

REALITYWARP Annotated Screenplay  
May 2000

Steve's comments are in red.  
Jennifer's comments are in purple.  
Rob's comments are in green.

"REALITY WARP"

None of us really liked the title very much. In many ways it was too reminiscent of "TIME RIFT" and it just felt a bit weak. We really did sit around a table for a long time trying to think of ideas for a new title. Since nothing else clicked, I hit upon the idea of simply making it one word instead of two. With that slight change, the title felt a lot better.

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FINAL FIRST DRAFT  
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FADE IN:

1. EXT. RURAL LONDON FLAT - DAY - LONG SHOT

A very beautiful sunny morning disguises the fact that everyone is rushing on their way to work. One particular woman, in fact, is dressed up and leaving her flat. We do not see her face, she is too far away. She gets into her car and drives away.

Ah, people always ask about these scenes - did we somehow get a UK car, because the steering wheel is on the right side! We shot the driving sequences normally, then flipped the image in post-production. That's all there is to it! Mark Phippen's second unit footage helped the opening title sequence immeasurably.

I actually did some research as to what cars were available in the U.K., just to get it as accurate as possible. Since Saturns aren't sold there, we couldn't use Steve's car on-camera.

TITLES - SERIES OF SHOTS

- A) The car driving down a road.
- B) Interior of the car.
- C) Long shot of car driving.
- D) As the titles conclude we finally see the face of the woman, NICOLA BRYANT.

I remember being worried that people wouldn't know who she was supposed to be, but I guess this worked out OK.

2. EXT. BBC CENTRE GATE - DAY - LONG SHOT

The car pulls up to the gate and stops. A security guard pokes his head out.

GUARD

Good morning, Miss.

NICOLA

Good morning. Audition, Nicola Bryant.

GUARD

(checking list)

Ah, yes, Miss. Please park your car to the right. Have a pleasant day, and good luck.

NICOLA

Thank you.

The gate opens and she drives through, turns the corner, and parks. She walks through the many rows of cars.

Our first cut scene is scene 2. Not a good sign? We tried like crazy to shoot this. I was in contact all summer long with Rich Moskal of the Chicago Film Office, and he was trying to find a suitable location. All we needed was a gate and gatehouse! Mr. Moskal did a lot of work for us, finally securing permission for us to shoot at the Jardine Water Purification Plant on Lake Michigan. Unfortunately, the very day before we were to shoot, they contacted us again and rescinded permission due to security concerns. The rest of the movie was already in the can, as I recall, so we decided to drop the scene. Its main purpose anyway was to announce Nicola's identity to the audience, which we do in her entrance to the office minutes later. As it turns out, after receiving our second unit footage from London, there was no way we could have matched up a gate around here with the BBC gate!

NICOLA'S P.O.V. - CAR PARK

She perceives some activity inside a parked car a few rows in front of her. As she draws nearer she can see something is happening. She gives a weird smile, like she's caught herself looking at something she shouldn't, but her smile turns to a look of concern as she witnesses what appears to be a vicious struggle in the car between GORDON COLE and VORTEX GUARDIAN.

After these scenes were already shot, I had a constant nagging feeling that something wasn't right. It just didn't feel right having Nicola experience this part, then go in for her audition showing very little sign of being shaken up. A simple flip of scenes, putting this confrontation after the interview instead of before, solved the problem perfectly.

MED. SHOT - CAR

Nicola's first reaction is to look up sharply toward the security gate. She cannot see the guard and looks back at the car, which now appears unoccupied and calm. She approaches the car cautiously. Still she sees nothing.

NICOLA'S P.O.V. - CAR INTERIOR

She looks into the car. It is completely empty and normal looking. The rear window is open. She examines the car interior thoroughly, finding no sign of people or of violence.

CLOSE ON NICOLA

She looks around the car park again. She looks up at the sky and sees a ghost image of the sun next to the real sun. Disturbed, she squints to get a better look. Suddenly a bloody pair of hands grabs her blouse front and pull her face toward the open car window. She gasps in fear.

We're not ashamed to admit that we (mostly Rob) just wanted to have a scene where Rob was covered in fake blood.

MED. SHOT - CAR

Gordon Cole is lying in the back seat of the car, bloodstains on his neck, hands and shirt. Nicola can't break free from his grip. She begins to panic.

Yes, it was messy. Our blood recipe came directly from special effects man Tim Gore (TIME RUNNER). Rob and I were introduced to Tim backstage at a Skinny Puppy concert by Ogre himself. We just wanted to know how the fake blood was made, but he actually gave us a bottle of it! There was a bit of blood on the car interior, but it wiped out easily. Of course you know why there were newspapers everywhere in the back seat.

I think if I had known it was going to be about 90 degrees the day we shot this, I may have changed my mind about doing this. There's nothing like being in a nice, hot car covered w/ corn syrup. It actually took a long time to get the blood the correct color too.

GORDON

The Vortex Guardian. It's trying to find it!

NICOLA

Please, let go!

She looks around frantically, seeing nobody. Even the security gate seems deserted.

GORDON

I couldn't control myself...the orb, it took over my mind!

NICOLA

Look, you'd better let go of me right now or,  
so help me --

GORDON

Peri!

NICOLA

(taken aback)

Oh, no! Look, Peri was a television  
character, she wasn't real...please  
understand, I'm only the one who played her!

GORDON

(pulling Nicola's head  
into the window)

Only one way. Nicola, Peri must find the  
Doctor, he will know what to do. Get the coat  
and you will find the orb!

NICOLA

(shrieking)

Let go of me!

With those words Gordon presses a cat pin to Nicola's hand and releases his grip. Nicola stumbles to the ground. Keeping her distance, she stands and looks into the car. It is empty and normal. She looks at herself in the mirror of the car. There is no blood on her blouse, but she is rather ruffled. As she begins to calm herself and tidy up, she gets an uncanny feeling. She turns and looks off in the distance toward the BBC buildings.

The above scene was shot on like the second day of filming, and it shows in my performance, certainly. (Of course there are those people who will argue that I never **did** figure out the differences between Nicola, Nicola/Peri, and Peri...)

LONG SHOT - BBC CENTRE

Standing on the roof of one of the buildings is a figure dressed in hat and overcoat, THE VORTEX GUARDIAN. It stands motionless but it is clearly staring at Nicola.

Such a minor thing, but important. I very much wanted to get a shot of the guardian standing on a rooftop. I've always been vaguely creeped out by the Watcher in LOGOPOLIS, this freaky figure just standing there in the distance where nobody should be, staring at you. Anyway, I asked for permission at Harper College. That was a mistake. They wanted us to have \$100,000 insurance, and so on. So we just did it without permission. I was on the roof with Dennis, just out of shot. I mean, he couldn't really see very well, so he needed help getting there!

This shot is kind of shaky too, since I had to zoom way in from a fairly long way away (on the ground).

CLOSE ON NICOLA

She stares back at the figure for a moment, then turns to look at the curious double-image sun. When she looks back again at the figure, it is gone.

We dropped the double-image sun. It was a direct steal from John Carpenter's PRINCE OF DARKNESS. It really wasn't necessary.

MED. SHOT - CAR PARK

Nicola composes herself, and remembers the cat pin, which she inspects closely, pricking her finger. The sudden brief sting shakes her back to clarity. Angry, she throws the cat pin away from her. Somewhat disgusted at her behaviour, she continues walking to the building entrance, shaking her head.

The whole scene in the parking lot was a challenge. We had to frame the shots so we wouldn't get the baseball field, tennis courts and motorcycle trailer. Cars would leave or arrive while shooting. We had battery issues thanks to the director accidentally leaving the camera running in the car boot when we all went to lunch. I had to go and buy an inverter so we could run the AC power for the cameras off my car battery. Another challenge we tried to meet was the license plates. Scott Woodard at Warner Bros was to cover the US plates with scanned UK plates but due to circumstances beyond his control couldn't meet our ridiculously tight deadline.

There was a car that left part way through the shoot, so I added a sound effect of someone walking past, getting into the car and driving off, so it looked like the car actually left while Nicola was sitting there. I'm still not sure if it actually worked.

## 3. INT.BBC WAITING ROOM - MEDIUM SHOT

The room is small and irregular, with a desk situated near an inner door. A secretary is busy at the desk. The rest of the room is filled with chairs on opposite walls and a water cooler in the corner. A number of the chairs are occupied.

Pay no attention to the guy hiding behind the one newspaper. You're not supposed to notice it's Rob. (As Steve mentions below, we were really short for people that day. Steve even recruited someone who was actually on duty in the MIS section that day to appear as another person waiting.)

CLOSE ON OUTER DOOR

The door opens and Nicola walks in cautiously, smiling at the faces that look up at her. She approaches the desk.

MED. SHOT - BBC WAITING ROOM

The secretary looks up to Nicola and smiles.

When the day came to shoot this scene, we had nobody selected for the part of the secretary. Dave Broucek filled the role, but he couldn't do a British accent. So we told him to lisp. I still laugh at his scene even though it wasn't meant to be funny.

SECRETARY

May I help you?

NICOLA

I'm here for a ten o'clock audition. Nicola Bryant. I'm sorry I'm late.

The secretary looks at a list on the desk, then back to Nicola.

SECRETARY

Yes, of course. We'll try to fit you in next, if you'd like to take a seat.

NICOLA

Thank you very much.

Nicola finds a chair and settles down.

CLOSE ON NICOLA

She looks around the room, her eyes travelling lazily everywhere, stealing glances at the others waiting. She looks at the man to her right.

