

Doctor WHO



THE HANDBOOK



DFG

THE SECOND DOCTOR

The Patrick Troughton Years: 1966-1969

Howe-Stammers-Walker



THE HANDBOOK

DOCTOR WHO - Doctor by Doctor

DOCTOR WHO is the world's longest-running science fiction television series. Each handbook provides both a broad overview and a detailed analysis of one phase of the programme's history.

With the ground-breaking changeover from William Hartnell to Patrick Troughton, DOCTOR WHO demonstrated that it could survive even the departure of the leading actor. Troughton's introduction energised the show, giving it a new lease of life. The writers also introduced or developed some of the show's most enduring characters: the resourceful Jamie McCrimmon and the orphaned Victoria Waterfield, companions who shared our screens with the Doctor's greatest enemies - the emotionless Cybermen, the militaristic Ice Warriors, the robotic Yeti and, of course, the Daleks.

This book is an in-depth study of Patrick Troughton's tenure as the Doctor, including a profile of the actor, a critical summary of each story in which he starred, an extensive feature on the making of THE MIND ROBBER - a classic adventure set in the deadly Land of Fiction - and much more. The authors have established their reputation with best-selling books such as THE SIXTIES and THE SEVENTIES, and their acclaimed work on the other books in the Handbook range.

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The Second Doctor

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DOCTOR WHO THE HANDBOOK The Second Doctor

David J. Howe
Mark Stammers
Stephen James Walker



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Dedication

For Martin Wiggins

Foreword

Exhausted, the Doctor finally managed to reach the TARDIS. At one point he had thought that he might not make it, as the tiredness and aching intensified in his body. Inwardly, he was cursing himself. The battle to stay one step ahead of the Cybermen, the trip across the Antarctic wasteland to the Cybermen's ship, and the interminable wait inside that ship had all taken their toll on his body. He had initially assumed that the aches and pains were simply the result of the rigours of constant travel and excitement, but slowly he had realised that they meant much more than that. As he had admitted to his companions, his body was wearing a little thin.

And the Doctor was afraid.

He had battled Daleks, Drahvins, Voords and Monoids, had pitted his wits against the Animus and the Toymaker, had clashed with figures from Earth history like Robespierre, Tlotoxl, the Clanton Gang and Captain Pike, and, although he had often been apprehensive, wary even, he had never been truly afraid.

Back in the Doctor's youth he had heard tales of the miracles that could occur when one of his people grew old and their body started to fade. He knew of family friends who would unexpectedly turn up with a new face and body. He had been told about 'renewal', much in the same way as youngsters of all races are told about death, and had experienced a similar sense of subdued terror at the process and at what might lie beyond.

As he grew, he had learnt more about this process and had

come to accept it as an unavoidable part of his future. But despite the teaching, the discussion, and the undeniable reality of the process, it was not until it actually happened that he would know for sure what it was all about.

As he stood by the TARDIS doors, all the Doctor knew was that he had returned 'home' to his ship. In fact there had been something pulling and dragging him back. Even if he had been strong enough to resist the initial urges to return, the impulse had become so compelling that he would not have been able to hold back for long.

Without a glance at his two current travelling companions, Ben and Polly, who were following behind him, the Doctor slipped his key in the TARDIS lock, opened the door and stumbled inside.

The TARDIS was not its usual self. The internal lights were dimming and brightening in sequence, accompanied by a warbling hum that seemed to come from everywhere at once. The Doctor could feel the ship's psychic probes slipping into his mind, urging him to succumb to the process of renewal.

The Doctor stared into space, mesmerised by the lights. He looked down at his hands, which were resting on the console. As he watched, he felt the skin tighten and loosen in time with the strobing lights and the incessant noise.

At the last moment, the Doctor realised that his friends were still outside the ship and struggled to operate the door control. As he did so, he noticed that the other controls on the central console were moving by themselves. His ship was rapidly assuming control of the situation. With a final effort, he operated the door control before the barrage of light and sound to which the TARDIS was subjecting him became too much and he slipped into unconsciousness.

As Ben and Polly crossed the threshold of the TARDIS into the control room, their eyes and ears were assailed with light and sound. The doors swung shut behind them and the familiar discordant strains of the TARDIS entering dematerialisation phase echoed around the control room as the column in the centre

of the main console began pistoning up and down.

In front of them, lying on the floor by the console, was the Doctor, his face partially hidden by the end of his scarf, which had fallen to cover it.

Polly stepped forward and gently pulled the scarf from the Doctor's face. She stepped back in amazement as the Doctor's face started shifting and moving before her eyes. The Doctor's features blurred and, just as quickly, re-formed into a new arrangement.

Polly blinked in amazement. Where the known and reassuring features of the Doctor had been were now the unfamiliar hair, eyes, nose and mouth of a total stranger.

Polly backed away and clutched at Ben's arm as the unearthly warbling sound slowly faded and the lights slowed their pulsing, coming to rest at a normal, bright level. She stared at the figure on the floor. 'His face . . . His hair . . . Look at it!'

Ben leant closer for a better look. Perhaps the figure was dead. 'He's breathing,' he commented after a moment. Ben looked wildly at Polly and then around the console room as if looking for somewhere to run. 'The TARDIS seems to be normal.'

Polly could sense from Ben's tone that he was only just keeping himself together. 'Ben, what are we going to do,' she said, hoping to distract him from the terror that seemed about to overwhelm him. She gestured at the prone figure. 'We can't just leave the Doctor there.'

'Him?' exclaimed Ben. 'The Doctor?'

'Well that's who came through the doors – there was no one else outside,' said Polly in exasperation. Suddenly she had a thought, something that might start to rationalise what had happened. 'Ben, remember what he said in the tracking room? Something like, "this old body of mine is wearing a bit thin".'

'So he gets himself a new one?' said Ben, nearly hysterical now. He looked at Polly and saw the concern in her eyes for him as well as for the Doctor.

'Well, yes,' she said, hesitantly.

'Do me a favour,' responded Ben, still trying to come to terms with what might have happened. But what *had* happened?

Polly looked around her and her eyes narrowed. ‘Well whatever happened, happened in here,’ she stated resolutely.

‘It’s impossible!’ said Ben, almost shouting his denial.

‘A while ago we’d have been saying that about a lot of things,’ commented Polly dryly.

On the floor at their feet, the stranger groaned.

Adapted from *The Tenth Planet* Episode 4

by Kit Pedler and Gerry Davis,

and *The Power of the Daleks* Episode 1

by David Whitaker

For the legions of fans who had been glued to the adventures of this irascible old character for the previous three years, William Hartnell was Doctor Who and it was impossible to imagine the series without him. Yet on 29 October 1966 their hero lay gravely ill on the floor of his TARDIS, his features blurred and were replaced by those of another. The unthinkable had occurred: Hartnell was gone but the series would continue. While the credits rolled at the end of *The Tenth Planet*, viewers were left to ponder whether or not the series would have much of a future with its new star Patrick Troughton.

Doctor Who had succeeded in popularising science fiction with the British viewing public. Hartnell had found renewed fame amongst a new generation of young fans. The dwindling numbers of ‘real life’ police boxes had suddenly become universally recognised as the exterior of the Doctor’s TARDIS, and the Daleks had become a massive craze in their own right, spawning hundreds of pieces of merchandise and two feature films. Yet virtually all this success had taken place within the series’ first two years and, despite the efforts of the production team, public interest had since waned.

Many within the BBC had doubted the series’ appeal from the beginning, only grudgingly admitting the obvious success it achieved. When the viewing figures began to trail off during the third season similar voices began to say it had run out of steam and that it was perhaps time for something new.

Britain and the world had changed a great deal since the series

had begun. Beatlemania and the Mersey sound, Mary Quant, and the arrival of the permissive society had changed people's perceptions. The growing conflict in Vietnam and the Cold War dominated the news reports, while the Americans and the Soviet Union pushed onwards in the race to put a man on the Moon. Science fiction was quickly turning into science fact. The mid-sixties was a great time to be young. Teenagers were better paid and more independent than their parents had ever been. Fashion, music and entertainment changed in style to attract the affluent youth market.

In the face of so much change it was natural to expect that *Doctor Who* would need to adjust its format to continue to attract audiences. The series' production team were keen to aim its storylines at a slightly older viewing audience. This, however, caused problems between successive producers and Hartnell. The actor strongly believed that the show should stick with its tried and tested mix of fantasy stories and pseudo-historicals aimed at the younger end of the family audience. As the only survivor from the original cast and crew, he believed that he knew better than anyone else how *Doctor Who* should be made. Producer Innes Lloyd was determined, however, and he reached an agreement with Hartnell that the actor would not continue in the role. The search for a replacement ended with the announcement of Patrick Troughton as the new Doctor.

But how could such a change of actor be explained? Would the programme's regular viewers accept Troughton in the role or would they simply turn off? Would a greater emphasis on action in the plots attract new and bigger audiences? The production team could do nothing but wait for the public's reaction.

This book deals with the rebirth of *Doctor Who* and the sweeping changes that occurred to the series' format and mythos. The era of the second Doctor would see the introduction of major new elements such as regeneration (although it was not termed that at the time) and the Time Lords, which we examine along with the more subtle changes and additions. Troughton's portrayal of the itinerant time traveller was far removed from Hartnell's testy grandfather figure but, after a shaky start, soon found favour with

viewers. We explore the character of this new Doctor in depth and, through his own comments about his life and work, learn a little about the very popular but private man that played him.

With so many of the second Doctor's episodes still missing from the BBC's archives, the Stories chapter contains detailed synopses of all his adventures, along with a wealth of background notes.

As with the other books in this series, we speak with those who worked behind the scenes. In this instance we examine the creation of *The Mind Robber*, an adventure from season six.

Finally we look at the media's reaction to the changing face of *Doctor Who* and detail the overseas reaction to the show, as well as delving into the murky world of 'junking', the wholesale wiping of *Doctor Who* stories that took place in the late sixties.

Join us as we travel back to examine a pivotal period of the series' history: the end of historical stories; an influx of new monsters, including several that would menace the Doctor in further adventures; a mammoth finale that would reveal the Doctor's origins; and an era packed with many stories that are still considered classics today.

PART ONE – THE DOCTOR

1: Patrick Troughton – In His Own Words

ON HIS EARLY LIFE AND CAREER:

‘I was born in Mill Hill, a suburb of London. I went to a sort of kindergarten there, and studied ballet dancing under Pearl Argyle. She was in the film *Things to Come*. Anyway, I soon gave up the idea of becoming a ballet dancer – I must have been about six at the time. I went away later to boarding school at Bexhill-by-the-Sea. I did my O Levels at Mill Hill Public School, then my A Levels. Having got those, I went to the Embassy School of Acting. I was there for a couple of years, and received a scholarship to go to the school of the John Drew Memorial Theatre in East Hampton on Long Island in America. We did a whole lot of plays there, as well as a lot of hard work in our studies. I had a wonderful time; that is a wonderful part of the world.

‘The day we broke up, we listened in to Neville Chamberlain announcing that we had declared war on Germany. My dad was a lawyer in a shipping firm, and he arranged me a trip back on a Belgian ship. We hit a mine off Portland Bill coming back from Rotterdam. We had to take to the boats, and were picked up by a Greek steamer. We were taken into Weymouth, from where I phoned my dad to tell the family I was there. I was nineteen, so I did a bit of rep acting to wait for my call-up. I had to wait till I was 21, so I did some winter rep at Tunbridge with people like John Cullum, Googie Withers and others. I played Bottom in *A Midsummer*

Night's Dream, apart from anything else! It was fun, but a bit sad really. One knew it was all coming to a grisly end when we joined up.

'I joined the Navy, and spent my first six months of the war up in the Highlands, at Loch Ewin. There, about five of us were chosen as commissioned candidates and sent to do three months' sea time before we could take our exams. We actually did six months, in fact, on the east coast convoy, on destroyers, working between Rossie and Sheerness. Then I was posted back to Scotland to train on Coastal Forces, which is what I wanted to do – small ships, motor torpedo boats, that sort of thing. I spent the rest of the war based in Great Yarmouth defending our convoys off the east coast against U-Boat and air attack. We also attacked the German convoys off the Dutch coast. We went generally looking for trouble, running up and down the convoy routes. That was all night work.

'Then we went down to Ramsgate, to bottle up the E-Boats off Ostend, to stop them coming out. I was given my own command, and sent back to Great Yarmouth. I spent the rest of the war picking Americans up out of the drink! This was when they returned in their Fortresses and Liberators. That was more or less my war . . . It's very lovely having your own boat!

'After the war I went back to rep work, in Amersham. I did three plays there, then I got into the Bristol Old Vic to do a whole season of Shakespeare and a few other plays. Then I decided that I didn't want to be away from home any longer, since I'd been away all the war. I was married by then, so I returned to London to try and find work. I went to the Mercury Theatre, where they were doing T S Eliot plays – *Murder in the Cathedral* and *Family Reunion* – and did those for about two years. Then I got into the film of *Hamlet*, playing the Player King, with Laurence Olivier. Later on, I was in *Richard III*, where I was Olivier's acting understudy. I was in an identical costume, identical make-up. I had to watch him rehearse a scene, then do it for him – exactly as he had done it, or I was in trouble! This was so that he could compose the picture (he directed as well as starred), then he would do the scene. We went to Spain to film the battle –

heaven knows why! It looked like the Crusades. It should have been a foggy, wet day in England. I can't think why he did it! I started then with television, in 1948. I got in on the ground floor, and I've never stopped. I did live television for about fifteen years, then taped – or telecine as it was in those days.'

Interviewed by John Peel in 1986 for *Fantasy Empire*.

ON PLAYING TV'S FIRST ROBIN HOOD:

'It was a bit primitive in those days. For the forest we had back projection. This was a slide, on a screen behind the actors. The projectionists were from Pinewood Studios, because they had a machine, and we had to hire it from them. It was all live, of course. We had this scene where I first met Little John. We came on for the scene, there was a noise behind us where the back projection machine was – and they put the forest in sideways! Then there was a sort of muffled conversation behind us while we were doing the scene, and the trees disappeared – there was a white screen – and then they went in the right way up! This was all being broadcast; it was live, you see, and you couldn't stop! That was quite fun . . . It was a very good serial, though, despite that.'

Interviewed by John Peel in 1986 for *Fantasy Empire*.

ON WATCHING WILLIAM HARTNELL AS THE DOCTOR:

'We watched Billy as a family, and saw every single *Doctor Who* story through for his three years. We used to enjoy the ones where he went to the future and he met all kinds of creatures. We didn't so much enjoy the ones that were back in history, because they were so predictable. There was one, though, which explained the mystery of the *Mary Celeste* – which of course was Daleks! That was rather fun. You can do anything you like on the show. You can move sideways, forwards or backwards in time. Billy was very keen, especially toward the end of his time, when there was some sort of alien presence or invasion, or when they

were detected, to say in his character, “Now, steady on. Don’t let’s think of them as a menace. Let’s make contact with them”. That’s very important, really, because fear is a terrible thing.

‘I tried to keep on Billy’s idea that the aliens weren’t necessarily enemies just because they were different.’

Interviewed by John Peel in 1986 for *Fantasy Empire*.

ON BEING CAST AS THE DOCTOR:

‘[*Doctor Who*] had been going on about three years and I felt at the end of three years that, you know, it had gone on a long time and I didn’t know how long the BBC were really thinking of keeping it. So, to be quite honest, I was very reluctant at first. To go and commit yourself to something out of the blue which you really didn’t know would go on . . . I had a feeling that in a way the joke was over and that it had gone on too long.’

**Interviewed by Richard Landen in 1983
for *Doctor Who Magazine* Number 78.**

‘I didn’t think it was a particularly good idea of the BBC to replace Billy. I thought it was pretty silly, really! I didn’t see how anyone could follow him. The only way that you could do that was to copy him, like Dickie Hurndall did in *The Five Doctors*. But to make him a completely new person . . . I thought that the difficulties of selling it to the audience – apart from selling it to poor old Ben and Polly! – were enormous, almost insurmountable. However, in the end, I was . . . persuaded, over a week of negotiations, and I thought, “What the heck, let’s do this for a while and see what happens”. Then after a rather stop-start beginning while the audience wondered who the heck it was taking over, they settled down and started to like me, then to love me. I settled down and had the three best years of my life.’

Interviewed by John Peel in 1986 for *Fantasy Empire*.

‘I was making a film called *The Viking Queen* when they tried to get me to play Doctor Who. We were in Ireland and it was while I was filming. The phone kept on ringing, and they were saying,

“Come and play Doctor Who”. And I said, “No, no, don’t want to play Doctor Who”. And they went on phoning up and I said, “No, no, I don’t want to play it out. It wouldn’t last more than six weeks more with me!” In the end, they kept on pushing the money up so much every day that at the end of the week I said, “What am I doing? Of course I’ll do this part! Yes!” So I decided to do it, thinking, “Well, perhaps a couple of episodes and then they’ll finish with it; that’ll be the end, but it’ll be just one job and I’ll move on to another”. Little did I know . . .’

**Interviewed by Ben Landman in 1984
for *Whovian Times* Volume 9.**

ON HIS DOCTOR’S CHARACTER:

‘We had to do something a bit different. My original idea was to black up, wear a big turban and brass earrings with a big grey beard; doing it like the Arabian Nights. The idea was that when I’d finished I could shave the beard off and so on and no one would know who I was and I wouldn’t be type-cast.’

Interviewed on *Pebble Mill at One* in 1973.

‘The first idea was this windjammer captain with a sort of Victorian naval hat and brass buttons, but the Head of Drama, Sydney Newman, took one look at this costume and said, “Whatever happened to the cosmic hobo?” He had the idea of making a sort of Chaplinesque character, a sort of tramp, in contrast to Billy Hartnell, and I suppose he must have known that I have a wicked glint in my eye for comedy, so we decided on that.’

**Interviewed by Richard Landen in 1983
for *Doctor Who Magazine* Number 78.**

‘We went up to Bermans, the costumiers, and we just looked through all the old rubbish, really. We just got things out of hampers and had a look, and the costume evolved. It was sort of a ragged imitation of Billy Hartnell, I suppose, only a bit more way out. To begin with, you see, I found myself playing it over-the-

top, mostly because Sydney Newman kept on urging me to. But the Head of Serials, Shaun Sutton, who I think was a little bit wiser than Sydney Newman in many ways – in fact, considerably wiser! – said, “No, no, just do it in your head, old chap, don’t do all those stunts and so on”. So I toned it down a bit after that, and it was warmer and a bit more successful.’

Interviewed on stage at the *Dr Who* Appreciation Society’s PanoptiCon VI convention in 1985.

‘It worked very well when I first took it on, because one was saying to everybody, “This is the way we’re going to do it. It’s going to be different. If you don’t like it, you can lump it.” So we were exaggerating it a bit, and afterwards we toned it down as we got more confident in what we were doing. It became more subtle and the script writers began to get on our wavelength, which made a hell of a difference. They began to write for you rather than you having to change the script to fit what you wanted to do. Fortunately, that happened very quickly.

‘As for the hat, well I think it was dear old Campbell Logan [a BBC producer], or it might have been Andy Osborn [the Head of Series], who said to me in the BBC club one evening, after they’d shown the first one, “Oh splendid. It’ll go on for another three years. Have to get rid of the hat though.” So the hat went!’

**Interviewed by Richard Marson in 1984
for *Doctor Who Magazine* Number 102.**

‘I had young children of my own when I was doing it. My daughter was about twelve and my son maybe ten, and my other son about eight, so obviously I had them in mind when I was playing it – and I tailored it to that, really. I think perhaps if I’d had a grown-up family it might have been a different character that emerged; but with them being young, one had that in mind – you didn’t want to make it too frightening and all that. You know, I heard the other day – having decided to be a sort of ineffectual, or apparently ineffectual, genius who seemed to get it all wrong until the very end when he got it right – apparently that scared the hell out of children far more than being absolutely certain

you've got to win! Because all the time, the fear that I showed and the apparent bungling got them worried. They had no faith in the fact that I was going to solve it in the end, although of course we always did. That was just the reaction of one child I met – who's now grown up, of course.'

**Interviewed by Ben Landman in 1984
for *Whovian Times* Volume 9.**

'I don't think he was a goody. He was a bit naughty, wasn't he? Of course, you've got to be on the right side when there's a villain about, but he was naughty all the same. If you're going to be totally moral it's boring, so you have to colour it a bit. Let's face it, it's a smashing part!'

**Interviewed by Richard Marson in 1984
for *Doctor Who Magazine* Number 102.**

ON THE DEMANDS OF THE *DOCTOR WHO* SCHEDULE:

'We're not creative, we just do it. We rehearsed Monday, Tuesday, Wednesday and half Thursday, doing the show on Friday. At the beginning we were filming every other weekend as well. You didn't have time to luxuriate in things like creativity and all that. By and large, though, the directors were all fine. Very nice. People like Gerry Blake, Douglas Camfield and David Maloney. They were all good.

'We got very tired about half way through the run because they wanted us to film at weekends too. It was silly really, so we had a sort of sit-down strike and said, "You've got to alter it". Our boss Shaun Sutton, bless his heart, said, "OK, we'll change it," and it was arranged that before each story we would do a week's work with the new director and new cast doing all the filming necessary. Then we would do the studio stuff in the normal way. It gave us a chance to catch our breath. You had so little time to think, you needed your Saturday and Sunday off to cope.

'You got into a pattern of doing it, and if anyone upset that routine you were very distressed. If a director came along and

started rehearsal half an hour late or quarter of an hour early, it threw you off balance straight away. Working like that, at that pace, for three years, was like doing weekly rep. You got extremely tired and you wanted a definite routine to keep you going and make sure you knew exactly what you were supposed to be doing. Anything that varied from that was awkward and you had to try and get it back to the old way of doing things.'

**Interviewed by Richard Marson in 1984
for *Doctor Who Magazine* Number 102.**

'We used to have four weeks off every August, and starting again was rather like jumping on a running bus. I remember that feeling when we were filming in Wales for *The Abominable Snowmen*.'

**Interviewed on stage at the *Doctor Who* Appreciation
Society's PanoptiCon VI convention in 1985.**

'We had three and a half days' rehearsal, which was done in a church hall. When we were not actually rehearsing, Frazer Hines, Debbie Watling, and eventually Wendy Padbury and I played a card game called Aggravation – non-stop for three years. For sixpenny stakes! It was a game you sort of won and lost as the years went past . . . Then we would get called to do a scene. If we were left playing cards too long, we would poke our heads around the door and yell, "What's going on? We want to work!" But the fun was purely by the way. We were like squirrels on a wheel.

'The problem was fatigue, really. In the end, you got the giggles, you were so fatigued. That can get very distressing, when someone gets the giggles. Not on the part of the artists so much, but the directors get a bit annoyed.'

Interviewed by John Peel in 1986 for *Fantasy Empire*.

ON HAZARDS ENCOUNTERED DURING PRODUCTION:

'On one occasion I went on to the set of *The Moonbase* at Lime Grove and they had this Gravitron hanging from the ceiling of

the studio on a couple of wires and a hook. I normally wander about the set before the day begins to say, “That’s there, this is here, that looks like that,” and generally become accustomed to the set. I stood under the Gravitron, had a good look and thought, “Yes, that looks very nice”. I took two steps off the set and the whole thing, which must have weighed about two tons, crashed down! I’d have been flattened! I remember the director, Morris Barry, deciding he didn’t like the look of the set and having it rebuilt on the studio day. I admired him for that, but he was able to keep the show going only because he had very wide experience of live television.

‘Explosions tended to be not so much dangerous as loud. There’s a super photo of me from *The Invasion* being exploded at. One’s nerve was fairly ragged after doing it non stop, so those expressions were pretty realistic. The worst one was *The War Games*, which we filmed on Brighton rubbish tip. They’d used it for *Oh! What a Lovely War* so there were already trenches and wire laid out. Visual Effects had these enormous explosions with great clods of earth all over the place. It was a bit alarming. By that stage we were all giggly, hysterical giggly. I just had to say, “Jamie, Zoe,” and we collapsed – that was it, finish.’

**Interviewed by Richard Marson in 1984
for *Doctor Who Magazine* Number 102.**

ON THE PLEASURES OF HIS TIME AS THE DOCTOR:

‘My favourite role, I think, was Mr Quilp in *The Old Curiosity Shop* – but *Doctor Who* comes a very good second! I liked doing them all, but the first Yeti one was good fun.’

**Patrick Troughton writing in November 1980 in a letter
to fan Patrick Mulkern.**

‘It was a very happy show for a start. We were very fortunate in having super people like Frazer Hines. I acted with Frazer when he was twelve, a boy actor, so I’ve known him a long time. We just hit it off on the set, and when we ever had any time off the set, we liked each other there too. We found we could communicate

acting-wise. He's a very good listener. Half the art of working with someone on a long-term basis was that you listened to what the other person was saying to you. This made a big difference to me.

'The producer, Innes Lloyd, was super too. Couldn't have a better producer than that – diplomatic, friendly and enthusiastic. Oh, we were very lucky.

'I'm sure Frazer has embellished a few of the stories that could be told. His favourite little jape was if we were off set or in the TARDIS, he'd say "cue" and I'd walk on, only to discover that it wasn't our cue at all. In fact, he's still doing that one!

'People do tend to romanticise, but it's part of our job to get people to do that. The more you do that the greater the compliment. In the end, of course, it's just a job. I'm a character actor and I play a lot of characters. With *Doctor Who*, like a lot of work, you have enormous fun – more than usual even. But in the end it's still just a job.'

**Interviewed by Richard Marson in 1984
for *Doctor Who Magazine* Number 102.**

'It was a marvellous time. On a couple of occasions, standing in the TARDIS waiting for a cue to come on to the studio floor, Frazer Hines and I at a given signal would whip down Debbie Watling's pants just before we got the cue, and then open the door and go out, and she'd be giggling away trying to struggle into her pants to get on the set! I don't know if that's printable, but there we are! That was the sort of thing – all very clean, you know, but great fun really! We had that sort of rapport, which was lovely.'

**Interviewed by Ben Landman in 1984
for *Whovian Times* Volume 9.**

'I loved playing the part! Playing one part for three years – I'd never done that in my life, you see. I'd gone from one character part to another, playing wildly different things: Saint Paul; Allan Breck in *Kidnapped*; the dwarf, Quilp, in *The Old Curiosity Shop*; the old Doctor Manet in *A Tale of Two Cities*; sometimes

mad comedy; and just to come to one part for three years which was happy, and people liked, was an absolute joy. It was wonderful! I had a young family at the time and it meant lots of pennies for them, and sending them to schools and that sort of thing. It was lovely, marvellous – just at the right moment, really!’

**Interviewed by Ben Landman in 1984
for *Whovian Times* Volume 9.**

ON MAKING SCRIPT SUGGESTIONS:

‘One is inventing all the time, and it is either chucked out or accepted by the director. They have what is called a producer’s run. This is the last run at a rehearsal. Peter Bryant was the producer after Innes and his little trick was that as the producer’s run started, directly I opened my mouth, he started writing on his note pad. Frazer Hines and I had it down to a fine art. What we used to do was put in things we knew he wouldn’t accept but at the same time slip in things he probably wouldn’t see or notice. This way he would chuck out the obvious ones and retain the more subtle ones, and that’s how we did it. Another dodge we had was if Frazer and I thought the script was overlong, on reading it through we used to read it very slowly. There is always the lady with the stopwatch timing it to the end, and if it was too long they had to cut it. That way we didn’t have so much to learn. They could always pad it out with action if necessary.’

**Interviewed by Richard Landen in 1983
for *Doctor Who Magazine* Number 78.**

ON HIS DEPARTURE FROM THE SERIES:

‘Three years was long enough. I didn’t want to get “typed” and one had to get out while the going was good. Peter Bryant asked me way back how long and I said “Three years, no longer”. You see, say it had gone on for ten years and then the BBC had dropped it. I would have been sunk, because after ten years you can’t walk into another play. They’ll all say, “Oh look, it’s Doctor Who” straight away. Even though before I did *Doctor Who* I had

done a long line of character parts, thirteen years of one part, Doctor Who, would have been suicide, professionally. Unless of course you can go on forever, then that would have been all right, but there was no guarantee that the BBC were going to keep it on forever. So I had to say, “How long? OK, three years and I’ll have to get out”.’

**Interviewed by Richard Landen in 1983
for *Doctor Who Magazine* Number 78.**

‘I resent giving it up from the money point of view – but not any other, even though I enjoyed doing it very much. One can’t stay in one part forever, especially a success, and I saw the writing on the wall . . .!’

**Patrick Troughton writing in January 1972 in a letter
to fan Ian McLachlan.**

ON THE THREE DOCTORS:

‘Wasn’t it for an anniversary of some sort? That was the reason I did it. They wanted us all together, and so I said “Yes, fine, great”. And it was fun, it was lovely. Especially having Billy Hartnell there, even though he was only on film, trapped in a sort of bubble. A bit ga-ga, poor lad, but it was lovely seeing him there. Jon Pertwee and I developed quite a rapport, shall we say.’

**Interviewed on stage at the *Doctor Who* Appreciation
Society’s PanoptiCon VI convention in 1985.**

ON THE FIVE DOCTORS:

‘It was wonderful! I fell into it at once! There’s only one thing I regret, and that is that I didn’t quite get the hair right – because my make-up lady, fifteen years ago, used to lift it with sort of curlers, you know, so it was fairly high, and I forgot that this time. So although the length and so on was right – it was my own hair, it wasn’t a wig, although it looked like a wig, I know – it wasn’t quite the same. If I do it again I’ll lift it up a bit to look more like it used to.

‘It was better than *The Three Doctors* in a way – it was more vivid. I don’t know why.’

**Interviewed by Ben Landman in 1984
for *Whovian Times* Volume 9.**

ON *THE TWO DOCTORS*:

‘*The Two Doctors* is a beauty. The Sontarans I’d never met on screen before and they’re splendid. Colin Baker is super too. And Seville was fantastic. It was very hot but we had a lovely swimming pool we could fall into. I read my script and dressed accordingly – no way would I have that fur coat!’

**Interviewed by Richard Marson in 1984
for *Doctor Who Magazine* Number 102.**

ON HIS RELUCTANCE TO GIVE PRESS INTERVIEWS:

‘You’re press. I heard you were coming. It’s no good. I never give interviews. Never.’

‘Just tell them that I am that mystery man of television, Doctor Who.’

‘You see, I think acting is magic. If I tell you all about myself it will spoil it.’

‘People talk about television being in the sitting-room and becoming an everyday thing. But it is not true, especially for the children. It is still magic, and I hope it always stays that way.’

‘I’ve only talked to you because you’re a girl. And I like girls.’

**Interviewed by Margaret Pride and Gillian Mills in 1966
for *Reveille*, edition dated 22–28 December.**

‘It’s like a conjuror showing you how he does his tricks. If you can see how it’s being done, it takes away all the magic. I don’t want people to see me. I want them to see the person the writer’s spent so much time creating brought to life.’

**Quoted in 1987 in *Doctor Who – An Adventure
in Space and Time: Season Six Special*.**

ON CONVENTION APPEARANCES:

‘I don’t want to become too associated again with the part – in this country. Not too much. In America, that’s different, because I don’t appear over there, except in repeats and things. I enjoy going to the American conventions very much – the travel and so on. But over here, I don’t want to do it too much. I love doing it, though. It’s lovely.’

Interviewed on stage at the *Doctor Who* Appreciation Society’s PanoptiCon VI convention in 1985.

‘It’s an ego trip. They love you so much. When I was on the show, you didn’t have time for such things. You didn’t have time to do anything but go home and go to sleep! I went to bed at nine o’clock every night for three years! I couldn’t have existed otherwise.’

Interviewed by John Peel in 1986 for *Fantasy Empire*.

ON THE RELATIVE MERITS OF STAGE, FILM AND TV WORK:

‘I don’t like acting on the stage, because I like to work during the day and I like to go home during the evening and put my feet up and watch the telly. Also, if I do the stage, I never see my wife Sheelagh because she works all day; she’d go to work and come back and I’d be going to work and it would be impossible. I much prefer the technique and intimacy of television or film. It’s my style of acting. I can do both, though, and I’d love to do a while of farce or comedy on the stage – I think that’s where it’s most successful, because you’ve got to build on the audience for comedy; you’ve got to build on the laughs and so on. I wouldn’t mind doing that, but it would have to be a very happy play and a very happy part, and for a limited time – six months or something, at the most. But I prefer television, and I’ve been in it now since 1948. It’s given me all my chances, and you naturally stay with what you like.’

**Interviewed by Ben Landman in 1984
for *Whovian Times* Volume 9.**

ON HIS HOME LIFE:

‘I like working with my hands, making things and home decorating, also gardening.

‘I suppose, at heart, I am a country person. I would like to have been a naturalist as long as it didn’t get me involved with snakes and spiders.’

**Interviewed by Margaret Pride and Gillian Mills in 1966
for *Reveille*, edition dated 22–28 December.**

ON RELIGION:

‘I’m interested that you are studying theology. I don’t think I could ever have done that – in a conventional church. There seem too many stumbling blocks to me – though I know the private views of churchmen are sometimes very different from the 39 Articles etc.

‘But if only the great difficulties had not been there, I might well have been a professional churchman myself, though not in the Church of England.

‘It does seem to me that so much is just watered down medieval Christianity with no real attempt made to solve the problem, “Love or be damned”. To me love can never reject, only fail to draw, and then only temporarily. I cannot get round the issue that Jesus seemed to believe in and advocate eternal torment – and that for no remedial reason.

‘Either he’s not the full embodiment of the Spirit of Christ of the Cosmos – or the record is sadly wrong. I think it is the latter; I think men may well get into torment and Jesus’s reaction is always to get them out of it, but not, I’m afraid, in so many places in the Gospels. I wish he’d been a vegetarian too – not that I am – but Buddha was and I think that is more loving.’

