAN: (TO DOCTOR) They're two
of my school teachers. What are
you doing here? /

51. 2 D
MC 2-shot
Dr/Susan

51 on 2

(4 to C2)

Crab R. &
pull back to
include Ian &
Barbara in 4-s.
as Dr. moves to
Susan.

DOCTOR: They must have followed
you? That ridiculous school.
I new something like this would
happen if we stayed in one place
too long.

SUSAN: Why should they follow
me!

BARBARA: Is this really where you
live, Susan?

SUSAN: Yes.

52. 3 D 9°
CU Dr. Who

DOCTOR: And what's wrong with it?

53. 1 E 9°
BUC Ian

CHESTERTON: But it was just a
telephone box!

54. 3 D 9°
BCU Dr. Who (A/B)

DOCTOR: Perhaps.

55. 1 E 9°
BCU Barbara

BARBARA: And this is your
Grandfather?

SUSAN: Yes.

BARBARA: Well, why didn't you
tell us that?

56. 3 D 9°
DR. Who (reaction)

DOCTOR: I don't discuss my
private life with strangers.

CHESTERTON: But it was a police
telephone box. I walked all round
it. Barbara, you saw me!

DOCTOR: You don't deserve any
explanations, you pushed your
way in here uninvited and
unwelcome.

57. 2 D
MC 3-shot
Ian/Barb/Susan
in f/gd. frame.

BARBARA: I think we ought to
leave.

57 on 2

Track in to
Ian to single
of Susan and
then pan him to
MC 3-shot
Ian/Dr/Susan

CHESTERTON: Just a minute. I
know this is absurd but....I feel....
I walked all round it.

DOCTOR: It's stopped again you
no, and I've tried
Oh, you wouldn't understand.

CHESTERTON: But I want to
understand.

DOCTOR: Yes..yes,yes. By the way Susan
I managed to find a replacement for
that portofilo it was quite a job
but I'll think it will serve.

CHESTERTON: It's an illusion,
it must be.

DOCTOR: What is he talking about
now?

58. 3 D 9°

CU Susan

SUSAN: What are you doing Ian?

59. 2 D

CHESTERTON: I don't know.

60. 3 D 9°

DOCTOR: You don't understand,
so you find excuses, illusions
indeed. You say you can't fit an
enormous building into one of your
smaller sitting rooms.

CHESTERTON: No.

DOCTOR: But you've discovered
Television haven't you?

CHESTERTON: Yes.

DOCTOR: Then by showing an
enormous building on your television
screen you can do what's humanly
possible.. Couldn't you?

CHESTERTON: Well, yes. But I
still don't un.....

DOCTOR: Not quite clear is it?
I can see by your face that you're
not certain. You don't understand.
Ha! ha! and I knew you wouldn't
..... never mind.

Now, which switch was it no....
no... ah, yes that is it.
The point is not whether you
understand. What is going to
happen to you? You can tell
everbody about the ship now.

CHESTERTON: (OOV) "Ship"?

61. 1 E 9°

BCU Barbara

DOCTOR: Yes, yes "Ship", this
doesn't roll along on wheels,
you know.

62. 3 D 9°

CU Susan (A/B)

BARBARA: You mean, it moves?

63. 2 D

4-shot (A/B)

SUSAN: The Tardis can go
anywhere.

Crab round
Susan in CU
losing others.

BARBARA: "Tardis", I don't
undertand you Susan.

SUSAN: Well, I made up the name
"Tardis" from the initials.
Time and Relative Dimension In
Space. I thought you'd both
understand when you saw the
different dimensions inside from
those outside.

64. 4 C2 9°

BCU Ian

CHESTERTON: Oh, let me get this
straight. A thing that looks like
a Police Box standing in a junk
yard. It can move anywhere - in
time and space.

65. 2 D

MC 2-shot
Dr./Susan

SUSAN: Yes.

DOCTOR: Quite so.

65 on 2

CHESTERTON: But that's ridiculous.

SUSAN: Why won't they believe us?

66. 3 D _____ /

BARBARA: Well, how can we.

DOCTOR: Now, now don't get exasperated Susan. Remember the red Indian when he saw the first steam train his savage mind thought it an illusion to.

CHESTERTON: Your treating us like children to.

DOCTOR: Am I, the children of my civilisation would be insulted.

CHESTERTON: Your civilisation!