This sequence was storyboarded; I think it was the only part that was. Actually, all the Colin/Dr/Nicola/Peri bits in the TARDIS interior were storyboarded, too.

MED. SHOT ON MAN

He turns and looks back at her, and smiles.

CLOSE ON NICOLA

She gives a little smile and laugh, and looks back again at the floor in front of her, a neutral spot.

MED. SHOT ON MAN

He continues looking at her for slightly longer than is "normal" but then goes back to his own neutral view.

CLOSE ON NICOLA

We see her eyes slowly raising upward, looking toward the chair directly across from her.

MED. SHOT - GUARDIAN

A figure is seated in the chair. We can't see his face...all we see is a dark fedora over the top of a newspaper. The black-gloved hands hold the newspaper in such a way as to completely obscure any sight of his upper body.

CLOSE ON NICOLA

Her eyes travel downward to the figure's legs and feet, which are visible.

I wanted to make the music sort of scary here so I stole a sample from Stravinsky's 'Right of Spring'.

CLOSE ON GUARDIAN NICOLA'S P.O.V.- PAN DOWN TO FEET

As if Nicola's P.O.V. we look down until we see the feet. The shot is wide enough to take in the figure's feet and the feet of the chair.

CLOSE ON NICOLA

Her eyes widen in amazement.

## CLOSE ON GUARDIAN'S FEET

Neither the figure nor the chair are touching the ground. There appears to be nothing supporting the chair as it floats unmoving about an inch from the floor.

They all kept asking me how I was going to make the chair float. I knew all along how I wanted to do it, I just didn't know for sure if it would actually work. We threw cables over the brick wall and tied them to a bench on the other side of the wall, suspending the chair above the floor. When Dennis sat in the chair, it sank a bit, and was in constant danger of tipping him out. He also had difficulty keeping his feet in hover position. The resulting footage was very dark, and we had to brighten it up a lot so you could see his feet and the chair weren't touching the floor.

MED. SHOT - NICOLA

The look on her face is amazement, curiosity, and fear. She begins to stand up very slowly.

NICOLA'S P.O.V.

The camera moves upward (not a pan) and we can barely glimpse a tiny sliver of the blank black area where one would normally find a face.

MED. SHOT - NICOLA

She is standing and leaning toward the figure in the seat. Suddenly the inner door opens loudly, making her jump a mile.

I'm very happy with the way this shot turned out.

SECRETARY

Miss Bryant, they're ready for you. You may go in.

NICOLA

(breathless)

Thank you.

She heads for the open inner door. At the last moment she steals a glance back at the figure in the chair. The chair is empty and normal. She goes through the door which is closed behind her.

## 4. EXT. BBC CENTRE - DAY - MED. SHOT

Nicola emerges from the building in the sunlight and immediately shades her eyes from the bright sun. She looks up at the sky and, squinting, can barely see a ghostly image of two suns in the sky. She stands staring for a moment when someone bumps into her from behind.

This was cut because it was unimportant. It was only here to show that, despite all the weirdness, the world continued around her unabated and oblivious.

MAN

(doffing his cap)

I'm sorry, Miss, but you're right in front of the door. Ta.

NICOLA

Sorry!

As the man walks away, she begins to head for her car. She casts glances toward the mystery car from before and sees nothing out of the ordinary. She arrives at her car and opens the door. She glances again at the top of the building where she saw the strange motionless figure. Momentarily she thinks she sees him again, but no. She gets in her car and starts it. She tosses her handbag onto the passenger seat and stops. Sitting on the seat is the cat pin. She immediately checks the back seat. Empty. She puts the cat pin into her bag.

NICOLA

What is happening? Am I losing it? (Shakes head) Audition nerves.

She laughs at herself and begins to pull out of the lot and heads for home. As the car zooms out of the gate and down the road, the back of the Guardian steps partially into shot to watch.

## 5. INT. NICOLA'S FLAT - NIGHT - SLOW TRACK IN ON NICOLA

Nicola is asleep in bed. We quickly see that it is an unfit sleep. It is not a tossing-and-turning rest, and she is wearing a neutral expression, but sudden quick shouts and a low moan of fear make it obvious that she is having a dream.

## DREAM SEQUENCE - SERIES OF SHOTS

A) CU cat pin

B) Flash of Gordon's face

- C) Cat pin spinning slowly
- D) CU Gordon's bloody hand smearing on Nicola's blouse
- E) (CU Nicola sleeping, her brow furrows)
- F) CU Gordon's mouth whispering "Doctor"
- G) Flash of Keeper's face, perhaps?
- H) Cat pin spinning slowly
- I) Bloody hand stops the cat pin
- J) Bloody hand pins the pin to the Doctor's coat
- K) Colin walking in front of photograph A saying "Call me"
- L) Gordon walking in front of photograph B and collapsing
- M) CU Gordon's hand opening revealing cat pin
- N) Doctor walking in front of photograph A in exact same style as shot K - says "Call me"
- O) CU Gordon in Doctor's coat with blood-streaked face grinning madly shrieking "Call me!"

Nicola wakes up with a (non-theatrical) start. She sits up and wipes the sweat from her forehead with her palm, then looks at her palm, finally letting it drop. She turns on the light. She looks at the clock, then at the telephone, on the nightstand. She reaches for her bag sitting somewhere nearby and rummages inside, pulling out the cat pin which she idly examines for a moment. She tosses it on the nightstand and flops back down on the bed. She reaches over and turns out the light. A few seconds later, she turns the light back on and picks up the phone.

This is one of my favorite sequences, and it can even give me chills at times. The photographs were from various Time-Life books on the planets and geology, and shots taken at various locations in the UK and Ireland on my honeymoon (including some of Portmeirion). The action was shot in front of a green screen and keyed over the stills. The inspiration for it came partly from WARRIORS' GATE with characters keyed over black and white still photographs. Also notice I wrote "Nicola wakes up with a (non-theatrical) start." Just avoiding the cliché of leaping out of bed after a nightmare. Every time I've ever had a nightmare, I simply wake up and open my eyes, I don't sit up screaming!

This is one of my favorite bits too. (And not just because I got to spew blood.)

6. EXT. PARK BENCH - DAY - MED. LONG SHOT

Nicola is sitting on the bench in the sun, leaning forward with visible anxiety, looking from side to side. A figure is approaching her from behind. As he calls out to her, we discover it is COLIN BAKER.

The first scene shot. We hadn't done any acting on camera for years. Due to several reasons we had to reshoot these scenes later, and we were immensely glad we did because they were a vast improvement. The reshoot caused the loss of a few walk-by cameos, unfortunately.

So this scene was really both the first and the last scene shot. The first version is really painful to watch, whereas the version that made it to the screen show more the affection that Col and Nicola have for each other.

My niece and nephew wanted to be in the production, and actually were in the first version we shot. We had to edit a special version for me to show them because I didn't have the heart to tell them they ended up on the cutting room floor.

COLIN

Nicola! Hello!

MED. CU

Nicola stands and goes around the bench to give Colin a greeting hug.

NICOLA

Hello. Thanks for coming, and sorry.

Together they sit on the bench.

COLIN

Nonsense, stop apologising. Whatever I can do to help.

NICOLA

I like the new haircut.

Okay, just an excuse for my extremely short hair. But it really did serve a purpose, giving a significant visual difference between Colin and the Doctor.

COLIN

I've got the part of an army Captain in Trevor's new series. Haircut required.

"Trevor" isn't anybody, but he's named after Trevor Tanner of the obscure 80s band the Bolshoi.

NICOLA

Is that the name of the series?

COLIN

(laughs then turns serious)

What's going on?

NICOLA

(hesitating briefly)

Yesterday I had a whole series of strange things happen to me, ending in that dream I had.

COLIN

Go on.

NICOLA

I had an audition in the morning--

COLIN

Congratulations.

NICOLA

(smiling)

Thanks. (beat) Anyway, as I was walking in from the car park, I saw two people fighting in the back seat of a car.

Colin raises his eyebrows.

NICOLA

(responding)

No, I mean really fighting. They looked like they were strangling each other. I looked around for the guard, who wasn't there at the moment, of course, and when I looked back, the car was empty.

Nicola pauses for Colin's response, which is silence.

NICOLA

(continuing)

I swear. I walked up to the side of the car. The window was down. I looked directly into the back seat and there was nobody there.

COLIN

I believe you. Go on.

NICOLA

All of a sudden this man grabs me by the collar.

(pause)

Through the window.

(pause)

From the back seat.

Colin holds his tongue, which clearly frustrates Nicola.

NICOLA

(continuing)

He had blood on his hands, his neck, his shirt. He smeared blood on my own shirt, he must have done.

Oh, man, how I **hated** saying "he must have done."  
Especially since it took a really long time both times  
to shoot this scene. *shudder*

(pause)

He pushed his face up to mine and said, "The Vortex Guardian is trying to find it." I said something back and he said something about a orb taking over his mind. Then he called me Peri, and that terrified me more than anything.

Nicola looks at Colin for a response.

COLIN

(looking more concerned  
and less disbelieving)

Please, go on.

NICOLA

I tried to tell him I wasn't Peri, that Peri was a character on a television show. He ignored me and said "Peri must find the Doctor. Get the coat and find the orb." The strange thing is that this time, he called me Nicola first. Like this, "Nicola, Peri must find the Doctor."

COLIN

As if he fully understood that Nicola and Peri are two completely different things.

NICOLA

But it still sounds like he believed Peri and the Doctor are real people.

COLIN

(pondering)

Yessss.

NICOLA

Then he pushes this into my hand.

Nicola drops the cat pin into Colin's hand. He recognises it immediately, nodding.