**Patrick Troughton writing in January 1972 in a letter
to fan Ian McLachlan.**

2: The Doctor

These days, the fact that the Doctor can from time to time ‘regenerate’ – take on a completely new physical appearance in order to escape death – is well known to the general viewing public. It has indeed become an integral part of *Doctor Who*’s basic mythology, arguably as important an element of the series’ format as the TARDIS or the Daleks, and each successive change of Doctor generates a wealth of speculation and publicity. This was not always the case, however.

From the time *Doctor Who* made its on-air debut in November 1963 up until the autumn of 1966, William Hartnell was the Doctor and the Doctor was William Hartnell – the two were effectively inseparable in viewers’ minds. Hartnell’s memorable portrayal of the character as a stern but kind-hearted grandfather figure, complete with long white hair and dignified Edwardian clothes, had endeared him to millions and helped to make *Doctor Who* the great national and international success it had become. While it was not unknown for a leading character in an important programme to be recast – each of the BBC’s three famous Quatermass serials of the fifties, for instance, had seen a different actor in the central role of Professor Bernard Quatermass – it was very unusual in an ongoing weekly series, and inevitably a risky and potentially unpalatable step to take.

Clearly, then, the decision to replace Hartnell with another actor was a brave one on the part of *Doctor Who*’s third producer, Innes Lloyd. Such a move had been considered by his predecessor, John

Wiles, but had at that time been effectively overruled by the then Head of Serials, Gerald Savory. In announcements to the press it was diplomatically suggested that Hartnell had left the series to resume his career in the theatre. In truth, however, according to many of those who worked with him, the actor had become increasingly difficult to work with – due partly to ill health and partly to an increasingly dogmatic and proprietorial attitude on his part – and Lloyd considered that the change would be beneficial not only for the series but also for Hartnell himself.

The concept of the Doctor undergoing a total physical transformation (a process that would not actually be termed ‘regeneration’ until 1974) provided a means of incorporating the change of actor into the ongoing narrative of the series itself. It is uncertain exactly who first came up with this idea – Wiles had proposed simply having the Doctor’s appearance changed by the Celestial Toymaker after a period of invisibility in the third season story named after that character – but the likelihood is that it emerged in discussions between Lloyd and his story editor, Gerry Davis. Others who may well have been involved in the discussions were Head of Serials Shaun Sutton and Dr Kit Pedler, *Doctor Who*’s unofficial scientific adviser, with whom Davis was working closely on the scripts for the first Doctor’s final story, *The Tenth Planet*.

Although a number of other possibilities, including Sir Michael Hordern, were considered, the man eventually chosen as Hartnell’s replacement was 46-year-old character actor Patrick Troughton (who had at one time been a contender for the role of gunslinger Johnny Ringo in the third season story *The Gunfighters*). As Lloyd later recounted, this was a choice of which Hartnell himself very much approved:

‘I recall him saying to me – though I don’t know if he said it to anyone else – “There’s only one man in England who can take over, and that’s Patrick Troughton”.’

Lloyd’s own view was that Troughton was ‘an absolutely ideal choice’:

‘He had versatility going for him – he was a distinguished character actor with a great many varied roles behind him. He

was always in demand. He was a popular actor with a great following. Most important of all, I think, was that he had a leading actor's temperament. He was a father figure to the whole company and hence could embrace it and sweep it along with him.'

Troughton was offered the role of the new Doctor during the third week of June 1966, while he was on location in Ireland for the Hammer film *The Viking Queen*. Although he felt that *Doctor Who* had perhaps been 'done to death', he was eventually persuaded to accept, in part because he realised that the regular income would help to pay for his sons' educations. He signed his initial 22-episode contract on 2 August.

In an article published on 2 September under the heading '“Tougher” Doctor Who is chosen', the *Daily Telegraph* reported the views of the BBC's Head of Drama Sydney Newman on the recasting of the Doctor:

'Our problem in choosing the new Doctor Who was very difficult, because we have decided to make considerable changes in the personality of the character. We believe we have found exactly the man we wanted.'

Troughton had initially harboured considerable doubts as to whether or not the audience would actually accept him as the Doctor. It had however been agreed from the outset that he should not even attempt to copy the style of Hartnell's performance but should instead endeavour to bring to the role his own, completely different characterisation. The big question was: what should that new characterisation be?

The production team set out their initial ideas in a short note (drawing in part on an early draft of the series' original format, dated 16 May 1963, which suggested that the Doctor had begun his travels as a fugitive from an unknown enemy during a galactic war). This read as follows:

THE NEW DOCTOR WHO

Appearance: Facially has strong, piercing eyes of the explorer or Sea Captain. His hair is wild and his clothes look

rather the worse for wear (this is a legacy from the metaphysical change which took place in the Tardis). Obviously spares very little time and bother on his appearance. In the first serial, he wears a fly-blown version of the clothes associated with this character.

Manner: Vital and forceful – his actions are controlled by his superior intellect and experience – whereas at times he is a positive man of action, at other times he deals with the situation like a skilled chess player, reasoning and cunningly planning his moves. He has humour and wit and also an overwhelmingly thunderous rage which frightens his companions and others.

A feature of the new Doctor Who will be the humour on the lines of the sardonic humour of Sherlock Holmes. He enjoys disconcerting his companions with unconventional and unexpected repartee.

After the first serial – the Daleks – (when the character has been established), we will introduce a love of disguises which will help and sometimes disconcert his friends.

To keep faith with the essential Doctor Who character, he is always suspicious of new places, things or people – he is the eternal fugitive with a horrifying fear of the past horrors he has endured. (These horrors were experienced during the galactic war and account for his flight from his own planet.)

The metaphysical change which takes places every 500 or so years is a horrifying experience – an experience in which he re-lives some of the most unendurable moments of his long life, including the galactic war. It is as if he has had the LSD drug and instead of experiencing the kicks, he has the hell and dank horror which can be its effect.

The task of writing the new Doctor's debut adventure had been entrusted to David Whitaker, who as *Doctor Who's* original story

editor had been one of the small group of individuals responsible for developing the series in the first place. He had since contributed several stories of his own and had recently been discussing a number of new ideas with Davis; consequently he seemed a natural choice to tackle this important project.

The storyline that Whitaker came up with was entitled *The Destiny of Doctor Who* – a reference to the Doctor's transformation – and, as suggested in the production team's note, featured the ever-popular Daleks (the hope being that their presence would help to reassure viewers that this was still *Doctor Who* that they were watching, even though the Doctor himself now looked different). Davis approved this storyline and on 22 July 1966 commissioned Whitaker to write the complete scripts for the six-part story, for a fee of £300 per episode, with a target delivery date of 8 August. A separate fee of £15 per episode was paid to the Daleks' creator, Terry Nation, for their use in the story.

'This was around the time William Hartnell was leaving,' Whitaker later observed, 'and so, aware that the idea was to replace him with another actor, I wrote the Doctor's part as sketchily as possible, so that it could be easily altered. I then concerned myself with the rest of the story and delivered my scripts just before I was due to go abroad for a time.'

Mindful as he was of the need to keep the characterisation of the Doctor relatively vague, Whitaker was nevertheless influenced to a certain degree by the production team's note. Consequently he made him a somewhat verbose and arrogant type, with a sardonic wit akin to that of Sherlock Holmes. These draft scripts proved a source of some concern to Troughton, as he said in 1985:

'We had script conferences and there was a first script which was sort of written for Billy but in a way it was written for, it struck me reading it, a very verbose, autocratic Sherlock Holmes type – who never stopped talking! I thought, "That's not going to do for me over three years every week," so I said that I didn't see my Doctor quite like that: I saw him really as a listener. I thought that this Doctor listened to everyone and totted it all up and then

made his own decision about things. Then in comes Sydney Newman and he starts talking about a “cosmic hobo”, who obviously wouldn’t talk like an intellectual, autocratic Sherlock Holmes type at all. So I leapt at it: I said “What a good idea . . . A man like that’d be more of a listener, wouldn’t he?” . . . I was very keen on the idea of doing it as a cosmic hobo.’

Newman had overall responsibility for literally hundreds of programmes each year and would not normally concern himself with the day-to-day production of *Doctor Who*. He did however keep a watchful eye on the series – all the more so, many people believed, because it was to a large extent his own brainchild – and he would always have to be consulted about important developments such as major format or cast changes. Hence his involvement in the initial discussions concerning Troughton’s portrayal of the Doctor.

Davis later described how the detailed characterisation had been arrived at:

‘We had to change the concept of the Doctor. We spent a whole day – producer, Head of Serials, Patrick Troughton, myself and some others – at a meeting. As the morning went on it became chaotic. Everyone was giving ideas, but there was no real cohesion. I could see that Troughton was getting very irritated. He was very uneasy about taking the job anyway, thinking that he might be type-cast. At the end of the morning I realised we were getting nowhere, so I ejected everyone else from the meeting and just Patrick Troughton and I worked out the character.

‘Really it came mostly out of Troughton’s own personality. In an odd sort of way he was playing himself. He was hard to pin down, shifting, always eluding the issue. This was very different from the positive, dogmatic character of Hartnell. So at the end of the day we went back and I said I thought we had it.

‘I thought it would be very interesting to have a character who never quite says what he means, who, really, uses the intelligence of the people he is with. He knows the answer all the time; if he suggests something he knows the outcome. He is watching, he’s really directing, but he doesn’t want to *show* he’s directing like the old Doctor.’

Davis was inspired in part by the character Destry, portrayed by film star James Stewart in the popular Western *Destry Rides Again* (a 1939 production by Universal); someone who when asked a question would always reply by way of a parable rather than give a straight answer.

Once the new Doctor's character had been worked out, Whitaker's scripts for his debut story – which had now been retitled *The Power of the Daleks* – had to be amended accordingly. As this was a last-minute job, and as Whitaker did not have the time to do it himself, Davis contacted another former *Doctor Who* story editor, Dennis Spooner, to perform the rewrite, beginning with the first episode over the weekend of 8–9 October 1966. Spooner's fee for this work was £75 per episode. Whitaker agreed to the rewrite on condition that neither his own fee nor his overseas rights were affected, that the characterisation of the Daleks was left unchanged, and that he still received sole writer's credit.

'I rewrote the story from David's scripts,' Spooner later confirmed. 'Terry Nation had the rights to write all the Dalek stories, but he was busy and couldn't do this one. So he handed the task over to David to write it. David wrote it as a straight piece for *nobody*. You see, he knew it wasn't going to be William Hartnell, and he didn't know *who* it was going to be. So he wrote it as "the Doctor", and "the Doctor" was really not written at all. Nothing the Doctor said was important to the development of the story. The Doctor was on the sidelines of the plot.

'When they cast Pat Troughton, Gerry Davis didn't feel that he, as story editor, could do the amount of rewriting that was going to be involved. As story editor, you've got to liaise with Make-up, Costume and all the other departments; you've got to look after your producer; you've got to take the director in hand. He knew that if he took this story, he would have to go home for three weeks to do the amount of rewriting it needed, so he asked me to do it.

'I went in and met Pat Troughton and I said to Pat, virtually, "How do you see yourself as the Doctor?" That was obviously so I'd be able to write it as he wanted to play it. Basically, he

saw it as Charlie Chaplin. So we went through it together, and his part expanded to just the right size.'

When it came to choosing the costume and make-up that Troughton would wear, a number of outlandish ideas were mooted. It was thought, for example, that he might 'black up' and put on curly-toed slippers and a turban (an image that in later interviews he would often liken to the one adopted by German star Conrad Veidt in the 1940 London Films movie *The Thief of Baghdad*), or perhaps adopt the guise of a sea captain in full Victorian-style naval uniform. A number of these ideas were actually tried out in test fittings, and each time Troughton was kitted out in a new look, Newman would be fetched to pass judgment. Newman's reaction was invariably negative and, as Troughton would later attest, he eventually asked, 'But whatever happened to the cosmic hobo?' Consequently, Troughton's eventual costume, designed by Sandra Reid, was – as foreshadowed in the production team's original note – a tramp-like, Chaplinesque parody of Hartnell's, with stove-pipe hat, spotted bow tie, disreputable old frock coat and enormously baggy checked trousers. At one point during the rehearsal process, Troughton proposed playing the part wearing a frizzy, Harpo Marx-type wig. In the end however, after this was objected to by his fellow regular cast members, his own hair was simply cut into a Beatle-style mop.

It was on 29 October 1966 that the series' followers were given their first glimpse of the new Doctor, at the end of the closing episode of *The Tenth Planet*. The production team had originally thought that it would be impracticable for the actual physical transformation to be depicted on screen – they had envisaged that the old Doctor would simply collapse to the floor of the TARDIS with his cloak covering his face – but they had changed their plans after discovering that a suitable electronic effect could be achieved by vision mixer Shirley Coward. Troughton had consequently been asked to sign a separate contract for this episode, and had done so on 16 September. After the transformation scene, viewers had to wait another week to begin to discover just how different from the original the new

Doctor was going to be (although, due to the need to allow time for the last-minute rewrite, there had actually been a two-week break in production between *The Tenth Planet* and *The Power of the Daleks*, recording for the former having been completed on 8 October and that for the latter having got underway on 22 October).

The director appointed to handle *The Power of the Daleks* was Christopher Barry. Barry was a long-standing contributor to the series, having worked on the very first Dalek story amongst others, and he also knew Troughton of old:

‘Patrick Troughton took to *Doctor Who* like a duck to water. I don’t think Sydney Newman was entirely happy with the first appearance of him during rehearsal. I think we had to tone it down a little, to try and incorporate more of Troughton’s youth and humour and whimsy. Hartnell was always the old professor, grandfather sort of figure, which was good, but Troughton was a sort of whimsical figure, more musical, and advantage could be taken of that.

‘Troughton, like Hartnell, was a very experienced actor and a very resourceful person. I think he found depths in his own personality. He nearly always played very straight, stern roles, like Cromwell in *A Man for All Seasons*, and I think he relished the idea of the Doctor. He was that sort of warm-hearted, lovely person himself, and it was seldom that he got a chance to play that sort of role in television.’

In the opening scenes of *The Power of the Daleks*, as the Doctor starts to recover from his transformation, his companions Polly and Ben see that underneath his cloak he now has on different clothes and is somewhat smaller in stature. Although Polly is prepared reluctantly to accept that this is the Doctor, albeit in a different body, Ben remains highly sceptical, suspecting that an impostor has infiltrated the TARDIS. Their uncertainty (which would doubtless have been shared by many viewers at the time) is in no way lessened by the Doctor, as he continually refers to himself in the third person and – as in the following exchange – will give only vague or oblique answers to their questions:

BEN: (*Picking up the old Doctor's ring*) The Doctor always wore this. If you are him it should fit. (*He tries the ring on the Doctor's finger, but it is far too big*) That settles it.

DOCTOR: I'd like to see a butterfly fit into a chrysalis case after it spreads its wings.

POLLY: Then you did change.

DOCTOR: Life depends on change, and renewal.

BEN: (*Sceptical*) Oh, that's it, you've been renewed, have you?

DOCTOR: (*Half to himself*) Renewed? Have I? That's it, I've been renewed. It's part of the TARDIS. Without it I couldn't survive.

The new Doctor is initially characterised by his unpredictability and his resorting to foolery when faced with a difficult situation. At moments of stress he often delves into his pocket and takes out a recorder (an item liberated from the TARDIS's storage trunk), proceeding to play a jaunty tune on it – and even, on occasion, dancing a little jig. It is only as the adventure progresses that Polly and Ben, and with them the series' viewers, come to realise that the new Doctor's clown-like façade masks a keen intelligence and highly developed powers of observation, and that the strong sense of morality that the first Doctor always manifested is equally apparent in his successor.

This Doctor likes to create a smokescreen, so that no one realises exactly what he is up to. His unassuming, sometimes outlandish behaviour is soon seen to be a tactic adopted to keep his adversaries – and sometimes even his allies – off balance. He deliberately leads people to underestimate his capabilities and intellect, but in truth has a keen analytical mind and knows exactly what he is doing. This is well illustrated by a scene at the end of *The Power of the Daleks* in which he appears somewhat bewildered and embarrassed at having 'accidentally' wiped out the colony's power supply in the process of immobilising the Daleks. 'Did I do all that?' he innocently asks before whisking his companions back to the TARDIS. To Polly's later assertion that he *did* know what he was doing, his response is

merely a wry grin and a chirpy tune picked out on his recorder.

While *The Power of the Daleks* was still in production, Lloyd and Davis amended their original note on the new Doctor's character to take into account the changes that had since been decided upon. The revised version, intended for the information of prospective writers for the series, was dated 28 November 1966 and read as follows:

THE NEW DOCTOR WHO

(It must be emphasised that these notes are only a *supplement* to watching the Doctor in action on the screen and that *this* is the only way to a full understanding of the character.)

The new Doctor is younger than the former (Hartnell) characterisation. He is more of an enigma, using humour to gain his ends rather than direct confrontation. His clowning tends to make his enemies underrate him and his obsession with apparent trivialities, clothes, novelties of all kinds, etc, is usually a device merely to give him time to examine a newly discovered clue.

With Ben, Polly and Jamie, he is cryptic, oblique and mysterious, preferring (like Sherlock Holmes) to keep his conclusions to himself and let the others theorise about the situation. However, we must feel that there is a keen purpose in all he does (if we can spot it!) and that he can flare into direct action and dominate the scene when necessary.

For some serials he uses disguise and appears in outfits ranging from an old woman to a German doctor of the 18th Century (these though must always be discussed with the story editor so we don't have him going into costume in every serial). His disguise is that of a Scarlet Pimpernel and used for the same purpose.

Perhaps his chief attribute is an avoidance of the cliché and obvious. His attitudes to any given situation are off-beat and unpredictable. Sometimes this leads to misunderstandings with his companions who consider him to be favouring

the ‘wrong side’. Ultimately we see his action to be the right one and understand his line of reasoning, but in the process he can revitalise many a familiar situation.

When he has achieved the desired result and is congratulated by the others, he invariably looks puzzled: did he really do that? And if so ‘how’? Perhaps the others can explain *how* he did it? His companions are therefore never quite certain if he has won a battle, etc, by accident or design and this sometimes leads to a ‘Pied Piper’ ending, with the people he has saved rejecting him because of his manner and his refusal to accept their gratitude. As with his fellow time travellers (and the viewers!), he wants them to think for themselves and stand on their own two feet, instead of putting a statue to their deliverer in the market place and making the same mistakes again.

The suggested disguises of ‘an old woman’ and ‘a German doctor of the 18th Century’ were actually seen to be adopted by the new Doctor in his second story, *The Highlanders*, which had been written by Davis himself (with a co-credit to Elwyn Jones, who had been originally due to write it). This story also saw the character taking on the guise of a Redcoat soldier, while the following one, *The Underwater Menace*, had him passing himself off as a gypsy musician in the Atlantean market place. Later, the season five story *The Enemy of the World* provided possibly the ultimate illustration of the Doctor’s talent for mimicry when he was seen to impersonate the tyrant Salamander, to whom he bore a remarkable physical similarity (not surprisingly, as this was a dual role for Troughton). By the time *The Enemy of the World* was transmitted, however, this character trait had been largely discarded. This was in line with the production team’s rapidly taken decision – based in part on adverse viewer reaction to *The Power of the Daleks*, as reflected in the BBC’s internal Audience Research Report – to tone down the more outrageous aspects of the new Doctor’s behaviour and make him an altogether less comical character. One illustration of this, as recalled by Sutton, is that the recorder prop played frequently by

Troughton in his earliest episodes was hidden so that he was unable to use it.

The change of emphasis was reflected in the Doctor's costume, too, as the voluminous, loudly checked trousers in which he made his debut were altered and eventually exchanged for a much more conservative pair, and the tall stove-pipe hat was dropped altogether, being seen for the last time in *The Underwater Menace*. Lloyd later claimed in interviews that the original trousers had in fact been taken in at the rate of an inch a week so that Troughton – who still feared type-casting and hoped that an outlandish costume would help him to avoid it – would fail to notice the difference. Troughton however denied this, arguing that he could not have been so easily fooled, and asserted that he was actually in full agreement with the overall mellowing of the character.

Following this change of approach, the second Doctor was still portrayed as someone who liked to fool people into underestimating his abilities – deliberately failing a simple intelligence test in the season six story *The Dominators*, for example – but the bizarre antics of his earliest episodes gave way to a gentle, quirky humour that counterpointed rather than eclipsed the drama and helped to diffuse the tension in some of the scarier scenes. Similarly, Davis's idea that the Doctor should achieve his objectives by subtle direction of others rather than by taking positive action himself was retained, but was now given a rather different slant whereby the character was seen to be somewhat manipulative.

Perhaps the prime illustration of this trait is provided by *The Evil of the Daleks*, the closing story of season four, in which the Doctor appears at times to be acting in a decidedly furtive and suspect manner. More so than at any other point since the early part of the series' first season, he seems an enigmatic and potentially dangerous figure with a distinctly dark side to his nature. His companion Jamie is on one occasion even moved to denounce him as being 'too callous', threatening to part company with him as soon as they reach their next destination – an echo of feelings expressed by the Doctor's original human companions, Ian and Barbara, in the early days of their travels in the TARDIS. The Doctor's dispassionate manoeuvring of individuals and

events in order to bring about the Daleks' destruction – the sort of scheming now more commonly associated with his seventh incarnation than with his second – provides an effective reminder of his alien qualities. 'I am not a student of human nature,' he comments at one point, 'I am a professor of a far wider academy of which human nature is merely a part.'

Another notable instance of the Doctor's manipulation of others is offered by the next story, *The Tomb of the Cybermen*, in which he encounters a team of human archaeologists on the planet Telos and, largely without their realising it, gives them a crucial helping hand in gaining access to the base where the Cybermen are entombed, placing all their lives in considerable danger as a result. It would however be fair to acknowledge that these examples are somewhat atypical, and that the Doctor's knack of getting others to follow his agenda was generally portrayed in a rather less sinister light. This is certainly true of the numerous occasions on which the writers had him encountering inflexible authority figures – including Hobson in *The Moonbase*, the Commandant in *The Faceless Ones*, Clent in *The Ice Warriors*, Robson in *Fury from the Deep*, and Bennett in *The Wheel in Space* – and gleefully confounding them with his shambolic manner and chaotic approach.

Troughton's interpretation of the Doctor became increasingly popular with viewers as time went by. The actor himself, though, found *Doctor Who*'s gruelling production schedule more and more difficult to cope with, and seriously considered declining to renew his contract after completing a second year on the series. In the end he decided to stay on, even though the BBC had turned down a request he had made, at the suggestion of *The Enemy of the World*'s director Barry Letts, for a reduction in the number of episodes to be produced per season. The pressure on him was eased a little when he and his fellow regular cast members subsequently won an agreement that they should no longer be required to work at weekends as well as during the week. Early in his third year, however, Troughton made it known to the series' production team that he would not want to continue for a fourth. By this time, the strain of making the series was really beginning to take its toll.

‘We were aware that Pat wanted to leave, of course,’ says Derrick Sherwin, who worked as script editor and producer on Troughton’s last season. ‘He had had a hard slog – don’t forget, we were doing about forty episodes a year in those days – and he was very, very tired. He had been consistently getting pretty shoddy scripts, too, and he was a perfectionist – he really wouldn’t say poor dialogue. Consequently he was becoming very edgy towards the end, and there were a few rows. Eventually he decided that he had had enough. The Doctor had changed before, so we knew that we could change him again, and that’s what we did.’

Director Paddy Russell also recalls the reputation that Troughton had acquired for being rather difficult to work with:

‘Though I never directed a *Doctor Who* with Patrick Troughton, I knew him very well as an actor and had worked with him a lot . . . It was interesting because I talked to Pat about *Doctor Who* much later when he was doing a classic serial for me. Having found him a superb actor to work with and not at all difficult, I found it extraordinary when I heard that he had begun to give himself a very bad reputation on *Doctor Who*. We were chatting away one day and I said I couldn’t believe these stories and he said, “Well, I couldn’t believe what I was doing. That’s in the end why I left. The part overwhelmed me and it almost gave me schizophrenia”.’

The production team decided that Troughton’s final story ought to be a particularly memorable one and that in order to achieve this it should take the bold step of dispelling some of the mystery that had always surrounded the Doctor’s background. Apart from occasional, invariably vague mentions of his alien origins – including, in *The Tomb of the Cybermen*, a rare and oblique reference to his family – very little had ever been revealed about his life prior to the televised adventures. Now, however, all that was to change. In *The War Games*, writers Malcolm Hulke and Terrance Dicks (then the series’ script editor) came up with the explanation that the Doctor was in fact a renegade member of an awesomely powerful race of time travellers called the Time Lords. They also had him giving his

companions Jamie and Zoe an explanation as to why he had first embarked on his journeys in the TARDIS:

DOCTOR: I was bored!

ZOE: What do you mean, you were bored?

DOCTOR: Well, the Time Lords are an immensely civilised race. We can control our own environment; we can live forever, barring accidents; and we have the secret of space-time travel.

JAMIE: Well what's so wrong in all that?

DOCTOR: Well we hardly ever use our great powers. We consent simply to observe and gather knowledge!

ZOE: And that wasn't enough for you?

DOCTOR: No, of course not. With a whole galaxy to explore? Millions of planets? Aeons of time? Countless civilisations to meet?

JAMIE: Well, why do they object to you doing all that?

DOCTOR: Well, it is a fact, Jamie, that I do tend to get involved in things . . .

In order to explain Troughton's departure, Hulke and Dicks had the Time Lords in the closing episode of *The War Games* finally capturing the Doctor, placing him on trial for transgression of their law of non-interference in the affairs of other planets, returning his companions to their respective points of origin (in Jamie's case the Scottish Highlands in the aftermath of the Battle of Culloden, as seen in *The Highlanders*, and in Zoe's case the space station known as the Wheel, the setting of *The Wheel in Space*), and ultimately sentencing him to a period of exile on Earth – with a completely new appearance. Thus was the scene set for the era of the third Doctor . . .

PART TWO – FICTION

3: The Stories

‘... as Ben and Polly try and work out who the stranger in the TARDIS really is, the ship arrives at its next port of call ... a deadly mercury swamp on the planet Vulcan ...’

Note: In the following listings, the technical details are as follows: ‘Time’ refers to the starting time, rounded to the nearest minute, of the original transmission of an episode in England; ‘Durn’ indicates the exact duration of the episode on the master tape (where known) or otherwise the duration of the original transmission; ‘Viewers’ gives the official viewing figure in millions; ‘Chart Pos’ is the position of the episode in the top 200 programmes for that week. Where a dash appears in the ‘Viewers’ or ‘Chart Pos’ column, this signifies that no information was collected by the BBC for the transmission in question.

SEASON FOUR

The Power of the Daleks (EE)

EP	DATE	TIME	DURN	VIEWS	CHART POS
1	05.11.66	17.50	25'43"	7.9	44
2	12.11.66	17.49	24'29"	7.8	50
3	19.11.66	17.52	23'31"	7.5	52
4	26.11.66	17.50	24'23"	7.8	50
5	03.12.66	17.52	23'38"	8.0	48
6	10.12.66	17.52	23'46"	7.8	37

PRODUCTION DETAILS

Ealing Filming: 26.09.66–30.09.66 on Stage 2

Studio Recording: 22.10.66, 29.10.66, 05.11.66, 12.11.66, 19.11.66, 26.11.66, all in Riverside 1

Polly and Ben witness the Doctor's apparent physical transformation but are left uncertain as to the true identity of the younger man now before them.

The TARDIS arrives on the planet Vulcan. The Doctor takes a stroll through the mercury swamps and witnesses the murder of an Earth Examiner (Martin King), who has been sent to the human colony based on the planet. When Deputy Governor Quinn (Nicholas Hawtrey) and Head of Security Bragen (Bernard Archard) appear, the Doctor assumes the dead man's identity.

Quinn and Bragen escort the Doctor, Ben and Polly to the colony, where Governor Hensell (Peter Bathurst) reveals that a 200-year-old crashed spaceship has been discovered in the swamps. It has been examined by the scientist Lesterson (Robert James) and his assistant Janley (Pamela Ann Davy) but they have been unable to gain access.

Both Hensell and Lesterson presume that the other has sent for the Earth Examiner and are concerned when they discover that this is not so – especially as there is a degree of unrest amongst the colonists.

The Doctor and his companions sneak into Lesterson's laboratory. The Doctor manages to get inside the crashed spaceship and discovers two apparently dead Daleks and evidence that a third has already been removed. A claw-like creature suddenly scuttles into the shadows.

Bragen is summoned by Lesterson, and the Doctor tries in vain to warn him about the missing Dalek. The travellers later discover that their rooms are bugged. The Doctor decides that he must transmit his suspicions back to Earth but finds that the transmitter has been sabotaged and a technician (Philip Ryan) attacked. The only other person found in the communications room is Quinn, who is arrested by Bragen and charged with assault and sabotage.

Lesterson has been experimenting on the third Dalek, which he has removed from the ship and hidden with the help of Janley and Resno (Edward Kelsey). Drawing power from cables, the Dalek reactivates, its first act being to blast Resno. Resno is rushed away and Janley later tells Lesterson that he is recovering. Lesterson removes the Dalek's gun and takes the alien with him to an enquiry by Hensell into Quinn's alleged treason. When the Dalek (Gerald Taylor; voice: Peter Hawkins) sees the Doctor it immediately recognises him. Lesterson asserts that the creatures can be used as slaves, but the Doctor argues that they are dangerous and should be destroyed. The Dalek glides forward declaring 'I am your servant' to Hensell.

The Doctor's warnings go unheeded and the enquiry continues to hear evidence against Quinn, who is accused of being a rebel set on undermining confidence in the colony's leaders. Bragen alleges that Quinn wishes to usurp Hensell's position. In reality it is Bragen himself who is bidding to take over, using Janley to stir up the rebels so that he can use their arrest as a springboard to power. Janley lures Polly to the communications room, where she is kidnapped by a rebel called Valmar (Richard Kane).

The Dalek promises Lesterson that it will improve the colony's meteorite deflector. It then uses this as a ruse to power up the two dormant Daleks, which are still armed. The Doctor and Ben enter the laboratory in time to hear the Daleks' plans to regain full

mobility using static electricity and then to take over the colony.

Hensell goes on a tour of the perimeter leaving his new deputy, Bragen, in charge. Bragen warns the Doctor that he knows he is an impostor, thus confirming the Doctor's suspicion that he is the true murderer. The Doctor then receives a note from the rebels informing him of Polly's kidnap and warning him not to move against the Daleks.

Lesterson has become alarmed by the Daleks' demands for raw materials and power but is blackmailed into silence by Janley, who reveals that Resno is in fact dead. The Doctor has discovered that there are now four Daleks and that Janley and Valmar have begun laying a power cable around the colony to give them greater mobility.

The Doctor and Ben decipher a secret message that leads them to a covert meeting of the rebels. They watch from hiding as Janley and Valmar demonstrate to Bragen an armed Dalek, apparently operated by remote control, with which they plan to take over the colony. The Dalek registers the travellers' presence, however, and they are captured. The Doctor is imprisoned with Quinn.

Lesterson sneaks into the crashed ship and discovers a production line ready to create hundreds of new Daleks. He attempts to shut down the power but the Daleks now have the ability to create and store their own. The Daleks continue with the deception that they are willing slaves to Janley and Valmar. When Lesterson tries to warn Bragen, Janley convinces Bragen that the scientist is ill through overwork.

The Doctor and Quinn escape. Meanwhile, Hensell has arrived back at the colony to find Bragen has seized power, surrounded by guards loyal to him. Bragen arms a Dalek and commands it to kill Hensell.

Polly has been held captive in the laboratory. The Doctor and Quinn free her by overpowering her guard, Kebble (Steven Scott). They speed to the Governor's office but are too late to save him. Inside the Dalek spaceship a Dalek army (Gerald Taylor, Kevin Manser, Robert Jewell, John Scott Martin, Nick Evans) is now poised to 'conquer and destroy'.

Quinn, the Doctor and Polly are escorted to the cells by

Bragen's men but a group of Daleks appear and order the guards to leave. The Doctor and friends use the confusion to escape and are reunited with Ben, who has been held prisoner by Valmar.

Bragen tells Janley that, having taken over the colony, he now intends to kill the rebels. Horrified, Janley rushes to inform Valmar. On hearing Bragen's plan, the Daleks offer their services to Valmar and the rebels. Once turned loose in the colony, however, they begin to kill indiscriminately.

The Doctor and his companions discover Lesterson, whose sanity has begun to crumble. The group once again return to the laboratory. Lesterson reveals that they will need the help of Valmar, who set up the Daleks' power cabling, if they are to succeed. They find Valmar mourning the death of his partner Janley – a victim of the Daleks. Now aware of the Daleks' true motives, Bragen is convinced by Quinn and the Doctor to allow his guards to create a diversion while the Doctor and Lesterson work on the Dalek ship.

The Daleks return to the laboratory just before the Doctor completes his adjustments to the power generator. Lesterson sacrifices his own life as a diversion to allow the Doctor to make the final connection, which overloads the power system and causes the Daleks' casings to explode.

Now free of the Dalek threat, Bragen makes one more attempt to regain power, but Valmar kills him.

Ben, Polly and the Doctor head back to the TARDIS, leaving Quinn and Valmar to rebuild the colony. A crushed Dalek stands by the TARDIS, and, as the ship dematerialises, its eyestalk slowly rises . . .

WHO FAX

- Novelised as *Doctor Who – The Power of the Daleks* by John Peel in 1993.
- Soundtrack released in edited form on twin cassettes by the BBC Audio Collection in 1993, presented by Tom Baker.
- No episodes of this story exist in the BBC archives, although a number of clips do survive.

- Working title: *The Destiny of Doctor Who*. The rehearsal scripts for Episodes 3 and 4 bear sub-titles of *Servants of Masters* and *The Destiny of Doctor Who*.
- Locations: None.
- Patrick Troughton made an appearance in the Verity Lambert produced *Adam Adamant Lives!* as General Mongerson immediately before beginning work on *The Power of the Daleks*.
- A still photograph of William Hartnell was used in a scene when the newly regenerated Doctor sees his 'old' face in a hand mirror.
- No date is given for the story in the scripts, but contemporary BBC documents give the date as AD 2020.
- Anneke Wills does not appear in Episode 4 and Michael Craze is absent from Episode 5.
- This story had a total budget of £17,065. Total expenditure was £17,254. (N.B. Budget and expenditure figures given in this chapter – in common with those given in the equivalent chapter in *The Handbook – The First Doctor* – are the most reliable available from the BBC's files. It should be noted that budget allocations were sometimes changed during the course of production, and expenditure figures were also frequently revised as invoices continued to be settled and occasional refund payments continued to be received for up to several months after work on a particular story had been completed. Where more than one figure for a story's budget or expenditure is to be found in BBC documentation, the latest dated of them has been assumed to be the most accurate.)