DOCTOR: Yes, my civilisation. I tolerate this century but I don't enjoy it. Have you ever thought what it's like to be wonders in the fourth dimension. Have you? To be exiles. Susan and I are cut off from our own planet, without friends or protection, but one day, we shall get back.

.....Yes, one day.

....One day.

(THERE IS A LOOK OF SHEER DISBELIEF BETWEEN CHESTERTON AND BARBARA)

SUSAN: It's true. Every word of it is true. You don't know what you've done coming here.

(THEN SHE TURNS DESPERATELY TO DOCTOR WHO)

66 on 3

SUSAN: (Cont'd)

Grandfather, let them go now, please. Look if they don't understand they can't help us at all. I understand these

67. 2 D 9°

BCU Barbara

people better than you do, their minds reject things

68. 3 D

2-shot Dr/Susan.

they don't understand.

Hold Dr. as he stands.

Ian into 3-s.

DOCTOR: No.

CHESTERTON: They can't keep us here.

69. 1 E 9°

70. 3 D

3-shot (A/B)

Crab R. quickly as Barbara enters to

4-shot. B/Dr./I/S framing R. f/gd. (B. framing L.f/gd)

(DOCTOR WHO STARES AT CHESTERTON WITH A CONFIDENCE THAT MAKES CHESTERTON VAGUELY UNEASY.)

BARBARA GOES TO SUSAN AND PUTS HER ARM ON SUSAN'S SHOULDERS)

BARBARA: Susan, listen to me can't you see that all this is an illusion. It's a game that you and your Grandfather are playing if you like. But you can't expect us to believe it.

SUSAN: It's not a game.

BARBARA: But, Susan.

Favour Susan as she moves up to Barbara

SUSAN: It's not. Look I loved your school. I loved England in the twentieth century. The last five months have been the happiest of my life.

BARBARA: But you are one of us. You look like us. You sound like us.

SUSAN: I was born in another time, another world.

70 on 3

Pull back &
pan Barbara &
Ian to door.

CHESTERTON: Now, look here Susan. You
Oh, come on, Barbara.

(HE GRABS BARBARA AND
BEGINS TO LEAD HER
TOWARDS THE DOOR)

Let's get out of here.

SUSAN: No, you two can't get out.

(CHESTERTON COMES UP
AGAINST THE OBVIOUSLY
IMPASSABLE DOOR. HE
PUSHES IT. HE THUMPS
IT. HE TUGS AT IT.
HE GETS DESPERATE.
HE TURNS TO DOCTOR WHO)

71. 1 E 9°

CU Dr. Who
laughing

(DOCTOR WHO LAUGHS
AT HIM)

72. 3 D

MC 2-shot
Ian/Barbara

SUSAN: He won't let you go.

Pan Ian to Dr.
& then to Susan.

73. 4 C1

L.4-shot
fav. Ian.

Track into
controls on
Ian's move.

(CHESTERTON IGNORES
HER AND STRIDES PAST
DOCTOR WHO TO THE
CONTROL PANEL)

74. 1 E

MC 3-shot
Susan/Dr/Ian

(HE SEES THE COMPLICATED
EXTENT OF THE CONTROL
PANEL)

(3 to
Photo
Caption)

74 on 1

(CHESTERTON TURNS TO DOCTOR WHO)

CHESTERTON: He closed the doors from over there. I saw him. Now, which is it, which is it, which control operates the doors?

DOCTOR: Still think it's all an illusion.

Track in to CU Dr. Who

CHESTERTON: I know that free movement in time and space is a scientific dream that I don't expect to find solved in a junk yard.

DOCTOR: Your elegance is nearly as great as your ignorance.

Pull back to MC 3-shot Susan/Dr./Ian (A/B)

CHESTERTON: Will you open the door?

(DOCTOR LAUGHS)

Open the door.

(DOCTOR LAUGHS)

Susan, will you help us?

SUSAN: I mustn't.

75. 4 C1 _____/

L.2-shot Ian

CHESTERTON: Very well then, I'll have to risk it myself.

(DOCTOR WHO'S HAND HOVERING NEAR A SWITCH MARKED "IMMOBILISER")

76. 1 E 9° _____//

BCU Dr. Who

DOCTOR: I can't stop you.

Pan down to see his hand.

(HIS HAND PRESSES DOWN SWITCH. A LIGHT FLASHES ON ABOVE CONTROL. CHESTERTON MOVES TO MACHINE)

77. 2 D 9° _____

BCU Susan

(INCREASE RADIO-PHONIC SOUND.)