COLIN

"Get the coat," he said.

NICOLA

"Get the coat and find the orb."

COLIN

A complete nutter. What did you do then?

NICOLA

(grabbing Colin's hands)

Colin, he vanished. Completely gone.

COLIN

Vanished.

NICOLA

No sign of, no sign of anything, no blood, no man, no nothing. Not even any blood on my shirt. But I was still holding the cat pin.

COLIN

(sighing)

I had a dream last night. I don't remember much of it, but I do remember cats, many cats - they were running and jumping and playing. Then, they all turned to statues. Marble... metal... wood... all suddenly hard and motionless. That's when you telephoned and woke me up.

NICOLA

Weird.

COLIN

Indeed.

NICOLA

(long pause)

Can we get the coat?

COLIN

I imagine we could. I should think a visit to old Nicky may result in a loan for a few days.

NICOLA

It's not asking too much?

COLIN

Of course not.

Nicola smiles and stands up, then Colin does the same.

NICOLA

Thank you.

Nicola hugs Colin.

COLIN

I'll call you when I have the coat.

Nicola rummages in her bag for a scrap of paper and a pen. Colin produces a pen from his pocket which she takes and writes her numbers down.

NICOLA

This is my portable phone number. In case you don't get me at home.

COLIN

All right.

NICOLA

See you later.

COLIN

Yes. Be careful.

LONG SHOT

Nicola looks back over her shoulder as she walks away and smiles at Colin. Colin turns and heads the other way past the camera.

7. INT. BBC CENTRE - DAY - MED. LONG SHOT

Colin enters the office of a BBC executive, NICK KINGERY. Nick stands and shakes Colin's hand.

The great George Zahora played the part of Nick. It was a miracle we got one good take, because he could not keep a straight face, and kept us laughing as well.

Shall we mention all the "Terrance and Philip" jokes going on while filming this sequence?

NICK

Hello, Colin.

COLIN

Hello, Nick.

They sit down, Nick behind the desk.

This whole scene was a two-camera shoot, and I did sync both sources in the editing room, cutting from one to the other manually in real (playback) time. I had to practice it about a dozen times before I got it right.

We had a terrible time with the windows in this room, because they were positioned in just such a way that they would tend to sneak into the shot—which of course threw off the automatic iris settings in the camera.

NICK

How are things with you?

COLIN

Just fine, thank you. Yourself?

NICK

Things are splendid. What can I help you with?

COLIN

Nick, I was wondering if I could borrow a costume prop for a few days. A friend is having a birthday party for his son, and would simply adore to have Doctor Who show up and wish him a happy birthday. I'll have it dry-cleaned and back to storage before anyone is put out.

NICK

Of course I'd let you borrow the costume, Col, but I'm afraid one of them is in the museum in Wales, and the other recently became the property of a private collector.

COLIN

(cheerful disappointment)

Oh no.

NICK

Yes, I'm afraid so.

COLIN

Is this private collector a local chap?

NICK

Ah, I'm not sure. I think so. Yes, Woodstock, if I remember.

COLIN

Any chance I could contact this person myself, and see if I can charm the coat from him for a few days?

NICK

Well I don't see why you can't try.

Nick presses his intercom button.

NICK

(continuing)

Stacy, please come in.

The door opens a moment later and Nick's secretary STACY ALDRITCH comes in. Colin and Nick stand up.

Stacy was written as non-gender-specific. Since we didn't know who would play the part, we made it so it could be male or female. Eventually George's then-fiancée was to play the part, but she had to bow out at the very last minute due to other commitments. We frantically called out for auditions, and sent an invitation directly to Erin Tumilty who had seen some of our previous movies and expressed interest in helping. As it turned out, Erin played the part wonderfully. We wonder what happened to her...

NICK

Colin, this is my Executive Assistant, Stacy Aldritch. I know you two met outside, but a formal introduction never hurt anyone. Stacy, Colin Baker.

COLIN

Charmed.

STACY

Colin.

NICK

Stacy, could you give Colin the address and phone number for the, uh, man who purchased the Doctor Who memorabilia a few weeks ago? I'm afraid I don't remember his name. Lives in Woodstock, I think.

Why Woodstock? No real reason. I knew it was on the road to London from the northwest. It had to be rural yet close to London. Mark Phippen shot road signs for us, but we couldn't get anything to match up so we regrettably couldn't use them.

COLIN

Thank you, Nick. You've helped make a little boy's birthday very happy.

NICK

I hope you get the costume.

COLIN

So do I. Thanks again.

They shake hands, and Stacy leads Colin to the outer office.

8. INT.BBC CENTRE ANTEROOM - DAY - MED. LONG SHOT

Stacy is followed into the anteroom by Colin.

Most of this scene was shot handheld. Hard to tell, really.

STACY

Well, Mister Baker, it's been a great pleasure to meet you. I used to watch you on Doctor Who when I was a child.

COLIN

(smiling)

Now, that's a nice sentiment, but there's no need to make me feel older than I already feel.

STACY

So you're trying to get the Doctor Who costume for a birthday party?

COLIN

Very perceptive.

Stacy rifles through a file drawer and pulls out a file.

STACY

Not really. Voices tend to pass right through these walls.

COLIN

I see.

STACY

(writing a note)

Here's what you want. Gordon Cole, Woodstock. He bought a few other things, props I suppose, but it's the costume you're interested in.

(she hands the note to  
Colin)

There you are. Good luck.

COLIN

(takes note)

Thank you Stacy. I shall let you know if I need any other help.

Colin and Stacy shake hands.

STACY

And I'll be happy to help. Ta.

COLIN

Farewell.

Colin leaves the anteroom. Stacy looks over the file again and frowns slightly. She looks up toward the door through which Colin has just left, then glances toward Nick's inner door. She moves over to the window.

9. EXT. CAR PARK - STACY'S P.O.V.

She watches as Colin runs to his car, gets in and drives off quickly. (Shot is tight window view to parking lot, can have driver already in car and Colin gets in the passenger side to make it look like he is driving away.)

This was a shot that I really enjoyed setting up. It looks rather ordinary on screen, I think, because we don't draw attention to it. We couldn't flip the shot to get the correct driver's side, so we had to have Rob crouching down, covered with a black coat, driving the car out of the parking lot while I pretended to drive in the passenger seat. Not only that, but the timing had to be right, with me outside the building and the scene - with dialogue - continuing inside. I had a two-way radio and simply received my cue from the crew inside as they began the scene. It worked very well.

I remember only being able to see out the side-view mirror, and was sure I was going to back into something. Not to mention, it was really hot again!

AS BEFORE

Nick appears in shot just behind Stacy.

NICK

It's funny, Stacy.

STACY

(not too startled, not turning)

What's funny?

NICK

I've known Colin for a long time. I've watched him act for a long time.

Stacy turns to look at Nick.

STACY

And?

NICK

There is a distinct difference in that man when he's being himself and when he is acting.

STACY

You think he was not being himself? Acting?

NICK

I don't know why he needs the costume, but I don't believe his story.

Nick raises his eyebrows meaningfully and rolls away from Stacy. Camera stays on Stacy pondering Nick's words.

This is one of the few scenes that has an actual music cue, as opposed to a longer musical selection. I had a hard time getting the feel right, because I wanted to avoid using a sort of clichéd Keff McCulloch orchestral stab.

10. EXT. COLIN'S CAR - DAY

Colin is at a British phone booth talking on the phone.

COLIN

Hello, Nicola. No, I didn't get the coat. They've sold it to a collector in Woodstock.

(pause)

Yes, I got his address. We can go there together in a few hours if you like. I have a few things I need to take care of first.

The British phone box was on Roscoe in Chicago. There was road construction all around it. We went very early one morning to get the shot. It had been pouring rain only an hour before, and we were afraid we'd have to reschedule. Once again, we lucked out and got what we needed.

Unfortunately, due to the construction, I wasn't able to move at all. So this shot is a little too static for my taste.

I had wanted Rob to walk the camera slowly around the phone box to give the shot some movement. We did shoot it that way, but we had to use the take without movement. With the ground all torn up, it was too difficult to keep the camera steady while moving.

(pause)

Yes, all right. I'll come by and pick you up then.

(pause)

No, I don't see why we should have any problem. A Doctor Who fan getting a personal visit from the Doctor himself? He'll be thrilled.

(pause)

All right. Bye.

11. INT.NICOLA'S FLAT - DAY

Nicola hangs up the phone. She looks at the clock. CU of digital clock shows 13.15 or something. CROSS FADE to CU of clock showing 16.28. Doorbell rings. Nicola opens the door and Colin steps in.

This movie was assemble-edited in a traditional SVHS two-playback-deck editing room, in linear fashion. What that means is it was put together from start to finish, one shot at a time. It wasn't done on a computer, nor were scenes edited separately and then assembled into a whole. When I got to this scene in the editing room, I realised we didn't have the transition shot of the clock face, and that stopped editing for a couple days until we could get it!

COLIN

Hello. Care to go for a ride?

NICOLA

(clearly hesitating)

I've been thinking about how silly all of this is.

COLIN

Nonsense! We're doing this to put our minds at ease. Besides, it's getting rather fun.

Nicola sighs heavily.

My apartment doubled for Nicola's. It was broad daylight when we shot this, and we couldn't do too much to block the light, so we darkened the scene in post-production. There was also a lot of noise from the street outside - cars driving past, children in the playground across the street.

COLIN

Oh, come on. Let's go and solve our little mystery.

NICOLA

I suppose we should.

COLIN

You were fairly certain about this earlier today...