COMMENT

DJH: *The Power of the Daleks is a strong start for Troughton's Doctor. It combines a good set of scripts from David Whitaker with some powerful images courtesy of director Christopher Barry, and some superb performances – especially from Robert James as the misguided and ultimately insane scientist Lester-son. Troughton had to make an immediate impact as the Doctor, and what ended up being presented is as dramatic a contrast to Hartnell as could be imagined. Those who remember watching*

the story on transmission recall that Troughton clowned and goofed his way through it (at one point, when he stands and goes to leave a room after sitting in a chair, the chair remains firmly held to his behind), and this may have been a little too distracting for audiences familiar with Hartnell's sedate and reliable character. Overall, the story is perhaps a little predictable – viewers all know that the Daleks are up to no good, but it takes ages for anyone other than the Doctor to realise this. (7/10)

MS: A very traditional David Whitaker plot filled with double-cross upon double-cross and the Daleks to boot. Troughton makes an instant impression as the new Doctor: occasionally a little over-the-top as he finds his feet in the role, but his performance is so energetic it is a breath of fresh air after the often laconic nature of the later Hartnell stories. The story does tend to lose its way a bit in the middle episodes, but the pace picks up towards the climax. (8/10)

*SJW: A great start to the second Doctor's era. The enclosed, claustrophobic nature of the setting and the relatively small scale of the threat posed by the Daleks – the destruction of a single human colony – present a marked and very effective contrast to the epic nature of the previous Dalek story, *The Daleks' Master Plan*, which ended its on-air run earlier the same year. The plotting and dialogue are excellent, and there are some memorable set-pieces, including the famous 'Dalek production line' sequence. The characters are all very believable and compelling; of particular note are the crazed Lesterson, brilliantly portrayed by Robert James, and the Daleks themselves, who as scripted by David Whitaker seem far more cunning and evil than in many of their previous appearances as scripted by their creator Terry Nation. Patrick Troughton makes a good debut as the Doctor, although his rather outlandish initial characterisation takes a bit of getting used to after William Hartnell's more serious interpretation. (9/10)*

The Highlanders (FF)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	17.12.66	17.49	24'38"	6.7	67
2	24.12.66	17.50	23'41"	6.8	89
3	31.12.66	17.52	22'54"	7.4	68
4	07.01.67	17.50	24'19"	7.3	66

PRODUCTION DETAILS

Location Filming: 14.11.66–15.11.66, 21.11.66

Ealing Filming: 11.11.66, 16.11.66 Stage 3 A/B

Studio Recording: 03.12.66, 10.12.66, 17.12.66, 24.12.66, all in Riverside 1

In the aftermath of the Battle of Culloden, four Scots – Alexander McLaren (William Dysart), Jamie McCrimmon (Frazer Hines), their injured Laird, Colin McLaren (Donald Bissett), and his daughter Kirsty (Hannah Gordon) – take refuge in an abandoned cottage. The TARDIS materialises in a nearby glen. Its occupants emerge and narrowly avoid being hit by cannon fire. Shortly afterwards they are captured by Alexander, who takes them to the cottage and prepares to put them to death as camp followers of the Duke of Cumberland. Kirsty, believing that the Doctor can provide medical help for the Laird, wins a stay of execution. Ben produces a pistol that he found outside and threatens Jamie and Alexander. The Doctor asks Kirsty and Polly to fetch some water with which to clean the Laird's wounds. He also extracts a promise from Jamie and Alexander that they will not attack him and his companions. A sceptical Ben obeys the Doctor's instruction to put the pistol down, but as he does so it goes off. The sound attracts a group of Redcoats. Alexander tries to lure them away but is shot dead. The soldiers storm the cottage, and their Lieutenant, Algernon Ffinch (Michael Elwyn), orders that the occupants be hanged immediately.

Two men watch from a short distance away as the soldiers make preparations for the hanging. Solicitor Grey (David Garth) muses on the fact that the battle has so far produced few prisoners. He has given up a successful legal practice to become the Commissioner of Prisons. He reveals to his secretary, Cedric Perkins (Sydney Arnold), that he has made a deal with a slave trader captain, Jebb Trask (Dallas Cavell), to sell the rebels for transportation to the West Indies as slaves.

Polly and Kirsty, on their way back from fetching the water, spot the Redcoats at the cottage. They watch as the prisoners have nooses placed around their necks. Polly decides to create a diversion by throwing a rock down the hill. The soldiers spot the girls and some of them, led by Ffinch, give chase; they have heard rumours that Bonnie Prince Charlie is attempting to flee the country dressed as a woman. Ffinch's sergeant (Peter Welch) prepares to carry out the execution but is again interrupted, this time by Grey and Perkins. Grey demands that the prisoners be given up into his custody and, after receiving a bribe, the sergeant agrees.

Polly and Kirsty hide in a cave. Kirsty tells Polly that the prisoners will be taken to the gaol in Inverness. They pool their valuables to see if they have anything to sell to enable them to buy the men's freedom. Kirsty has a ring but refuses to give it up, claiming that her father would kill her if she did so. Disgusted, Polly sets off on her own. As night falls she becomes frightened and begins to run. The ground gives way beneath her and she falls into a deep pit. Kirsty, who has followed, attempts to help her out, but falls in too. The Redcoats arrive in the area. Ffinch is furious that his soldiers have failed to capture the girls. He orders them to return to the cottage to fetch his horse. Polly and Kirsty then lure him toward the pit and he falls in. Polly grabs his gun while Kirsty relieves him of his food and money. They warn him that if he should send his soldiers after them they will make him a laughing stock by telling everyone that he was captured by two girls. Leaving him behind, they climb out and make their way toward Inverness. Ffinch is finally rescued some hours later by his sergeant.

At Inverness gaol the Doctor discovers that the Laird has the Prince's standard hidden under his clothes and removes it. He then tells a guard that he needs to speak to Grey urgently. He is taken to the solicitor, who has been discussing with Trask the arrangements for loading the prisoners on to the Cornishman's ship, *The Annabelle*. The Doctor claims to know where the Prince is, showing Grey the standard as proof. The distraction allows him to steal a pistol. He ties Grey up and forces him into a cupboard before making good his escape.

Ben, Jamie, the Laird and the gaol's other prisoners are placed in the hold of *The Annabelle*. There they meet Will MacKay (Andrew Downie), a fellow prisoner, who was once the ship's master. Trask, his former mate, betrayed him while they were running weapons to the rebels past the English blockade of France.

Polly and Kirsty have made their way to Inverness where they pose as orange sellers in the hope of obtaining information about their friends. They are spotted by the sergeant, who forces them inside the local tavern to see Ffinch. The Doctor is also present, disguised as an old woman. Polly greets Ffinch as 'Algy' and instructs him to tell the sergeant that he has mistaken them for someone else. The embarrassed Ffinch orders the sergeant away. The girls question Ffinch about the fate of their friends and he tells them that they are Grey's responsibility. Perkins enters the tavern and Ffinch introduces him to the girls, explaining that they wish to see Grey.

On the ship, Grey offers the prisoners three choices: be hanged, turn King's evidence, or sign up to work in the colonies for seven years. Everyone except MacKay, Ben, Jamie and the Laird signs up. Grey orders that the four be taken off and hanged. Ben seems to have a change of heart and asks if he can read the contracts first. Grey agrees, but Ben then rips the contracts up. He is knocked out by Trask. Furious, Grey snarls that once he has returned with new contracts Ben will be tied to the highest yard arm and drowned.

In the tavern, Polly and Kirsty decide they have waited long enough for Grey. They make to leave, but Perkins threatens to

call the watch unless they stay for a game of whist. The Doctor finally gives up his pretence of being an old woman and pulls a gun on Perkins. Grey returns but, failing to realise what is happening, heads straight for his room, calling Perkins to follow. The Doctor warns Perkins to say nothing and orders him to remain at the table while he and his friends escape.

The girls take the Doctor to a barn that they have been using as a hideout. Polly suggests that they hijack *The Annabelle* and sail it to France. Kirsty dislikes the idea, but the Doctor tells her that it would be much safer for a few years. On learning that the girls still have some of the money that they took from Ffinch, he tells them that they must buy weapons and a rowing boat from the English soldiers. Polly and Kirsty have only limited success in this but the Doctor fares much better, returning with a barrow load of weapons. The Doctor recognises Kirsty's ring as belonging to the Prince. Kirsty admits that the Prince gave it to her father in thanks for saving his life and the Doctor tells her that it is right and proper that it should now help to save her father's life.

Ben is hoisted from the deck of *The Annabelle* and dropped into the water on the end of a rope. When the rope is pulled up again he has disappeared. He swims to the jetty only to be met by an English soldier. Luckily it is the Doctor in another disguise, keeping the other soldiers at bay while he loads a rowing boat with the weapons. Ben explains that he escaped from the rope using an old Houdini trick. The Doctor outlines his plan: Polly and Kirsty will row him out to *The Annabelle* where he will distract Grey while they get the guns to the prisoners.

The Doctor climbs over the side of the ship and is captured and taken to Grey. He shows him the ring and tells him that the Prince is one of the prisoners in the hold. Grey, Trask and Trask's crew take him down there, and he leads them into the middle of the apparently sleeping prisoners before identifying Jamie as the Prince. The prisoners suddenly jump up, armed to the teeth. A battle ensues in which Trask is killed and the Highlanders gain control of the ship, which they then make ready to sail to France. Perkins offers his French skills to the rebels and remains on

board, while the time travellers return to shore in the rowing boat, taking Grey as a hostage to get them past the English soldiers. Jamie stows away with them and when discovered helps them find their way back to the glen where the TARDIS landed. When they reach land Grey manages to escape. Needing another hostage, they return to the tavern to find Ffinch, who is playing cards with Colonel Attwood (Guy Middleton). The Doctor shows the Colonel the ring and tells him they need Ffinch and his men to help them capture the Prince. The Colonel orders Ffinch to aid the Doctor and his friends.

The travellers arrive back at the glen, only to be met by Grey. Ffinch has learned of Grey's illicit scheme, however, and orders his men to arrest the solicitor. With the soldiers and Grey gone the travellers prepare to leave. Jamie accepts the Doctor's invitation to join them.

WHO FAX

- Novelised as *Doctor Who – The Highlanders* by Gerry Davis in 1984.
- No episodes of this story exist in the BBC archives, although a number of clips do survive.
- Working title: *Culloden*.
- This story was commissioned from Elwyn Jones, a distinguished writer who had recently returned to a freelance career after a spell as the BBC's Head of Series. He had been introduced to story editor Gerry Davis by Head of Serials Shaun Sutton. On learning that Jones had no particular ideas for a story, Davis (in accordance with his preference for the series' historicals to draw on popular areas of fiction, in this case stories in the style of Robert Louis Stevenson's *Kidnapped*) had suggested that something about Culloden might be suitable. When he later checked to see how the scripts were progressing, though, he discovered that Jones had been too busy even to start them. He consequently had to write the story himself. As this was an emergency, he was allowed an on-screen credit for his work, although Jones was also credited as co-writer.

- *The Highlanders* was originally scheduled to be made and transmitted after *The Underwater Menace* but the two stories were switched in the running order after director Hugh David protested that the budget available for the latter was insufficient to meet the demands of its scripts.
- Locations: Frensham Ponds, Surrey.
- Frazer Hines was contracted to appear in *The Highlanders* on 2 November 1966, and his contract allowed provision for three further options to be taken up on a further three four-part stories. On 21 November, an additional piece of location filming was undertaken, believed to have been a revised ending for the story in which Jamie travelled on with the Doctor.
- This story had a total budget of £10,966. Total expenditure was £11,575.

COMMENT

DJH: I'm really not qualified to comment on this story as my natural dislike for historical adventures tends to get in the way of any objective review. The Highlanders is also a story about which I have always had a bit of a blank spot. Although I have listened to the soundtrack several times, I find it hard to follow and totally unmemorable. Of particular note, however, is Anneke Wills as Polly, who actually gets to do something for once, and has some nice scenes with Kirsty. Not one of my favourites. (5/10)

MS: The final historical story for many years is a good old-fashioned romp in the style of Robert Louis Stevenson's Kidnapped after which it was modelled. Some of the excesses of Troughton's early characterisation of the second Doctor are still in evidence, and indeed seem to be indulged by Davis's script, which includes the Doctor adopting a German accent and dressing up as an old woman and an English Redcoat. Unsurprisingly, as the only historical second Doctor story it is rather atypical of the era. (6/10)

SJW: *The Highlanders is made in much the same style as the previous season's The Smugglers and is almost as enjoyable. The scripts are very entertaining, achieving a well-judged mix of action and humour, and the production values are also high. Where it falls down by comparison with the earlier story is in its characters, which, despite some fine performances, are rather less colourful, and its settings, which, notwithstanding some high-quality location filming, are decidedly bleak. This is still a very worthwhile effort, though, providing some particularly good material for the three regulars, and in no way did it justify the subsequent axing of the historical story genre by the series' production team. (6/10)*

The Underwater Menace (GG)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	14.01.67	17.50	24'18"	8.3	43
2	21.01.67	17.51	25'00"	7.5	64
3	28.01.67	17.51	24'09"	7.1	59
4	04.02.67	17.51	23'20"	7.0	65

PRODUCTION DETAILS

Location Filming: 12.12.66–13.12.66

Ealing Filming: 14.12.66–16.12.66 on Stage 3 A/B

Studio Recording: 07.01.67, 14.01.67, 21.01.67, 28.01.67, all in Riverside 1

The TARDIS materialises on a rocky coastline in the shadow of a volcano. The travellers set off to explore but are accosted one by one by an unseen assailant and thrown into a dark room within a cave. The room starts to descend below sea level and the Doctor realises that it is also filling with compressed nitrogen. The travellers pass out before it comes to a halt. When they regain consciousness, Ben realises that it must be a compression chamber. The Doctor speculates they have been captured by Troglodytes – an ancient North African tribe that lived in caves –

but Polly believes that the year is somewhere around 1970, as she has found a bracelet bearing an inscription apparently referring to the Mexico Olympics of 1968. A man holding a trident arrives and ushers them into another room containing a table laden with food that the Doctor declares to be delicious plankton. A priest named Ramo (Tom Watson) enters accompanied by guards. He announces that the travellers' arrival was foretold by the living goddess Amdo, who said that they would fall from the sky in time for the vernal equinox. The Doctor realises that they are to be sacrificed and demands to speak. He is granted five minutes. The others are taken away. The Doctor asks that he be allowed to send a note to Professor Zaroff (Joseph Furst), whose involvement he has guessed as no one else could have created the plankton-based food. Ramo refuses, but before being led away the Doctor persuades a young serving girl called Ara (Catherine Howe) to take his note to Zaroff.

Ben, Polly and Jamie have been taken to a temple. On Ramo's orders they are bound and placed on three of the four slabs surrounding a shark-infested well. Their hopes of rescue are dashed when the Doctor is led in and placed on the fourth slab. The temple priests and acolytes begin to chant and the slabs swing slowly upwards, sliding the four friends toward the well.

Ara takes the Doctor's note to Zaroff's assistant, Damon (Colin Jeavons), who passes it to his superior. It reads: 'A vital secret will die with me. Dr W.' Zaroff rushes into the temple and orders Ramo to halt the sacrifice. The Doctor is released and Zaroff asks him about the secret. The Doctor refuses to say anything until his friends are also released. Zaroff eventually relents and orders that Ben, Polly and Jamie be handed over to Damon. The Doctor now admits that he has no secret. Zaroff is initially angry but then laughs and tells the Doctor that he has need of a man like him. They leave together.

Damon sends Ben and Jamie to work in the mines. Polly sees two strange figures swim into view on a large viewing screen. Damon explains that these are humans who have been surgically altered to use gills to breathe under water. He tells Polly that she will undergo the operation and become one of these fish people

who tend the undersea food producing areas.

The Doctor discovers that they are in Atlantis. Zaroff reveals that he has promised the Atlanteans that he will raise their city to the surface. When Zaroff is briefly called away, the Doctor learns from Ara of Polly's forthcoming operation. He surreptitiously tinkers with some switches and thus manages to cut off the power to Damon's operating theatre, allowing Ara to rescue Polly. He then questions Zaroff about his plans to raise Atlantis, claiming that the city is too heavy. The Professor states that if he cannot raise Atlantis he will lower the ocean level by draining the water through a fissure in the Earth's crust. The Doctor retorts that the super-heated steam thus created will destroy the Earth. The insane Zaroff agrees, boasting that it will be his most magnificent achievement.

Ben and Jamie are taken by the mine overseer (Graham Ashley) to join the other miners – also prisoners. They meet Sean (P G Stephens) and Jacko (Paul Anil), who reveal that the Atlanteans' plankton-based food quickly spoils if not eaten. They also discover that the two men are planning an escape through a tunnel that the miners have discovered.

Ara takes Polly back to the temple and hides her in a secret chamber behind the statue of Amdo. The Doctor escapes from Damon by incapacitating him with noxious gas created by mixing two chemicals in Zaroff's lab. He meets Ara again and asks her to take him to the Chief of State. She agrees but warns him that he will be recaptured. They both hide as Ramo and Damon approach. Ramo asserts that Zaroff should never have been allowed to enter Atlantis but Damon is convinced that without him the city will never rise from the sea. At the Doctor's request, Ara emerges from their hiding place and distracts Damon by telling him that she has seen Polly in the market place. He races off to find her. The Doctor then tries to convince Ramo of Zaroff's true intentions. Although suspicious, the priest eventually asks him to tell his story to Atlantis's ruler. Polly is meanwhile reunited with Ben and Jamie, who have accompanied Jacko and Sean through the tunnel from the mines and emerged in the secret chamber behind the statue.

The Doctor is presented by Ramo to Thous (Noel Johnson), the ruler of Atlantis, and tells him that Zaroff is insane and plans to destroy them all. Thous is sceptical and hands them both over to the grinning Zaroff, on whose orders they are taken to the high priest Lolem (Peter Stephens) and prepared for beheading in the temple. Just before the giant sword falls on their necks a voice booms out from the statue of Amdo, ordering the priests and acolytes to bow down and not to look at the sacrifice. The Doctor realises that this is a trick and pulls Ramo toward the secret chamber behind the statue. When Lolem finally looks up and sees that the men have gone he declares it a miracle.

Zaroff promises Thous that he will complete his task of raising Atlantis within two days. Lolem enters to tell them of the miracle but Zaroff is suspicious and asks Thous to order his guards to search Atlantis. The ruler reluctantly agrees.

The Doctor tells his friends and the two miners that they must attack Zaroff. They decide to try to get the fish people (Cathy Ash, Derek Calder, Nigel Clayton, Alex Donald, Perrin Lewis, Mary McMillen, Judy Nicholls, Tony Starr) to help. Some time later the time travellers meet up again in the market place. A friendly carpet merchant named Nola (Roma Woodnutt) hides Polly under her carpets as some guards go by. Ben and Jamie, disguised as two of the guards, tell the Doctor, himself disguised as a gypsy musician, that the Professor is on his way to the market. When Zaroff arrives the Doctor breaks cover. He is chased by Zaroff, Ben and Jamie into the temple, where Ramo is waiting for them.

Jacko and Sean talk to a group of fish people and persuade them to go on strike. Soon all work in the food producing areas has stopped.

Held prisoner by the Doctor and his friends, Zaroff claims that an atomic reactor is already running in the fissure in the Earth's crust and his plan is unstoppable. He then collapses, having apparently suffered a heart attack. The Doctor, Ben and Jamie leave to ensure that the Professor's plan does not succeed. Polly and Ramo remain to guard Zaroff. The Professor, who was merely feigning illness, stabs Ramo with a

spear and takes Polly hostage. The Doctor, Ben and Jamie return, having realised that they will need Ramo to guide them, and discover that the priest is mortally wounded and Zaroff and Polly are gone. The Doctor and Ben head for the lab while Jamie goes after Zaroff and Polly.

Polly escapes and meets Jamie, who fights off the pursuing Zaroff. In his throne room, Thous discusses the striking fish people with Damon. He decides to see a delegation to hear their demands. At that moment Zaroff bursts in. He tells Thous that his guards will shoot any of the fish people who refuse to work. Thous is horrified and tries to have Zaroff arrested but the Professor shoots him and then orders his men to kill the ruler's guards.

The Doctor and Ben discover the wounded Thous. Taking him to safety they meet up with Jacko and Sean. The Doctor decides that the only way to stop Zaroff is to flood the lower levels of Atlantis. He tells Jacko and Sean to warn the Atlanteans.

Zaroff orders his guards to force the workers who have left in search of food back to their posts. Ben and the Doctor manage to trick their way past the guards and into the generating station. They sabotage the generator and then head for Zaroff's lab. Jamie and Polly are also searching the tunnels for the lab but are trapped when the sea walls start to collapse and allow the water in. Sean and Damon carry the frail Thous toward the surface. The Doctor and Ben enter the lab and tell Zaroff's technicians his true intent, causing them to flee. Zaroff tries to keep the Doctor away by dropping a metal grille between them, but the Doctor uses the grille to cut him off from the controls that would cause the world's destruction. Ben and the Doctor rush out, leaving Zaroff to drown.

Jamie and Polly have managed to make their way to the surface along with Damon, Thous and Ara. Damon vows to build a new Atlantis without false gods or fish people. The Doctor and Ben arrive and the travellers return to the TARDIS. Jacko and Sean spot the police box and are amazed when it vanishes.

The Doctor sets the co-ordinates for Mars but the ship is suddenly gripped by a violent force and goes out of control.

WHO FAX

- Novelised as *Doctor Who – The Underwater Menace* by Nigel Robinson in 1988.
- Only the third episode of this story exists in the BBC archives, although some other clips do also survive.
- Working titles: *Doctor Who Under the Sea*, *The Fish People*.
- Locations: Winspit Caves, Worth Matravers, Dorset.
- The production history of *The Underwater Menace* was somewhat chequered. It had been in development for some time and had almost been cancelled in October 1966 when a William Emms story called *The Imps* (directed by Julia Smith, designed by Raymond London, with costumes and make-up by Sandra Reid and Gillian James respectively) had been scheduled to be made in its place. By 9 November, Emms had fallen seriously ill and the production team knew that requested rewrites to his story were not going to be completed in time. Then, less than a week later, *The Imps* had been moved back in the running order (subsequently to be cancelled altogether) and *The Fish People* – Orme's story – had been resurrected to replace it. The scripts and rewrites were hastily delivered by Orme in a flurry of correspondence between 16 and 29 November. Due to the late start of production, *The Underwater Menace* went into recording one week later than originally scheduled.
- The effect of the fish people swimming in the sea was achieved by 'flying' the artistes playing the creatures on Kirby wires supplied by Kirby's Flying Ballet.
- A short, five-foot film clip of a shark was obtained from stock for inclusion in Episode 1.
- Incidental music composer Dudley Simpson made use of the Cliff Adam Singers to provide the chanting and other background singing for scenes set in the temple of Amdo.
- Following transmission of the first episode, a member of the public, Mrs N Safford, wrote to the production office with concerns about the content of the show – in particular, a sequence at the end showing Polly being prepared for an operation to turn her into a fish person. A response was drafted by the production office as follows:

Thank you for your letter about last week's episode of *Dr Who* – obviously the last thing any programme such as ours wishes to do is to cause fear which can be carried into ordinary life, especially where children are concerned. *Dr Who*, though, is, I believe, accepted by children as a fantasy, which bears little relation to their everyday existence and the 'goggle-eyed creature with plastic gills' is and was to our minds an unreal creature which they have become very used to in this serial. One hopes that very young children, if they are frightened of such creatures, are only frightened when they are watching them perform on the television screen. The very fact that, in this particular episode, there were so many fantastic situations, such as pulling the plug out of the Atlantic or the feeding of the heroes to the sharks, one believed would dissipate any reality which they felt about the operation scene at the end, and that they would accept it also with a 'pinch of salt'.

We are, naturally, most concerned if the effect does frighten children, who are faced with an operation, and certainly in future scripts we will pay particular attention to the points you have raised. Unhappily, the programme is recorded some weeks before transmission, so there is nothing we are able to do about the second episode. However, the operating room atmosphere will not reappear again throughout this serial thereafter.

- The sequences of Zaroff drowning in the final episode were shot in the tank at Ealing on 14 December 1966. Actor Joseph Furst later gave the following account of this in an interview with Rod Scott for the Australian fanzine *Sonic Screwdriver*. 'They had a small swimming pool inside the studio and I spent half an hour to an hour in it, as the sequences had to be shot in reverse. We started with a full pool, because it took longer to fill than to let the water out. When I came out I was wet, and for a cut in between it had to be reversed the other way around. I had four costumes that I could change into, a hot shower and a hairdresser standing by to get my hair in

order again. It *seemed* like I spent hours and hours on end in the water, and so finally when the death scene came it was a very painful experience.'

- This story had a total budget of £10,962. Total expenditure was £13,140.

COMMENT

DJH: From the evidence of the single episode of this story that is available to view, The Underwater Menace was one of the casualties of the Troughton era. The plot is far-fetched and stretches credibility to the limit, added to which Joseph Furst plays Professor Zaroff in such an over-the-top way that the character is impossible to take seriously. On the positive side, the sets are very impressive, in particular the temple of Amdo, which is smoky and atmospheric. The concept of the fish people was original, but ultimately impossible to realise given the technical and budgetary conditions under which the show was made. (3/10)

MS: The most notable element of The Underwater Menace is the terrible ham acting by Joseph Furst as Zaroff 'wiz' his dreadful East European accent. The plot is ludicrous as well as being vague. The scale of the script stretches the budget very thin and some of the resulting designs – including the fish people's costumes – look very silly. By far the poorest story of the Troughton era. (1/10)

SJW: Although not quite as bad as might be suggested by its reputation (which seems to be based largely on the third episode – the worst of the four but, at the time of writing, the only one still surviving intact in the BBC's archives), The Underwater Menace is undoubtedly the weakest story of the second Doctor's era – and by some way. There are a few charming and well-executed location scenes, and the effects work by way of which the final destruction of Atlantis is realised is very effective, but these positive aspects fail to compensate for a host of flaws. The plot is tedious and clichéd in the extreme; the characters are all

one-dimensional; and the dialogue is, for the most part, atrocious. The standard of production is also well below par, the story's demands clearly far exceeding the resources available to meet them. All in all, this is reminiscent of nothing so much as a poorly scripted, uninspired and low-budget B-movie. (2/10)

The Moonbase (HH)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	11.02.67	17.52	24'12"	8.1	56
2	18.02.67	17.51	24'42"	8.9	36
3	25.02.67	17.51	26'11"	8.2	49
4	04.03.67	17.51	23'28"	8.1	44

PRODUCTION DETAILS

Ealing Filming: 17.01.67–20.01.67 on Stage 3

Studio Recording: 04.02.67, 11.02.67, 18.02.67 in Riverside 1;
25.02.67 in Lime Grove D

The TARDIS hurls its occupants around but finally materialises on a barren, cratered landscape. Polly thinks that the Doctor has succeeded in steering the ship to Mars, but Ben recognises their location as the Moon. The Doctor reluctantly agrees to a brief 'shore leave'. Once outside, the space-suited friends enjoy the sensation of near weightlessness, jumping huge distances over the Moon's surface. Jamie loses control and falls unconscious near to a domed lunar base. Two men appear and take him inside. The Doctor, Ben and Polly follow.

The base is Earth's weather control centre, manned by an international team, in the year 2070. The base is currently being afflicted by a strange plague that has already struck down the doctor, Evans (Alan Rowe). Jamie is taken to the medical unit and Polly visits the young Scot, while Ben and the Doctor are quizzed by the base commander, Jack Hobson (Patrick Barr). The Doctor learns of the base's Gravitron device, which controls the Earth's tides, and realises that the beam from this was responsible

for the TARDIS's erratic landing. One of the Gravitron operators collapses with the plague and the beam drifts across the Earth's surface, causing a hurricane to threaten the Hawaiian islands. Space Headquarters on Earth contacts the base and is told of the plague. The base is placed under quarantine. Nils Jensen (Michael Wolf) reports that the communication with Earth was monitored. Unbeknown to the men on the base, a saucer-shaped craft lies in a nearby crater monitoring all their frequencies. Hobson makes a morale-boosting speech to his crew while Ben and the Doctor are taken to see Jamie.

Jamie is delirious, begging his friends to protect him from a phantom piper who comes to claim the bodies of the McCrimmons. The Doctor examines Evans and the other two plague sufferers and announces that their symptoms do not indicate a virus at all. Ben is sent to help the understaffed Hobson and joins Ralph Adebayo (Mark Heath) in taking stock of the base's food supplies. A silver figure (John Wills) emerges from the shadows and incapacitates Ralph with a spark of energy from its hands. By the time Ben reaches the spot the silver figure has vanished and so has Ralph.

Evans cries out 'The silver hand!' and dies. The Doctor goes to tell Hobson what has happened and arrives in time to hear Ben explaining about Ralph's disappearance. Hobson decides to inspect Evans's body, but they arrive back to find Polly screaming. She has spotted something slipping out of the medical unit. The Doctor, Nils and Bob Anders (Edward Phillips) conduct a search but find nothing. Hobson is furious when he discovers that Evans's body is missing. His second-in-command, Roget Benoit (Andre Maranne), rushes in to warn him that the Gravitron is out of alignment again. Before leaving, Hobson orders the Doctor to find the body.

With both the Doctor and Polly temporarily absent, the silver figure appears in the medical unit and moves toward Jamie, who thinks the phantom piper has come for him. The creature picks up one of the two infected men. Polly returns to see it disappearing through a door. Her screams bring the Doctor, Ben, Hobson, Sam Becket (John Rolfe) and Nils running in. She tells

them that she saw a Cyberman. Hobson is sceptical and gives the travellers 24 hours to cure the plague and find the missing bodies.

The Doctor uses the base's medical equipment to investigate the plague. In the control centre Hobson and Benoit are meanwhile struggling with more problems caused by the seemingly malfunctioning Gravitron. Benoit is keen to shut the machine down but Hobson and the Earth-based space controller Rinberg (Denis McCarthy) insist that it is needed to help deflect a hurricane away from the coast of America. As the scientists make thorough checks of the systems the Doctor bustles around taking samples of various items for testing.

A Cyberman enters the medical unit and attacks Polly with an energy spark. While she is unconscious it takes away the remaining plague sufferer, carrying the man out of the base through a hidden hatch cut into the dome. The resulting temporary dip in air pressure is registered in the control room. The Doctor returns to find Polly collapsed.

The scientists discover that the fault in the Gravitron is due to damage to one of the external probe control antennae. Hobson is convinced that the four travellers are guilty of sabotage. He sends Jules Faure (Victor Pemberton) and Franz Schultz (Barry Ashton) to repair the damage, and is about to go and confront the Doctor when Ben rushes in to tell him of the latest disappearance. He storms into the medical unit in time to hear the Doctor declaring that he has made a discovery. The Doctor later admits to Polly that he has still found nothing and was bluffing.

Jules and Franz are working on the damaged antenna when they are attacked by two Cybermen (John Wills, Peter Greene).

Another man collapses while drinking a cup of coffee prepared by Polly, and the Doctor realises that the base's sugar supply has been contaminated by the Cybermen with a neurotropic virus that attacks the nervous system. Hobson remains dubious, but a search of the medical unit uncovers a Cyberman hiding beneath a blanket on one of the beds.

A crewman attempts to attack the Cyberman but is gunned down. A further Cyberman enters and tells Hobson that the

bodies of the sick and dead men are needed for conversion. Jamie – who has not been exposed to the virus and has a head injury – is useless to them, but the remaining plague sufferers are carried away. Ben and Polly remain in the medical unit with Jamie while the Doctor and Hobson are taken to the control room. The Cybermen intend to use the Gravitron to destroy mankind with extreme weather.

Jamie, now recovering from his head wound, is told by Polly and Ben of the threat posed by the Cybermen. Polly suggests fighting back by using a solvent to attack the plastic components in the creatures' chest units.

Three of the Cybermen's prisoners, including Evans and Ralph, are brought into the control room. They have been fitted with control helmets and move like zombies. They take control of the Gravitron in preparation for carrying out the Cybermen's plan. The Doctor wonders why the Cybermen do not control the Gravitron themselves. He also discovers that by using the base's radio transmitter he can affect the signals being sent to the controlled men. Hobson knows that Rinberg will send a rescue rocket to the base if it fails to react to his radio messages, but he conceals this fact from the Cybermen.

In the medical unit Ben has shown Polly how her solvent concoction can be sprayed at the Cybermen by using fire extinguishers. They head for the control room, accompanied by Jamie. The Doctor uses the radio to jam the signal to the zombies in the Gravitron area. Under cover of the distraction, Ben, Polly and Jamie burst in and spray the Cybermen with the solvent, which causes foam to spew out of their chest units as they die. The controlled men are taken to the medical unit while the remaining crew members attempt to regain control of the Gravitron.

In their spaceship the remaining Cybermen realise that their initial plan has failed. They prepare for a massive attack on the base.

Benoit has ventured outside looking for Jules and Franz. All he finds are two empty spacesuits. Ben rescues him from an attack by a Cyberman – killing it by throwing a bottle of solvent at its chest unit – and the two men return to the base.

Hobson decides to secure the place by lowering armoured doors. Nils locates the Cybermen's ship on the radar approximately three kilometres away. The group look on in horror as an army of Cybermen (John Clifford, Ronald Lee, John Levene, Barry Noble, Sonny Willis, John Wills, Reg Whitehead, Peter Greene, Keith Goodman. Voices: Peter Hawkins) advances across the Moon's surface.

