"DOCTOR WHO"

No. 1/Pilot: "An Unearthly Child"

by

Anthony Coburn

PRODUCER: VERITY LAMBERT
ASSOC. PRODUCER: MERVYN PINFIELD
DIRECTOR: WARIS HUSSEIN

T.O.M.: K. Mac Gregor
LIGHTING SUP: S. Barclay
SOUND SUP: J. Clayton
VISION MIXER: C. Doig
GRAMS. OP.: A. Bishop-Leggatt
CREW: No.1.
P.A.: D. Camfield
A.F.M.: C. Childs
ASSISTANT: P. Lupton
SECRETARY: M. Allen
SCRIPT EDITOR: 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
8.30/9.45 cc. (VT/T/19491) Recording.

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

This is the archived copy which must be returned.

TX. 23/11/63
CAST

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 SCHIZMAN
                       RICHARD WILSON
                       BRIAN THOMAS
TELESCINE 1: Opening Sequence S.O.F.

1. 3 A (B1) /A-1/2

1. INT. A STREET. DAY

Policeman into shot. Hold shot as he comes to camera in MCU profile.

Track quickly into BCU as he turns. Hold shot through clock chimes.

Let him walk away from camera to MCU and track forward with him as he walks to gates.

IN THE STREET WE HEAR TWO THINGS. WE HEAR THE STRIKING OF THREE O'CLOCK FROM A NEARBY CLOCKTOWER AND FOLLOWING THAT WE HEAR THE APPROACHING CRUNCH OF A POLICEMAN ON HIS BEAT.

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.

(RADIO PHONIC BAND 1 HUMMING)

(4 next, corridor)
THE POLICEMAN FLASHES HIS TORCH ON THE GATES.

WE READ THE PADED WRITING ON THE GATES.

1. 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. (INCREASE HUMMING FOR TITLE SUPER/ MANNER OF JUNK TION)

THERE IS ALL MANNER OF JUNK LYING ABOUT THE YARD.

WE SEE A POLICE BOX)

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

Hold shot for title superimposition.

SUPER/POSE SLIDE 1: "An Unearthly Child"

SUPER/POSE SLIDE 2: Written by ANTHONY COBURN

SLOW MIX TO 2. 4 A 4A (Cl)

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.

(A)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.

(2 next, 2-s. E/I)
Barbara into 2-s
Barbara/Ian

(4 to B)
Crab R. favouring
Barbara in 2-s.
to R. r/gd.
Ian/Barbara

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

CHESTERTON: Not gone yet?

BARBARA: (A LITTLE COLDLY) Obviously not.

CHESTERTON: Ask a silly question.

BARBARA: I'm sorry.

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?

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.

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.

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.

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)

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)

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.

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.

CHESTERTON: Sorry. You went along there one evening?

(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.
(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

5 on 1

6. 2 B

BCU Susan's hand.

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.

4. INT. CLASSROOM. DAY.

(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 Waite. He started his career as Chris Waite 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 SATCHEL)

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

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

SUSAN: Hm ...

BARBARA: See you in the morning.

SUSAN: I expect so. Goodnight.

BARBARA: Goodnight.

CHESTERTON: Goodnight, Susan.

(IAN & BARBARA EXIT)

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

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

MIX TO

7. 3 B

Windscreen of Car.

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

(GRAMS: CAR STOPPING)

5. CORNER OF TOTTERS LANE. NIGHT.
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.

(QUICK MUSIC 3 TAKE 1)

IAN: Decimal system?

MIX TO 9.2B

MCS Boy & girl laughing.

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

(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 (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: (O.O.V) 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

MCS Susan past 2 f/gf. girls.

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 PARAPHERNALIA BEFORE HER, PERHAPS A LITTLE CONSCIOUS SHE'S SAID TOO MUCH)

(MUSIC MORE SOFT)

Tigh 2-s.
Ian/Barb.

9. INT. CAR. NIGHT.

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.

(MUSIC)

CU Susan at board.

10. INT. CLASSROOM. DAY.

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

(4 next, 2-s I/B)

- 13 -
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

MC 2-shot
Ian/Barbara

11. INT. CAR. NIGHT

BARTBARA: 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.

BARTBARA: Here she is.

15. 3 B

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

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

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.

BARBARA: Well, don't you feel it?
CHESTERTON: I take things as they come. Come on.

(THEY BOTH GET OUT OF THE CAR)

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

(CHESTERTON TRIES THE SMALL GATE, OPENS IT AND THEY ENTER THE YARD)

19. 1 D

12. INT. THE YARD. NIGHT

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

BARBARA: Over there.

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.

BARBARA: Ian, look at this.

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

(PAUSE MUSIC. SUP/POSE RADIOPHONIC HUM)

(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 AROUND IT)

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

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)

(3 next, MS Dr. Who)
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:)

MS Dr. Who past
f/gd. objects.

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

MC 3-shot
a/b

(DOCTOR WHO APPROACHES THE
POLICE BOX.
SHOW CHESTERTON AND BARBARA'S
REACTION TO DOCTOR WHO.