NICOLA

I know. I've had more time to think now.

COLIN

Well so have I. I think we should follow through, get the coat, and... well, we'll see what happens from there.

NICOLA

Yes. You're right.

Nicola grabs a handbag and they leave the flat.

12. EXT. GORDON COLE'S HOME - DUSK - LONG SHOT

Colin's car pulls into shot and stops (before we can tell it's not a UK car.) Colin and Nicola get out, approach the front door.

*This was probably our least convincing shot in trying to fake a UK automobile. I'm pretending to drive, but Jennifer's actually doing the driving. Jennifer's house doubled for Gordon Cole's.*

*Should I mention here that I can't see anything w/o my glasses and I was driving Rob's car to boot, so I was praying that I wouldn't hit anything or ruin the car somehow? While we were filming, one of the neighbors came over and introduced herself. (We had just moved in like 3 weeks before we shot the scene—that's why there are so many boxes in the shots.) I chatted with her a bit, pleasant enough really... But keep in mind I was in costume. So when she saw me with my normal hair a few days later, she was suitably nonplussed.*

13. EXT. COLE'S FRONT DOOR - ON COLIN AND NICOLA

Colin and Nicola approach. Colin knocks. No one replies, so after a moment, he knocks again. After still no reply, Nicola speaks up.

NICOLA

There aren't any lights on inside. He's probably not home.

COLIN

He's probably up in his room bragging to all his Internet friends about his latest purchase.

Colin knocks again, then tries the doorknob. The door opens easily.

We had a few problems here - mainly the noise from insects, and the wind. Miking the shot was difficult too, so the dialogue is very quiet.

REVERSE ANGLE - CAR/DRIVEWAY IN BACKGROUND

Colin pulls Nicola inside. As they leave the shot, the Vortex Guardian wavers into existence, fading away again before he can completely solidify.

This shot still looks really cool. I'm sort of surprised it turned out how we wanted it to.

14. INT.COLE'S LIVING ROOM - DUSK

Colin turns on a light, starts looking around. Nicola picks up something that could be a really expensive BBC prop.

Cole's house was supposed to be filled with movie and television memorabilia. Well, screw that. A few DOCTOR WHO, X-FILES and ALIENS toys and we were satisfied. This scene was conceived in planning stages as taking place inside the BBC studios, and it was rather different but accomplished the same goal. The idea is that the Orb was a real, genuine alien artefact that was unknowingly packed away with BBC props. I've always been interested in that particular story device - accidentally stumbling upon something completely incredible.

Notice that Steve shies away from mentioning what was going on with the Mulder and Scully figures between shots. Let's just say it was very naughty indeed.

NICOLA

You'd think he'd have better security measures for his stuff. Or at least would lock his door if he isn't home.

COLIN

As Alice said, "Curiouser and  
curiouser." (Raises voice) Mister Cole? Hello!  
Mister Cole?

They look around some more as they wait for a reply that isn't forthcoming.

We actually had some authentic British candy in this scene too, courtesy of Erin.

COLIN (CONT'D)

Well, let's see if we can find the coat on  
our own. I'll go check the bedrooms. Why not  
look in the closets?

NICOLA

All right.

Colin leaves the room. Nicola looks in a closet, finding nothing of interest. She starts out of the room when she spots a photograph. She picks it up to see it better...and her eyes widen. Taking it with her, she runs out of the room.

It's not easy to tell on camera, but the photograph is Rob (as Gordon Cole) next to Sylvester McCoy. We took a picture of Rob in Cole clothes and I Photoshopped him into a snap taken back in the mid-80s of Sylvester McCoy and our friend Jeff Sparrow. Incidentally, the name Gordon Cole does indeed come straight out of TWIN PEAKS.

NICOLA

(en route) Colin!

15. INT. COLE'S SPARE BEDROOM

Colin is going through a portable rack of costumes in a room filled with media memorabilia.

This would of course be Jennifer's rack of renowned homemade costumes.

COLIN

(distracted) In here, Nicola.

Colin pulls out the Colin coat from the rack as Nicola runs into the room.

NICOLA

Colin...

COLIN  
 (showing her the coat)  
 See? Piece of cake.

Nicola shoves the photograph into his hand.

NICOLA  
 No, it isn't. That's the man who attacked me.

COLIN  
 Are you sure?

NICOLA  
 Quite.

COLIN  
 Then I suppose we won't have to leave him a  
 note that we borrowed the coat.

NICOLA  
 Can we go now? I'm starting to get a little  
 spooked.

Colin is about to reply, but is interrupted by someone calling  
 out in the living room.

STACY (O.S.)  
 Mister Cole? Hello? Anyone home?

This line was recorded on a completely different day and  
 added as a sound effect.

And emailed to me as a wav file that I had to insert in  
 with the other sound effects.

NICOLA  
 Who's that?

COLIN  
 Let's find out, shall we?

They leave the room.

16. INT.COLE'S LIVING ROOM

Stacy lingers near the doorway, waiting for someone to show up.  
 Colin and Nicola enter the room; Colin recognizes Stacy  
 immediately and puts on a friendly act.

COLIN

Stacy! What a surprise! Stacy, this is Nicola Bryant. Stacy is Nick's assistant, Nicola.

NICOLA

Pleased.

STACY

As am I. Are you going to this birthday party, too?

NICOLA

Ahh...

COLIN

(jumping in)

Of course she is! She's little Timmy's favorite companion. What are you doing here, Stacy?

"Little Timmy" is a vague kind of Monty Python reference.

STACY

(shrugging)

Following up on a hunch, really.

Stacy begins drifting further into the room, intrigued despite herself at all the interesting things displayed.

STACY (CONT'D)

Mister Kingery thought you weren't exactly up front with him this afternoon about why you wanted the coat, and as I had a free evening, I thought I'd check up on things. Has Mister Cole stepped out or something?

COLIN

Or something.

STACY

Does he know you're borrowing the coat?

COLIN

I'm not sure it's any of your business.

STACY

I'd hate to point Scotland Yard in your direction, that's all, if he reports the coat missing.

COLIN

There's little chance of him doing that, I'm afraid.

NICOLA

He did say we could borrow the coat.

STACY

For a birthday party.

COLIN

(getting a little impatient)

Yes.

Something starts beeping from deeper into the room—slowly at first, but more rapidly through the next few lines. Colin, Nicola, and Stacy exchange surprised looks.

STACY

Pager?

NICOLA

Alarm clock?

COLIN

It's in this room, whatever it is.

They begin looking for it. Stacy goes further into the room during her search, as Colin and Nicola work toward the door.

STACY

(finally)

I think it's in this box.

Stacy rummages through the box.

ANGLE ON COLIN AND NICOLA

As they watch Stacy work through the box, the Vortex Guardian materializes in front of them.

This whole long sequence here was one of the most difficult bits of editing; certainly the most difficult of the first half of the movie. A lot of elements at work here, including fading the guardian into shot and the explosion effect followed by the vortex background with Erin keyed over.

COLIN

What the—

NICOLA

Run!

She pushes him out of the house.

ON STACY

She spins around at Nicola's cry, holding the Keeper's Orb. The Vortex Guardian advances cautiously. Stacy shakes the orb in its general direction.

STACY

Keep away! I'll—I'll hit you with this! I mean it!

The Vortex Guardian continues to advance. Stacy nails it with the Keeper's Orb. The Vortex Guardian vanishes as the scene explodes into a pure whiteness.

I really wanted her to throw the Orb at Dennis hard enough so it would shatter on his chest, but thought better of that for safety reasons.

17. INT.WHITENESS - ON STACY

Stacy looks around, confused. She lowers the Keeper's Orb without really thinking about it.

KEEPER (O.S.)

It's all right. You're under my protection now.

STACY

But who are you?

KEEPER

Relax. Relax.

The Keeper continues to repeat "relax" as Stacy slips down and out of the shot.

18. EXT. COLE'S HOUSE - DUSK

Colin and Nicola run to the car. Colin unlocks it. Nicola looks around for Stacy.

NICOLA

Wait a mo, Stacy's not out yet. What if that—that creature's got her?

COLIN

What if it has? What do you propose to do about it?

NICOLA

We should make sure she's all right, that's—  
oh.

I decided Colin would be more worried for himself than for Stacy, but Nicola would show a little more concern. If it had been the Doctor, he of course would try to help Stacy, but the whole point is that it's NOT the Doctor.

NICOLA'S P.O.V.

Stacy runs out of the house, away from the driveway.

COLIN (O.S.)

See? She's fine. Now can we please go?

BACK ON COLIN AND NICOLA

Colin has already opened his door. Nicola sighs.

NICOLA

All right, all right.

She gets into the car and the engine starts up.

19. EXT. COLE'S PROPERTY - ON STACY

She watches the car drive away.

KEEPER (O.S.)

Pay them no mind. You have more important things to do.

Stacy nods, then fades out of the shot (much like the Vortex Guardian comes and goes).

20. INT. NICOLA'S FLAT-EVENING

Colin and Nicola enter. Colin is carrying the Sixth Doctor coat. They sit down wearily.

I was actually concerned that I had the coat on a hanger in the previous shot, but not in this shot. Can you believe that?

COLIN

Something very strange is going on.

NICOLA

You don't suppose it could be some elaborate hoax, do you?

COLIN

Now wouldn't that be nice and simple? Believe you me, I'd like nothing more than to find out all of this has been nothing more than some obsessed fan's extravagant joke, but I'm afraid there's more to it than that.

NICOLA

Do you think we should tell someone? The police maybe?

COLIN

What would we say? We've seen some strange things? They'll think we're like those wallies going on about crop circles or something.