The Cybermen contact the base by radio and call on it to surrender. Hobson tries to get a warning to Earth but the creatures use their weapons to destroy the base's aerial. Nils uses a solar telescope to keep a lookout for the rescue rocket from Earth. The Cybermen are also aware that the rocket is on its way and make plans to destroy it. In the medical unit, Evans rises from his bed and places the control helmet back on his head. Following the Cybermen's orders he slips back into the control room, enters the Gravitron area, and knocks out the on-duty operator, Joe Benson (Alan Wells). He then uses the machine to prevent the landing of the rescue rocket, sending it out of control toward the Sun. The crew see Evans at the controls holding one of the Cybermen's guns.

Ben and Jamie construct a barrier of benches and chairs to prevent the other controlled men from breaking out of the medical unit.

The Cybermen again call on the base to surrender and then fire a laser weapon, which blasts a small hole in the dome, causing the air to start rushing out. Benoit and Hobson manage to patch the hole with a drinks tray and Nils engages the reserve oxygen supplies. Evans is now unconscious and is taken away to be locked up.

As more Cybermen spaceships land nearby the Doctor realises that he can use the Gravitron against the invaders. He adjusts the angle of the machine and when the Cybermen fire their laser weapon again the beam is deflected. The Doctor then has the Gravitron directed at the Moon's surface, sending the Cybermen and their ships hurtling off into space. The crew celebrate, but when Hobson turns to thank the Doctor and his friends he discovers that they have gone.

On their way back to the TARDIS the travellers see a shooting star, and the Doctor hopes that this will be the last they see of the Cybermen. The ship takes off and the Doctor uses the time scanner to provide a glimpse of what lies ahead. Polly points to the screen in fear as a giant claw appears.

WHO FAX

- Novelised as *Doctor Who and the Cybermen* by Gerry Davis in 1975.
- Only the second and fourth episodes of this story exist in the BBC archives.
- Episodes 2 and 4 released on BBC Home Video on *Cybermen – The Early Years* in 1992.
- Working title: *The Return of the Cybermen*.
- Locations: None.
- Innes Lloyd was keen to feature a story set on the Moon to tap in to all the news coverage of NASA's Apollo Moon missions. With the transmission of *The Moonbase*, the Doctor beat NASA to the Moon by two years.
- Kit Pedler was asked to write the scripts for *The Moonbase* with the stipulation that the action had to take place on the Moon and should involve no more than one large set and two smaller ones.
- As Jamie was a last-minute addition to the story, Davis chose to have him be unconscious for most of the time. What lines Jamie did have were taken from Ben and the Moonbase crew.
- This story featured an early example of an optical effect as the Cybermen use their cannon gun to fire at the dome of the lunar base.
- To make room for the other sets, the TARDIS console room shrank in dimensions and some of its walls were simply photographic blow-ups.
- For a brief shot of microbes under a microscope slide in Episode 2, a fifteen-foot piece of stock footage was taken from an episode called *Science and Life* from a series called *Men and Microbes*.
- The relocating of the final episode's recording to Studio D of

Lime Grove resulted in the loss of a 'fast rewind telecine' facility. This was noted in a memo dated 15 February 1967 from producer Innes Lloyd to the BBC's Head of Serials. 'The problem is acute on 25th February,' wrote Lloyd, 'for the last episode of *Moonbase*. I can anticipate that in future serials it will be a serious debilitating factor to the programme. The only answer I can think of . . . is to transfer all our film on to videotape and sue for a third machine to play into the recording. As I am sure you will agree it would be most unfortunate for this particularly good programme *The Moonbase* to be so inhibited because of lack of facilities.'

- Following the recording of the final episode, a problem was encountered with audible talk-back (the instructions of the director and PA to the cast and crew) on the soundtrack. Morris Barry, the director, was forced during editing to remove it wherever possible. Barry alerted technical managers Brian Clemmett and Dave Sydenham to the problem and pointed out that, as all *Doctor Whos* were planned to be recorded in Lime Grove for the foreseeable future, it should be addressed with some urgency.
- In an attempt to gain additional promotion for the story, Lloyd on 27 January 1967 sent a memo to Robin Scott of the BBC's promotion unit:

I am exceedingly keen to get the maximum screen promotion for this programme as our audience figures begin to show a marked upward trend, which, obviously, we want to maintain.

The serial is set on the Moon and in it there are some excellent film sequences, shot at Ealing, showing Doctor Who and his companions, in futuristic space suits, encountering the effects of weightlessness. It has the appeal of being fairly topical, as far as lunar exploration is concerned, and I am sure it could provide an exhilarating and interesting trail for the serial.

A 25-second trailer for the story was broadcast at 18.14 on 4 February, with live narration by John Benson.

- The name tags commissioned from the Graphics Department on 16 January 1967 for the various crew members of the Moonbase crew were listed as follows:

Hobson T.	U.K.
Benoit J.	FRANCE
Jensen N.	DENMARK
Evans G.	U.K.
Elliot J.	AUSTRALIAN
Becket S.	N. ZEALAND
Anders R.	AUSTRALIAN
Wise C.	U.K.
Benson J.	U.K.
Faure J.	FRANCE
Baker P.	CANADIAN
Braun E.	CANADIAN
Schultz F.	GERMAN
Adebayo R.	NIGERIAN
Stacey N.	N. ZEALAND

- The shot of a claw seen on the TARDIS scanner screen at the end of the final episode was filmed on Stage 3 A/B at Ealing on 17 February 1967 during the making of *The Macra Terror*.
- Consideration was at one point given to delaying the start of transmission of *The Moonbase* by one week, to re-establish a two-week gap between the recording and transmission of episodes. This idea was taken no further though.
- This story had a total budget of £10,999. Total expenditure was £11,512.

COMMENT

DJH: The Cybermen return in a story that is almost a reworking of their impressive debut, The Tenth Planet. Instead of an Antarctic base we have a Moon base; instead of General Cutler we have Hobson; and instead of a Z-Bomb we have the Gravitron. Even the plot unfolds in the same way, with invasions of the base by Cybermen who are defeated by the Doctor's companions. Despite this, The Moonbase works slightly better than its

predecessor simply because the Cybermen are far more impressive and eerie in this outing. Their costumes and masks have undergone a total rethink and the end result is both frightening and effective. Their voices too have changed, becoming totally electronic and emotionless rather than the slightly camp singsong lilt of The Tenth Planet. It is a shame that Episode 3 is currently missing as, judging by the soundtrack at least, it is the most dramatic of them all. However, given the lone Cyberman's dreadful posturing with his gun at the end of Episode 2, this might just be a case of the audio being all the better for not being able to see the visuals. (8/10)

MS: *The second appearance of a monster whose popularity – second only to the Daleks – would be firmly established during the second Doctor's era. The Moonbase is an enjoyable suspense story, with Cybermen attacking the hapless crew from the shadows. An engaging romp. (7/10)*

SJW: *The Moonbase just has the edge on The Tenth Planet, of which it can almost be seen as a remake, as the action is a little more varied and exciting and the production a little more slick. The Cybermen's new design also makes them look very sleek and impressive (although personally I have always considered the earlier versions to be just as good in their own way). The only real disappointment is that the defeat of the Cybermen at the story's climax is somewhat rushed and not all that well directed. The third episode is perhaps the best of the four – partly because it features the very chilling scene in which the Doctor's companions kill a number of Cybermen by spraying them with solvents, causing foam to ooze from their chest units in a gruesome parody of blood pouring from a person's body. On the other hand it also features the extraordinary scene in which a Cyberman sarcastically chants 'Clever, clever, clever,' in response to a remark from one of the other characters – an early example of a member of their race displaying rather more emotion than they would claim to possess. (8/10)*

The Macra Terror (JJ)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	11.03.67	17.51	22'58"	8.0	37
2	18.03.67	17.51	23'21"	7.9	42
3	25.03.67	17.51	23'24"	8.5	45
4	01.04.67	17.51	24'41"	8.4	39

PRODUCTION DETAILS

Location Filming: 15.02.67

Ealing Filming: 17.02.67 on Stage 3 A/B

Studio Recording: 04.03.67, 11.03.67, 18.03.67, 25.03.67, all in Lime Grove D

A group of musicians are praised by the Pilot (Peter Jeffrey), one of the leaders of their planet's seemingly idyllic colony, who tells them to keep practising for the forthcoming competition. Suddenly a man rushes past. Chief of Police Ola (Gertan Klauber) reports that Medok (Terence Lodge) has escaped from treatment. The Pilot orders guards to recapture him.

The TARDIS materialises and the travellers disembark cautiously, knowing they will meet up with the clawed creature they saw on the time scanner. Medok crashes into them and Ben holds him until Ola and the guards arrive. Ola thanks the Doctor and his friends for helping to catch such a dangerous criminal, while Medok is dragged off to the rehabilitation centre, screaming that he knows the secret behind the colony. At Ola's insistence the Doctor and his friends are taken to the refreshment room to receive the personal thanks of the Pilot. A still picture of the colony's Controller (Graham Leaman) appears on a screen. The voice of the Controller (Denis Goacher) thanks them again and orders everyone in the colony to enjoy themselves. The travellers are invited to sample the many healthy therapies available, including massage and steam baths.

Later the Doctor sneaks away from a reception being held in the travellers' honour and makes his way to the rehabilitation

centre, where he sets Medok free. He wants to know more about the creatures Medok mentioned, but the terrified man runs off. The Doctor mentions the creatures to Ola and is warned that such talk will land him in the hospital for treatment.

The Controller announces that Medok has escaped but assures the colonists that he will be recaptured. He entreats them to work harder, telling them that it is a privilege to refine gas for the colony.

The travellers are told that a curfew comes into effect during the hours of darkness. They are ordered to go to rooms prepared for them in the refreshment centre. The Doctor however sneaks out and manages to locate Medok, who tells him that the crab-like creatures move up to the surface at night and any colonist who sees them is taken for treatment at the hospital. The guards close in and, as the Doctor and Medok flee, one of the creatures appears in their path. Medok tries to show the creature to a guard, but he refuses to acknowledge its existence. The Doctor and Medok are arrested and dragged off to face the Pilot.

The Pilot is about to pass sentence on the Doctor for breaking the colony's laws when Medok is brought in and swears that the stranger was trying to persuade him to give himself up. The Doctor is thus absolved of any crime. Medok is taken back to the hospital and the Pilot tells the Doctor that the man will undergo treatment so that he can be happy like the other colonists. The Doctor asks why he wants everyone to be the same. He replies that the colonists' ancestors from Earth believed in the ideals of healthy happiness. After the Doctor is led off back to his quarters the Controller appears on the screen and orders the Pilot to have the travellers conditioned to think like the rest of the colony using deep-sleep thought alteration.

The sleeping Ben, Jamie and Polly are put into a hypnotic state by machines hidden in their quarters. A voice (Richard Beale) tells them to follow the rules of the colony, not to question anything, and to work hard. It also tells them that they do not to believe in the Macra. Ben is fast asleep and heavily affected. Jamie however is restless and wakes. He rouses Ben and asks him if he heard a voice. Ben tells him to go back to sleep as they have a lot of work to do in

the morning. Jamie is confused by this but is sent back to sleep when the hypnosis machine releases gas into the room. Early the next morning the Doctor wakes Polly. He warns her that someone has been trying to hypnotise her in her sleep. He tells her not to follow the orders she was given. Luckily Polly is unaffected. The Doctor and Polly rush to their friends' room. Jamie is also unaffected but Ben has succumbed. The Doctor destroys the hypnosis machine and a disgusted Ben rushes off to report his friends to the guards. The guards arrive and arrest the Doctor and Jamie.

In the hospital Medok is not responding to the hypnosis treatment and is sent to dig for gas in the pits for the rest of his life.

Polly goes in search of the Doctor and Jamie. Ben follows, telling her to obey the orders of Control. She tries to lose him but he catches up with her just as she comes across a Macra creature. Polly screams for help but Ben refuses to acknowledge the creature's existence, stating that there is nothing bad in the colony. More creatures appear, surrounding them. The sight of Polly in danger temporarily breaks Ben's conditioning and he rescues her.

The Doctor and Jamie are brought to the office of the Pilot, who charges the Doctor with sabotaging equipment. The Doctor notices that even here there is a hypnosis machine. Ben and Polly are also ushered in. Polly is confused and upset when Ben again denies the existence of the Macra, but the Doctor tells her that the young man is still brainwashed by the evil influence that controls the colony. The Pilot assures him that the Controller is a good man. At that moment the usual still picture of the Controller appears on a screen, while a voice tells the Pilot that Control knows what has happened. The Doctor insists on seeing the Controller in person and the still picture is replaced by an image of a haggard middle-aged man, who feebly repeats the previous message. Suddenly a claw appears at the edge of the screen, terrorising the man. The screen quickly goes blank and the voice orders that the Doctor, Jamie and Polly be taken to the gas fields as slave labour. Once they have gone the voice orders the Pilot to forget what he has seen. The Pilot then orders Ben to follow his friends and spy on them for the colony.

In the gas pits Jamie meets up with Medok, who warns him

that life here will be short as the gas is poisonous to humans even though they have been given masks. Ben arrives to supervise the diggers and spy on his friends. The Doctor questions him about the voices he hears, trying to break down his conditioning. Suddenly a siren is sounded as a pocket of gas is uncovered. Everyone dons their masks. In the pumping room the machinery draws in the gas. Medok tells his new friends that although the whole colony is devoted to digging up and pumping the gas to the surface, no one knows what it is for. The Doctor works out the formula for the gas on a blackboard in the pump room, but a horrified Ola orders him to rub it off.

Jamie manages to pilfer Ola's keys and uses them to unlock a door that he has discovered. Ben sees this but is beginning to regain his self-control and does not give Jamie away. Ola notices that his keys are missing only when an alarm sounds and the voice of Control announces that Jamie has entered a forbidden area. Ola prepares to send his guards after the young Scot but the voice refuses permission for anyone else to enter. Control orders that gas be pumped into the tunnels and the Doctor realises that this is being done to allow the Macra – who need the gas to breathe – to search for Jamie. He tells Polly that the Macra normally live deep underground but when the humans arrived they ventured to the surface, taking control of the colony and hypnotising the colonists to dig out the gas that they needed in order to survive there.

Gas floods into the tunnels and Jamie begins to cough. In the pumping room the Doctor hastily traces the pipes until he finds the one pumping the gas and shuts it down. He then manages to reverse the flow, pumping fresh air down into the tunnels. He and Polly lock the door of the pump room and disappear into the forbidden area themselves. The guards break down the door and the voice of Control orders them to restore gas to the tunnels immediately.

Jamie emerges from the tunnels into the middle of a group of dancers practising for the 'Happy Colony Finals'. To avoid suspicion he is forced to dance a Highland Fling, but Ben gives him away to the guards.

The Doctor and Polly have found their way to the Macra-infested Control Centre deep in the tunnels. They decide that they must bring the Pilot to see it.

The voice of Control orders all the colonists, including the Pilot, to dig for gas. The Doctor, Jamie and Polly are to be arrested on sight. The Pilot prevents the guards from taking the Doctor and agrees to go to the Control Centre with him. There he sees the Macra and agrees that the colonists must overthrow them. The Macra then order the arrest of the Pilot and place Ola in charge of the colony.

When the travellers and the Pilot return to the surface they are arrested by Ola and his guards. Control tells Ola to lock the prisoners in the pump room, which they will then fill with gas. Ben, now fully recovered, comes to his friends' rescue. The Doctor tells him to switch on both the inflow and the outflow pumps simultaneously. The result is a massive explosion in the Control Centre that kills all the Macra.

The colony celebrates its freedom. The Pilot decides that a dance competition should be held each year in honour of the travellers. Learning that the colonists want to make him their new Pilot, the Doctor decides that it is time to return to the TARDIS.

WHO FAX

- Novelised as *Doctor Who – The Macra Terror* by Ian Stuart Black in 1987.
- No episodes of this story exist in the BBC archives, although a number of clips do survive.
- Soundtrack released in edited form on twin cassettes by the BBC Audio Collection in 1992, presented by Colin Baker.
- Working titles: *The Spidermen*, *The Insect-Men*, *The Macras*.
- Locations: Associated Portland Cement Quarry, Dunstable, Bedfordshire.
- The opening episode of this story saw the debut of the first new opening title sequence since *Doctor Who* began. Although early experiments with the 'howl-around' technique back in 1963 had included the distorting and blending of faces, the series' original producer Verity Lambert had found

this effect too disturbing and vetoed its use. When called upon to update the titles in 1966, graphic designer Bernard Lodge recalled the effect and decided to include a photograph of Patrick Troughton in the sequence. This was combined with a new title graphic in a different typeface from that used in the original sequence, and a new set of 'howl-around' patterns generated around these images. This version of the title sequence was shot by Lodge and engineering expert Ben Palmer on 9 December 1966 in Studio TC2. The costs were charged to *The Power of the Daleks*'s production budget, and the original intention was that the sequence should first be used for *The Underwater Menace*. Following its eventual debut, it was to be used for the remainder of the second Doctor's episodes.

- Transmission of the final episode of this story was followed by a 54-second trailer for the following one, *The Faceless Ones*, featuring a montage of shots taken at Gatwick Airport.
- Only one Macra prop was built. Clever camera angles and trick photography were used by director John Davies to create the illusion that there were many more of the creatures. To enable the Macra to move, the prop was placed on the back of a van with its claws and antennae operated by Robert Jewell.
- This story had a total budget of £10,999. Total expenditure was £10,204.

COMMENT

DJH: *The Macra Terror is one of those 'lost' stories about which people tend either to wax lyrical or to know nothing. Certainly the soundtrack is quite impressive, with the Control voice coming over as menacing in the face of the enforced jollity of the work camp, and the music and sound effects combine to present an audio image of the Macra creatures as frightening and real. Judging from the photographic evidence, however, it seems possible that this story, like The Krotons in season six, falls down on the visuals. This is a hard one to put a rating to, so I'm going to cheat and give the soundtrack (9/10) and the overall story (7/10).*

MS: *A rather run-of-the-mill tale that suffers from a cumbersome monster. The story's dark and threatening atmosphere is created by good use of sound effects and the night-time setting of much of the story. The theme of brainwashing seems to have been a popular element of many series made during the mid-sixties, perhaps due to the Western World's preoccupation with spies and espionage during the Cold War. (6/10)*

SJW: *Although on the surface a relatively straightforward tale about alien infiltration of an apparently idyllic human colony, The Macra Terror actually has far deeper levels to it that have caused some commentators to draw not unreasonable parallels with Orwell, Kafka and other similarly weighty literary sources. The Macra, although not the most convincingly realised of monsters, are a very creepy concept, making for a number of extremely suspenseful scenes – particularly in the earlier parts of the story when the viewer catches only the occasional, mist-swathed glimpse of them. The production values are generally fine, and another plus point is that the guest cast (in keeping with the regulars) are all excellent, bringing to life some interesting and well-drawn characters. On the minus side, the denouement is perhaps rather less dramatic than it might be. That, though, is a relatively minor quibble. (7/10)*

The Faceless Ones (KK)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	08.04.67	17.50	23'47"	8.0	47
2	15.04.67	17.51	25'22"	6.4	70
3	22.04.67	17.50	23'10"	7.9	43
4	29.04.67	17.50	24'28"	6.9	62
5	06.05.67	17.52	23'34"	7.1	39
6	13.05.67	17.50	23'38"	8.0	33

PRODUCTION DETAILS

Location Filming: 10.03.67, 13.03.67–14.03.67, 17.03.67

Ealing Filming: 15.03.67–16.03.67 on Stage 3 A/B; 11.04.67 on Stage 3A

Studio Recording: 01.04.67, 08.04.67, 15.04.67, 22.04.67, 29.04.67, 06.05.67, all in Lime Grove D

The TARDIS arrives on a runway at Gatwick Airport and the travellers are forced to split up to avoid arrest by a policeman (James Appleby). Polly hides in the Chameleon Tours hangar, where she witnesses the murder of a man (Peter Whitaker) by one of the company's employees, Spencer (Victor Winding), using a ray gun. Ben meanwhile watches as the TARDIS is moved to hangar four. Polly finds the Doctor and Jamie and tells them what she has seen. The Doctor examines the body and discovers that the man was killed by an alien weapon. He sets off to warn the authorities. Unknown to the travellers, Polly's presence in the hangar was detected by Spencer, whose superior, Captain Blade (Donald Pickering), orders him to kidnap her as she can identify him. The man Polly saw killed was Inspector Gascoigne. Inside a secret control room within the hangar, Spencer tells Blade that Gascoigne had discovered 'the postcards' and had to be killed. The man's body is disposed of and Spencer succeeds in kidnapping Polly, who is sent for processing.

The Doctor and Jamie are held by immigration officials as they have no passports. They manage to persuade the Commandant (Colin Gordon) to investigate their claims but by the time they arrive at CT's hangar the body is gone. Back at immigration control they spot Polly amongst some passengers disembarking from a flight, but she claims not to know them and states that her name is Michelle Leuppi. The Doctor and Jamie slip away from the Commandant and the police and hide in the airport concourse. There they see Michelle working at the CT reception desk.

Spencer and Blade usher a strange featureless humanoid across the airport to the medical centre. There a nurse operates a machine that turns the alien into a duplicate of George Meadows

(George Selway), the air traffic controller. The alien is given a black armband while the real Meadows is given a white one.

Ben catches up with the Doctor and Jamie. The Doctor suspects that Michelle knows about the murder. They overhear Blade telling Michelle that she must leave on the next CT flight. The Doctor sends Ben back to the hangar to search it while he tries to warn the Commandant.

A young girl called Samantha Briggs (Pauline Collins) arrives at the CT desk searching for her brother Brian, who left for Rome on a CT flight some weeks earlier. She has received a postcard from him but the authorities in Rome can find no trace of him. Jamie overhears Samantha's story and introduces himself.

Detective Inspector Crossland (Bernard Kay) meets the Commandant to inform him that he is investigating the disappearances of Brian Briggs and Inspector Gascoigne. The Doctor enters air traffic control but the Commandant orders his arrest and he is forced to flee.

Ben searches the CT hangar and finds Polly in a trance-like state inside a large packing crate. He tries to use the office phone to call the Commandant. The Doctor is investigating the office behind the CT reception desk. He sees Ben on a monitor screen being attacked and rushes over to the hangar, where he finds George Meadows's motionless body in a packing crate. A strange voice lures the Doctor into the secret control room and the door closes, trapping him inside as it fills with gas. The Doctor manages to block the gas inlet, and when Spencer returns to the office he jumps him and takes the man's weapon. He then returns to the main concourse and finds Jamie, Samantha and Crossland. While the Doctor and Crossland go together to see the Commandant, Jamie and Samantha search the CT hangar. They find a pile of postcards written by young former CT passengers, which are ready to be sent abroad for posting back to their parents.

The Doctor demonstrates the freezing effect of Spencer's weapon for the Commandant, who grants him twelve hours to investigate events. A recovered Spencer meanwhile orders the fake Meadows to plant on the Doctor a small device that will enable him to be killed.

Crossland boards the CT plane to quiz Blade about the disappearances. Once there however he is taken prisoner by Blade and the stewardess, Ann Davidson (Gilly Fraser), and discovers that the plane is really a disguised spaceship. He sees that the passengers that boarded earlier have now all vanished.

The Doctor and Jamie discover the secret control room in the CT hangar. Spencer operates the device Meadows has planted on the Doctor and he collapses. Jamie quickly removes the device from the Doctor. Spencer enters the hangar and after a short struggle both Jamie and Samantha are frozen by the alien gun. When they recover they find the Doctor also regaining consciousness. They are all tied up and a laser beam is set to cut through them. They use a small mirror from Samantha's purse to deflect the beam and escape their bonds.

The Commandant's secretary, Jean Rock (Wanda Ventham), reports that no CT aircraft has ever arrived at its scheduled destination. The Commandant arranges for an RAF fighter to follow the next CT flight to see where it goes.

The Doctor and Jamie try to enter the medical centre but are obstructed by the officious Nurse Pinto (Madalena Nicol). They enlist the help of Jean, who pretends to faint in order to lure the nurse out of the medical centre. The Doctor then sneaks in and discovers the real nurse in a trance. Before he leaves he picks up some of the duplicates' armbands.

Samantha buys a ticket for the next CT flight to Rome, still hoping to find her brother. Jamie is worried that she is putting herself in danger. He steals the ticket from her and boards the plane in her place. Samantha is lured into the office at the CT kiosk and kidnapped by Spencer. The plane takes off and Jamie begins to feel sick. He spends the flight in the toilet and is absent when the other passengers suddenly vanish.

The air traffic control centre at Gatwick tracks the latest CT flight, which is being tailed by an RAF fighter. Aboard the CT plane Blade spots the fighter and destroys it. The plane suddenly vanishes from Gatwick's radar screens. The Doctor realises that it is heading up into space.

The plane's wings retract and it takes on the shape of a rocket

before docking with a space station above the Earth. Jamie explores the station until he discovers a room filled with the miniaturised bodies of all the missing passengers. The young Scot is spotted by Davidson and two of the faceless humanoid creatures and is taken before one of their leaders, who has adopted the appearance of Crossland.

The Doctor has the Commandant arrest the fake Meadows. By threatening to remove his black armband, he extracts from the man an admission that he is a member of a race who have become known as Chameleons. The Chameleons have lost their individual identities after an explosion on their home planet. They are dying, but their scientists have discovered a means of stealing the identities of others. To that end CT tours was set up as a front for the kidnapping of fifty thousand young men and women, who are now held in the space station one hundred and fifty miles above the Earth.

The Doctor uses Meadows's duplicate to gain entry to the medical centre, where the fake nurse Pinto is holding Samantha. A struggle ensues between the fake Pinto and Meadows, during which the real Pinto's armband is ripped off. The alien disintegrates and the real Pinto quickly regains consciousness.

Blade returns to Gatwick in the CT plane and begins to gather all the Chameleon duplicates for transportation to the space station. The Doctor and Pinto don armbands and pretend to be Chameleons, while the Commandant and his men search the airport for the inanimate bodies of the missing staff that the aliens have replaced. The Doctor and Pinto are taken to the space station but Blade has discovered their subterfuge and captures them. The Doctor is taken before the fake Crossland and another of the Chameleons' leaders who has taken the form of Jamie. The Doctor warns them that the Commandant has found the missing airport staff and will shortly remove their armbands, thus killing the Chameleons who have taken on their forms. The aliens contact the Commandant who also tries to convince them that he has found the missing staff. The Chameleon leaders realise that this is a bluff, however, and decide that the Doctor and Pinto should be processed.

Back at the CT kiosk Jean and Samantha discover a list of 25 car registrations and deduce that the aliens have hidden the missing staff in the boots of cars in the car park. They remove the armband from one man and his counterpart on the space station disintegrates. The Commandant warns the aliens that he is ready to remove Blade's armband next. The fake Blade guns down the fake Crossland and Jamie when they refuse to co-operate and takes command. He agrees to return all the missing humans as long as his people are allowed to revert to their faceless forms. The Doctor promises to help the Chameleons' scientists with their research into a permanent cure for their condition.

The Doctor is reunited with his companions and they return to Earth. Ben and Polly realise that this is the same day on which they began their travels with the Doctor's first incarnation and decide to remain in their own time. The Doctor and Jamie head back to the TARDIS and can only watch as it is driven off on the back of a van.

WHO FAX

- Novelised as *Doctor Who – The Faceless Ones* by Terrance Dicks in 1986.
- Only the first and third episodes of this story exist in the BBC archives.
- Working title: *The Chameleons*.
- Locations: Gatwick Airport, Gatwick, Surrey.
- The original plan was to film the exterior sequences for this story at London Airport between 8 and 17 March 1967, and permission was sought from the relevant authorities to proceed around the start of February. However, in a letter of 21 February to the Public Relations Office there, production assistant Richard Brooks explained that, due to expensive script rewrites that put the overall costs of the story higher, their fees could no longer be afforded. On the same day, Brooks confirmed with the Public Relations Officer at Gatwick Airport that the production team would be using this as the location. Shooting would take place in the passenger concourse and the car park, and permission was also gained

from a company called Air Couriers Ltd to film on the concrete apron alongside their premises at the airport.

- This story was developed out of an original proposal by Malcolm Hulke and David Ellis for a four-part adventure called *The Big Store*. Set in a large department store, this concerned a small group of alien colonists who wanted to take over the Earth by releasing a virulent strain of bubonic plague. If this plan failed, then the aliens sent to carry out the mission would simply leave. The aliens consisted of two types: a highly intelligent master race and a race of faceless and mindless servants able to take on the external characteristics of humans. The storyline for the first episode was dated 15 November 1966 and read as follows:

PART ONE

TARDIS arrives in the central area of a big department store in the middle of the night. Doctor Who and his friends emerge and discover that they are on Earth, in England, 1973. Doctor Who is delighted they have landed in this place, because in the big store's electrical department he hopes to be able to find equipment to remedy an electrical fault which has developed in the TARDIS. As Ben and Polly look at the partly familiar, partly strange, merchandise on display, we cut to the roof of the store.

Roof of Store (Film)

On the heliport, a flying saucer has just landed. Standing by it, waiting for the hatch to open, are three men dressed in 1973 lounge suits. They are:

- No. 1 The tough, strong, ruthless commanding officer of the group. An intelligent man of action.
- No. 739 Scientist; weak dilatory man.
- No. 50 A heavy. Not too bright.

The hatch opens, and No. 800 emerges, dressed in black, flying suit.

No. 800 Scientist; intelligent, ruthless.

No. 1 greets 800, and it is later established that he has been sent to ‘assist’ 739 because the latter is behind time in his work. It is clear that 739 resents the presence of 800 but must accept the situation. 800 asks if the laboratory has been set up yet; 739 says yes, but there are problems. 800 smiles, and says that all problems can be solved.

No. 1 takes 800 to the edge of the roof, so that 800 can see his first Earth city. No. 1 says; ‘With your help, 800, it will soon be ours.’

Central Store Area

Ben and Polly are in the food section, sampling everything in sight. It is a change from the TARDIS-type diet. They hear some other people and quickly hide. Into their view come a smartly dressed man and woman. To the surprise of Polly and Ben, the smartly dressed couple begin to help themselves to food. However, they don’t eat it; having filled a couple of electrically-operated baskets-on-wheels, the couple move off to the lifts. As Ben and Polly watch, the couple get into a lift; the doors close, and the indicator shows the lift has gone into the sub-basement.

Neither Polly nor Ben can understand this. But it reminds Polly of the fact that in the morning people will be coming into the store, and will find the police box. They set off towards Doctor Who to warn him of this possibility.

However, when they arrive back at the TARDIS they discover that Doctor Who has foreseen this eventuality. There is now a little white rope around the police box, which has become the focal point of a POLICE RECRUITMENT WEEK display.

In the men’s wear section, No. 1 and his colleagues arrive at a rack of men’s clothes. 800 looks around, asking if this is the way to the laboratory. No. 1 explains that he has brought

No. 800 here to be suitably dressed for his mission. 800 is amused, but agrees to put on these strange Earth clothes.

At the TARDIS, Ben has told Doctor Who about the two smartly dressed thieves. Doctor Who gives this little attention, and goes off in search of spare parts for the TARDIS. Ben and Polly further discuss the mystery of the two thieves.

In the TV-set section (cinemascope television screens), Doctor Who is fiddling with the back of one of the sets. As Doctor Who works, No. 1 and his colleagues come walking by, in step like soldiers. One of them, 800, has over his arm a black flying suit. Doctor Who keeps out of sight. But as the four men have passed him by, he is about to resume work when he sees them go into the lift. The lift doors open and from the indicator he can see that it goes down to the sub-basement.

Sub-basement

No. 1 introduces 800 to the smartly dressed food thieves, who had been getting the regular nightly food supplies for their group. No. 1 refers to the two thieves as Z and L, whom of course 800 has met before on their own planet. 800 is amazed at the transformation of Z and L. Z and L report on the presence of two Earth people whom they believe were watching them take the food. 800 says he presumes No. 1 will have these two Peeping Toms hunted down and killed immediately.

Central Store Area

Looking around, Polly finds teenage clothes of 1973, some of which are on models. Intrigued, she tries on one or two jackets. As she admires herself in a mirror, one of the dummies begins to walk, hands reaching for Polly's throat.

- Pauline Collins, who played Samantha Briggs in this story, was originally considered as a replacement female companion. However the actress declined to continue with the role.

- At one point during the scripting process Samantha was to have been called Cleo Briggs, and before that Mary Dawson. Similarly, Nurse Pinto was to have been called Nurse O'Brien, and Chameleon Tours were to have been known as Pied Piper Tours.
- This story featured a slightly rearranged version of the series' theme music, supplied by the BBC's Radiophonic Workshop. This was also used for the closing credits at the end of each episode. The use of this rearranged version was somewhat inconsistent over the following stories, and can be summarised as follows:

STORY	OPENING TITLES	CLOSING TITLES
<i>The Faceless Ones</i>	Old music for first episode, new music for remainder	Old music, starting from fifteen seconds into the piece.
<i>The Evil of the Daleks</i>	New music	Old music, starting from fifteen seconds into the piece.
<i>The Tomb of the Cybermen</i>	New music	New music, starting from fifteen seconds into the piece.
<i>The Abominable Snowmen</i>	New music	New music, starting at the beginning of the piece.
<i>The Ice Warriors</i>	New music	Old music, starting from fifteen seconds into the piece.
<i>The Enemy of the World</i>	New music	Old music, starting from fifteen seconds into the piece.
<i>The Web of Fear</i>	New music	Old music, starting at the beginning of the piece.
Remaining second Doctor stories	New music	Old music, starting from fifteen seconds into the piece.

- Both Michael Craze, playing Ben, and Anneke Wills, playing Polly, were originally contracted to appear up until the second episode of the following story, *The Evil of the Daleks*, but were written out at the end of *The Faceless Ones* (although the BBC paid them in full for all their contracted episodes). This decision appears to have been taken by Head of Serials Shaun Sutton on or around 8 February 1967.
- This story had a total budget of £16,165. Total expenditure was £18,716.

