

"DOCTOR WHO"

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

Series 'A'

by

TX 1963

Anthony Coburn

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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.

The script was remade &

BBC

THIS IS THE ~~ARMED~~  
WHICH MUST BE

COPY

TX. 23/11/63

DRA

250

(iii)

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 SCHOCMAN RICHARD WILSON BRIAN THOMAS

(iii)

- 1 -

"DOCTOR WHO"

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FADE UP

TELEGINE 1:

Opening Sequence

S.O.F.

1. 3 A

(Bl) /A-1/2

LS Street

I. INT. A STREET. DAY

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

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

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

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.

Let him walk away from camera to 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)

ON 3

- 2 -

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: "An Unearthly Child"

SUPER/POSE SLIDE 2: Written by  
ANTHONY COBURN

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)

ON 4

- 3 -

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

(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.

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

THEY ARE GOING HOME.

Pull back with  
her and  
pan her to  
Laboratory  
door.

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. B/I)

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.

CHESTERTON: It's  
/ 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?

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.

Push 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)

3 on 1

- 6 -

Pull back to  
include Ian  
in 2-shot

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.

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

(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)

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.

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

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

SUSAN: Susan .....

(SUSAN STOPS TWISTING)

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

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

SUSAN: 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 Carolers,  
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.

6 on 2

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. 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.

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  
AFOUND 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 laughting)

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.

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

8. INT. SCIENCE LABORATORY.

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)

13 on 2

- 14 -

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  
Ian/Barbara

11. INT. CAR. NIGHT

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 D1 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?

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) (1' 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

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

Pull back to MLS as Ian comes round box.

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.....

(FADE 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 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,  
POUNDING 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 EXCLAIMS IN SURPRISE.  
CHESTERTON WARNS FOR SILENCE  
BUT DR. WHO'S KEEN EARS HAVE  
HEARD.)

24. 2 C 9°

BCU Dr. Who. Reaction.

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

25. 3 B

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

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)

27 on 3

- 20 -

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

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

Hold Ian as Dr. moves back to

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

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.

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°

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

BARBARA: We can't force him.

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 .....

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 9°

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 <sup>in and</sup> 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.

(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.

DR. WHO ENTERS BEHIND  
THEM AND CLOSES THE DOOR.

(3 to D  
quick)

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

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 portofolio 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.....

60 on 3

- 27 -

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"?

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?

SUSAN: The Tardis can go anywhere.

63. 2 D

4-shot (A/B)

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

Crab round  
Susan in CU  
losing others.

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.

DOCTOR: No.

Ian into 3-s.

CHESTERTON: They can't keep us here.

69. 1 E 9°

70. 3 D

3-shot (A/B)

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

Crab R. quickly as Barbara enters to 4-shot. B/Dr./I/S framing R. f/gd. (B. framing L.f/gd)

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

Pan down to  
see his hand.

DOCTOR: I can't stop you.

(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.

79. 1 E 90

BCU Dr. Who

SUSAN: Grandfather, let them go  
now, please.

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

(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'rebound 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 Cl  
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.

Track in towards  
Monitor past  
Dr. and Susan.

BARBARA AND IAN  
FALL TO GROUND.

IMMEDIATELY THE LIGHTS  
FLASH OFF AND THEN  
ON AGAIN.

(Q MUSIC  
5X TAKE 1.  
WIND SOUND)

CUT TO  
TELECINE 2.  
Monitor Output

BUILD MUSIC.

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

84. 3  
Photot of Desert

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:

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.)

(GRAMS: CLOSING  
MUSIC)

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