The crop circles are sort of a vague "X Files" reference.

NICOLA

I suppose you're right.

COLIN

Besides, shouldn't something have happened by now? We have the coat now, after all.

NICOLA

I think we're supposed to put the cat pin on the coat. That's what happened in the dream.

Nicola produces the cat pin. She hesitates before pinning it on the coat.

NICOLA (CONT'D)

What if something really happens?

COLIN

There's only one way of finding out.

They both unconsciously hold their breaths as Nicola pins the cat pin on the coat. When nothing happens, they sigh with relief and smile sheepishly at each other.

COLIN (CONT'D)

Right nutters, the pair of us.

NICOLA

Next thing we'll know, we'll be seeing ourselves on "Candid Camera" making complete arses out of ourselves.

The tension having finally melted out of them, they kick back and chill. Colin pats the coat affectionately.

COLIN

I can't say I'm glad to see this god-awful thing again.

NICOLA

I always thought you were rather fond of it.

COLIN

Well, I guess it did kind of grow on me after a while.

NICOLA

Right. Like fungus.

COLIN

I wonder if it still fits after all these years.

NICOLA

So try it on. (pause) I'm going to go put the kettle on. I could use a cup of tea. How about you?

COLIN

Yes, please, extra cream.

*This is still my favorite line.*

Nicola gets up to go to the kitchen. Colin, still quite relaxed tries on the coat. It fits perfectly. He humphs to himself in delight and starts toward the kitchen to show off. He only takes a few steps before a strange look crosses his face and he collapses.

ON NICOLA

As she returns to the room with a couple of mugs and a tin of biscuits.

Not that you can tell, but we've got authentic UK items on the tray.

NICOLA

Are you peckish, Col? We could do some Chinese take-away and—

Nicola sees Colin lying on the floor. She drops what she's carrying and hurries to his side.

NICOLA (CONT'D)

Oh my god! Colin!

TWO SHOT—FAVORING COLIN

We see Colin lying on the floor, stirring slightly, now in full Doctor costume. Nicola helps him sit up.

Thus we get to another sequence where my performance can only be described as "a poor man's Tori Spelling." Feh!

NICOLA

Are you all right?

COLIN

Peri? What happened?

NICOLA

(angered)

Don't you start now. I've had enough of the jokes already.

COLIN

Jokes? What are you talking about?

NICOLA

Look, I don't know where you got the rest of that costume, but this isn't funny.

COLIN

I don't know what you're going on about, Peri.

NICOLA

Stop calling me that!

COLIN

Well, what should I call you then,  
Perpugilliam?

NICOLA

(Peri-ish)

Nicola, it is my name you know. Look, I don't  
know why you've decided to pretend you're the  
Doctor, but—

COLIN

(interrupting)

Pretending? Well, who else would I be?

NICOLA

You're really starting to scare me, Colin

COLIN

(puzzled)

Colin? I know a Colin, don't I? (shakes off  
thought) You better tell me what just  
happened.

NICOLA

I went into the kitchen to fix the tea. I  
heard a sound, when I came back in, you were  
lying passed out on the floor. Only now  
you're different.

COLIN

Different how? Have I regenerated?

NICOLA

Everything. Your hair, your clothes. Even the  
way you're acting. Look, I'll show you.

Nicola goes and fetches a small mirror, and hands it to Colin. He  
looks into it, somewhat puzzled.

A small mirror that happens to be conveniently located on a lower  
shelf, so all Nicola has to do is reach over and grab it...

COLIN

I think I'm beginning to understand what's  
happening here.

NICOLA

Well, I wish you'd tell me then, because...

She stops when she hears the teapot whistle from the kitchen. She gets up and goes into the kitchen. Colin stands up, and begins pacing. He hears a sound behind him, and turns around to see what it is. A figure can be seen phasing in and out of existence. The figure finally solidifies enough to be discernable as Gordon Cole. He appears to be speaking, but no sound can be heard.

I spent ages putting "tea" sound effects in here, and you really can't even hear them because I didn't have the levels high enough.

COLIN

I can't hear you...Who are you, anyway?(to himself) Maybe you can tell me what's going on here.

GORDON

(fading in)

...must stop her, before it's too late.

COLIN

Stop whom? Before what's too late? I don't...

GORDON

(interrupting)

Stacy. He's controlling her.

COLIN

I have no idea who or what you're talking about.

Nicola enters from the kitchen with a teapot.

We had to run the footage of Rob through editing twice to get the effect we wanted. I especially love the ending when he fades out - first he fades to black and white, then pixellates and fades. It just looks so dang cool.

NICOLA

Colin, who are you talking...?It's him! Gordon Cole. The guy from the car park.

GORDON

Please, you have to listen to me. I don't have much time. If he realizes I'm here, he'll...

COLIN

Wait, you still haven't told me what you're talking about. Who will know you're here?

GORDON

(fading out momentarily)

{The Keep}er. He needs the final component to a orb to complete his plan. He possessed me to try and make me bring it to him. I tried to escape, but, I couldn't fight him. I did manage to escape though, didn't I?

He looks down at his bloody shirt.

NICOLA

You aren't making any sense. I saw you in the car, and then you just vanished.

GORDON

Listen carefully, or it will be too late. Stacy is trying to find the base of the orb. He needs it to release himself .If you find it first you can destroy him. If you don't, and he completes it...

He looks around, as if he heard something.

COLIN

Go on. I'm listening.

GORDON

The piece isn't there. I hid it. Stacy's already looking for it. The only way for you to stop this is to locate the base before she does. First you'll need to find the TARDIS, though.

COLIN

Find the TARDIS?

GORDON

Yes, the Doctor will know what to do.

NICOLA

Now wait a minute. The TARDIS isn't real you know.

GORDON

Am I real? Reality is changing, Nicola. It changes every time the orb is activated. Surely you've noticed that already. You must find the orb and destroy him before it's too late. If he's released, reality will be altered more than you can possibly imagine.

Rob just loved to do these lines. Not. They're confusing enough to read, let alone memorize and speak on cue.

Of course, Rob wrote this part, so it's his own fault he got stuck with these lines.

Yes, and I don't think I ever did them correctly, or the same way twice. But it really is hard to act in front of a green screen with nothing there except someone feeding you lines. Especially when you can't really act in the first place. I rehearsed these for ages, and even had a dialogue coach too. You'd hardly know it, though.

COLIN

Yes, I can see that, but you still haven't told us who we're supposed to be destroying.

GORDON

(Starting to break up)

The {Keeper}.The {Keep}er of {Trak}en. He wasn't destroyed when {the planet was}.He's still alive!

I wanted to actually have Gordon say The Keeper of Traken, and just have it covered by static, so it didn't seem so contrived.

Gordon disappears in a fury of static. Colin and Nicola stand quiet for a moment.

COLIN

Well, I think it was time we were going, don't you?

NICOLA

Going? Where?

COLIN

To find the TARDIS, of course.

NICOLA

Oh, come on. You didn't believe all that stuff, did you? That guy was crazy.

Colin doesn't respond.

NICOLA (CONT'D)

He wasn't even real.

COLIN

Which is all the more reason we should be on our way quickly, Peri.

NICOLA

And would you please stop calling me Peri?

COLIN

I will when you stop acting like her.

He starts to walk away.

COLIN (CONT'D)

Well are you coming, or not? You're the one who got us into this.

NICOLA

It's after 10. Are you nuts? I'm not going to run around the woods at night trying to find a police call box.

COLIN

But the orb-

NICOLA

Isn't time relative?

COLIN

Well-

NICOLA

Well, then it can wait for morning. I'm going to bed. You can sleep on the couch, if you like.

COLIN

Thank you very much.

He grumpily curls up on the couch.

We had to do something about the fact that they find the TARDIS in daylight, yet we've established that they went to Gordon's house in the evening and it would be nighttime by now.

The music in this scene was based around a couple of samples I stole from the "Outland" soundtrack. (Maybe I shouldn't be saying that.)

21. EXT. CHICAGO ALLEY - DAY

Stacy fades into existence.

We had a day of shooting cancelled because of our need to recast the part of Stacy, so Dennis and I took the opportunity to drive around Chicago and get some establishing shots. We went down to the beach to get the shot of the skyline; the shot of the El tracks was on Lincoln Avenue just south of Fullerton Avenue.

STACY

Where have you brought me?

KEEPER (O.S.)

You are on the other side of your planet. I have put you close to the location of the control circuitry. It is up to you to find it. I will guide you.

STACY

It could be anywhere.

KEEPER (O.S.)

No. It is near. I can feel it. Trust me!

Stacy begins walking away down the alley.

22. EXT. WOODS - EARLY MORNING

Colin and Nicola are walking through the woods, Nicola leading. Colin is fully costumed as the Doctor. Nicola is wearing something like a Peri costume.

COLIN

I just realised.

NICOLA

What?

COLIN

The clothes you put on. You've worn them before. On Ravalox.

Nicola stops dead in her tracks.

I love the way this scene looks, and I think Jennifer and I played it perfectly. The biggest challenge was for Rob as camera operator - he had to walk backwards in the woods while looking through the viewfinder only. It would have been impossible if we didn't have Dennis steer him by the shoulders.

This was definitely the hardest scene for me to shoot. I kept tripping over roots and branches. Also, I think we shot it about 12 times.

NICOLA

Look, I've already grudgingly accepted your explanation of how you have "become" the Doctor, how you've somehow merged with him because of reality shifting. But please don't try to turn me into Peri!

COLIN

I don't have to. I think you're doing it yourself.