COMMENT

DJH: *The Faceless Ones is in many respects a totally forgettable story. The aliens are not evil, simply misguided, and, as they look like human beings for much of the adventure, any excitement generated from seeing a new Doctor Who monster is diminished. From the episodes that exist, the story comes across as stagy and slow and the soundtrack of the remainder does nothing to improve that view. Jamie is sidelined for much of the adventure and the Doctor spends too much time arguing with the Commandant to really get anything done. At six episodes it is overlong and overstays its welcome. Luckily it was the last really naff story for some time – the best was coming. (4/10)*

MS: *The story makes the most of its location and the Chameleons make suitably chilling baddies, but the weak ending to the story lets it down, with the Chameleons meekly giving up and returning to their featureless forms. The Faceless Ones is a strange story but at least the plot contains some fresh ideas. (7/10)*

SJW: *Even after the successful experiment of the previous season's The War Machines, it is still something of a novelty to see the Doctor and his companions in a contemporary Earth setting, and this helps to give The Faceless Ones a quality of freshness and originality. The plight of the Chameleons is an interesting and unusual one, too, and it is good to see that despite their horrific appearance and their undeniably evil actions they are portrayed not as out-and-out monsters but as essentially*

misguided creatures trying to overcome the effects of a disaster on their home planet. The regulars have somewhat mixed fortunes this time around: while the scripts provide some good material for Jamie and particularly the Doctor (who seems to relish his task as a sort of independent investigator, almost foreshadowing the role that he would later play as scientific adviser to UNIT), the lack of any major involvement for Ben and Polly is disappointing, particularly in view of the fact that this is their last story. Michael Craze and Anneke Wills really deserved a better exit than this. Pauline Collins is excellent as Sam Briggs, though, and her engaging interplay with Jamie suggests that they would have made a very good pairing if the production team's idea of keeping Sam on as a regular had worked out. (8/10)

The Evil of the Daleks (LL)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	20.05.67	18.00	24'07"	8.1	37
2	27.05.67	17.51	25'13"	7.5	37
3	03.06.67	17.45	24'27"	6.1	61
4	10.06.67	17.45	24'43"	5.3	51
5	17.06.67	17.45	25'23"	5.1	62
6	24.06.67	17.45	24'48"	6.8	38
7	01.07.67	18.25	24'33"	6.1	50

Repeat

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	08.06.68	17.16	24'07"	6.3	31
2	15.06.68	17.15	25'17"	5.0	63
3	22.06.68	17.15	24'27"	6.3	49
4	13.07.68	17.15	24'43"	5.0	68
5	20.07.68	17.15	25'23"	5.1	67
6	27.07.68	17.55	24'48"	4.2	74
7	03.08.68	17.15	24'33"	5.5	57

PRODUCTION DETAILS

Location Filming: 20.04.67–21.04.67, 24.04.67–25.04.67

Ealing Filming: 26.04.67–28.04.67 on Stage 2; 16.05.67–17.05.67 on Stage 3 A/B

Studio Recording: 13.05.67, 20.05.67, 27.05.67, 03.06.67, 10.06.67, 17.06.67, 24.06.67, all in Lime Grove D

Having been unable to prevent the theft of the TARDIS from Gatwick Airport the Doctor and Jamie quiz the hangar foreman, Bob Hall (Alec Ross). The Doctor grows suspicious of him and decides to follow him when he leaves. Kennedy (Griffith Davies), an accomplice of Hall's who has been keeping watch, reports this to his boss Edward Waterfield (John Bailey), a Victorian-garbed antiques dealer. Waterfield's assistant Keith Perry (Geoffrey Coleville) comments on the collectability of the police box that now sits in the workshop. Waterfield tells him that they pander to the desires of their clients.

The Doctor and Jamie track Hall to a warehouse, where he has been left unconscious after a struggle with Kennedy. He eventually recovers and flees, leaving behind a box of matches from a coffee bar called the Tricolour. The Doctor tells Jamie they must find this place in the hope that Hall will turn up there.

Kennedy tells Waterfield that he planted the matches as instructed and that the Doctor is following the trail of clues left for him. He hands over photos of the Doctor and Jamie, which Waterfield later gives to Perry, telling him to meet these new 'clients' in the Tricolour and arrange for them to come to the shop at ten o'clock that evening. When Perry has left, Waterfield opens a door to a hidden room that contains an advanced machine.

In the coffee bar the Doctor tells Jamie that he is sure they are being led into a trap. Perry relays Waterfield's message and the Doctor promises to visit the shop at ten.

While Waterfield prepares for the Doctor's arrival Kennedy snoops around and discovers the hidden room. The machine within activates, and a Dalek materialises and blasts him down.

The Doctor and Jamie arrive early in order to investigate. They notice that all the supposed antiques look brand new, although

the Doctor is sure that they are genuine. Jamie wonders if Waterfield has created a time machine.

Waterfield discovers Kennedy's body and is aghast that the Dalek has killed. The creature tells him that only Dalek life is important and that he must fulfil his mission. It then fades from sight.

Jamie and the Doctor encounter Perry, who agrees to answer their questions about Hall and tells them where the TARDIS is being held. They then discover Kennedy's body and Perry goes to fetch the police. The Doctor and Jamie gain entry to the hidden room but are rendered unconscious by gas from a booby-trapped box.

The Doctor wakes to find that he and Jamie are now in the drawing room of a large country house. He learns from a maid, Mollie Dawson (Jo Rowbottom), that it is the home of Theodore Maxtible (Marius Goring) some miles outside Canterbury. Maxtible and Waterfield enter and reveal that the date is 2 June 1866. The Doctor accuses the men of the theft of the TARDIS and the murder of Kennedy. Waterfield protests that he was not responsible for the man's death and Maxtible remarks that they are all victims of a higher power that holds Waterfield's daughter, Victoria, hostage. Waterfield begs the Doctor to co-operate as the girl's life depends upon it.

Victoria (Deborah Watling) is being kept prisoner by the Daleks (Peter Murphy Grumbar, Robert Jewell, John Scott Martin, Gerald Taylor, Ken Tyllson; voices: Peter Hawkins, Roy Skelton) in another room of the house.

Maxtible takes the Doctor to his laboratory and tells him of his experiments into time travel using mirrors, magnetism, and static electricity. Waterfield explains that during their last experiment, involving a room-sized cabinet, strange creatures burst out and took over the house, seizing his daughter as a hostage. The monsters forced him to travel into the future and set a trap for the Doctor. The Doctor anxiously asks the creatures' identity and his question is answered by the sound of a familiar grating voice. A Dalek appears and tells him that unless he conducts a series of tests on Jamie the TARDIS will be destroyed. It then glides out again. Maxtible speculates that the creatures' aim is to analyse a

human being to discover the 'human factor' that has made them so successful in battling the Daleks. The Doctor is concerned that this will make them even more dangerous than before.

Jamie wakes and meets first Mollie and then Maxtible's daughter Ruth (Brigit Forsyth). Left alone in the room he starts to investigate but is knocked unconscious by a thug called Toby (Windsor Davies). Mollie returns and is likewise accosted by Toby, who puts her senseless body into a chair and carries Jamie away. On learning what has happened the Doctor tells Waterfield that unless they can find Jamie the Daleks will happily kill everyone in sight.

Toby has shut Jamie in a nearby stable. He claims that he was paid to kidnap him by Ruth's fiancé, Arthur Terrall (Gary Watson). Terrall arrives and first admits this and then denies it. Toby runs off and Jamie is left with the seemingly unhinged Terrall. The Doctor then enters, having thought to check the stable after finding a piece of straw in the drawing room. Terrall makes his excuses and leaves.

The Daleks move Victoria to another part of the house. They and Maxtible are arranging for a mute Turkish wrestler called Kemel (Sonny Caldinez) to prevent Jamie from rescuing the girl.

The Daleks tell the Doctor that they wish to insert the human factor into three of their number brought from their home planet Skaro in a dormant state. The Doctor reluctantly agrees to help.

Ruth tries to introduce Terrall to Jamie but discovers they have already met. An argument between the two men is halted only when Terrall suffers some sort of seizure.

Jamie overhears the Doctor plotting with Waterfield and angrily confronts him. The Doctor warns him not to try to rescue Victoria. When he has gone the Doctor admits that he engineered the whole argument, knowing that it would goad Jamie into action.

Toby meets Terrall and tells him that he wants the money he was promised. Terrall again suffers an attack and collapses. Toby decides to loot the house.

That night, Mollie gives Jamie a plan of the house to aid his attempted rescue of Victoria. The Doctor and the Daleks are

secretly watching the young Scot and recording all his reactions. Toby is also present but falls victim to a Dalek. Jamie proceeds carefully but eventually encounters Kemel, who attacks him. Jamie emerges from the struggle victorious, saving Kemel's life when he stumbles into another of the traps.

The Doctor notes Jamie's courage in fighting Kemel and his mercy in rescuing him. The Daleks will need both qualities if they want the human factor. Waterfield and Maxtible have meanwhile discovered Toby's body. The Daleks order them to hide it from the Doctor. A distraught Waterfield states that once his daughter is free he intends to confess to the authorities. Alarmed, Maxtible tells him that neither of them are guilty. Terrall attempts to kill Waterfield but is stopped by Maxtible.

The Doctor continues to monitor Jamie's reactions as he and Kemel – now friends – make their way through the house, narrowly avoiding yet more lethal devices. The two men eventually reach Victoria's room and plan to draw off the Daleks guarding the door. The Doctor points out that in avoiding a suicidal attack Jamie is showing self-preservation – another important element of the human factor.

Maxtible gains an assurance from the Daleks that they will honour their promise to give him the secret of turning base metal into gold.

Jamie and Kemel manage to destroy the two Daleks guarding Victoria's room. They join her inside and barricade the door with furniture.

The Doctor questions Terrall about the fact that nobody in the house has ever seen him eat or drink. When Terrall threatens him with a sword, the Doctor notices that the blade has become magnetic as if the man is charged with electricity. Waterfield calls the Doctor away and Terrall again suffers an attack, hearing a voice telling him to obey.

Maxtible hypnotises Mollie and commands her to forget the strange events she has witnessed. He tells Terrall that he used the same technique on Victoria, but that her father's usefulness is now at an end. Terrall asks for relief from the attacks he is suffering and Maxtible promises to help once Victoria has been

fetched. Again Terrall hears the voice telling him to obey.

The Doctor tells Waterfield that the human factor is now stored in the positronic brains that will be implanted into the three dormant Daleks. Waterfield begs him not to proceed, fearing that it will mean the creation of creatures that will overrun the universe. The Doctor replies that it is too late to stop, although events may not take the path that the Daleks are expecting.

Terrall sneaks into Victoria's room via a secret passage and drags her away. Jamie and Kemel follow but are forced to split up when the passage forks. Jamie catches up with Terrall, who no longer has Victoria with him, and they duel with swords. The Doctor and Ruth arrive just as Terrall collapses. The Doctor tells Ruth that to save her fiancé's life she must take him far away.

The Daleks have Kemel take Victoria into the time cabinet. Jamie is meanwhile growing increasingly distrustful of the Doctor. The three Daleks with the human factor enter the laboratory but seem more interested in playing games than in conquest. The Doctor explains that they are the equivalent of children but that they will grow up fast. He nicknames them Alpha, Beta, and Omega.

The Daleks tell the Doctor that they have all been ordered back to Skaro. Waterfield learns that Maxtible was responsible for his daughter's kidnapping and attacks him. Maxtible knocks him out but then discovers that the Daleks have set a bomb that will destroy the house. He escapes into the time cabinet. A recovering Waterfield warns the Doctor and Jamie about the bomb. They all get into the cabinet and escape just before the bomb explodes.

On Skaro, a Dalek escorts Maxtible into a room where Victoria and Kemel are being held. A siren sounds, indicating that other humans have entered the city. The Doctor, Jamie and Waterfield have made their way into the subterranean city through cavernous tunnels. They hear Victoria scream and, in his eagerness to go to her aid, Jamie nearly falls down a sheer drop. At the edge of the city a Dalek identifying itself as Omega meets the group and offers to lead the way. The Doctor spots that it is an impostor and pushes it over the precipice.

Victoria has been forced to scream by Maxtible, who is still following the Daleks' commands. She realises that the Daleks are trying to lure the others into a trap. The Doctor, Jamie and Waterfield are captured and taken before the enormous Emperor Dalek (voice: Peter Hawkins). The Doctor asserts that the three Daleks with the human factor will start to question orders and cause a rebellion. The Emperor reveals that the Daleks' true motivation for acquiring the human factor was to help them to isolate the Dalek factor. They now want the Doctor to implant the latter into humans throughout Earth's history using the TARDIS, which they have brought to Skaro.

The Doctor and his friends are locked up with Maxtible. The Doctor tells Victoria that he will not accede to the Daleks' demands even if it means all their deaths. He questions Maxtible about the device that the Daleks used to control Terrall. The Daleks show Maxtible a machine that can transmute iron into gold. Maxtible moves forward to inspect it, but as he passes through an archway the Dalek factor is inserted into his brain. He is now mentally a Dalek.

That night Maxtible tries to infect the Doctor with the Dalek factor and appears to succeed. The Doctor goes with him to work on the plan to spread the Dalek factor on Earth. Once on his own, however, he goes back to the others and tells Jamie to lead them through the archway. Still pretending to have been converted, he then tells the Emperor that all Daleks should pass through the archway so that the humanised Daleks will be converted back into true Daleks. The Emperor agrees.

The Doctor reveals to Jamie and the others that the archway could not affect him as he is not human. He has now swapped the Dalek factor for the human factor so that when the Daleks pass through the archway they will all be converted. He tells his friends to head for the surface, where he will join them. Waterfield decides to go back into the city to find Maxtible. The converted Daleks spread through the city and soon civil war breaks out. The Doctor tells the converted Daleks to seek out the Emperor as he has ordered their destruction, and they join battle with the Emperor's black Daleks. Seeing an enemy Dalek approaching, Waterfield

shields the Doctor and receives a fatal wound. Before he dies he asks the Doctor to take care of his daughter.

As the friends make their way out of the war-ravaged city they encounter Maxtible and a Dalek. Jamie manages to throw the Dalek over the edge of the precipice, but Maxtible sends Kemel to the same fate. Maxtible then returns to the city, but is killed in the explosions ripping through it. The Doctor meets up with Jamie and Victoria and breaks the news of Waterfield's death. He tells Victoria that it was not in vain as he believes that this is the final end of the Daleks. They head for the TARDIS and safety.

WHO FAX

- Novelised as *Doctor Who – The Evil of the Daleks* by John Peel in 1993.
- Only the second episode of this story exists in the BBC archives, although one other clip does also survive.
- Episode 2 released on BBC Home Video on *Daleks – The Early Years* in 1992.
- Soundtrack released in edited form on twin cassettes by the BBC Audio Collection in 1992, presented by Tom Baker. Amongst the edits made to the soundtrack for this release was the removal of a scene set in the Tricolour coffee bar in Episode 1. This was done as, along with the Seekers' 'Nobody Knows The Trouble I've Seen', the scene featured the Beatles' track 'Paperback Writer' as background music and the BBC did not want to have to pay the copyright holders for its use.
- Locations: BBC Outside Broadcasts and Transport Base, Kendal Avenue, Ealing, London, W3; Warehouse Lane, Hammersmith, London, W1; Grimsdyke Rehabilitation Centre, Old Redding Road, Harrow Weald, Harrow.
- Individual episode titles were included on all scripts, bar that for episode six. These were as follows: 1: *To Set a Trap* . . . ; 2: *The Net Tightens*; 3: *A Trial of Strength*; 4: *A Test of Skill*; 5: *The Human Factor*; 7: *The End of the Daleks*.
- David Whitaker's original story breakdown for *The Evil of the Daleks* was headed simply *Daleks* and dated 4 January 1967.

It read as follows (with C.H. standing for cliff-hanger):

Ep.1:

Tardis stolen. Waterfield reports to Daleks success of mission – asks for Victoria to be returned to him. We learn the Dalek 3 phase plan: Steal Tardis: Trap Doctor and take him back to 1880: Use Tardis to investigate human factor in man's evolution.

C.H.: Dr. finds Waterfield's shop, etc.

Ep.2:

Waterfield lures Dr. to his two-man time machine with Jamie. Ben and Polly return to London life. Dr. etc. whisked back to 1880.

C.H.: They are confronted by the Daleks.

Ep.3:

We meet Anne Waterfield, Etc. Waterfield uses pressure on Dr. to show him how Tardis operates and take him back to 20,000 BC

C.H.: They return to Savage Cave in 20,000 BC

Ep.4:

Sequence in Cave. Og is captured. Tardis scene. He is brought back to 1880. Studied by Waterfield.

C.H.: Og escapes.

Ep.5:

Og recaptured. Anne and Og. Jamie taken to Skaro. He meets Victoria.

C.H.: Daleks take over investigation of Og.

Ep.6:

Daleks learn what it is that makes mankind tick. They plan to return to BC to destroy this quality.

C.H.: They return to BC with Dr. and Og as prisoners.

Ep.7:

BC: Battle with Daleks. Skaro, Jamie etc. escape. Final scene in Victorian London.

- Deborah Watling was not the first choice of actress to play the new companion, Victoria Waterfield. After auditions that took place around the end of March / beginning of April 1967, and a camera test on the afternoon of 11 April, Denise Buckley appears to have been chosen for the part. On 13 April, however, Innes Lloyd dropped Buckley from the cast of *The Evil of the Daleks* and confirmed that Deborah Watling (who was not listed for audition) was to play the part. Lloyd asked for an option on her services for *The Tomb of the Cybermen*, the next story to be recorded, and also on *The Abominable Snowmen*, which was the first story due to be made after the summer break.
- The Daleks' creator Terry Nation was paid £15 per episode for their use in this story.
- The decision to remove Ben and Polly from the first two episodes of *The Evil of the Daleks* resulted in David Whitaker having to re-work his scripts for those episodes, which he had already delivered.
- The designer for this story was originally to have been Colin Shaw. It was eventually Chris Thompson.
- Actor Barry Ashton's hands doubled for Patrick Troughton's in close up during filming at Ealing on 28 April 1967 for the first episode of this story.
- An experimental session to try out an inlay effect was carried out in Lime Grove Studio D between seven and eight in the evening of 18 May 1967. No recording was done.
- The repeat transmission of this story was linked to the stories either side of it: *The Wheel in Space* and *The Dominators*. The end of *The Wheel in Space* sees the Doctor 'showing' his new companion Zoe (Wendy Padbury) the adventure as an example of the sort of thing she will come up against if she travels with him. The opening scenes of the repeated Episode 1 had an added voice-over by Troughton and Padbury (recorded on 31 May 1968) that referred back to the fact that this was being 'shown' to Zoe, and the first scene in *The Dominators* featured Jamie asking about Daleks. This makes *The Evil of the Daleks* the first story to be repeated in its

entirety and the last to be shown within the context of the ongoing plot.

- The repeat of the third episode was interrupted by a temporary transmission breakdown.
- This story had a total budget of £19,500. Total expenditure was £20,534. The budget for the repeat screening was £7,969 and the actual expenditure £7,274.

COMMENT

DJH: *This is the first Doctor Who story that I can remember watching on its original transmission and it made a great impact on me. I was totally hooked by the plight of Maxtible, Waterfield, the Doctor and his friends. When the Dalek city appears to be destroyed at the end, the Doctor's reaction is both interesting and dramatic. Today, listening to the soundtrack and viewing the single episode that remains, the overall impression is of a simply superb tale. It is well structured – two episodes in the present day, three in 1866, and two on Skaro – and the Daleks get to talk, plot, scheme, and generally steal the show. There are some superb actors in evidence as well, with Marius Goring simply brilliant as the blustering Maxtible. Perhaps the only thing that may let the story down is the model work of the destruction of the Dalek emperor at the end. I'm afraid that those toy Marx Daleks just don't look like the full-size ones, and I fear that the sequence may have ended up spoiling what was otherwise a climactic end to the story. Despite this, the writing, acting, soundtrack, and visuals of Episode 2 prompt me to stick my neck out. (9/10)*

MS: *Superb acting, suspense and drama come together with a complex plot to produce one of the series' all-time classics. Marius Goring and Edward Bailey provide excellent support to Patrick Troughton's best performance as the Doctor to that date. (9/10)*

SJW: *The Evil of the Daleks boasts some superbly crafted scripts by David Whitaker. Particularly outstanding are the compelling and finely drawn characters: the naively misguided*

scientist Edward Waterfield and his innocent young daughter Victoria; the ruthless entrepreneur Theodore Maxtible, obsessed with the alchemist's dream of transforming base metal into gold; Maxtible's prim, deluded daughter Ruth; her hapless suitor Arthur Terrall, driven half insane by the Daleks' malign influence; the mute Turkish wrestler Kemel; and the Daleks themselves, positively radiating evil in one of their strongest ever vehicles. There is also a wealth of unforgettable images: the TARDIS being stolen and driven away on a lorry; the Daleks gliding through the wood-panelled corridors of Maxtible's home; the Doctor playing 'trains' with three humanised Daleks; Jamie growing distrustful of the Doctor as he seems to fall under the Daleks' influence; the possessed Maxtible walking around with his arms outstretched like a Dalek, mirroring the actions of many thousands of schoolchildren over the previous four years; and, of course, the climactic civil war on Skaro, with the Emperor's increasingly desperate exhortations to his minions not to fight in the control chamber and copious quantities of gunge spewing forth from the tops of exterminated Daleks. The production values are uniformly high, too. Rarely has Doctor Who been as enthralling, as gripping, or as exciting as this. (10/10)

SEASON FIVE

The Tomb of the Cybermen (MM)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	02.09.67	17.50	23'58"	6.0	57
2	09.09.67	17.50	24'44"	6.4	57
3	16.09.67	17.50	24'14"	7.2	38
4	23.09.67	17.50	23'22"	7.4	34

PRODUCTION DETAILS

Location Filming: 12.06.67

Ealing Filming: 13.06.67–16.03.67 on Stage 2

Model Filming: 19.06.67 in Puppet Theatre

Studio Recording: 01.07.67, 08.07.67, 15.07.67, 22.07.67, all in Lime Grove D

On the planet Telos an archaeological team led by Professor Parry (Aubrey Richards) uncovers the doors to a lost Cyberman city. Kaftan (Shirley Cooklin) offers fifty pounds to the first man who can open the doors but the crewmember (Ray Grover) who tries is electrocuted.

The TARDIS arrives and the Doctor, Jamie and Victoria meet Parry's group. The Doctor tells Parry that he can open the doors, which he proves are no longer electrified. The Doctor and Jamie are not strong enough, however, and so the Doctor coerces Kaftan's aide, Toberman (Roy Stewart), to pull them apart.

They enter the chamber beyond and begin to explore. The expedition's patron, Eric Klieg (George Pastell), and Kaftan conspire to find a discreet way of getting rid of the Doctor and his companions. The Doctor opens two doors out of the main chamber but a large hatchway leading down remains closed.

They split up to search further. John Viner (Cyril Shaps), Kaftan and Victoria find a room that they decide must have been used to revitalise dormant Cybermen. Meanwhile Jamie and Peter Haydon (Bernard Holley) discover a strange metallic insect that appears to be dead. Klieg and Parry puzzle over the mathematics behind operating the power systems of the city. The Doctor gives Klieg the solution but warns him not to try it. Klieg takes no notice and activates the machinery. Power begins to hum through the complex.

In the revitalising room Victoria is standing inside a large Cyberman-shaped sarcophagus when the power comes on. Kaftan pulls a lever and the lid slams shut, trapping Victoria. Viner goes to fetch help. When he has gone, Kaftan pulls more switches but is stopped by the Doctor. The Doctor releases Victoria and takes her and Viner to check on Jamie and Haydon.

In the other room Haydon operates a control, the room darkens, and a large hypnotic pattern appears on one wall. He theorises that the room was used by the Cybermen for some kind of weapons testing and gets Jamie to operate the machine once more. The Doctor arrives but is too late to stop Jamie. A Cyberman appears in front of them and a weapon hidden in the wall fires, hitting Haydon in the back. The Doctor finds that the Cyberman is nothing more than a dummy. Victoria picks up the inert silver creature, which the Doctor identifies as a Cybermat, and puts it in her bag.

Back in the main chamber Parry and Klieg work on using the equations that the Doctor gave them to discover how to open the hatch. Toberman enters from outside and informs Kaftan that he has carried out her orders. When the Doctor and the others return, Parry announces that he is abandoning the expedition. Captain Hopper (George Roubicek) arrives and informs them that the ship's fuel pumps have been sabotaged. They will need 72 hours to repair the damage.

The Doctor hints to Kaftan that he knows that it was Toberman who sabotaged the ship but at that moment Klieg announces he has worked out the final sequence. The hatch swings open and Kaftan and Victoria remain in the main chamber while the men descend. When they have gone Kaftan offers Victoria some food and drink – which she drugs. Victoria quickly falls asleep and Kaftan shuts the hatch.

The exploring archaeologists discover the frozen tombs of the Cybermen. They hear the hatch slam shut but Klieg plans to open it from the control panel in the tombs. Klieg throws several switches but the hatch stays shut. Slowly, the tombs begin to defrost and the Cybermen (Hans De Vries, Tony Harwood, John Hogan, Richard Kerley, Ronald Lee, Charles Pemberton, Kenneth Seeger, Reg Whitehead; voices: Peter Hawkins) within begin to stir. Viner hurriedly throws the switches into reverse and the tomb refreezes. Klieg shoots Viner and restarts the thawing process.

Victoria wakes up but Kaftan warns her at gun-point not to touch the controls. Unseen by Kaftan the Cybermat emerges from Victoria's bag and begins to move towards her. The creature jumps at Kaftan and she drops her gun. Victoria grabs the

weapon and destroys the creature. With Kaftan unconscious Victoria unsuccessfully tries to open the hatch. She runs to the ship for help.

In the tombs Klieg explains that he is a member of the Brotherhood of Logicians, a group who seek to rule Earth by the rules of logic. He has come to Telos to discover the Cybermen's secrets to help the Brotherhood. The Cybermen emerge and release their Controller (Michael Kilgariff; voice: Peter Hawkins). The Controller tells the humans that they now belong to the Cybermen and will become like them. He reveals that the tombs are an elaborate trap to bring highly intelligent humanoids to Telos to be converted into Cybermen and thus rebuild the Cyber race. The Cybermen know the Doctor from their attack on Earth's moon-base hundreds of years earlier. The Controller reveals that the survivors of their failed invasion of Earth came to Telos to await the arrival of more humans that they could convert.

Victoria returns with Hopper and First Officer Jim Callum (Clive Merrison) and they try to open the hatch. Kaftan comes to and retrieves her gun, holding them at bay. Victoria distracts her and Hopper grabs the gun. The hatch is opened and Hopper descends armed with some smoke bombs.

Hopper throws the bombs, confusing the Cybermen and allowing everyone except Klieg and Toberman to escape. Toberman is taken away to be converted but Klieg manages to hide. When the coast is clear, he heads for the surface where he and Kaftan are locked in the weapons testing room.

The Controller orders the preparation and later the release of the Cybermats, which are sent through pipes into the chambers above the tombs. In the testing room Klieg and Kaftan remove an x-ray laser gun from the dummy Cyberman and plot to seize control. In the main chamber everyone but the Doctor and Victoria is sleeping. The Cybermats attack but the Doctor uses an electrified cable to create a magnetic field that disorients and destroys the creatures.

Klieg enters the main chamber brandishing the laser. He believes that with his new weapon he can negotiate with the Cybermen. Kaftan opens the hatch and Klieg calls for the Controller.

The Cybermen have finished their initial preparation of Toberman and the Controller brings him with him to confront Klieg. Klieg gives his demands to the Controller, which include the release of Toberman and the Cybermen's help with the conquest of Earth. The Controller agrees and Klieg allows the Controller to be revitalised.

Toberman disarms Klieg and the Controller opens the hatch to the tombs, killing Kaftan in the process. The Doctor pleads with Toberman to help them, and the sight of his dead mistress and the Doctor's words cause Toberman to attack and disable the Controller. The Doctor takes Toberman with him and re-enters the tomb, hoping to refreeze the remaining Cybermen. Klieg follows them down and starts the sequence to re-awaken the Cybermen. The Doctor mocks Klieg's ambitions of conquest and keeps him talking until Klieg is suddenly attacked by a Cyberman and killed. Toberman grapples with the Cyberman and destroys it as the Doctor successfully refreezes the tombs.

The Doctor plans to re-electrify the city doors after the others have left for their ship but the Controller recovers and tries to prevent the doors from closing. Toberman is stronger, however, and, as the doors shut, a powerful electric pulse kills him. The Controller is also apparently killed.

WHO FAX

- Novelised as *Doctor Who and the Tomb of the Cybermen* by Gerry Davis in 1978.
- Story released on BBC Home Video in 1992. The release featured a specially recorded trailer with director Morris Barry speaking about the story.
- Soundtrack released in edited form on twin cassettes by the BBC Audio Collection in 1993, presented by Jon Pertwee. This release had originally been planned for 1992, but the unexpected discovery of the (previously lost) telecine recordings of the story in Hong Kong resulted in the video being rush-released and the audio version being put on hold.
- Working titles: *The Cybermen Planet*, *The Ice Tombs of Telos*.
- Locations: Wapsey's Wood Sand Pit, Gerrard's Cross, Bucks.

- Shirley Cooklin, who played Kaftan in the story, was at the time married to producer Peter Bryant. Kit Pedler and Gerry Davis devised the character of Kaftan with Cooklin in mind to play it.
- This story had a total budget of £11,000. Total expenditure was £10,633.

COMMENT

DJH: *One of the true classics of this era, The Tomb of the Cybermen still packs quite a punch today. The plot is simple and yet the elegance with which it is told ensures that the tension never lets up. The visuals are stunning, from the uncovering of the great doors leading into the tombs, to the Cybermats and the Cybermen's impressive revival from frozen sleep. The Cyber Controller is a masterpiece of design, and the end of the second episode when he blankly stares at the camera after emerging from the tombs is one of the great cliff-hangers. The use of stock music works in the story's favour as well, providing a link to previous Cyberman adventures, and the direction is moody and dramatic. On the downside, the Cybermen's strange 'Donald Duck' impressions when they are attacked make no sense, and the use of a dummy stand-in for the Controller when it is attacked by Toberman in Episode 4 is very obvious, as are the wires holding Toberman up as he is thrown across the room by the silver giants. However, it must be remembered that the stories of this era were made to be seen only once, on a low definition 405-line black-and-white television of around fourteen inches diameter, so these faults may hardly have been visible on first transmission. (9/10)*

MS: *The Cybermen are back in a story long considered a classic by fans. The return of the story to the archives and its subsequent release on video have revealed that some of the on-screen acting is a trifle hammy, but Patrick Troughton, Frazer Hines and Deborah Watling give quality performances throughout. (8/10)*

SJW: *This is another cracking good story. The 'Egyptian mummy' horror film iconography on which the scripts obviously*

draw is put to very effective use, and the scenes of the time travellers and the human archaeologists making their way deeper and deeper into the Cybermen's frozen tombs are genuinely chilling (if you'll excuse the pun). The Cybermen themselves come across as a truly terrifying and awe-inspiring menace – particularly as the plot foregrounds their aim of perpetuating their race by capturing and transforming human beings – and the Cyber Controller and the Cybermats are both excellent innovations. The production values are generally high, too, and special praise must go to set designer Martin Johnson for his wonderful conception of the architecture of the tomb complex. If it were not for a couple of poorly-executed action shots, this would be a virtually flawless production. (9/10)

The Abominable Snowmen (NN)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	30.09.67	17.26	24'15"	6.3	57
2	07.10.67	17.26	23'15"	6.0	71
3	14.10.67	17.25	23'55"	7.1	51
4	21.10.67	17.25	24'11"	7.1	60
5	28.10.67	17.25	23'51"	7.2	61
6	04.11.67	17.26	23'31"	7.4	56

PRODUCTION DETAILS

Ealing Filming: 23.08.67–25.08.67, stage unknown

Location Filming: 04.09.67–09.09.67

Studio Recording: 15.09.67, 16.09.67, 23.09.67, 30.09.67, 07.10.67, 14.10.67, all in Lime Grove D

The TARDIS arrives in the Himalayas and the Doctor rummages through a chest looking for a bell. He tells Jamie and Victoria that this 'ghanta' will ensure them the welcome of a lifetime. The Doctor goes outside to look around and is delighted to see the fortified walls of the Detsen monastery nearby. As he returns to

the TARDIS he discovers a fresh set of large footprints close to the ship.

Jamie and Victoria have found the bell and the Doctor, concerned by the footprints, decides to travel to the monastery alone. When he has gone, Jamie and Victoria explore and, finding the footprints, decide to follow them.

The Doctor comes across the remains of a campsite. He examines the lifeless body of a man before picking up a rucksack and heading on to the monastery, which at first sight appears deserted. The Doctor is in the courtyard when the gates open and the resident monks enter, accompanied by Professor Travers (Jack Watling), who sees the rucksack the Doctor is carrying and accuses him of attacking him and murdering his companion, John (Reg Whitehead). The Doctor protests his innocence but Khrisong (Norman Jones) orders that he be taken away.

Jamie and Victoria arrive at the entrance to a narrow cave. Jamie goes inside but Victoria sees a large hairy creature lumbering towards them and goes to warn Jamie. They watch as the creature reaches the mouth of the cave, which it seals with a large boulder, trapping them.

The Doctor is visited by Travers, who believes him to be a reporter. The Doctor tries to explain that he did not attack Travers and kill his companion. Travers replies that Khrisong will uncover the truth.

Khrisong, the chief warrior, is keen to kill the Doctor, blaming him for the sudden aggressiveness of the Yeti and the deaths of four monks. Sapan (Raymond Llewellyn) is unconvinced and suggests that they consult the Abbot Songsten (Charles Morgan). Khrisong is determined to prove the Doctor's guilt and orders that the traveller be brought to him.