(SUSAN SEES LIGHT)

(4 next 4-shot)

77 on 2

SUSAN: Not that.... It's alive...
Oh, dear!

78. 4 C1

MC 4-shot
B/S/Dr./Ian.

(CHESTERTON PUTS OUT
A HAND TO SOME DIALS.
HE IS THROWN BACK BY
SOME FORCE OF ELECTRIC
CURRENT. HE FALLS TO
THE FLOOR.

DOCTOR WHO REGARDS ALL
THIS WITH TRIUMPHANT
AMUSEMENT.

BARBARA GOES TO CHESTERTON,
WHO IS SHAKEN BUT UNHURT

CHESTERTON IS TRYING
TO GRASP WHAT HAS
HAPPENED TO HIM)

BARBARA: (TO DOCTOR, RISING ANGER)
What on earth do you think you're
doing.

SUSAN: Grandfather, let them go
now, please.

79. 1 E 90

BCU Dr.Who

DOCTOR: By tomorrow we shall ^{be a} public
spectacle subject for news and
idle gossip.

(DOCTOR SHAKES HIS
HEAD THOUGHTFULLY)

80. 2 D

MC 3-shot
B/I/Susan

Pan Susan
losing others.
Include Dr.
in 2-shot. Crab L.
tightening on Dr. &
Susan in f/gf. See
Barbara & Ian
behind.

SUSAN: But they won't say
anything.

(SHE TRIES TO HIDE HER
TEARS, DOCTOR TO HER
GENTLY, PUTTING HIS ARM
AROUND HER SHOULDERS)

Favour Dr.

DOCTOR: My dear child, of course
they will. Put yourself in their
place, they're bound to make some
sort of a complaint, to the authorities
or at the very least talk to their
friends. If I do let them go Susan you
realise of course that we must go
to.

(1 next, 4-shot)

SUSAN: No, Grandfather.

DOCTOR: There's no alternative child.

SUSAN: I won't to stay. Look, there both kind people, Why won't you trust them? All you've got to do is offer to promise them to keep our secret.

DOCTOR: It's out of the question.

SUSAN: I won't go Grandfather, I won't leave the twentieth century. I'd rather leave the Tardis and you.

DOCTOR: Now you're being sentimental and childish.

SUSAN: No, I mean it.

DOCTOR: Very well! Then you must go with them. I'll open the door.

BARBARA: Are you coming Susan?

SUSAN: Oh, no Grandfather no. No!

81. 1. E
M. 4-shot
Struggle

DOCTOR: Get back to the ship....
..... hold it

(DR. WHO AND IAN
STRUGGLE.)

82. 4 C1
LS Struggle.
Control
panel in f/gd.

(DR. WHO AND IAN
STRUGGLE)

(Q 4X TAKE 1)

83. 1 E
4 -shot (A/B)

(Q RADIOPHONIC
BAND 5)

(DR. WHO'S HAND
GRADUALLY REACHES
TOWARDS THE LEVER
WITH CHESTERTON
STRAINING TO PREVENT
HIM.

SUDDENLY THE DOCTOR
TWISTS HIS BODY
AND CHESTERTON IS
THROWN OFF BALANCE.
THE DOCTOR PLUNGES
HIS HANDS ON SWITCH
AND PULLS IT DOWN.

BARBARA AND IAN
FALL TO GROUND.

IMMEDIATELY THE LIGHTS
FLASH OFF AND THEN
ON AGAIN.

(Q MUSIC
5X TAKE 1.
WIND SOUND)

Track in towards
Monitor past
Dr. and Susan.

CUT TO
TELECINE 2.
Monitor Output

BUILD MUSIC.

84. 3
Photot of Desert

WHIRR DOWN SOUND
OF CONTROLS, LESSEN
LIGHTING EFFECTS,
FLASHING BULBS AND
SPINNING DIALS.
CLARIFY PICTURE TO
ABSOLUTE STILLNESS)

85. 1 E
MS Monitor.

Pull back to
CU Susan.

Pan to CU Dr.

Pan across Ian
to CU Barbara.
Hold Barbara.

CUT TO
TELECINE 3:

(FADE MUSIC
KEEP WIND.)

Ship in Desert.

Shadow comes across
desert, the figure
of a man unseen. It
gradually moves towards
the ship until the
shadow almost reaches
it.