NICOLA

(begins walking again)

Don't be ridiculous. Anyway, I just bought this outfit. It can't have anything to do with the character of Peri.

COLIN

Turn more to the left. We're close. I can feel it.

They turn a little more to the left and trudge on.

COLIN

(continued)

When?

NICOLA

When what?

COLIN

When did you buy that outfit?

NICOLA

Just yesterday, as a matter of fact. It was on sale.

COLIN

I thought so.

NICOLA

What's that supposed to mean?

COLIN

You were already being influenced when you bought it. It's obvious.

NICOLA

I am not turning into Peri!

COLIN

No, not "turning into" Peri. But you are beginning to assume her characteristics.

NICOLA

I don't want to discuss it any more.

Colin stops and puts his hands on his hips.

COLIN

Ah! There she is!

Nicola looks in the distance. The TARDIS is standing there.

Our TARDIS exterior prop out of the Christensen household closet for the first time in about eight years. It still assembled properly after a few hot-glue repairs.

NICOLA

I don't believe it.

COLIN

Come along, Peri. We must be off!

He hurries past her toward the TARDIS.

I spent about an hour one day working on a harp multi-sample. The Tardis cue is the only place I ever used it. I had to find someplace for it since I spent so much time on it.

NICOLA

(to herself)

Is this wise, I ask myself?

She rushes to catch up to Colin. From a distance we see Colin open the door.

CLOSE ON SCENE

COLIN

After you.

NICOLA

(long pause)

This isn't going to happen.

She enters the TARDIS. Colin follows and closes the door.

## 23. INT.TARDIS CONSOLE ROOM

Nicola sort of loses strength in her legs and lets herself slide to the floor.

NICOLA

No. No...

COLIN

Oh, yes! It's good to be home again.

He rushes over to the console and starts punching buttons.

ON CONSOLE AND COLIN - NICOLA IN BACKGROUND

COLIN

(continued)

Let's find out where we need to go, shall we?

NICOLA

It's true?

Nicola's head lolls and she is motionless, unnoticed by Colin.

COLIN

What do you think I've been trying to tell you? Ah. There. I've run a search program on possible sources of alien energy. We should have our destination in a minute.

Nicola slowly raises her head again.

NICOLA

(standing up slowly)

Oh, please don't say the Eye of Orion.

COLIN

Peri! You're back!

NICOLA

Was I away?

Colin beams. The console beeps.

COLIN

Somewhere in the middle of North America. Looks like Chicago, Illinois. Well, Peri, I'm finally taking you back to the United States!

NICOLA

Chicago wasn't what I had in mind.

COLIN

I'll just set the coordinates and we'll be off.

A brief moment passes and the TARDIS begins to dematerialise.

The TARDIS console was a newly built prop. Rick Kellerman's dad is a professional woodworker and cabinetmaker; together they built the base and pedestal while I assembled the panel hardware. The center column was the biggest problem. A simple lever was used to push the column up and down. I used a hydraulic door-closer mechanism to force the column to rise and fall at a consistent speed despite the fact that a human (usually Rob) was creating the movement.

Theoretically it was supposed to have been operated by a pump of some sort. Instead I got to do it.

24. EXT. WOODS

As the TARDIS disappears.

25. INT.TARDIS CONSOLE ROOM

A loud unnatural thud comes from the TARDIS. The central column stops. The TARDIS hum fades. The cloister bell starts to ring.

COLIN

Oh, no.

NICOLA

What is it?

COLIN

We're stalled in the vortex.

NICOLA

Stalled? How can that happen to the TARDIS?

COLIN

I don't know. It shouldn't happen.

DOCTOR (O.S.)

No, it shouldn't. But it has.

LONG SHOT

We can now see Colin and Nicola by the console, and the Doctor and Peri shimmering against the far wall. The cloister bell stops ringing.

This was scary because we didn't know until we got into the editing studio whether the left side and right side shots would line up! As you see, everything worked out well, and our timing was good.

To be fair, though, we did put a lot of fore-thought into this: we decided ahead of time which lines should have "everyone" in shot, we didn't move the camera AT ALL between takes/set-ups, and we had a line on the floor behind the console that we dare not cross.

COLIN

Indeed. To what do we owe this most unusual intrusion?

DOCTOR

It's about time you made it.

PERI

We've only been waiting for you for days.

COLIN

Something's wrong?

DOCTOR

Terribly wrong. The vortex has been damaged, and the damage is growing. We arrived to repair the damage and somehow got stuck.

COLIN

I'm not surprised. Interfacing directly with the fabric of the vortex is incredibly dangerous. Something only I would try.

DOCTOR

Exactly. Peri provided the psychic ground necessary to actually exist inside the vortex as anything but pure energy. We had located the damage and I was working on it when something...

PERI

There was some sort of energy burst from the console. I was knocked out.

DOCTOR

Which broke the psychic ground circuit. She was sucked out of the TARDIS and together we are now entwined within the fabric of the vortex itself.

COLIN

*Entwined within the fabric of the vortex? Oh, come on. This is ridiculous. Are you trying to tell us that you are we? You don't even speak like me.*

NICOLA

You're the only person I know who can argue with himself.

DOCTOR

No, not exactly. Let me explain. *I* am the Doctor. *This* is Peri. You are not who you think you are.

NICOLA

Yes we are! *I'm* Peri. You two just look like us. Doctor, it's probably some alien entity trying to trick us. Get rid of it.

PERI

Wait! Listen to him. Can't you just let him explain?

26. EXT. CHICAGO STREET OR ALLEY

Stacy is pacing rapidly.

KEEPER (O.S.)

I can feel it near. We're almost there. Keep going!

27. INT.TARDIS CONSOLE ROOM

DOCTOR

The vortex, despite everything our scientists have ever learned, is semi-sentient.

(pause)

It is being gradually destroyed by the use of a orb of some kind. As near as I can tell, every time this orb is used, it does a little more damage. Now, the person who is using this orb probably isn't aware of what it's really doing. My next course of action after repairing some of the damage was to find the orb.

COLIN

Wait! I had a dream like this, I think...

NICOLA

Yes, only it wasn't a dream. Was it? Someone was telling us, *warning* us about an orb.

COLIN

Someone needs the orb to complete some diabolical plan.

PERI

Isn't that always the way?

DOCTOR

Indeed. Please let me continue. When we got trapped, the TARDIS went on a rescue mission. It couldn't get us out, so it took advantage of the rupture in the vortex to escape our reality and enter yours.

You can imagine how many times we had to run through this scene. I can't remember my lines at the best of times, so these lines of purple prose were a terror.

COLIN

Rubbish.

DOCTOR

No, rupture. At any rate, the TARDIS found you and brought you to us.

NICOLA

And in the meantime we're having weird dreams and the like...

DOCTOR

They probably weren't dreams. I said the damage to the vortex was a rupture. It is changing our known realities. That is why the damage must be repaired and the orb found and made inoperative.

NICOLA

But what about that...that creature that appeared at Gordon's house? The one who was attacking him?

COLIN

Vortex Guardian.

DOCTOR

A physical manifestation of vortex energy, pushed into reality to destroy the orb. But being only as semi-sentient as the vortex itself, it can't distinguish between the orb and those possessed by it.

Sometime in the middle of recording this scene I was aware that my dialogue was coming over a lot slower than the real Colin Baker's lines in DOCTOR WHO. I forced myself to deliver that last line very quickly.

COLIN

We must find the orb before the Guardian does or else Stacy could die.

NICOLA

And before she can activate it and damage the vortex permanently.

28. EXT. CHICAGO BACK LOT

Stacy is heading straight for the back door of a building.

KEEPER (O.S.)

It must be in there! We are so close!

29. INT. TARDIS CONSOLE ROOM

COLIN

There was something missing from the orb. Has the vortex damage increased at all recently?

DOCTOR

No. The damage here is weeks old.

COLIN

Someone on Earth knows about the orb and has removed a vital circuit from it. I think we know where we can find it.

NICOLA

The alien energy emission from Chicago?

COLIN

Exactly.

The console column begins to move again and the TARDIS hum is heard again. Colin and Nicola look back to discover that the Doctor and Peri are gone.

NICOLA

What do you make of all that?

COLIN

Only I could be so domineering of a conversation.

NICOLA

So you believe it?

COLIN

Yes. And we're on our way to Chicago to find the orb and sort it all out.

NICOLA

Just one question...

COLIN

Yes?

NICOLA

Who am I?

COLIN

My dear girl, people have been pondering that question for eons. (checks a reading) Ah, we're just about to materialise. Does it really matter?

30. EXT. CHICAGO ALLEY - DAY

The TARDIS materialises, and Colin and Nicola step out. Colin uses a device piggybacked to his cell phone as a tracking device. He putters with the device during the following scene.

COLIN

Ah, yes, quite near. I just need a moment to fix the location.

NICOLA

And we're going to find this orb with a tamagachi plugged into my portable phone.

Hey, anyone remember tamagachis? Or has the pokemon thing completely obliterated your recollection? 8)

COLIN

You have no appreciation for higher technology.

NICOLA

I have plenty of appreciation for higher technology that looks like higher technology. That thing looks like a reject from Red Dwarf.

COLIN

Disappointing that real life is exactly like television sometimes, isn't it. Ah, here we go.

He leads the way out of the alley.

The street scenes were all in the vicinity of Fullerton Avenue and Southport Avenue. The church and intersection were at Lakewood and Belden. The location was chosen simply because we could use the shop in which my wife works as our alley door.

We shot this on a Saturday afternoon, so you can imagine the kind of looks Steve and Jennifer were getting, running around in costume.