(DOCTORS 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.
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)

SUSAN: (OOF) There you
are Grandfather.
BARBARA: Susan!
CHESTERTON: Shush.
(EVELYN EXCLAIMS IN SURPRISE,
CHESTERTON WARNS FOR SILENCE
BUT DR. WHO'S KEEN EARS HAVE
HEARD.

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......

DOCTOR: We?

(BARBARA COMES INTO
VIEW)

BARBARA: Good evening.

(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.

DOCTOR: One of your pupils not at least .......

CHESTERTON: (FIRMLY) I beg your pardon.

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

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

DOCTOR: Young man, It is reasonable to suppose that anybody would be inside a cupboard like that.
CHESTER: Would it therefore be unreasonable to ask you to let us have a look inside?

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

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.

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

CHESTER: Not until we're satisfied that Susan isn't here, and frankly I don't understand your attitude.

DOCTOR: Yours leaves a lot to be desired.

CHESTER: (OOV) Will you open the door?

DOCTOR: There's nothing in there.

CHESTER: Then what are you afraid to show us?

DOCTOR: Afraid. Oh, go away.
39. 3 B 90°

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 90°

BCU Barbara

43. 1 D

MC 3-shot

Dr./Barb./Ian framing L. f/gd.

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....?
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 us?

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.

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

DOCTOR: There's only one way/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.

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

(C DISC OF ROCK MUSIC)

(THEY START TO MOVE.)
Dr. Who into 3-s. Favour Dr. & Ian as they struggle

SUSAN: (O.O.V) 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 2)

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

CHESTERTON AND BARBARA 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.

49. 4 C1

Periscope long 4-shot Barb/Ian/Dr/Susan

HE ADVANCES INTO THE ROOM)

Close the door Susan.

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

50. 1 E 9°

BUC Susan

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

51. 2 D

MC 2-shot Dr/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.

DOCTOR: And what's wrong with it?

CHESTERTON: But it was just a telephone box!

DOCTOR: Perhaps.

BARBARA: And this is your GrandFather?

SUSAN: Yes.

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

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.

BARBARA: I think we ought to leave.
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?

SUSAN: What are you doing Ian?

CHESTERTON: I don't know.

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 everybody about the ship now.

CHESTERTON: (OOV) "Ship"?

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

BCU Barbara

BARBARA: You mean, it moves?

CU Susan (A/B)

SUSAN: The Tardis can go anywhere.

4-shot (A/B)

BARRBARA: "Tardis", I don't understand 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.

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.

MC 2-shot

Dr.:/Susan

SUSAN: Yes.

DOCTOR: Quite so.
CHESTERTON: But that's ridiculous.

SUSAN: Why won't they believe us?

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)
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 people better than you do, their minds reject things they don't understand.

DOCTOR: No.

CHESTERTON: They can't keep us here.

(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.

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.
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)

70 on 3

Pull back &
pan Barbara &
Ian to door.

71. 1 E 9º

CU Dr. Who
laughing

(Doctor Who laughs
at him)

72. 3 D

MC 2-shot
Ian/Barbara

Pan Ian to Dr.
& then to Susan.

73. 4 Cl

L.4-shot
fav. Ian.

Track into
controls on
Ian's move.

74. 1 E

MC 3-shot
Susan/Dr/Ian

(He sees the complicated
extent of the control
panel)
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.

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.

CHESTERTON: Will you open the door?

(DOCTOR LAUGHS)

Open the door.

(DOCTOR LAUGHS)

Susan, will you help us?

SUSAN: I mustn't.

(CHESTERTON TURNS TO DOCTOR WHO)

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

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

DOCTOR: I can't stop you.

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

(INCREASE RADIO-PHONIC SOUND.)

(SUSAN SEES LIGHT)
SUSAN: Not that... It's alive...
Oh, dear!

(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.

DOCTOR: By tomorrow we shall/public spectacle subject for news and idle gossip.

( DOCTOR SHAKES HIS HEAD THOUGHTFULLY)

SUSAN: But they won't say anything.

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

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!

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

(DR. WHO AND IAN STRUGGLE.

82. 4 Cl
LS Struggle. Control panel in f/gd.  (DR. WHO AND IAN STRUGGLE)  (Q 4X TAKE 1)
(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.  "5X TAKE 1."

BUILD MUSIC.

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

Track in towards
Monitor past
Dr. and Susan.

CUT TO
TELECINE 2.
Monitor Output

Photot of Desert

MS Monitor.

Pull back to
CU Susan.

Pan to CU Dr.

Pan across Ian
to CU Barbara.
Hold Barbara.

CUT TO
TELECINE 3:
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.

(FADE MUSIC
KEEP WIND.)
86. SUPERIMPOSE CAM. 4. ___________________________

ROLLER CAPTION

In cue: Dr. Who ........ William Hartnell

Out cue: Associate Producer
Mervyn Pinfield

SUPERIMPOSE SLIDE:

Producer
Verity Lambert

SUPERIMPOSE SLIDE:

Directed by
Waris Hussein

FADE VISION

FADE SOUND