Jamie searches the cave and at the back discovers a small pyramid of silver spheres. The monster unblocks and enters the cave but Jamie knocks away one of the props that supports the roof and rubble crashes down on the creature's head. Jamie and Victoria run down the mountain, chased by the unharmed monster.

The Doctor confides in a young monk called Thonmi (David

Spenser), whom he tells about the ghanta that he has hidden in his cell. Khrisong has the Doctor tied to the doors of the monastery: if he is guilty the Yeti (Tony Harwood, John Hogan, Richard Kerley, Reg Whitehead) will rescue him; if he is innocent they will attack him. Thonmi takes the ghanta to Songsten, who confirms that it is the same holy bell entrusted to a stranger in 1630. Songsten hears the voice of Padmasambhava (Wolfe Morris), who tells him that the Doctor is known to him and must be released. The voice goes on to express concern that the Doctor may interfere with the 'great plan'.

On their way to the monastery Jamie and Victoria meet Travers. He promises to return with them to clear the Doctor's name if the young friends will show him the cave. They hurry to the monastery. The Doctor is released as three Yeti approach and Jamie helps the monks capture one of the creatures. The Doctor discovers that it is in fact a robot that is now lifeless. There is a spherical hole in the robot's chest. Unnoticed by anyone, a silver sphere, knocked from the Yeti during its capture, starts to beep and move along the floor.

Victoria and Jamie tell the Doctor about the cave and the spheres. Victoria suggests that the sphere is the right size to be the Yeti's control unit. When they return to the courtyard there is no sign of the object. Ralpachan (David Baron) tells them that only Travers has entered the courtyard and he has now left the monastery despite Khrisong's orders. The sphere continues to make its way unseen through the monastery.

Rinchen (David Grey) has placed a spirit trap – a complicated pattern of threads – around the inert robot Yeti. Victoria questions Songsten about Padmasambhava and is told that he lives within the holy sanctum of the monastery where only the Abbot may enter. Victoria tries to gain entry but is stopped by Thonmi.

The Doctor convinces Khrisong of the importance of finding the sphere and the monk leaves to search outside. While he searches, an incredibly old man – Padmasambhava – moves small figurines of three Yeti across a map of the monastery and its surrounding hills. Outside in the dark, three full-size Yeti begin to lumber towards Detsen watched by a hidden Travers.

Padmasambhava tells Songsten that he is unable to control the Doctor's mind and that the traveller is endangering their plan. He orders Songsten to take a transparent pyramid to the cave in the mountains, guarded by three Yeti. Once there, the Great Intelligence will use the device to focus itself upon the Earth where it will take on physical form.

On the mountainside Khrisong finds a silver globe but is attacked by the Yeti and injured. The Doctor rushes to his aid.

The Doctor believes that he may be able to trace the signals that control the Yeti robots, and he and Jamie set off for the TARDIS. Victoria is left to wait for their return. While the monks are busy with their work and prayers Victoria decides to try once again to enter the sanctum.

Songsten hypnotises the guard and slips out into the night. Victoria approaches the inner sanctum but Padmasambhava's voice warns her that the monks will consider her presence in the sanctum as sacrilege and so she returns to the main hall. The sphere has also made its way to the hall and slots itself into the robot's chest. The creature comes to life and leaves despite the monks' attempts to stop it.

When the Doctor and Jamie reach the TARDIS they find a Yeti guarding it. They manage to remove its control unit and then enter the ship. Songsten reaches the cave and, while he places the pyramid there, Padmasambhava asks the Great Intelligence to release him from its control. Travers has been watching the cave and enters it once Songsten and the Yeti have gone. He sees the glowing pyramid split open and a foam-like substance start spreading from it.

Khrisong has become suspicious of Victoria and locks her up, although she quickly escapes. Songsten arrives back at the monastery and once again uses hypnotism to avoid the guard. When the Doctor, Jamie and Travers arrive back at the monastery, Khrisong has all three locked up. While in their cell, Travers tells the others what he saw in the cave. Victoria is invited to enter the inner sanctum by Padmasambhava and she watches as the old man directs four Yeti into the monastery to attack the monks. In the battle that follows, Rinchen is killed.

Victoria appears before the monks, carrying the ghanta and speaking with Padmasambhava's voice. She orders the monks to evacuate Detsen and to release the Doctor and the others. The Doctor is amazed that the 300-year-old master is still alive and goes to see him. Padmasambhava tells the Doctor how he made contact with the Great Intelligence and how the alien is controlling him to further his plans on Earth. The old man appears to die but the Intelligence revives him after the Doctor has left.

Khrisong attempts to warn Songsten that Padmasambhava is controlling the Yeti but the controlled Abbot kills him. The Doctor and the other monks overpower Songsten and the Intelligence retreats from the Abbot's mind. The Doctor, Jamie, Victoria and Thonmi decide to remain, while Travers and Ralpachan find their way blocked by the spreading foam when they try to reach the cave to destroy the pyramid within.

Songsten reveals that the Yeti are controlled from a secret room beneath the inner sanctum. Whilst the Doctor distracts the Great Intelligence by using his own mental powers, Jamie and Thonmi destroy the Great Intelligence's links with Earth. Padmasambhava is finally allowed to die, thanking the Doctor as he slips away.

As the friends make their way back to the TARDIS accompanied by Professor Travers, the explorer sees a genuine Yeti and chases after it.

WHO FAX

- Novelised as *Doctor Who and the Abominable Snowmen* by Terrance Dicks in 1974.
- Only the second episode of this story exists in the BBC archives, although two other clips do also survive.
- Episode 2 released in edited form on BBC Home Video on *The Troughton Years* in 1991.
- Working title: None.
- Locations: Nant Ffrancon Pass, Gwynedd, North Wales.
- The start of location filming was delayed by two days due to high winds at Llyn Ogwen.

- Twelve model Yeti were constructed for use on the relief map of the monastery and surrounding mountain. These were designed so that they could be made to blow up in Episode 6.
- Jack Watling, who played Professor Travers, is the real-life father of Deborah Watling, who played Victoria.
- The final episode of *The Abominable Snowmen* was followed on transmission by a trailer for *The Ice Warriors*. This ran as follows:

Clent is at a desk in the main Ioniser Control room: 'My name is Clent. I'm a scientist in charge of stopping the second Ice Age from destroying the European Zone. A complex task at the best of times, a challenge, great and hard. One of the most brilliant scientists on my staff has rebelled against the way I run the base. And now he lives the life of a scavenger, a useless, non-productive waste of talent.'

Cut to a straggly-bearded man sitting in a hut: 'He's talking about me, I'm the scientist who rebelled. The name's Elric Penley. There's no point in arguing with a man like Clent – he's a machine. I chose this existence because, well, because I demand the right to be an individual. Clent may be able to control the glacier, but there's a far greater menace that he hasn't reckoned with. I mean the creature from the ice.'

Cut to the Warrior in a block of ice. It starts to come alive.

Announcer: 'The Doctor and his companions find themselves embroiled in this life-or-death struggle in *Doctor Who and the Ice Warriors*, next Saturday at 5.25.'

- This story had a total budget of £16,500. Total expenditure was £19,023.

COMMENT

DJH: *Doctor Who has always managed to present original twists to established myths, and with The Abominable Snowmen we get the Doctor Who origin of the Yeti. The idea of them*

being robots is nicely realised, and the overall plot of a formless entity trying to take over the world is a good one. This story works well as it doesn't try to be too clever. The acting is of a high standard, with Jack Watling taking the honours as the bluff Professor Travers, but Wolfe Morris deserves mention for his brittle and yet terrifying portrayal of the ancient Padmasambhava. Morris is able to convey power and force through his whispering voice and this, combined with some innovative make-up, makes this character one of the high-points of the story. (7/10)

MS: The Yeti prove to be a great monster but the Great Intelligence, an entity without a physical body, is one of the strangest enemies seen in the programme. A truly original plot and good acting add to the enjoyment, as does the use of location filming. (7/10)

SJW: The Abominable Snowmen is a highly atmospheric and suspenseful tale with an unusual and well-realised setting. To have the Doctor revisiting the scene of a previous adventure, unseen by viewers and unrelated to the present one, is a pleasing and novel idea. The central premise of the Great Intelligence attempting to escape from the astral plane and achieve corporeal existence on Earth is both intriguing and horrific, and makes for some very frightening scenes – particularly those involving the 'possessed' Padmasambhava. The Yeti are impressive, if somewhat cuddly, monsters with suitably mysterious origins, and their appeal is further enhanced by all the associated imagery – including their metal control spheres and the little model figures by means of which their movements are directed. There are some great supporting characters, too. Another in a succession of superb stories. (9/10)

The Ice Warriors (OO)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	11.11.67	17.10	24'21"	6.7	68
2	18.11.67	17.25	24'10"	7.1	71
3	25.11.67	17.25	23'58"	7.4	64
4	02.12.67	17.26	24'23"	7.3	63
5	09.12.67	17.24	24'25"	8.0	44
6	16.12.67	17.25	23'58"	7.5	59

PRODUCTION DETAILS

Ealing Filming: 25.09.67–29.09.67, 02.10.67 on Stage 3 A/B

Studio Recording: 21.10.67, 28.10.67, 04.11.67, 11.11.67, 18.11.67, 25.11.67, all in Lime Grove D

In a converted Georgian mansion known as Britannicus Base, senior control technician Miss Jan Garrett (Wendy Gifford) and her staff struggle to control an Ioniser that they are using to slow the progress of glaciers rolling over Britain. Leader Clent (Peter Barkworth) is convinced that they will be able to avert the approaching crisis but the whole group knows that they are a few short hours away from being forced to abandon the base.

Some of the Base's staff are already being evacuated and Clent orders that Scientist Arden (George Waring) be recalled from a mission at the glacier face. Arden has discovered a creature buried in the ice and ignores Clent's orders so that he can continue excavating the entombed figure.

The TARDIS arrives next to a giant dome and, entering through an airlock, the Doctor, Jamie and Victoria find themselves in the base. The Doctor realises that something is wrong and barges into the Ioniser control room. Despite Clent's protests, he helps Miss Garrett regain full control of the Ioniser.

Arden and his team remove a massive humanoid figure from the ice, which Walters (Malcolm Taylor) names an Ice Warrior. Watching them are two ragged figures, Elric Penley (Peter Sallis) and Storr (Angus Lennie). As Arden's group prepare to leave

with the frozen Warrior an avalanche sweeps Arden's second assistant, Davis (Peter Diamond), into a chasm. Storr's arm is injured and Penley helps his friend to safety. Arden arrives back at the base with his discovery, which is placed in a storage area with a power pack set to melt the ice around it. The Doctor examines what he can see of the creature and, concerned by the design of its helmet, goes to warn Clent. Jamie and Victoria fail to notice the Warrior beginning to move. The revived Warrior (Bernard Bresslaw) knocks Jamie out and kidnaps Victoria.

The Doctor tells Clent and Miss Garrett that the being in the ice is an alien from an advanced culture. The Doctor surmises that the alien's spaceship must be buried in the ice and that if the Ioniser hits the ship's reactor it could cause a massive explosion. Clent is dubious but at that moment Jamie stumbles in and tells them what has happened.

In another part of the house, the Warrior, Varga, informs Victoria that he is from Mars. He discovers that he has been entombed in the ice since the first ice age and determines to return to his ship to revive his crew and then either to return to Mars or to conquer Earth.

On the computer's recommendation Clent decides not to follow the Doctor's advice about shutting down the Ioniser. Instead he sends Arden, accompanied by Jamie, to search for the Warrior's space craft.

Penley returns to the Base to gather medical supplies to treat Storr's injury. There, he overhears Varga order Victoria to take him to where he can find more power packs like the one used to revive him. Victoria has little choice but to agree.

Varga takes one of the power packs and tells Victoria that she will accompany him on his journey to find his ship. Clent enters the storeroom and is knocked unconscious by Varga. Penley helps the injured Clent and is soon joined by the Doctor. The Doctor tries to persuade the ex-scientist that his expertise could help push back the advancing glacier, but Penley refuses to help. He does, however, tell the Doctor about the Warrior and Victoria and offers to help track them. The Doctor declines his help. Penley leaves with the medicines he came to fetch.

At the glacier face Varga begins cutting through the ice with a sonic gun. He quickly frees four other Warriors – Zondal (Roger Jones), Turoc (Sonny Caldinez), Rintan (Tony Harwood), and Isbur (Michael Attwell) – and restores them to life using the power pack. Zondal locates the Warriors' ship and Varga commands them to release it and create a cave to be used as a trap with Victoria as the bait.

Miss Garrett visits Penley's hut and tries to convince him to return to the Base but he again refuses. She attempts to pull a tranquilliser gun on him but Storr disarms her. Penley tells her to return to the Base and look at his notes concerning the Omega Factor. She returns and gives Penley's notebook to the Doctor. The Doctor recommends to Clent that they put Penley's theories into practice immediately but Clent insists on computer simulations first.

Jamie and Arden reach the glacier and find a large cave cut into the ice. The Warriors appear and fire at the two men, who collapse. Varga orders Zondal to make repairs to the ship's propulsion unit.

When the Warriors have gone, Penley sneaks into the cave and, finding that Jamie is still alive, carries him away. The Doctor is worried when there is no further contact from Jamie and Arden and decides to go and search for them.

Victoria manages to get into the cave unnoticed and finds that Jamie's body has gone. She picks up Arden's communicator and contacts the Base. Unaware that the signal is being monitored by the Warriors, Clent demands that Victoria describe the ship's propulsion unit. Varga sends Turoc to bring Victoria back to the ship as he wonders why the humans are interested in its engines.

The Doctor tells Victoria to try to reach the Base but she is forced to run deeper into the ice caves when Turoc appears. The Doctor quickly prepares for his journey to the cave, taking with him a phial of ammonium sulphide that he believes may prove toxic to the aliens.

Victoria flees through the caves. Just as Turoc grabs her wrist the roof of the tunnel above them collapses, trapping her in the dead Martian's claw.

Having used the last of their drugs, Storr decides to go to the Warriors for help despite Penley's warnings. When Storr reaches the main cave he hears Victoria calling for help.

While searching for Storr, Penley meets the Doctor and takes him to Jamie. Storr frees Victoria but takes her back to the Warriors. Varga questions Storr about the humans' Ioniser but Storr knows nothing. Storr is declared useless and killed. The Warriors then begin to question Victoria.

Penley takes Jamie to Britannicus Base while the Doctor checks on Victoria and the Warriors. The Doctor gains entry to the Martian ship by telling Varga that he is a scientist. He explains the danger if the Ioniser should hit the space craft's engines but Varga believes him to be a spy and the Ioniser to be a military weapon.

Clent receives orders from the World Ioniser Base, who have analysed Penley's figures and have decided to make a worldwide attempt to push back the ice in six hours' time. Miss Garrett is worried that they still have insufficient information about what will happen to the alien ship's engine and the computer advises Clent to wait. Miss Garrett tells Clent that the computer will wait forever as it will not gamble or take a risk if there is a chance it will be destroyed.

Penley and Jamie arrive at the Base. Penley is disgusted that Clent still refuses to take decisions for himself and the two men end up fighting. Clent orders Walters to tranquillise Jamie and Penley.

Varga has travelled to the Base with Isbur and Rintan. He contacts Zondal and tells him to aim the ship's sonic cannon at the Base but to hold fire while Varga contacts the scientists. In the ship the Doctor surreptitiously hands Victoria a phial of ammonium sulphate. They throw the chemical at Zondal's face but, as the creature collapses, it manages to fire the cannon.

Britannicus Base is rocked by the blast and immediately Varga orders the humans to surrender. Clent agrees to meet Varga to discuss their mutual needs.

In the ship Zondal lies unconscious. The Doctor realises that Varga is helpless without the cannon and so begins to modify it to use against the aliens.

Varga and his troops arrive in the control room where they kill Walters. Varga demands mercury isotopes for his ship's reactors but Clent says they have none. Varga then announces that they will remove the Base's fuel elements and disable the Ioniser.

In the storage area, Penley realises that the Martians are not concerned by the advancing glaciers as they thrive in extreme cold. He alters the temperature controls and as the heat increases the Warriors begin to weaken. Suddenly the Warriors are crippled by a blast from the altered sonic cannon. The Doctor contacts the Base and tells Varga to withdraw or he will fire again. Realising that a second blast would be fatal, Varga agrees. Before the Doctor and Victoria return to the Base they fuse the cannon, leaving it useless.

Back at the Base, the Doctor tells Victoria to return with Jamie to the TARDIS while he helps Penley in the control room. Penley seizes control and pushes the Ioniser up to full power.

In their ship the Warriors make ready to take off using the last reserves of power. Varga believes they will be invincible once they are in the air. Heat begins to build up inside the Warriors' ship and Varga realises that the humans are using the Ioniser against him. The Warriors collapse seconds before the ship explodes.

Everyone at the Base is relieved when their instruments show that the explosion was not as large as they had feared. Ionisation has worked and the glaciers are in retreat. Clent and Penley decide to forget their differences and work together. Miss Garrett notices that the Doctor has slipped away.

WHO FAX

- Novelised as *Doctor Who and the Ice Warriors* by Brian Hayles in 1976.
- Only the first, fourth, fifth and sixth episodes of this story exist in the BBC archives.
- Working title: None.
- Locations: None.
- For the sequences in which Penley is attacked by a bear, a live animal was hired from a company called Zoo-Rama Ltd and

used at Ealing on 29 September. The production paid £70 for this hire.

- The year in which this story was set was stated in publicity material as circa AD 3000, but no date was given in the transmitted episodes themselves.
- During the recording of *The Ice Warriors* two of the special effects models were destroyed due to 'careless handling' after their use in Episode 2. Still needed for Episodes 4 and 5, these had to be rebuilt. Also, a set was inadvertently destroyed between recording days and had to be reconstructed.
- Singer Joanne Brown was used by composer Dudley Simpson to provide the wordless vocals for his music for this story.
- The opening credits of each episode of this story were faded in and out over images of an icy landscape, with the episode number appearing as a single word – e.g. 'ONE' – in each case.
- This story had a total budget of £16,255. Total expenditure was £19,206.

COMMENT

DJH: I can remember being scared witless by The Ice Warriors on its first transmission, and I know that I missed at least two episodes because I was literally too frightened to be in the same room while they were on. Thirty years later this story still has much going for it. The best thing has to be the Warriors themselves, with some superb performances and some impressive and imposing costumes. After the Cybermen, the Ice Warriors were really the first race of intelligent humanoid monsters that the Doctor had encountered, and it is unsurprising that they were considered successful enough to warrant a return. The story is well paced, although the absence of Episodes 2 and 3 is not really missed when watching the story today. This points to their content consisting of padding and character material rather than plot development, although the loss of the scene in which Varga frees his fellow Warriors from the ice is certainly regrettable. As for many of the second Doctor's stories, the soundtrack is fantastic, with Dudley Simpson's score adding much to the proceedings. (8/10)

MS: *Another classic monster makes its debut in season five. The Ice Warriors are a truly frightening creation. The plot is an early example of a morality story warning against man's deforestation of the planet, although in this case the result is global cooling rather than global warming. However, the trend is quickly becoming apparent that, in each story, Victoria will be captured by the monster and will require rescuing by Jamie or the Doctor. (8/10)*

SJW: *The idea of the Earth being overtaken by a 'second Ice Age' in the not-too-distant future, while arguably one of the earliest examples of Doctor Who concerning itself with an ecological issue (albeit only tangentially), has always struck me as being somewhat unconvincingly handled here – not to mention the fact that there has actually been not just one previous Ice Age but a whole series of them during the planet's geological history. The awe in which the Britannicus Base personnel hold their computer, while reflecting common mid-sixties fears and misconceptions about such technology, also seems rather laughable now and tends to date the story. What it lacks in scientific credibility, however, it makes up for in plot and characterisation. The conflict between Clent and Penley, with their contrasting approaches to the crisis, is particularly well handled, and there is some good material for the series' three regulars. Production values are generally high, and Derek Martinus's direction is as polished and imaginative as ever. Perhaps most impressive of all, though, are the Ice Warriors themselves – although, as in the case of the Daleks, it is arguable how much of their success is owed to the writer's original conception and how much to the superb way in which they are realised on screen, with their huge reptilian frames and distinctive rasping voices. (8/10)*

The Enemy of the World (PP)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	23.12.67	17.25	23'45"	6.8	89
2	30.12.67	17.26	23'48"	7.6	75
3	06.01.68	17.26	23'05"	7.1	79
4	13.01.68	17.26	23'46"	7.8	66
5	20.01.68	17.25	24'22"	6.9	73
6	27.01.68	17.26	21'41"	8.3	55

PRODUCTION DETAILS

Location Filming: 05.11.67–10.11.67

Ealing Filming: 10.11.67–11.11.67, 13.11.67, stage unknown

Studio Recording: 02.12.67, 09.12.67, 16.12.67, 23.12.67, 30.12.67, 06.01.68, all in Lime Grove D

The TARDIS lands on a beach near Cape Arid in Australia. There, the Doctor is spotted by three men in a hovercraft, Rod (Rhys McConnochie), Curly (Simon Cain), and Anton (Henry Stamper). They contact Astrid Ferrier (Mary Peach) by radio to tell her they have found ‘him’ and are closing in to attack. Astrid is unconvinced and when her boss Giles Kent (Bill Kerr) contacts her he orders her to stop the attack.

The Doctor and his friends come under fire from the hovercraft but are rescued by Astrid who arrives in a helicopter. She takes them to her bungalow in the Cedar district with the men in the hovercraft in hot pursuit.

Astrid explains that the Doctor was attacked because he bears an uncanny resemblance to a Mexican called Salamander who is plotting to become dictator of Earth. She asks the Doctor to help them discredit Salamander by impersonating him. At that moment the men from the hovercraft open fire on the house. In the gunplay that follows one of the men is shot and while the Doctor and his friends escape the others take the helicopter to hunt them down. However, the helicopter’s fuel tank has been punctured by bullets and explodes.

The Doctor is taken to meet Kent, who shows him a video of Salamander (Patrick Troughton) addressing the United Zones General Assembly. Kent tells the Doctor that the world praised Salamander as a hero, believing that his Sun-Catcher satellite was intended to wipe out world famine, but Kent became suspicious that Salamander was merely using the Sun-Catcher to gain a position of power. Kent explains his fears were confirmed when he was sacked from his position as Deputy Security Leader of the North African and European Zones. Many others lost their posts, all being replaced with people loyal to Salamander.

Kent asks the Doctor to impersonate Salamander in order to obtain information that will implicate the dictator. Before the Doctor can reply, Salamander's Security Chief Donald Bruce (Colin Douglas) arrives. The Doctor hides in a side room while Bruce questions Astrid about the earlier events at her bungalow. The Doctor suddenly emerges, pretending to be Salamander, and Bruce is completely fooled.

When Bruce has gone, the group make further plans. Jamie and Victoria will travel with Astrid to the Central European Zone where they will infiltrate Salamander's inner circle of supporters with help from Controller Alexander Denes (George Pravda). The Doctor and Kent will travel to the Sun Conservation Establishment.

In Hungary, the real Salamander predicts that volcanoes will erupt in the previously stable Eperjes-Tokaj range. Denes is sceptical but all Salamander's other predictions of disasters have been correct. Salamander's plan is to discredit Denes and replace him with one of his own men, Fedorin (David Nettheim). The volcanoes explode as predicted and hundreds of people are killed. Denes is arrested by Bruce under the charge that he allowed people to die despite Salamander's warnings.

Jamie gains entry to Salamander's entourage by pretending to save the dictator's life during a faked bomb attack. He is employed as a security guard, and uses his new position to get Victoria a job in the kitchens, working for Griffin, the chef (Reg Lye).

Salamander wants Fedorin to poison Denes, but the Deputy

Controller cannot do it. Salamander therefore poisons Fedorin and claims he committed suicide.

Astrid enters the palace disguised as a messenger. She tells Jamie and Victoria to create a diversion at eleven o'clock that night so that she can attempt to rescue Denes. During the rescue attempt, Denes is killed and Jamie and Victoria are captured.

Astrid manages to escape and returns to Kent's office. Fariah (Carmen Munroe), Salamander's food taster, follows her and hands her a file detailing Salamander's blackmailing of Fedorin. The Doctor and Kent return to the office, which then comes under attack from a group led by Benik (Milton Johns). The Doctor, Astrid and Kent escape but Fariah is killed and the file is taken by Benik.

Salamander arrives at his research plant and, entering a secret lift in the records room, descends to an underground shelter. There, a group of people led by Swann (Christopher Burgess), believe that an atomic war has taken place five years earlier and that Salamander has been risking his life to bring them supplies and food. Salamander tells them that they must continue to cause the 'natural' disasters as a means of destroying the two evil factions who continue to fight on the surface.

Bruce arrives at Kent's trailer and discovers the Doctor preparing to impersonate Salamander. Sensing that Bruce is disaffected with the real Mexican the Doctor asks for his help to rescue Jamie and Victoria and to prove that Salamander is not the good man he pretends to be. Bruce reluctantly agrees to aid the Doctor.

The Doctor and Bruce arrive at the base in time to take charge of the interrogation of Jamie and Victoria. Before he reveals his true identity to his friends the Doctor convinces Bruce of Salamander's true nature by getting Victoria to show her hatred of the would-be dictator.

While Swann is unpacking the food brought by Salamander, he finds a piece of newspaper that is only one year old. Swann accuses Salamander of lying and so Salamander takes him to some natural underground tunnels where he leaves him for dead.

Astrid finds Swann amongst the rocks and bushes outside the research complex. Before he dies, he manages to tell her that his

killer was Salamander. Astrid finds her way down to the shelter and tells the people that Salamander has deceived them and killed Swann.

Posing as Salamander, the Doctor manages to bluff his way into the records room while Bruce arranges for the release of Jamie and Victoria. Kent also arrives as does Astrid with two of the people from the shelter, Colin Redmayne (Adam Verney) and Mary Smith (Margaret Hickey). They recognise Kent as Salamander's partner who helped trick them into going into the shelter. Kent's true motives are thus revealed. He wants to take control of the world himself. Kent escapes into the tunnels where a self-destruct mechanism is located.

The Doctor and the others escape just before Kent sets off the device. Kent meets Salamander in the tunnels and the Mexican shoots him dead. Bruce sets about rescuing the other people from the shelter.

Jamie and Victoria wait in the TARDIS for the Doctor, who arrives and silently indicates for them to take-off. Jamie is suspicious and then the real Doctor arrives. Before they can tackle Salamander he activates the TARDIS's controls, sending it spinning out of control with its doors still open. Salamander is sucked out of the ship while Jamie, Victoria and the Doctor are left holding on for their lives.

WHO FAX

- Novelised as *Doctor Who and the Enemy of the World* by Ian Marter in 1981.
- Only the third episode of this story exists in the BBC archives.
- Episode 3 released on BBC Home Video on *The Troughton Years* in 1991.
- Working title: None.
- Locations: Clymping Beach, Climping, West Sussex; BBC Villiers House fire escape, Ealing Broadway, Ealing, London; Walpole Park, Ealing, London.
- Two characters in Episode 1, named Rod and Curly, were originally called 'Tibor' and 'Otto' in the scripts.

- The novelisation of this story was first proposed to the publishers, W H Allen, by the original scriptwriter David Whitaker, but he had got no further than starting to draft out a rough plan of the book when he died on 4 February 1980. None of Whitaker's work was included in the final novelisation.
- Playing one of the guards in Episodes 5 and 6 was Patrick Troughton's son, David Troughton. This was his first appearance in *Doctor Who*. He went on to appear again in *The War Games* and once more, as King Peladon, in the third Doctor story *The Curse of Peladon*.
- Playing a Central European guard in Episodes 2 and 3 was Frazer Hines's cousin, Ian Hines. He also appeared in *The Mind Robber* playing one of the clockwork soldiers.
- At the end of the final episode, a specially recorded trailer for the following story, *The Web of Fear*, was transmitted. The script for this one minute forty second sequence read as follows:

INT. TUNNEL/PLATFORM

LS Tunnel.

(FROM OUT OF THE TUNNEL WE SEE THE DOCTOR RUNNING INTO SHOT. HE LOOKS BACK OVER HIS SHOULDER AS HE RUNS.

DR. appears.
As he comes to
cam. he starts.

HE COMES INTO FOREGROUND, GIVES ONE LAST LOOK BEHIND HIM, THEN TURNS INTO CAMERA AGAIN.

Pan him L. to
sitting pos. on
platform

HE STARTS WITH SURPRISE AS HE SEES THE CAMERA.)

Doctor: Oh! (HE SMILES WITH RELIEF) Oh dear, I thought for a minute it was . . .

(HE LOOKS QUICKLY BEHIND HIM AGAIN.)

Doctor: You see they weren't far behind me and . . . oh, I must sit down - excuse me.

— (HE SITS ON PLATFORM)

Doctor: That's better. I'm glad I bumped into you actually because there's something I wanted to talk to you about. Now, when Jamie and Victoria and I go off into our next adventure we meet some old friends . . . (HE SMILES, AND THEN THE SMILE FADES.) . . . and some old enemies.

(HE CASTS A WORRIED AND HASTY LOOK OFF.)

Doctor: Yes, some old enemies. The Yeti actually - only this time they're a little more frightening. But I thought I'd just warn you so that if your Mummy and Daddy are frightened watching, you can tell them to hold your hand.

Grams.

Distant
shooting

(HE WINKS AND SMILES INTO CAM.)

Let him rise
& exit L

Oh dear, time to go! See you
next week . . .

(SHOOTING GETS NEARER)

I hope! (HE TURNS & GOES)

This pre-recorded sequence was followed by a clip of film from *The Web of Fear*. A voice-over was provided at the end by BBC announcer John Revel and a forty second clip from the Martin Slavin, Norman Ramin stock record 'Space Adventure' was also used.

- This story had a total budget of £16,255. Total expenditure was £18,465.

COMMENT

DJH: After the heady heights of The Ice Warriors it is right back down to earth for The Enemy of the World. For me, Doctor Who has always been about the monsters, and the court intrigue of The Enemy of the World simply bores me to death. It is saved from total obscurity only by Patrick Troughton's performance as the megalomaniacal Salamander, but how often do science fiction shows resort to the old 'but you're an exact double of...' syndrome? I can't find anything here to get really excited about, and the sole episode currently surviving in the archives is also a boring middle instalment. (4/10)

MS: A very atypical story, which has more the feel of a James Bond than a Doctor Who. The acting from the whole cast is very good and Patrick Troughton manages to convince the viewer that Salamander is a completely separate character from the Doctor, but in the end I can't help feeling that the story is little more than an excuse to show further Troughton's extraordinary talents as a character actor. Maybe this is justification enough. (5/10)

SJW: Doctor Who's first serious venture into James Bond territory is only moderately successful, owing principally to the fact that – inevitably – it is all done on a very modest budget and conspicuously lacks the sort of grand spectacle for which the Bond films are renowned. It is by no means a disaster, though, as the scripts are actually quite good, given the limitations within which they have to work, and feature some typically sparkling David Whitaker dialogue. Admittedly Jamie and Victoria are seen to act somewhat out of character, giving the impression that for the sake of the plot they have been shoe-horned into roles for which they are not really suited, but there is some good material for the Doctor, and Troughton's dual role is very well handled. Particularly memorable is the scene at the end of the story in which Salamander is sucked into the time vortex through the

open TARDIS doors. In the final analysis, though, this is still the weakest story of the fifth season, and so markedly different in style from the others – most obviously in its lack of alien monsters (although Salamander could perhaps be seen as a human monster!) – that it really sticks out like a sore thumb. (5/10)

The Web of Fear (QQ)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	03.02.68	17.25	24'53"	7.2	82
2	10.02.68	17.15	24'38"	6.8	80
3	17.02.68	17.25	24'34"	7.0	71
4	24.02.68	17.25	24'50"	8.4	52
5	02.03.68	17.25	24'19"	8.0	48
6	09.03.68	17.25	24'41"	8.3	36

PRODUCTION DETAILS

Ealing Filming: 15.12.67, 18.12.67–20.12.67 on Stage 3 A/B;
03.01.68, stage unknown

Location Filming: 17.12.67, 14.01.68

Model Filming: 08.01.68 in Puppet Theatre

Studio Recording: 13.01.68, 20.01.68, 27.01.68, 03.02.68,
10.02.68, 17.02.68, all in Lime Grove D

Jamie manages to shut the TARDIS doors and the ship materialises in space where a strange web-like substance begins to cover the exterior. The Doctor manages to free the ship and they arrive on Earth.

Julius Silverstein (Frederick Shrecker) receives a visit at his museum from Professor Travers (Jack Watling) who wants back a Yeti robot that he brought from Tibet some forty years earlier. Silverstein refuses to sell or to listen to Travers's warnings – Travers has managed to reactivate a control sphere that has since gone missing – and Travers's daughter, Anne (Tina Packer),

arrives to take the Professor home. After they have gone, the control sphere enters the museum and reactivates the Yeti, which kills Silverstein.

The TARDIS has arrived in Covent Garden Underground station in London. The Doctor, Jamie and Victoria find the station deserted and the entrance gates locked. They return to the tunnels where the Doctor discovers a group of soldiers laying cables. He follows the cables to Charing Cross where they are connected to crates of explosives. The Doctor watches from hiding as two Yeti (Gordon Stothard, John Levene) spray web over the crates.

Jamie and Victoria are discovered by Staff Sergeant Arnold (Jack Woolgar) and taken to Captain Knight (Ralph Watson) at the Army's underground base at Goodge Street. There they meet Anne Travers and a television reporter, Harold Chorley (Jon Rollason). They discover that Captain Knight is about to blow up the tunnel and tell him about the Doctor.

The explosion is neutralised by the Yeti's web. Knight sends Arnold out with a patrol to find out why the tunnel has not collapsed and also to locate the Doctor. They find no sign of him. An ammunitions supply truck is attacked by Yeti (Gordon Stothard, John Levene, John Lord, Jeremy King). Jamie and Victoria meet Professor Travers, who is amazed that they have not aged. Jamie goes with Arnold to find the Doctor.