31. EXT. CHICAGO STREETS - DAY SERIES OF SHOTS

- a) Stacy walks up to the back door of a building, finds the door locked, waves the orb over it, and opens it. She enters.
- b) Colin and Nicola at a street corner waiting to cross. The light changes, Nicola starts to cross, Colin yanks her in another direction.
- c) A Vortex Guardian manifests himself near the TARDIS, disappears almost as soon as he's solid

- d) Stacy emerges from the building, a package in hand. She hurries away.
- e) Colin and Nicola hurry down a street, Colin so intense on following the readings that he walks into a parking meter (or lamppost)
- f) The Vortex Guardian momentarily pops in by the door Stacy left from.
- g) Colin and Nicola stand in the middle of a block, having a discussion. Colin points back the way they came, Nicola argues that it's stupid to go back that way. Stacy passes them, in search of some place secluded. As one, Colin and Nicola turn, noticing her. They take off after her.
- h) Stacy crosses a street; Colin and Nicola are about half a block back. As they pass out of the shot, the Vortex Guardian pops in and out.

Running across the street was an act of faith - I can't see without my glasses, I just trusted the drivers would stop before hitting me. The honking car horn which gets a laugh or two at screenings was actually added in post-production.

I remember insisting that we use the take with the car, just because I liked how it came out.

32. EXT. ALLEY WITH TARDIS - DAY

Stacy passes the TARDIS and finds herself at a dead end or t-juncture. Stopping, she fishes the Orb Base out of the package, then produces the Orb from her purse.

While on the street setting up for this scene, an apparently homeless man came over. I was setting up the camera but was in full costume, including the wig. He asked us if we wanted to buy something - it was a hair dryer, or maybe a set of hairbrushes or something like that. I said I didn't need them, and lifted my wig to show my almost bald head. It gave the guy a good laugh.

Some guys also drove by that day and asked if we were from Fox. Apparently they'd seen the McGann movie.

KEEPER (O.S.)

Quickly, before the Time Lord finds you,  
place the orb on its base.

Stacy starts to do so, then stops.

STACY

Time Lord? There's no such thing. It's a bloody telly show.

KEEPER (O.S.)

In your reality, perhaps. Please, hurry, the lives of billions – an entire culture – depends on you.

STACY

Then why all this secrecy? Surely if the Time Lords are real–

KEEPER (O.S.,  
INTERRUPTING)

Stacy, please!

COLIN (O.S.)

Stacy!

ON COLIN AND NICOLA

They stand near the TARDIS, really only a few steps from Stacy.

Now we're in the alley behind my apartment. We had a variety of major problems during the shooting of these scenes, like both of our two camcorders breaking, and our last Orb smashing on the road before we were done with it. Read on.

COLIN (CONT'D)

You're being controlled, Stacy, by some being not of this dimension. You mustn't assemble the orb. It will cause an irreparable rupture in the space-time continuum that could result in the death of trillions of people. Entire civilisations could cease to exist, might in fact never even come into existence, if you assemble that orb.

STACY

The voice in my head says I have to assemble it to save an entire culture.

COLIN

Really? Which one?

Stacy's hands slowly put the orb and the base together during the following dialogue sequence; she has no idea it's happening until the very end.

STACY

He didn't exactly go into detail. He--what are you doing in Chicago?

COLIN

What do you think?

STACY

The voice said a Time Lord would--but you're not a Time Lord, you're an actor. You just played the character of a Time Lord.

COLIN

In many ways we are the same person.

NICOLA

Especially now.

STACY

This all has suddenly stopped making sense.  
I--

She sees her hands make the final move to attach the Orb to the base; her eyes widen slightly as the assembled orb starts to glow and emit a pleasant, soothing hum. She becomes entranced.

The Vortex Guardian pops into existence in front of Stacy and immediately grabs for the orb. He misjudges how rooted Stacy now is and can't move it at first. They struggle (although it doesn't look like Stacy is putting forth any effort).

ON COLIN AND NICOLA

They watch the struggle.

NICOLA

Why can't the guardian grab the orb?

COLIN

It's fighting more than a human female now.  
It's fighting whatever power that orb is emitting.

NICOLA

Can't we do something?

COLIN

And what would you suggest? A little Venusian Karate, perhaps? Or perhaps I should talk some reason into the Guardian? Oh, I know, I'll ask them if we all can't get along.

NICOLA

You really piss me off sometimes.

ON GUARDIAN AND STACY

The area where Guardian contacts the Orb glows now with the energy being inputted to move it. Finally, the Guardian breaks the Orb free from Stacy's grasp. She collapses. The Guardian falls backwards, the Orb falling from his hands as he tries to catch himself.

We sincerely tried to protect the Orb from breaking. It broke anyway. We pulled out our spare Orb, laid down some more towels on the ground and tried again. The spare Orb smashed too.

ANGLE

The Orb lands near Nicola's feet. She picks it up. Colin drags her back to the TARDIS. Once they're inside, the TARDIS dematerialises. The Guardian disappears almost immediately. Stacy remains out of it in the alley, a beatific smile on her face.

The odd way this scene is edited was caused by the fact that we didn't have all the footage we needed to complete the sequence, and we were trying to disguise the fact that Jennifer is picking up only a piece of the smashed Orb and a large ball of paper towels posing as the rest of it. In retrospect, I like the way it works. The music helps out immeasurably.

Even though I don't think the music here is very good.

33. INT.TARDIS CONTROL ROOM - DAY

Colin sets coordinates. Nicola studies the Orb a moment, then detaches the base from the Orb. The glow diminishes but doesn't fade out.

NICOLA

I don't think it's completely deactivating, Doctor. It's still glowing.

COLIN

Perhaps it's just residual energy. Let's find our other selves. Perhaps with two heads—oh, and both of yours, too—we can figure...

A read out on the console catches his attention. Puzzled, he fiddles with some dials. When nothing happens, he becomes worried.

COLIN (CONT'D)

How very odd.

NICOLA

What?

COLIN

We seem to be heading toward a planet that no longer exists. The coordinates are frozen, nothing I can do to change it. (beat) That orb. Let me see it.

Nicola hands the Orb and the base over. Colin studies it for a moment, losing himself in contemplation of it. Nicola grows impatient.

NICOLA

(finally)

Well?

COLIN

I'm stumped.

This is a "Thirteen Lives to Live" reference. Just us being Fedwanky.

NICOLA

That's a first.

The TARDIS' central column stops moving. Colin opens the door.

COLIN

But we won't have to wait long for an answer. Come along.

They exit.

34. EXT. TRAKEN GARDEN - DAY

The TARDIS has materialised in a shady glen. Colin and Nicola step out, Colin looking for someone/something specific, Nicola just looking.

NICOLA

What is this place?

Why, it's Shakespeare Garden at Northwestern University. We originally wanted to do the Traken scenes at the Chicago Botanic Garden, but there are just too many people there.

Besides, we would have paid like \$7 per car for parking!

I think Shakespeare Garden actually worked out better.

COLIN

Traken. Or at least an incredible simulation thereof.

KEEPER (O.S)

Oh, it will be the real thing, all right, once I finish the work.

ON KEEPER

The Keeper is a man of indeterminate age, dressed in the finest Traken splendour. He sits on a fancy chair reminiscent of the one used in "Keeper of Traken." He smiles benevolently at the humans.

The original story didn't have the Keeper. It was conceived as a standalone story with no ties to DOCTOR WHO continuity. The suggestion came during a pre-production meeting and helped reshape the script into a far more cohesive narrative. We worried briefly about the fanwanky aspect of it, but decided we didn't care.

I had wanted to suggest Traken early on, but thought it would be too fanwanky, but it worked out in the end.

KEEPER (CONT'D)

In a way, it's fitting that you're here to witness the rebirth of the Traken Union, Doctor. Especially since you helped caused its demise.

COLIN

I had nothing to do with it, Keeper. It was the Master messing with the Logopolitans' block transfer computations.

KEEPER

Yes, but he was doing it to destroy you. Traken simply got in the way. And that's what I am correcting.

COLIN

You're planning to resurrect the entire planet?

KEEPER

The entire union.

NICOLA

Entire union? Just what's this all about? Does the Doctor know you? And what does the Master have to do with all this?

It was extremely hot the day we shot this scene, and of course I'm in my coat, Jennifer's in her jacket and poor Philip Kelley is wearing upholstery! We came close to running out of daylight, but we got almost everything we needed. Jennifer had to return to get some shots of the area later. Much later, in fact - it was in the cold, late autumn and many of the leaves had fallen, which was perfect to portray the rapid decay of the gardens.

KEEPER

My, my, full of questions, just like young Adric was.

COLIN

How do you know of him? You weren't Keeper then.

KEEPER

Our knowledge is shared through the eons, much like your knowledge is shared though different dimensions.

NICOLA

You know he's not really the Doctor.

KEEPER

Yes, I do. But to answer your questions, Miss Nicola-Peri, the entire Traken Union was a group of planets joined in eternal peace and harmony through the benefits of the bioelectronic source. This oasis of tranquility disappeared without warning due to the Master interrupting the Logopolitans' block transfer computations.

NICOLA

And these computations are...?

COLIN

The only thing keeping entropy from completely swallowing the universe.

NICOLA

So the Keeper's trying to put right what once went wrong. Funny, he doesn't look like Scott Bakula.

Hey, I had to get a "Quantum Leap" reference in **somewhere.**

COLIN

This is no laughing matter, Peri.

NICOLA

Nicola.

KEEPER

I would love to chat all day with you, but I have a union to resurrect.

He gestures with a hand. The orb and base pop out of Colin's hands and into his.

It was about here in our innumerable takes of the master shot that Valerie started getting restless. Valerie was not quite 2 at the time, and wasn't able to amuse herself quietly for any length of time. With both Mama (Nicola) and Daddy (Keeper) in the shot, we couldn't really distract her. So, Dennis was put in charge of the camera, and Rob got to walk Valerie around the far end of the garden in her stroller. That's why Rob has a "special assistant to Ms. Kelley" credit.

(We would have left the kid with Grandma that day, but Grandma was simply too sick to take her...)

KEEPER(CONT'D)

As you can see, my power grows. Soon, Traken itself will fully resurrect. And when Traken resurrects, so will the entire union.

COLIN

And in the meantime, you will be destroying countless billions of lives and forever rendering asunder the entire space-time continuum.

KEEPER

Nonsense. Once the Union is restored, I will be able to fix what ever minor holes appear in the continuum.

COLIN

Will you? You're not omnipotent, you know. Your attempts to render the Union back into existence has already ripped holes in the vortex. My...other self...our other selves...are trapped within the fabric of the vortex itself. They may already be irrevocably lost.

KEEPER

If you're trying to save yourself, I'm not interested. Perhaps you should consider it punishment for messing in Traken's affairs in the first place.

COLIN

Messing? Messing?! You're the one who invited me in the first place!

KEEPER

And perhaps that was a mistake. But why worry about an alternative self? You're here. You're safe. You're alive. More than I can say for my people at the moment.

NICOLA

But what about all the other people who are going to die?

KEEPER

I will be able to save them.

COLIN

And if you can't?

KEEPER

Then perhaps the balance of the universe will be put right anyway. Perhaps they were the ones who were supposed to go before the Traken Union did.

COLIN

So you really don't know what's going to happen, do you, Mister Omnipotent? You're gambling on powers you don't know you'll regain to save your people.

NICOLA

Maybe it was the Trakenites' time to go. Did you ever consider that?

KEEPER

Nonsense. The Traken Union kept the peace. There's been nothing but terror and destruction since its demise.

COLIN

Terror? Destruction? Where?

KEEPER

On Earth, for example. I have been there for years, ever since the Union disappeared and, trapped between dimensions, my Orb was drawn there. I've used hosts to gather more information, more strength to start the resurrection. The violence on Earth horrifies me. The death of that one host...

NICOLA

You brought that on yourself. Gordon Cole wouldn't be dead if you hadn't taken him over and attracted that Vortex Guardian to him.

COLIN

You weren't even in the right universe to begin with. The universe you landed in had Traken fictional.

KEEPER

Oh, yes, but that doesn't matter. Once Traken has been fully resurrected—

COLIN

—and countless lives lost—

KEEPER

-all will be restored. I am the Keeper, after all.

COLIN

All-powerful, all-knowing, eh? Well, if you're so all-powerful and all-knowing, why didn't you anticipate the impending destruction of Traken in the first place? Hmm? Answer me that, Mister Omnipotent.

An awful lot of dialogue here, and mostly static shots, make for a difficult scene to effectively edit so as to hold the viewer's interest. I think the scene plays pretty quickly on screen and doesn't drag, fortunately.

KEEPER

(quietly)

I did. That is why I was between dimensions in the first place. I was trying to stop it. (beat) But that doesn't matter now.

The Keeper reassembles the Orb and base. The planet starts rumbling; there's a subharmonic of tranquil sound. The Orb glows. The glow absorbs the Keeper; the Orb remains on the chair.

The planet shaking becomes quite noticeable. Colin starts back to the TARDIS.

COLIN

We'd better leave. He's pulling the entire planet together.

NICOLA

Can't we do something? Destroy the orb?

COLIN

Too risky. Come along, Peri.

He enters the TARDIS.

NICOLA

(glaring)

Nicola. And I'm not listening to you.

She runs for the Orb, grabs it, and smashes it against the first hard surface she finds—the TARDIS. The Orb explodes in a burst of light, a burst that includes a Keeper wavering out of a tortured existence (i.e. he's seen only sorta, wavering and distorting as he screams). The light finally absorbs the entire scene, making the transition to—

I always wanted Nicola to be the one who makes the decisive move to end the situation. Who knows what might have happened if she had listened to Colin, and left it alone? We were nervous about the Orb-smashing scene because we only had one chance to get it. It went perfectly, but it took us a while to pick up the glass! The shaking image wasn't done in camera, which would look exactly like someone shaking the camera. We shot steady and added a digital shake to the finished scene in post-production.

Unfortunately the glass shattering sound effect didn't turn out quite right.

35. INT.TARDIS - LATER

Colin and Nicola enter the TARDIS, running. The TARDIS is shuddering. As soon as they enter, there is an explosion of some type, and they are knocked to the floor, unconscious. The dematerialisation sound begins, and The Doctor and Peri appear, now fully corporeal.

This was the hardest sequence to do in terms of sound effects. There was a rumbling sound effect, the Tardis door effect, the Tardis hum and an explosion sound effect all going on at, or around the same time.

PERI

We're back...I mean we're real.

DOCTOR

Hmm, yes, we are real, as you so succinctly put it.

The Doctor walks over to the console.

PERI

But what about The Keeper? Where did he go?

The Doctor flips some switches.

DOCTOR

Well it would appear there was one thing he didn't bargain on when he activated the orb.

PERI

What was that?

DOCTOR

He didn't realize that the orb could alter reality in such a way that he no longer existed.

PERI

So everything he did was for nothing.

DOCTOR

(Flipping more switches)

Not exactly. He was destroyed, but it would seem Traken wasn't.

PERI

So everything's back to normal, and we can leave, right? We were on our way to Voosbar, remember.

DOCTOR

No, Peri, I'm afraid things aren't that simple. I've explained the web of time to you before. There's no telling what effect having Traken reinstated will have on reality as we know it.

PERI

(Pointing to Colin (now back in normal clothes/hair, plus the coat) and Nicola)

What about them? Will they be OK? I mean, shouldn't we take them back where they belong, or something?

DOCTOR

Yes, we should take them back. And, yes, they should be fine when they've returned, although things may be a little different than what they're used to.

PERI

Different how?

DOCTOR

There's no telling.

This was our way of saying we couldn't think of anything to use as an example. Everything we thought of was already a sci-fi cliché or was used on SLIDERS. Instead of risk an unintentional parody of something, we decided to remain vague about it all.

PERI

Oh, would you stop sounding so ominous. How much can one dumb planet that far away from Earth affect things there?

DOCTOR

You'd be surprised.

36. EXT. CHICAGO - DAY

The TARDIS materializes in the same place it left. The Doctor comes out, carrying Nicola, and walks through the shot. Peri then carries/draggs Colin out and through the shot.

This shot looks fantastic on screen. It really looks like there's no edit between the two. I've seen some people do a bit of a double-take while watching.

It was a little tricky to figure out in editing, though, since it didn't quite match up the way we saw it in our heads. Switching the order of who came out, though, worked perfectly.

The first time we watched the edit, and saw how seamless it was, had us all going "That's so f\*\*\*ing cool!"

I actually wrote this as sort of a joke, and wasn't really expecting we'd actually do it. It does look really great, though.

PERI

You could help me. You're...he's not the lightest person in the universe, you know.

DOCTOR

Just hurry up, and quit complaining. We need to leave before they wake up.

PERI

Oh, all right, I'm coming.

They get back in the TARDIS, and it dematerializes. Colin and Nicola start to come to.

I had this crazy desire to have the TARDIS materialise inside someone's living room, simply because it had never been done before in a fan video, to our knowledge. So we did it that way instead of as written here, which would have been outside in the alley.

We decided the next production wouldn't have the Tardis exterior in it as much since we hauled the stupid thing halfway across creation during the production, and set it up, and took it down about ten times at least.

NICOLA

Where are we?

COLIN

Back in Chicago, it would seem. The TARDIS must have brought us.

NICOLA

I can believe that. How else would we have ended up here, rather than back home where we belong? And speaking of home, how are we going to get back?

COLIN

Well, without the TARDIS to help us this time, I guess we'll have to find an airport or something. As my counterpart would say, America is primitive, but I believe they actually do have airports.

NICOLA

Very funny.

They begin to walk down the street, until they encounter a PASSERBY.

This whole finishing sequence is altered in the final cut, and the main reason was to bring some closure to the character of Stacy. We last saw her lying on the ground in the alley, and Erin pointed out that it would probably be a good idea to find out what happened to her! It also changed because the original ending didn't quite have the punch we wanted. It took a while before we could come up with the ending as you see it, though.

I think we did have about five rewrites before we got the ending right. Nothing we came up with seemed to work very well.

NICOLA (CONT'D)

Hi. I know this will sound strange, but we're from England, and we need to get back home. Could you tell us how to get to the nearest airport?

The passerby looks at them, slightly puzzled.

COLIN

You see we kind of got lost. If you could point us in the right direction, we would be very appreciative.

PASSERBY

I'm not sure I understand.

NICOLA

We just need directions.

The passerby looks uncomfortable, and starts to move away. The camera begins to track out, while Colin and Nicola continue to try and explain. Some scary music (like from the twilighty show about that zone) starts.

FADE OUT

The closing credits were made as detailed as possible, but all the credits you see are genuine. We wanted a long end credit crawl so Rob could write some exit music.

Closing credits were composed in Powerpoint, using stills shot on the set.

This was the last bit of music I wrote, about two days before the final edit, so it's a little more minimal than I would have liked it to be.

And that's that!