Victoria stays with Travers and his daughter, but overhears Anne questioning her father as to the possibility that the Doctor is controlling the Yeti. Victoria decides to go in search of her friends. Corporal Blake (Richardson Morgan) and Craftsman Weams (Stephen Whittaker) report that the web is once more moving through the tunnels.

Jamie and Arnold meet up with Knight and his men, who have been attacked by more Yeti. While Knight and his men head back to base, Jamie and the ammunitions truck driver, Evans (Derek Pollitt), follow a Yeti that is carrying a transparent pyramid. They end up trapped between the web and the Yeti but escape when Evans shoots the pyramid.

Victoria finds the Doctor and the new base commander, Colonel Lethbridge-Stewart (Nicholas Courtney), who has

survived the Yeti's attack on the ammunition truck. They return to Goodge Street. The Doctor sets to work with Travers as the base is quickly being cut off. Lethbridge-Stewart and Knight plan to blow up the tunnel to halt the web but someone lets a Yeti into the explosives store and the charges are rendered useless.

A patrol of soldiers is sent in an attempt to salvage explosives from the ammunition truck, but their way is blocked by web. Professor Travers is kidnapped by a Yeti while everyone else is occupied. While the Doctor and Anne work on a way to control one of the Yeti spheres, the Colonel plans to get the TARDIS and bring it to the HQ by trolley. The plan fails and Sergeant Arnold disappears.

The Colonel leads a squad of men above ground. Meanwhile, Knight accompanies the Doctor to a nearby shop so that the Doctor can gather some essential electronic components. The Yeti attack and kill Knight, having been attracted by a small model Yeti planted in his pockets. Only the Colonel and the Doctor survive to return to the HQ. As the group ponders what to do next the Yeti burst in with Travers, whose mind has been taken over by the Great Intelligence.

Travers / the Intelligence orders the Doctor to surrender himself within twenty minutes to have his memories and knowledge drained, or his friends will be killed. To make even more sure of the Doctor's co-operation, Victoria is taken to the Intelligence's control centre at Piccadilly Circus. Once there, the Intelligence releases Travers from its control. Travers and Victoria manage to make contact with Arnold, who has been wandering in the tunnels.

The Doctor has little choice but to agree to the Intelligence's terms, but before he heads for Piccadilly Circus he and Anne finish work on their control sphere, which will now make its Yeti follow their voice commands. They have also made a device that will block the control signals of the other Yeti. At Warren Street they insert the adapted sphere into one of the robots. They then release the Yeti back to the Intelligence's control, saving their secret for when they need it.

Jamie and the Colonel set out to rescue Victoria. On the way they find Arnold and return him to the HQ before continuing on to Piccadilly Circus. Evans takes care of the injured Arnold, but they soon have to abandon the HQ as web is seeping through the walls. Evans flees in terror into the tunnels and is captured by a Yeti.

The Doctor and Anne meet up with Jamie, the Colonel and Arnold. Arnold manages to escape once more when the others are taken by the Yeti to the Intelligence's control centre. He finds Chorley wandering the tunnels.

Travers and Victoria are brought before the Intelligence's pyramid. The Doctor and the others are also brought into the room. Jamie manages to break away and grabs the microphone that controls the Yeti. In the confusion the Doctor uses his device to immobilise the Yeti guard and tampers with the mind draining helmet.

Jamie is recaptured and Chorley enters. He reveals that Arnold is the traitor who has been working against them. The Intelligence has been animating his dead body all the time. Arnold / the Intelligence forces the Doctor to don the helmet while Arnold's body wears another helmet and the process begins. Jamie uses the microphone to order the Yeti to attack and the Intelligence's pyramid is destroyed, breaking its contact with Arnold's now charred body and the Earth. The Doctor is angry with Jamie as he had altered the helmet to drain the mind of the Intelligence. The three travellers depart for Covent Garden before Chorley can interview them.

WHO FAX

- Novelised as *Doctor Who and the Web of Fear* by Terrance Dicks in 1976.
- Only the first episode of this story exists in the BBC archives.
- Working title: None.
- Locations: Yard of T J Poupart Ltd, Shelton Street, rear of Long Acre, Covent Garden, London WC2.
- On 7 November 1967, Gareth Gwenlan, PA to director Douglas Camfield, wrote to the Chief Press Officer of

London Transport requesting permission to film on a platform and, if possible, in the Underground tunnels at Aldwych station, and also at the exterior of the booking hall and gate of Covent Garden station. A suitable deal could not be reached, however, and so all the sequences set in the Underground tunnels and on station platforms were recorded in studio instead.

- The initial idea was that the opening sequence of the story should be set in the Natural History Museum in London, and on 8 November Gwenlan wrote to try to secure permission for location filming to take place there on 21 December. This was refused, so the scenes were set instead in Julius Silverstein's private museum, staged at Ealing on 3 January 1968. Actor Desmond Cullum-Jones, who was to have appeared as a commissionaire in the location filming, was paid an *ex gratia* fee.
- It was confirmed on 28 November 1967 that neither David Langton nor Nicholas Selby was interested in playing 'Colonel Lethbridge'. Nicholas Courtney, who had been cast as Captain Knight, was therefore given the role, and the part of Knight recast.
- A number of still photographs were requested by Gwenlan in order that a Yeti be superimposed on each for use in the story. The requirement was for shots of a deserted London, and Gwenlan requested any six of: steps of St Paul's, Lions at Trafalgar Square, Buckingham Palace, Tower Bridge, Westminster Abbey, Tower of London, Admiralty Arch, Courtyard of the Houses of Parliament, and Downing Street.
- A number of props – a small pyramid, the model Yeti, and the silver control spheres – were reused from *The Abominable Snowmen*.
- The closing credits of each episode except the last were rolled over an image of pulsating web, rather than a simple black screen as usual.
- This story had a total budget of £18,300. Total expenditure was £16,560.

COMMENT

DJH: *After the tedium of The Enemy of the World, it is back to some classic Doctor Who. The Web of Fear is probably the story that most epitomises the Troughton era for me. Darkly lit tunnels, terrifying monsters, and a frightened group of soldiers trying to make sense of it all, while all along the Doctor is trying to work out his own moves against an unseen and yet ever-present adversary. This is the missing story that I'd love to see again. The opening episode that remains promises so much, and I still remember the battle in Covent Garden between the soldiers and the Yeti. I can't find anything to fault with this. (10/10)*

MS: *The Yeti make their second appearance in the same season as their debut story. But The Web of Fear is a much weaker story than The Abominable Snowmen as it suffers from dreadful amounts of padding. Characters are captured, then escape, only to be recaptured and escape once more. The middle episodes are extremely tedious for this reason. (5/10)*

SJW: *The fifth season ranks amongst Doctor Who's finest, and The Web of Fear is by a narrow margin the best of its seven stories. The Great Intelligence and its Yeti drones were well deserving of a rematch against the Doctor and his companions, and the idea of placing them in the incongruous setting of the London Underground system was quite simply inspired. The eerie images of the Yeti prowling the web-infested tunnels are some of the most memorable ever featured in the series. The appearance of an elderly Professor Travers, excellently portrayed as before by Jack Watling, is also very welcome, and the introduction of Lethbridge-Stewart, who would go on to become one of the series' most popular and long-serving regulars, adds still further to the story's significance (at least in hindsight). The scripting and production are near perfect and Douglas Camfield, with his superb handling of action sequences and affinity for all things military, was an ideal choice of director. One of the series' all-time classics. (10/10)*

Fury from the Deep (RR)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	16.03.68	17.15	24'54"	8.2	46
2	23.03.68	17.16	23'08"	7.9	40
3	30.03.68	17.16	20'29"	7.7	47
4	06.04.68	17.15	24'17"	6.6	62
5	13.04.68	17.16	23'40"	5.9	73
6	20.04.68	17.15	24'24"	6.9	42

PRODUCTION DETAILS

Location Filming: 04.02.68–06.02.68, 12.02.68

Ealing Filming: 07.02.68–09.02.68 on Stage 3 A/B; 05.03.68–06.03.68, stage unknown

Studio Recording: 24.02.68, 02.03.68, 09.03.68, 16.03.68, 23.03.68 in Lime Grove D; 29.03.68 in TC1

The TARDIS materialises on the North Sea and the Doctor, Jamie and Victoria use a rubber dinghy to reach the shore. They find a pipeline running up the beach and the Doctor uses a sonic screwdriver to loosen the screws on an inspection plate. The Doctor believes he can hear a strange beating sound coming from the pipe.

The three travellers are knocked out with tranquilliser darts and awake to find themselves in a large control room inside a North Sea Gas refinery. John Robson (Victor Maddern) wants them to explain why they were tampering with the pipeline and has Frank Harris (Roy Spencer) lock them up in one of the cabins. Robson is more concerned about the loss of contact with one of the drilling rigs at sea.

The communications officer, Price (Graham Leaman), finally contacts Mick Carney (John Garvin) on Rig D, but Carney is acting strangely. Contact is abruptly terminated by the rig.

Harris asks Robson to consider shutting down the pipeline, as he has gathered considerable evidence about the pressure variations that have been occurring. Harris does not have the papers to

prove his point, however, and so asks his wife, Maggie (June Murphy), to bring them from their living quarters.

As Maggie searches for the papers she is stung by a clump of seaweed and calls her husband who leaves to tend to her.

The Doctor, Jamie and Victoria, who have escaped from their makeshift cell, overhear van Lutyens (John Abineri) accuse Robson of damaging the crew's morale. The Doctor decides that he and Jamie should investigate the impeller shaft while Victoria returns to the cabin. She hides in the oxygen supply room as a figure opens the ventilation duct allowing foam to fill the room. Amongst the foam is a moving mass of seaweed.

The Doctor and Jamie hear Victoria's scream. They race to the cabin and rescue their friend as the monster retreats. Robson and van Lutyens arrive soon after but dismiss Victoria's story as hysteria, although van Lutyens detects toxic gas in the air.

Harris tends to his wife, who has become very drowsy. She tells her husband about the seaweed that stung her, but her voice trails off in mid-sentence. Harris decides to fetch the Doctor. When he has gone Maggie rises from the bed and opens the door to the balcony, where seaweed is growing amongst a mass of foam.

The chief engineer (Hubert Rees) reports from the impeller area, informing Robson that the pressure has dropped once more. The Doctor tries to convince Robson that he has heard strange movements in the pipe but Robson dismisses it as malfunctioning machinery, refusing both the Doctor's and van Lutyens's appeals to shut down the pipe.

Harris arrives and demands that Robson allow the Doctor to leave with him to check on Maggie. Robson agrees to put the Doctor into Harris's custody for an hour. Back at their quarters, Maggie receives an unexpected call from two men, Mr Oak (John Gill) and Mr Quill (Bill Burrige). They open the patio door and the seaweed creature enters the apartment. They then overcome Maggie with a gas expelled from their mouths. When Harris arrives he finds his wife in a coma and the apartment filled with gas. He tells the Doctor about the stinging seaweed and Victoria finds a clump by the bed. Harris leaves to fetch help from the

medi-centre. The Doctor puts the seaweed into a plastic bag and returns to the TARDIS, leaving Maggie on the bed. She now has a weed-like growth spreading across her arm.

In the TARDIS the Doctor runs tests and discovers that the seaweed emits toxic gases. The Doctor also confirms his suspicions that the weed is alive. He shows Victoria an illustration of a legendary creature witnessed in the eighteenth century. Victoria confirms that she saw the same creature in the storeroom. The three travellers return to the refinery complex.

Robson has become more unstable. He accuses Harris of conspiring with van Lutyens then retreats to his cabin. Van Lutyens tells Harris to contact the company's senior manager in London, having already contacted his own authorities at the Hague.

In his cabin, Robson tries to relax. Outside, Mr Oak causes foam, gas and weed to flood into the room. Robson cries out and is rescued by Harris. Van Lutyens arrives too late to see the creature but realises that it can strike at them from any vent in the complex. Robson has run off and the guards are told to look out for him. Harris finally decides to try to contact Megan Jones (Margaret John) at the company's London board.

The Doctor, Jamie and Victoria arrive at Harris's quarters but Maggie has gone. They are attacked by weed and foam and only narrowly escape.

Harris reveals that he has arranged for Megan Jones to come to the plant but is unsure how she will react as Robson is a friend of hers. The Doctor warns the assembled technicians that they are dealing with a sentient seaweed creature.

On the shore Maggie strides into the sea until her head disappears below the surface.

Harris searches the beach for his wife but finds Robson instead. Harris backs away when he sees the detached look on the man's face.

Van Lutyens descends into the impeller shaft and is soon engulfed by a mass of foam and seaweed. The Doctor and Jamie follow van Lutyens down into the shaft. In the communications room Harris is informed that Megan Jones has arrived and he goes to speak to her, leaving Victoria alone with Oak and Quill.

Jones tells Harris that they must restart production at once as the Southern Regions are crying out for gas supplies. She wants teams sent to the stricken rigs and demands to speak to Robson.

The Doctor and Jamie find van Lutyens's torch but no other trace of the man. The foam suddenly advances down the shaft towards them and they quickly climb a ladder back into the impeller control area, which is deserted.

Helicopters are ordered to overfly the rigs. They report back that each is covered in weed and foam with no signs of life. Jones is astonished when Harris calls for the evacuation of the control rig and the destruction of the other rigs. At that moment Robson returns, crying that the rigs must not be destroyed. He then runs away again.

The Doctor enters and tells Harris that they were unable to find any trace of van Lutyens. He warns Harris that Robson is probably under the control of the creature.

Jamie searches the refinery complex for Victoria while the Doctor explains that the creature's intelligence is the sum of the stolen knowledge from the people it has absorbed. Price contacts the control rig and sees Chief Baxter (Richard Mayes) frantically telling them that he is surrounded before being engulfed by the foam. Contact is broken with the rig.

Jamie finally finds Victoria in the pipe room and she warns him about Oak and Quill. The Doctor tells the group in the control room that he believes the weed intends to use the rigs as a bridgehead to spread on to the mainland and eventually all over the world. They must find a way of destroying the creature's nerve centre.

Price is now unable to raise any of the remaining rigs. The Doctor realises that the weed may find pure oxygen toxic but he is overheard by Oak and Quill, who immediately go to the oxygen store and empty all the cylinders.

Harris discovers that the oxygen supply has been sabotaged and realises they have a spy in their midst. When he begins to check the fingerprints of the personnel, Oak and Quill try to escape, chased by Jamie. Jamie catches Quill, who spits toxic gas at his face. Victoria screams and Jamie manages to land a punch.

Quill is knocked out but the Doctor is doubtful that it was Jamie's punch that caused this.

The creature is now rapidly filling the control room, which the Chief Engineer seals off. Jamie suddenly realises that Victoria is missing – she has been kidnapped by Robson, who has taken a helicopter. The Doctor contacts Robson by radio and tries to reason with him, but Robson tells him that if he wants Victoria back he must follow them. The Doctor has little choice but to agree, secretly hoping that he will be taken to the parasite's nerve centre.

The Doctor and Jamie board another helicopter and follow the first one to the control rig where they are lowered by ladder. On the rig, the Doctor finds himself surrounded by foam and weed creatures, facing the rapidly mutating Robson.

Jamie manages to free Victoria while Robson tells the Doctor that he will aid the weed in the conquest of the planet. The creature advances on the Doctor but pulls back when Victoria screams. The Doctor tells Victoria to keep screaming. With the creatures crippled the friends make their getaway.

Back on the mainland, the Doctor plans to kill the weed by channelling amplified screams to the creature's nerve centre on the control rig. Victoria's screams are recorded on tape and the Doctor sets speakers up facing the weed flooding into the control centre from the impeller shaft. The plan works and the seaweed retreats. With the nerve centre destroyed all the infected humans are returned to normal.

When the time comes to leave, Victoria elects instead to stay with the Harrises. She watches as Jamie and the Doctor row out to the TARDIS and disappear. Jamie tells the Doctor he does not care where they end up next as he watches the image of Victoria get smaller and smaller on the viewscreen.

WHO FAX

- Novelised as *Doctor Who – Fury from the Deep* by Victor Pemberton in 1986.
- No episodes of this story exist in the BBC archives, although a number of clips do survive.
- Soundtrack released in edited form on twin cassettes by the

BBC Audio Collection in 1993, presented by Tom Baker.

- Working title: *The Colony of Devils*.
- Locations: Radio 390 Offshore Platform, Red Sands, Thames Estuary; Palm Bay and Botany Bay, Margate, Kent; fields near Denham Aerodrome, Bucks.
- Victor Pemberton had previously written a seven-part radio serial called *The Slide* in which an intelligent form of mud threatened to engulf a new town called Redlow. *Fury from the Deep* was heavily influenced by this.
- Pemberton recalls that after *Fury from the Deep* had been made he was asked by producer Peter Bryant to develop another story. The idea that he came up with was entitled *The Eye in Space* and concerned a giant octopoid eye in space that could see everything and attract objects – including the TARDIS – towards it. Nothing further came of this.
- This story had a total budget of £16,600. Total expenditure was £17,576.

COMMENT

DJH: *This is yet another story that offers a great deal. The soundtrack is superb: an air of menace is created through the effective use of a throbbing heartbeat for the weed, while the scenes set in the base of the impeller shaft come over as simply terrifying. The twin characters of Oak and Quill are also very unsettling, with the scenes of them overpowering the hapless Maggie Harris with their poison gas breath being amongst the most effective presented by Doctor Who up to this point in its history. Although the weed creatures themselves are only glimpsed thrashing in the foam, the threat posed by them is well presented and the guest cast turn in some superb performances, in particular Victor Maddern as the unstable Robson. This is another great Doctor Who adventure. (9/10)*

MS: *An extremely tense and suspenseful story with a strong feeling of foreboding from the very first scenes. Victoria's departure is handled very well with a great deal of background given over to her eventual decision to leave the Doctor. (8/10)*

SJW: *Few threats can be more potent than that of mental and physical possession by an alien entity – a fear on which Fury from the Deep plays to great effect in its depiction of the menace posed by the weed creature. Director Hugh David pulls no punches, either, in his treatment of Victor Pemberton's scripts, creating some truly terrifying and horrific scenes. Amongst the most memorable of these are Victoria trapped in the store room as the weed creature breaks in behind her, Maggie Harris being attacked by Oak and Quill and subsequently walking impassively into the sea as if to commit suicide, van Lutyens coming to grief in the impeller shaft and the Doctor and Jamie going in after him, and the final gripping confrontation on the rig. This must be, all in all, one of the most frightening stories ever seen in Doctor Who's long history. There is a nice change of pace at the end, too, as the poignant closing scenes of Victoria bidding farewell to the Doctor and Jamie bring a distinct lump to the throat. Wonderful stuff. (9/10)*

The Wheel in Space (SS)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	27.04.68	17.15	23'47"	7.2	40
2	04.05.68	17.17	22'50"	6.9	59
3	11.05.68	17.15	24'25"	7.5	40
4	18.05.68	18.00	24'14"	8.6	28
5	25.05.68	17.17	21'55"	6.8	44
6	01.06.68	18.06	23'10"	6.5	51

PRODUCTION DETAILS

Ealing Filming: 18.03.68–22.03.68, stage unknown

Studio Recording: 05.04.68 in Lime Grove D, 12.04.68 in TC3, 19.04.68 in TC1, 26.04.68 in TC3, 03.05.68, 10.05.68 in Riverside 1

Jamie is upset by Victoria's decision to remain on Earth; the Doctor tries to cheer him up but Jamie is not interested. They

land, but the Doctor has difficulty in getting the scanner to show what is outside the ship as the image keeps changing. The Doctor realises that the TARDIS is trying to warn them that they have landed somewhere dangerous and that they should leave. Before the Doctor can operate the controls the ship's fluid links overheat and mercury vapour floods the room.

The Doctor and Jamie leave the TARDIS via an emergency exit out of the back of the police box shell. The Doctor takes the ship's time vector generator with him, causing the TARDIS's internal dimensions to revert to those of the outer shell. They find themselves in a small deserted spaceship. They are unable to find any mercury to refill the fluid link and the Doctor decides that after a rest they will try to get into the control room, which is locked.

While Jamie rests in the crew room, the Doctor wanders off. When the spaceship suddenly changes course, the Doctor is thrown off balance and bangs his head. Jamie helps the Doctor back to the crew room but they are attacked by a servo robot (Freddie Foote), which Jamie disables with the time vector generator.

The spaceship is picked up on the monitors of a nearby space station known as the Wheel, and is identified as the *Silver Carrier*, a supply ship that has been missing for nine weeks and is eighty million miles off-course. The station's commander, Jarvis Bennett (Michael Turner), is concerned that the drifting ship may prove to be a danger to the Wheel and orders its destruction using the station's x-ray laser.

Leo Ryan (Eric Flynn) prepares the laser, much to the horror of Tanya Lernov (Clare Jenkins), who believes the controller is acting like a child with a new toy. Dr Gemma Corwyn (Anne Riddler) argues against destroying the ship as they do not know what has befallen the crew, but Bennett is adamant that the crew must be dead. Just before the laser is fired, Jamie is able to signal the Wheel by using the time vector generator to create a pattern of static on the station's speakers.

Jamie and the unconscious Doctor are rescued. Dr Corwyn checks the Doctor's medical condition and confirms that he is

suffering from concussion. Jamie tells Corwyn his name and gives the Doctor's as Dr John Smith (which he reads off a stethoscope box). Jamie is unable to explain their presence on the *Silver Carrier* so Corwyn asks the Wheel's librarian, Zoe Heriot (Wendy Padbury), to show the young man around the station and to observe him discreetly.

Outside, several small white bubbles emerge from the *Silver Carrier* and attach themselves to the surface of the Wheel.

Corwyn reports to Bennett. She believes Jamie is lying about how he and his friend came to be on the *Silver Carrier* and about the Doctor's real name. Bennett is becoming paranoid about the strangers and orders the destruction of the *Silver Carrier*. Jamie is shocked to learn that he and the Doctor were moments from death and that the TARDIS looks set for destruction along with the *Silver Carrier*. While preparations to fire the laser are made, Jamie slips away. When Bennett notices Jamie's absence he sends Bill Duggan (Kenneth Watson) to find him.

In a hold on board the *Silver Carrier* two larger versions of the bubbles are moving. A metallic fist suddenly bursts through the outer membrane and a Cyberman emerges.

Jamie sabotages the laser by spraying liquid plastic into the unit. He is caught by Duggan. Zoe calculates that a nearby star will go nova in a matter of hours, which will send meteorites hurtling towards them; without the laser they will be defenceless.

The now-active Cybermen (Jerry Holmes, Gordon Stothard; voice: Roy Skelton) monitor the progress of the Cybermats – sent to the Wheel in the small white bubbles – as they destroy the Wheel's supply of bernalium, a metal vital to the function of the laser. They know the humans will detect stocks of bernalium aboard the *Silver Carrier* and come to investigate.

Duggan discovers the Cybermats but does not report the sighting until he finds the bernalium destroyed. A technician, Rudkin (Kevork Malikyan), is attacked and killed by the Cybermats, but not before he manages to cover one of them with liquid plastic. Zoe and the recovered Doctor use an x-ray machine to see inside the hardened plastic and the Doctor realises that the Cybermen must be aboard the *Silver Carrier*.

Laleham (Michael Goldie) and Vallance (Derrick Gilbert) have already space-walked over to the *Silver Carrier*, but they are taken prisoner by the Cybermen and hypnotised into smuggling the Cybermen on to the Wheel inside crates of bernalium.

The Doctor tries to warn Bennett about the Cybermen but the controller will not listen. Gemma discusses her fears about Bennett's mental state with the Doctor. Bennett enters the medical centre and begins to talk to himself, leaving his crew even more worried.

Duggan sends Chang (Peter Laird) to the loading bay to fetch some of the bernalium rods brought back from the *Silver Carrier* but Chang is killed by a Cyberman. Laleham and Vallance deliver the bernalium to Duggan in the laser control room. They question him about the repairs before he is hypnotised by the Cybermen, who want the Wheel's laser to be ready to destroy the meteorites.

The Doctor tells Corwyn that he believes that the two men sent to the *Silver Carrier* are now under the Cybermen's control. Tanya uses the station's Silenski capsules to see if anyone on the Wheel is being controlled by an external influence. The machine registers as Duggan passes by and starts to attack the communications equipment in the operations centre. Leo shoots Duggan and kills him. The Doctor tells the crew to construct devices to block the Cybermen's control signals. He realises that the Cybermen must have an ulterior motive for capturing the Wheel and tells Corwyn and Leo to protect the oxygen room.

The humans, under the Doctor's direction, use high voltage current to destroy the Cybermats. The Cybermen have completed repairs to the x-ray laser and now order the final stage of the invasion of the Wheel to begin. Bennett has completely withdrawn into himself and the Doctor tells Corwyn that she must take command. Most of the crew have the metal signal blockers fitted to the back of their necks.

The meteorites approach the station and the crew get ready to use the repaired laser to destroy them. The Doctor realises that the time vector generator has been left on the *Silver Carrier* and sends Jamie and Zoe over to the ship to retrieve it.

The Cybermen gain access to the Wheel's oxygen supply and

attempt to convert the air to ozone. Gemma overhears their plan and warns the Doctor and Leo to switch over to the backup supplies, but she is killed. Zoe and Jamie space-walk to the *Silver Carrier* while Leo uses the laser to destroy the first wave of meteorites. There is no more power to destroy the second wave, however, so the neutron force field is used instead, which repels them away into space. Seemingly stirred into action by the sight of Corwyn's dead body, Bennett leaves the safety of the control room.

Leo and the crew search for Bennett using the monitors and see him grapple with a Cyberman who kills him. On the *Silver Carrier* Jamie finds the time vector generator but Zoe has discovered a scanner relaying images from the Cybermen's control frequency. The Cyber Planner (voice: Peter Hawkins) has realised that the plan to poison the air has failed and it orders Vallance to supply mental images of everyone on the Wheel. When the Doctor's face appears the Planner orders his immediate death. Jamie and Zoe hurry back to warn the Doctor.

The Doctor has gone in search of spare parts and is cornered by the two Cybermen. They confirm the Doctor's theory that a Cyber invasion fleet waits nearby to attack Earth but that they need the Wheel to provide a radio beacon to the planet for their ships. The Doctor has set a trap for the Cybermen using electrical current; he destroys one while the other retreats. Jamie and Zoe arrive with the time vector generator and the Doctor ties it into the x-ray laser to increase its power.

One by one the hypnotised crew are released from the Cybermen's control but more Cybermen are space-walking across to the Wheel from their ship. The Doctor completes his modifications to the laser, which Leo fires, destroying the Cybermen's ship. As the Cybermen try to break into the cargo bay, Jamie and Flannigan (James Mellor) destroy the remaining Cyberman on board by spraying plastic on to its chest unit, and then repel the others (Jerry Holmes, Gordon Stothard, Tony Harwood) into space using the neutron force field.

Inside the TARDIS the Doctor has replaced the lost mercury and he and Jamie are ready to leave. Before they do they discover Zoe hiding onboard. She wants to join them, but the Doctor

warns her that she should know something about the dangers she may face. He uses a thought visualiser to show her his last encounter with the Daleks.

WHO FAX

- Novelised as *Doctor Who – The Wheel in Space* by Terrance Dicks in 1988.
- Only the third and sixth episodes of this story exist in the BBC archives, although one other clip does also survive.
- Episodes 3 and 6 released on BBC Home Video on *Cybermen – The Early Years* in 1992.
- Working title: *The Space Wheel*.
- Locations: None.
- Episode 4 started at 18.00 rather than the scheduled time of 17.25 due to the overrunning of the FA Cup Final that took place on that day and was transmitted live by the BBC.
- Kit Pedler provided the basic idea for this story, from which David Whitaker was commissioned on 18 December 1967 to write the scripts. These were to include the Cybermen and the Cybermats. The delivery deadline was 31 January 1968, on which date incoming producer Peter Bryant wrote to Whitaker confirming a telephone conversation from the previous night in which Whitaker had agreed to deliver Episodes 3 and 4 on time and the final two episodes not later than Friday 2 February. It is apparent from the tone of Bryant's note that he had inadvertently upset Whitaker in asking for the scripts to be delivered by the agreed date. He explained that the lack of scripts made life difficult for him at a time when he, as a very new producer, needed the show to run smoothly.
- The story ended with a sequence in which Zoe Heriot joined the TARDIS as the Doctor's new companion, and dialogue was specifically written to tie in with the repeat of *The Evil of the Daleks*, which would help to bridge the ten-week gap between seasons. For viewers, it would be as though *Doctor Who* had hardly been off the air at all.
- This story had a total budget of £17,446. Total expenditure was £16,792.

COMMENT

DJH: *One of the things that I've always liked about The Wheel in Space is the plot, and in particular the Cybermen's ridiculously complicated and yet well-worked-out plan to take over the Space Wheel. This is invasion by stages taken to the extreme. The opening episode has a good sense of isolation and desolation about it that would not be equalled in the series until the opening episode of The Ark in Space in 1975: the mystery of the oil tracks on the floor is quickly resolved with the appearance of the servo robot, the Doctor gets knocked unconscious, and it is up to Jamie to try and save the day. The Cybermats make a welcome return and come over well as a minor threat before the Cybermen appear, although it is a shame that only two of the latter appear in the main action as they are more impressive in greater numbers. The idea of space-walking and the concept of a self-sufficient Space Wheel are well handled. Overall, The Wheel in Space is an interesting and diverting end to the season. (7/10)*

MS: *The second Doctor's most persistent enemies return once more to threaten yet another isolated group of humans. The plot is actually very strong, with good use made of the Cybermats as rat-like saboteurs. The cast is good throughout and the feeling of being under siege is well portrayed. (7/10)*

SJW: *The Wheel in Space is in much the same mould as the earlier Cyberman stories The Tenth Planet and The Moonbase, the object of the invaders' attentions on this occasion being a space station rather than an Antarctic base (as in the former) or a lunar weather control centre (as in the latter). Unfortunately it is not quite as good, owing largely to the fact that the Cybermen's scheme this time is so ridiculously contrived and convoluted that it seriously strains the viewer's credulity. Matters are not helped, either, by the fact that – except in a brief effects sequence at the end – only two Cybermen are ever seen together at any one time, a limitation presumably imposed by budgetary restrictions. There are on the other hand some very memorable moments – the scenes of Cybermen hatching from eggs come particularly to*

mind – and it is good to see the Cybermats back in action. The human characters are also generally well written and acted, and the story serves as a good introductory vehicle for new companion Zoe Heriot. Production values are mostly high, although some of the effects work – notably the model shots of asteroids spinning through space – is below par. Something of a curate's egg. (6/10)

SEASON SIX

The Dominators (TT)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	10.08.68	17.15	24'25"	6.1	54
2	17.08.68	17.15	24'07"	5.9	61
3	24.08.68	17.15	24'06"	5.4	65
4	31.08.68	17.15	23'54"	7.5	33
5	07.09.68	17.15	24'19"	5.9	64

PRODUCTION DETAILS

Location Filming: 25.04.68, 28.04.68–29.04.68, 02.05.68–03.05.68

Model Filming: 26.04.68 in Puppet Theatre

Ealing Filming: 30.04.68–01.05.68 on Stage 2

Studio Recording: 17.05.68, 24.05.68 in TC4; 31.05.68, 07.06.68, 14.06.68 in TC3

A spaceship lands on an apparently deserted island on the planet Dulkis. The ship's two occupants, Probationer Toba (Kenneth Ives) and Navigator Rago (Ronald Allen) are members of a race called Dominators. Their ship has absorbed the high levels of radiation on the island. They despatch their robot Quarks (John Hicks, Gary Smith, Freddie Wilson. Voices: Sheila Grant) to prepare five drilling sites.

Three Dulcians – Wahed (Philip Voss), Etnin (Malcolm Terris), and Tolata (Nicolette Pendrell) – are on an excursion trip organised by Cully (Arthur Cox). Cully tells them they are approaching the Island of Death – an atomic test site – but his passengers doubt this as the radiation counters are not registering. Their ship crashes and all but Cully are killed by the Quarks.

The TARDIS arrives on the island. The Doctor tells his friends that Dulkis is a quiet and peaceful planet where they can have a holiday. Cully watches from hiding as the Dominators blow up his ship. The Doctor, Jamie and Zoe hear the explosion and go to investigate. Along the way they find a ruined war museum that is full of old weapons and are taken prisoner by three figures in radiation suits.

They are taken to an observation centre where, after discovering that they are not contaminated, their three captors reveal themselves to be two students, Teel (Giles Block) and Kando (Felicity Gibson), and their teacher, Educator Balan (Johnson Bayly). They are on the island studying the effects of the radiation from an atomic explosion set off as a warning about such weapons many decades before.

Cully passes the TARDIS on his way to the museum and overhears Toba and Rago discussing whether to destroy it. The headstrong Toba wants to blow it up but Rago orders him to conserve their dwindling energy supplies.

Cully meets Teel and is taken to the observation centre where he warns Balan and the Doctor about the aliens and their talk of destroying the TARDIS. The Doctor and Jamie rush to check while Balan remains unconvinced by Cully's tale. He reveals that Cully is the son of Dulkis's leader, Director Senex (Walter Fitzgerald). The Educator tries to contact the Dulcian capital but has great difficulty due to strange interference. When they make contact the Dulcian leaders order that Cully and Zoe should travel to the capital by transit capsule.

Jamie and the Doctor find the Dominators' ship and are captured. Rago orders them to be tested for strength and intelligence to see whether the natives are suitable as slaves. The Doctor

pretends to be stupid by deliberately failing the tests and they are declared useless and freed. The Doctor, however, learns that the Dominators are attempting to mine some kind of element from the planet.

Cully and Zoe arrive in the capital within minutes and are taken before the council. It is the Dulcian way to debate every point and fact, no matter how trivial, and Senex disbelieves Cully's story of aliens. Cully tells Zoe that he plans to get proof by stealing a transit capsule and returning to the island.

While Cully and Zoe return to the island, the Doctor and Jamie travel to the capital. The Doctor warns Senex and the council about the Dominators but the Dulcian leaders cannot decide a course of action, preferring to do nothing. While the Doctor and Jamie are away the Dominators and their Quarks invade the observation centre and take Balan, Teel, Kando, Zoe and Cully prisoner.

Rago orders that the prisoners be put to work clearing the drilling sites to conserve the Quarks' energy. In the capital, the Doctor and the council try to contact the observation centre and see a Quark on guard in the building. The Doctor and Jamie race back by transit capsule. Jamie points out that they are heading straight towards the waiting Quark and the Doctor tries to fly the capsule manually, resulting in a heavy but safe landing away from the observation centre.

Zoe and Cully are working on a plan of escape. Zoe creates a diversion while Cully runs into the museum and grabs a laser gun. He finds that he lacks the courage to shoot. Jamie meets Cully in the museum. The young Scot has no problems using the gun to destroy a Quark. Enraged, Toba orders the other Quarks to fire on the museum building until it collapses.

The Doctor is captured and taken back to the Dominators' ship along with the Dulcians. Toba kills Balan and threatens to kill the Doctor but is stopped by Rago, who is furious at Toba's disobedience. Teel and Kando are ordered back to the drilling site, while the Doctor and Zoe remain on the ship. The Doctor discovers that the ship is capable of storing vast quantities of radiation to power both the ship and the Quarks.

Jamie and Cully find an atomic shelter below the museum where they hide as the building is demolished. They manage to escape and rescue the others from the Quarks, returning everyone to the shelter to hide.

Rago goes to the Dulcian capital and orders the council to obey him. Chairman Tensa (Brian Cant) is outraged and is killed by a Quark. Rago tells Senex to obey the Dominators and to prepare some of the population for transport off the planet as slaves.

The Doctor has deduced that the Dominators intend to turn Dulkis into a ball of radioactive matter that will be used to fuel the Dominators' fleet. They intend to use rockets to crack the planet's crust and then to drop an atomic seed device into the planet, thus converting it to fuel.

The Doctor organises the others to begin to dig a side tunnel from the shelter to the central bore hole so that he can grab the seed device and prevent the planet's destruction. Meanwhile Cully and Jamie use guerrilla tactics to destroy the Quarks, thus slowing down the drilling process.

Low on energy, Rago orders the remaining Quarks to return to the ship in preparation for the planet's destruction. The Doctor manages to obtain the atomic seed device and places it aboard the Dominator ship just before it takes off. The ship explodes in the air when the seed device is activated.

The Doctor tells Cully and the others to get back to the capital before the other Dominator rockets explode and create a volcano. Back in the TARDIS the Doctor is forced to move quickly as the lava approaches the ship.

WHO FAX

- Novelised as *Doctor Who – The Dominators* by Ian Marter in 1984.
- Story released in edited form on BBC Home Video in 1990.
- Working title: *The Beautiful People*.
- Locations: Olley (Wrotham) Ltd sand pit, Trottiscliffe, near Maidstone, Kent; Wapsey's Wood Sand Pit, Gerrard's Cross, Bucks.

- *The Dominators* was originally commissioned as a six-part story from writers Mervyn Haisman and Henry Lincoln. The writers were late delivering their scripts, however, and script editor Derrick Sherwin decided that a major re-vamp was required, including cutting the story down from six episodes to five. As a result of this, Haisman and Lincoln requested that their names be removed from it. This was done and the on-screen credit was given to Norman Ashby, a pseudonym created from the forenames of the writers' respective fathers-in-law.
- During the making of *The Wheel in Space*, chief drama designer Lawrence Broadhouse had been asked by the Head of Serials to undertake an investigation into the cost of supplying scenic services to *Doctor Who*. It is unclear what lay behind this request, but, as an intermediate statement by Broadhouse quoted an estimated overspend figure of £1300 for that story, this may well have been what prompted it. *The Dominators* came under scrutiny because designer Barry Newbery's initial estimate showed an overall £400 overspend. When the visual effects budget for the story (approximately £800) was added in, Newbery was able to predict that he could bring each episode in at an acceptable sum of around £406, but only because of 'an immense reduction in effects panels and controls, and also because of thorough planning to reduce the original script content, and physical effort in the studio'.
- The Quarks were played by school children as they were the only artistes who would fit into the small casings. By law, they had to be accompanied by a chaperone on location and in studio.
- Costume designer Martin Baugh's original idea for the Quarks was that their heads should spin around as they orientated on their victims. This idea was abandoned when Baugh discovered that he could not obtain the required type of ball bearings needed to make it happen.
- The Quarks' voices were created by recording actress Sheila Grant laughing, and then playing a synthesised version of the sound back as words.

- Extras Eve Martin, Valerie Stanton, Jean Callaghan and Valerie Wood were booked to play ‘statues’ in the Dulcian city, but subsequently this idea was dropped and they were not used.
- Recording for this story was originally scheduled to be carried out in Studio D at Lime Grove.
- Total budget for this story was £14,614. Total expenditure was £14,969.

COMMENT

DJH: *Thank goodness that The Evil of the Daleks was transmitted immediately before this story and that the gap between the end of The Wheel in Space and the start of The Dominators was bridged. The Dominators is not a bad story so much as a muddled one. Certainly the best thing about it are the Quarks, which come over as totally alien, as do their Dominator masters, ably and menacingly played by Kenneth Ives and Ronald Allen. All the other characters are, unfortunately, totally forgettable, and one almost cheers when a group of annoying students gets wiped out by a Quark in the first episode. Not a good start to the season. (5/10)*

MS: *The plot of the story is extremely simple. Aggressors attack a peace-loving race. The only problem is that the rather stupid Dulcians don't seem bothered about their own survival and so the viewer doesn't care whether they are killed or not. The Dominators are an extremely weak alien menace as they are as stupid as the Dulcians. The Quarks are rather too clumsy looking to make a good scary monster. Overall rather dull. (5/10)*

SJW: *A disappointingly lacklustre start to the sixth season. The Dulcians are a singularly dull bunch, and it is difficult for the viewer to get overly worked up about their plight. The Dominators are thankfully a little more interesting, but still could hardly be classed amongst the best of the series' alien creations, and the constant bickering between Rago and Toba becomes wearing and repetitive as the story progresses. Probably the most appealing innovation are the Quarks, although even these are really no more than robot drones with guns and spiky heads and*

tend to come across as cute rather than menacing. Admittedly the story poses an interesting question – how is a pacifist society to respond in the face of a ruthless aggressor? – but this is less well developed than it might be, and indeed was explored far more successfully some five years earlier in the Daleks' introductory story, The Mutants. (4/10)

The Mind Robber (UU)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	14.09.68	17.17	21'27"	6.6	55
2	21.09.68	17.18	21'39"	6.5	54
3	28.09.68	17.20	19'29"	7.2	45
4	05.10.68	17.20	19'14"	7.3	44
5	12.10.68	17.21	18'00"	6.7	84

Repeat (BBC2)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	31.01.92	18.52	21'26"	2.5	16
2	07.02.92	18.51	21'39"	2.6	20
3	14.02.92	19.39	19'29"	1.5	-
4	21.02.92	19.40	19'10"	1.5	-
5	28.02.92	18.49	17'59"	3.4	10

PRODUCTION DETAILS

Location Filming: 09.06.68

Model Filming: 10.06.68–11.06.68 in Puppet Theatre

Ealing Filming: 12.06.68–14.06.68 on Stage 2

Studio Recording: 21.06.68, 28.06.68 in TC3; 05.07.68, 12.07.68 in Lime Grove D; 19.07.68 in TC3

To escape the lava the Doctor uses the TARDIS's emergency unit, which pulls the ship out of space and time and into a featureless void. Jamie and Zoe are lured out of the TARDIS by visions of their homes but find themselves surrounded by white robots. The friends manage to make it back to the TARDIS, but

the ship then disintegrates leaving the Doctor, Jamie and Zoe in a world where fiction is real.

WHO FAX

- Novelised as *Doctor Who – The Mind Robber* by Peter Ling in 1986.
- Story released on BBC Home Video in 1990.
- Working titles: *Man Power*, *The Fact of Fiction*.
- Locations: Harrison's Rocks, near Groombridge, Sussex; Kenley Aerodrome, Croydon.
- Total budget for this story was £14,750. Total expenditure was £13,205.
- See Chapter 7 on the making of this story for further information.

COMMENT

DJH: *After the disappointment of The Dominators, Doctor Who really sticks its neck out and goes for a totally wacky adventure set in a Land of Fiction. And it works. The Mind Robber is one of those rare beasts: a story that is totally entertaining, fantasy and science fiction based, and manages to grip and excite despite the bizarre nature of the plot. I love this story. The opening episode is a triumph and goes to show what can be done in the face of adversity. The spooky white robots are chilling, and their creaking footsteps still send shudders down my spine. As the story unfolds, we meet Gulliver, an assured performance from Bernard Horsfall, and the Master, a wonderful cranky old man brought to life by Emrys James. I also think that the performances of Troughton, Hines and Padbury were rarely better than here, and the whole adventure stands up to repeated viewing. Marvellous. (9/10)*

MS: *A truly unusual story with a quite unique plot. Released from the constrictions of believability The Mind Robber is almost surrealist in structure. The final showdown with the Master and the computer feels like a let-down after the set pieces of earlier episodes. The Mind Robber represents the furthest the programme*

has ever got to being pure fantasy rather than science fiction / fantasy. (7/10)

SJW: *It comes as little surprise to learn that the first episode of this story is the work of a different writer than the other four, as there is a noticeable difference in style. Ironically, given that it was actually a late 'filler' supplied by script editor Derrick Sherwin, it is actually the best of the five, with a highly suspenseful atmosphere and some breathtaking imagery. A perfect example of how to create excellent drama with the bare minimum of resources. The rest of the story, although perhaps a little too whimsical for my taste, is by no means bad either. The concept of the Land of Fiction is imaginative and well developed, and the fact that the viewer never finds out exactly who is behind it – surely the 'master brain' computer must have had a creator? – only adds to the pleasing air of mystery surrounding the whole thing. The hapless and unnamed writer on whose creativity the computer draws is a good character, and the struggle for dominance over his mind is well conveyed by the changes in his vocal inflections (recalling the way in which Padmasambhava's possession by the Great Intelligence was depicted in The Abominable Snowmen). An unusual and worthwhile foray into the realms of science fantasy. (7/10)*

The Invasion (VV)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	02.11.68	17.15	24'32"	7.3	55
2	09.11.68	17.15	24'26"	7.1	55
3	16.11.68	17.15	23'44"	7.1	66
4	23.11.68	17.15	24'18"	6.4	73
5	30.11.68	17.15	23'25"	6.7	67
6	07.12.68	17.15	23'20"	6.5	72
7	14.12.68	17.15	24'46"	7.2	51
8	21.12.68	17.15	25'03"	7.0	80

PRODUCTION DETAILS

Model Filming: 31.08.68, location unknown

Location Filming: 03.09.68–13.09.68

Ealing Filming: 13.09.68, stage unknown

Studio Recording: 20.09.68, 27.09.68, 04.10.68, 11.10.68, 18.10.68, 25.10.68, 01.11.68, 08.11.68, all in Lime Grove D

The TARDIS reforms itself and arrives in space on the dark side of the Moon. The Doctor has to relocate the ship quickly to avoid a missile attack from the lunar surface. They finally land in a field on Earth in the late twentieth century, but the TARDIS's exterior has become invisible due to a damaged visual stabiliser circuit. The Doctor, Jamie and Zoe set off to contact Professor Travers and get his help to repair the faulty circuit.

When they arrive at Travers's home the travellers find that the Professor is away in America and his house is being rented by ex-model and photographer Isobel Watkins (Sally Faulkner) and her scientist uncle Professor Watkins (Edward Burnham). Isobel tells the Doctor that she is worried about her uncle, who has disappeared after working on a new invention for the world's biggest electronics company, International Electromatics.

The Doctor and Jamie investigate Watkins's disappearance by going to IE's London head office. A computerised receptionist denies them access, and when they try an alternative route into the building they are gassed and taken by the company's security chief, Packer (Peter Halliday), to see Tobias Vaughn (Kevin Stoney), the Managing Director. Vaughn apologises for their rough treatment and puts on a show of being helpful. He explains that Watkins is so engrossed with a delicate stage of his work that he is staying with them on site.

The Doctor is suspicious and rightly so. After he and Jamie leave, Vaughn opens a secret panel in the wall to reveal an alien machine (voice: Peter Halliday). It tells Vaughn that the Doctor and Jamie have been recognised from Planet 14 as dangerous to their invasion plans.

The Doctor and Jamie are abducted by two men, Benton (John Levene) and Tracy (Geoffrey Cheshire), who take them to a

transporter plane at an airfield. Inside they discover an operations room headed by Lethbridge-Stewart (Nicholas Courtney), now promoted to Brigadier. He is leading the British branch of an organisation called the United Nations Intelligence Taskforce (UNIT) and they are currently investigating IE.

Zoe and Isobel are concerned when the Doctor and Jamie fail to return and so go to IE in search of their friends. Zoe destroys the reception computer, following which the girls are taken prisoner and Isobel is used to make her uncle – who is being held captive – co-operate.

The Doctor and Jamie return to the house and find a note on the wall from Zoe and Isobel. They return to the IE offices and see several large packing cases being loaded on to a train, one of which has an item of Zoe's clothing showing. Before they have time to investigate further they are captured by Packer and his men.

The Doctor accuses Vaughn of kidnapping Zoe and Isobel but the industrialist denies it and invites the Doctor and Jamie to travel to the company's compound in the country and see the train arriving. At the compound the Doctor meets Watkins, who has been warned not to mention the whereabouts of his niece or Zoe. Watkins shows the Doctor the teaching machine he has been developing, called the cerebation mentor, which induces emotional changes. The Doctor confronts Vaughn about the deep space communications system he has noticed at the compound while Vaughn demands that the Doctor explain the function of the damaged visual stabiliser circuit from the TARDIS. He threatens to give Zoe to Packer if the Doctor does not cooperate.

The Doctor and Jamie manage to escape on to a railway siding. While hiding inside crates on the trains, Jamie has a close encounter with a cocooned shape that begins to move.

The Doctor and Jamie emerge from their hiding places and overhear guards being ordered to take Zoe and Isobel to the tenth floor. Vaughn tells Packer that he intends to use the cerebation mentor to control their allies once they have invaded. Vaughn also plans to capture the TARDIS in case his plans fail.

Vaughn broadcasts over the intercom system, telling the Doctor that he has ten minutes to surrender or else Zoe will be

harm. The Doctor calls in help from UNIT over a radio transmitter and a helicopter arrives to rescue Zoe and Isobel through the window of the room in which they are locked.

Vaughn realises that UNIT is becoming dangerous to him and exercises hypnotic control over Major General Rutledge (Edward Dentith), ordering him to stop UNIT's investigations. The Doctor examines pictures that show UFOs in the skies over the IE factory. He reasons that the spaceships are bringing the cocoons to Earth. Sneaking into the London IE warehouse, the Doctor and Jamie see a Cyberman breaking out of a cocoon.

Jamie and the Doctor warn the Brigadier about the Cybermen (Ralph Carrigan, Derek Chafer, Terence Deuville, Charles Finch, Pat Gorman, John Spradbury, Peter Thornton; voices: Peter Halliday) and surmise that an army of the creatures must be hidden on Earth. The Brigadier has been ordered to cease investigations by Rutledge and plans to go to Geneva for higher authority, but to do this he needs concrete proof. Isobel offers to use her skills as a photographer to get proof but the Brigadier refuses to let her. The Doctor hazards a guess that the Cybermen's army is being hidden in the sewers of London.

Vaughn tests Watkins's invention on an awakened Cyberman and the machine drives the alien mad. The creature stumbles off into the sewers. The Cybermen inform Vaughn that one hour before the invasion all humans on Earth will be put under their mental control, due to a micro-electronic circuit built into every piece of IE equipment. The Doctor examines an IE radio, realises its hidden function, and works on a device that will block the signal. In the meantime, Isobel, Jamie and Zoe have ventured into the sewers to find proof for the Brigadier. They narrowly escape from the Cybermen but Isobel's pictures prove to be of no use as they look too much like fakes.

Watkins delivers his perfected machine to Vaughn and discovers that Vaughn has been partially cybernised. While UNIT mount a successful raid to free Watkins, the Doctor creates a device called a neurister, which will overcome the Cybermen's hypnotic signal when taped to the back of the neck. The Brigadier arranges for UNIT troops to be issued with the devices.

At dawn, the Cyber signal is broadcast and Earth's population collapses. The Cybermen leave the sewers to take over London.

UNIT plan to use a Russian rocket to destroy the source of the Cybermen's hypnotic signal, while missiles launched from the UK will be used to wipe out the rest of the Cybermen's fleet, which is homing in on Vaughn's transmitter. The Brigadier sends Captain Turner (Robert Sidaway) to Russia to organise the rocket while he and the UNIT plane fly to the missile site at Henlow Downs. The Doctor decides to make one last attempt to dissuade Vaughn.

With help from Zoe, the missiles from Henlow Downs successfully destroy the Cyber ships and the Cybermen blame Vaughn for the setback. They announce that they will kill all life on Earth with a megatron bomb. Furious at the Cybermen's actions, Vaughn uses the cerebration mentor to destroy the alien device in his office.

The Doctor persuades Vaughn that his only hope now is to aid humanity to foil the Cybermen's plan. The Doctor and Vaughn take a helicopter to the factory where they use Watkins's machine to battle the Cybermen massed there. UNIT troops arrive to aid them. Vaughn is killed but the UNIT forces succeed in shutting down the homing signal.

Another missile destroys the megatron bomb en-route to Earth and the Russian rocket destroys the last spaceship, stopping the hypnotic signal.

With the crisis over, the Doctor, Jamie and Zoe return to the TARDIS where the Doctor installs the now repaired circuits, turning the ship visible again.

WHO FAX

- Novelised as *Doctor Who – The Invasion* by Ian Marter in 1985.
- Only the second, third, fifth, sixth, seventh and eighth episodes of this story exist in the BBC archives.
- Story released in edited form on BBC Home Video in 1993. The missing episodes were summarised on-screen by Nicholas Courtney.
- Working title: *Return of the Cybermen*.

- Locations: Williamstrip Farm, Coln St Aldwyns, Cirencester; Associated British Maltsters building, Wallingford; Hatherop Road, near aerodrome, Fairford; Kingston Minerals, Kempford Road, Fairford; St Peter's Hill, off Queen Victoria Street, London; Queen Victoria Street, London; TCC Condensers, Wales Farm Road, London; Princedale Road, Heathfield Street, Walmer Road, St James' Gardens, all Notting Hill Gate, London; Grand Union Canal, London; Guinness Factory, Park Royal, London.
- Like the previous Cyberman stories, *The Invasion* was based on an idea by Kit Pedler, who was paid a fee of £280 for the original idea, the basic storyline, and general background advice. He was also paid a copyright payment of £120 for the use of the Cybermen and the Cybermats, although the latter ultimately did not appear in the story.
- The production team originally intended that both Professor Travers and Colonel Lethbridge-Stewart from *The Web of Fear* should appear in this story. Despite the recent disagreement over *The Dominators*, the characters' creators Mervyn Haisman and Henry Lincoln agreed to this on 6 May 1968. The idea was that both characters would be seen in seven of the eight episodes. Subsequently, however, producer Peter Bryant expressed concern in a memo to assistant head of copyright John Henderson that during the scripting process the involvement of Travers had been reduced to the point where the part was too small to offer to an actor of Jack Watling's standing. A decision was therefore made that this character, although he would be referred to, would not appear. There was also concern that Nicholas Courtney might not be available on the required dates to play the Colonel. The suggestion was that if this turned out to be the case, then a similar character could be substituted, and no payment would be due to Haisman and Lincoln. Henderson however replied that 'a change of name (in which there is no copyright anyway) and performer will not alter the fact that your new character "Joe Soap" will really be Lethbridge-Stewart in disguise, who belongs to Haisman and Lincoln; and I think we ought to pay for him whatever he is called and

whoever plays him!’ The two writers were ultimately paid £5 per episode for the use of Lethbridge-Stewart.

- Edward Burnham (Professor Watkins) was contracted to appear in the last episode but ultimately not used.
- In a late change of plan for recording of the final episode, Benton took over the lines originally intended for Sergeant Walters.
- Total budget for *The Invasion* was £24,796. Total expenditure was £25,207.

COMMENT

DJH: What really endears this story to me is the incredible incidental music, courtesy of Don Harper. I can't think of the story without hearing the music, and it summons up for me terrifying images of marching Cybermen, dark sewers, and one of the most enjoyable Doctor Who adventures of the era. In reality, this is not so much a Cyberman story as one about the battle of wits between the Doctor and Tobias Vaughn. Kevin Stoney turns in a tour de force performance as Vaughn, ably assisted by Peter Halliday as the sadistic Packer. All the other characters are strong, especially Nicholas Courtney as Brigadier Lethbridge-Stewart and Sally Faulkner as the dizzy Isobel. Although the Cybermen don't appear very often, the story is redolent with their presence and their menace. Even at eight episodes it rarely gets boring, and the cliff hangers are, more than ever, perfectly designed to keep the viewer coming back for more. (9/10)

MS: The Invasion is probably the best Cyberman story of the second Doctor's era yet they are not the central villain of the piece. Kevin Stoney makes another masterful appearance in the series. Tobias Vaughn is wonderfully evil, yet repents at the conclusion. The future of the programme is foreshadowed by the arrival of UNIT and Nicholas Courtney's return as Lethbridge-Stewart. Perhaps I like this story so much because it contains my favourite monsters and the Earth-based UNIT format of stories that would become so familiar to me. (9/10)

SJW: *The Invasion is unquestionably one of the very best Cyberman stories. That this should be the case is actually quite ironic, given that the silver giants are kept firmly in the background throughout and don't really feature as characters in their own right – indeed, they have only a couple of brief lines of dialogue during the entire story. They are instead represented by the Cyber Planner (possibly a super-evolved Cyberman?) and more particularly by the part-converted human entrepreneur Tobias Vaughn – a great character, wonderfully portrayed by Kevin Stoney (who had already endeared himself to the series' fans with his fine performance as Mavic Chen in the season three story The Daleks' Master Plan). The idea of Earth being attacked through its electronic equipment is, however, perfectly in tune with the concepts underlying the Cybermen, and one can discern Kit Pedler's influence here. The scripts by Derrick Sherwin are superb, and his creation of the UNIT organisation – headed by Lethbridge-Stewart from The Web of Fear – is inspired. Douglas Camfield again proves to be the perfect director for this type of story, with its military aspects and heavy concentration on action, and even gets to make a Hitchcockian cameo appearance in the first episode as a car driver approached by the Doctor and his companions for a lift! In retrospect the story can be considered an even more significant one than it seemed at the time, given that it formed virtually a blueprint for the early part of the third Doctor's era. Another classic. (9/10)*

The Krotons (WW)

EP	DATE	TIME	DURN	VIEWS	CHART POS
1	28.12.68	17.16	23'00"	9.0	55
2	04.01.69	17.16	23'03"	8.4	54
3	11.01.69	17.17	21'47"	7.5	61
4	18.01.69	17.17	22'39"	7.1	68

Repeat (BBC2)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	09.11.81	17.40	22'56"	4.4	12
2	10.11.81	17.41	23'03"	4.6	9
3	11.11.81	17.41	21'51"	4.6	9
4	12.11.81	17.42	22'42"	4.5	11

PRODUCTION DETAILS

Location Filming: 10.11.68–11.11.68

Ealing Filming: 12.11.68–13.11.68, stage unknown

Studio Recording: 22.11.68, 29.11.68, 06.12.68, 13.12.68, all in Lime Grove D

Abu Gond (Terence Brown) and Vana Gond (Madeleine Mills) have been selected as the brightest of their generation and, like generations of Gonds before them, they are made ready to enter the machine of the Krotons to serve the Gond's masters.

Thara (Gilbert Wynne) is upset by Vana's selection, as once the companions of the Krotons enter the machine they never leave. He tries to stop her entering the machine but is held back and Vana voluntarily heads for the entrance.

The TARDIS has landed in a desolate part of the planet and the friends spot the Gond city below them in the distance. Jamie finds a metal door in the rock face, which opens to reveal Abu. Nozzles on either side of the doorway spray a smoke at the man and he is vaporised.

The Doctor, Jamie and Zoe rush to the Gond city and enter the hall just as Vana enters the machine. They are prevented from following by the guards, but after Vana has gone the Gond council leader Selris (James Copeland) comes to see the newcomers. He disbelieves them when they tell him that they have seen a man vaporised and when he finds they have come from the area the Gonds call the Wasteland he tells them that they will die from the poison there.

Thara is Selris's son and when he hears their story he travels with them to try to save Vana. They arrive back at the door and

the Doctor jams the nozzles with rock. Vana emerges and the Doctor grabs her. They take the catatonic girl to Selris's home to recover.

Selris explains that thousands of years ago the Krotons descended on the planet from the sky. The Gonds tried to fight but the Krotons released a poison that created the Wasteland and killed many Gonds. Since that day the Gonds have lived by the Krotons' laws, with each child taught by the Krotons' learning machines. The Gonds had seen the Krotons as friends up to now, but the Doctor points out they have created a self-perpetuating slavery.

Thara, along with a group of other Gonds, tries to get the Krotons to leave their machine by attacking the learning machines. The Doctor and Selris arrive to stop the Gonds, but a voice warns them to leave the hall. A snake-like tentacle emerges and attacks the Doctor.

Back at Selris's home Vana is resting. The Doctor decides that he and Zoe should investigate the gaps in the Gonds' knowledge and they return to the hall.

While the Doctor and Selris examine the underground posts that support the machine, Zoe uses one of the learning machines and passes a test. To her horror, Zoe is selected to join the Krotons. Selris tells the Doctor that Zoe must comply so the Doctor also takes the test. They go into the machine, Jamie arriving too late to stop them.

Inside, the Doctor and Zoe are drained of mental energy but quickly recover. They find a tank of liquid in which crystals are beginning to form. The crystals grow quickly and a bulky shape forms. The Doctor takes a sample of the liquid and then he and Zoe leave the ship by the exit into the Wasteland.

The reanimated Krotons (Miles Northover, Robert Grant; voices: Roy Skelton, Patrick Tull) realise that the Doctor and Zoe are too clever to be Gonds. They need to recapture the 'high-brains' to help them power the Dynatrope – their ship. The Krotons monitor Jamie's attempts to break into the ship and allow him in. They force Jamie to tell them about the TARDIS and make plans to destroy it. They declare him to be a primitive and of no further use to them.

The Doctor takes the liquid sample back to the TARDIS where he finds that it is based on tellurium. He gathers some sulphur from the nearby rocks. A Kroton leaves the Dynatrope and is guided towards the TARDIS by its fellow Kroton aboard the ship.

The Gonds are preparing to attack the Krotons. Eelek (Philip Madoc) plots to seize control of the council from Selris by leading the uprising.

Jamie attacks the Kroton in the ship with one of its own guns, allowing Zoe and the Doctor to avoid the Kroton outside. The Krotons try to destroy the TARDIS but the ship simply reappears further up the mountain due to the fact that the Doctor remembered to set the HADS (Hostile Action Displacement System).

Selris persuades the Gonds to forgo a frontal assault on the Krotons and instead they try to remove one of the giant pillars that support the ship.

The Doctor learns of the plan from Thara and the now recovered Vana, who have refused to leave the city with the other Gonds. They go to see Beta (James Cairncross), the Gonds' scientist, and the Doctor asks him to make some sulphuric acid. The Doctor and Zoe then head for the hall.

The Doctor is too late and the roof of the underhall collapses, killing several Gonds and burying the Doctor. Thara rescues the Doctor but is injured himself. Zoe and the Doctor learn that Jamie is inside the Dynatrope and they head back to the Wasteland exit to find him. They discover the Scot trapped halfway under the door and help him out.

One of the Krotons orders the Gonds to bring the 'high-brains' to them. It promises Eelek that they will leave the planet if they are given the two travellers. Eelek agrees.

The Doctor sends Jamie to Beta to help him make more acid while he and Zoe return to the hall. They are seized and forced back into the Dynatrope. Selris knows that he must get the acid to the Doctor and throws himself through the closing door. He is able to give the Doctor the container before he is killed by the Krotons.

The Krotons reveal that they need the Doctor and Zoe's mental

abilities to replace their two crew members who ‘ceased to function’ during the space battle that caused them to land on the Gonds’ planet. The Doctor keeps the aliens talking while Zoe pours the acid into the Krotons’ liquid tank.

The creatures collapse and begin to dissolve. The Doctor notices that the ship is dissolving too and once outside they find that Jamie, Beta, Thara and Vana have been pouring acid on to it.

With the Krotons destroyed, the Doctor, Jamie and Zoe slip away, leaving the Gonds to find their own answers for the future.

WHO FAX

- Novelised as *Doctor Who – The Krotons* by Terrance Dicks in 1985.
- Story released in edited form on BBC Home Video in 1991.
- Working titles: *The Trap*, *The Space Trap*.
- Locations: West of England Quarry and Tank Quarry, Malvern, Worcestershire.
- This story was a hasty replacement for another, *The Prison in Space* by Dick Sharples, which hit script problems and was ultimately abandoned, even though costume and set design work had already begun and some members of the cast (including Barrie Gosney) had already been contracted.
- Scriptwriter Robert Holmes had originally submitted an outline of *The Space Trap* to the *Doctor Who* production office on 25 April 1965, when it had been rejected by story editor Donald Tosh. It was while clearing out some files that he came across his original letter and outline and sent it in again, with a note to the effect that the production team could throw it away if they felt it was of no use. Assistant script editor Terrance Dicks liked the idea and developed it with Holmes over a relatively long period as a ‘fall back’. Consequently it was ready and available for use when Sharples’s story fell through.
- Actor Robert Grant requested that he be credited as Robert La’Bassiere for his appearance as one of the Krotons.
- Total budget for this story was £12,070. Total expenditure was £13,316.

COMMENT

DJH: *Although it contains many good ideas, The Krotons simply fails to work. The main problem lies in the visuals. The Kroton creatures themselves are clunky and unwieldy, and their appearance is totally at odds with their harsh, strident voices. The sets are generally flimsy and unrealistic and the cast perform as though they are in something of an amateur dramatics night. Even an actor of the calibre of Philip Madoc finds it hard to make an impression. All this is a great shame as the soundtrack is simply superb and promises much. I remember my heart sinking when I first saw the story on its repeat in 1981. It was the opening shot of a small hatchway jamming half open and then being jiggled free from behind the scenes that started that feeling, which continued until my minds-eye image of the story had been shot to pieces. One can only hope that some of the other 'unseen classics' of this era do not get recovered only for viewers to discover that beneath the impressive memories, soundtrack and still photos, lies a piece of cod television. (5/10)*

MS: *A rather run-of-the-mill story with a clumsy-looking monster. The Gonds accept the facts of the Krotons' betrayal a little too easily for a race of virtual slaves who have spent the previous thousand years following orders. (5/10)*

SJW: *This story seems to have acquired something of a bad reputation amongst Doctor Who fans, and I have never really understood why. The Krotons themselves are admittedly not the most dynamic of the series' monsters, but the concept underlying them is unusual and well thought out and they do present the odd surprise – most notably in the scene where their heads start to revolve when the Dynatope comes under attack. In fact Robert Holmes's debut scripts for the series are altogether excellent, and much more in the vein of pure science fiction than was usual for this period of the programme's history; indeed it is easy to see why there was once a rumour (unfounded, as it happens) that the story was based on a rejected submission for the BBC2 science fiction plays anthology Out of the Unknown. There is*

one uncharacteristic lapse of continuity at the end of the third episode, when the scientist Beta appears to be in two places at once (maybe he had a twin brother?), but otherwise the plotting is fine. Production values are generally good, too. Particularly notable are the scenes in which the Doctor and his friends infiltrate the Dynatrope; these are very creepy, and boast some fine – albeit relatively simple – visual effects. Rather less successful is the story's model work, and there are also one or two rather dodgy performances from members of the supporting cast. Overall, though, this is an enjoyable and well-made story. (6/10)

The Seeds of Death (XX)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	25.01.69	17.16	23'11"	6.6	68
2	01.02.69	17.15	24'26"	6.8	72
3	08.02.69	17.15	24'10"	7.5	65
4	15.02.69	17.15	24'57"	7.1	74
5	22.02.69	17.14	24'56"	7.6	65
6	01.03.69	17.15	24'31"	7.7	59

PRODUCTION DETAILS

Ealing Filming: 13.12.68, 16.12.68–18.12.68, 20.12.68, 23.12.68 on Stage 2

Location Filming: 19.12.68

Studio Recording: 03.01.69, 10.01.69, 17.01.69, 24.01.69, 31.01.69, 07.02.69, all in Lime Grove D

In the 21st century, T-Mat – a matter transmission system – has replaced all other forms of transport on Earth. The system is controlled from Earth but with a vital relay centre on the Moon. Gia Kelly (Louise Pajo) is the technical brains behind the operation.

The technician on the Moon, Fewsham (Terry Scully), has fallen behind on the scheduled transmats so Kelly orders Harry Osgood (Harry Towb) to the Moon to sort out the problem. No sooner does Osgood arrive than a siren warns that the outer

airlocks to the base have been operated and the T-Mat relay station is invaded by a group of Martian Warriors (Sonny Caldinez, Tony Harwood, Steve Peters) led by a higher ranking Martian called Slaar (Alan Bennion).

Slaar orders Osgood to operate the T-Mat for them but he sabotages the machine and is killed for his trouble. Slaar then orders the cowardly Fewsham and the other two technicians Phipps (Christopher Coll) and Locke (Martin Cort) to repair the machine or die. They decide to repair the communications link and warn Earth.

On Earth Kelly and her boss, Commander Radnor (Ronald Leigh-Hunt), are under immense pressure to get the system working again. They have no way of contacting the Moon or travelling there without the T-Mat system. Kelly tells Radnor that they need an old-style rocket and luckily Radnor knows where to find one.

The TARDIS lands in a space museum run by Daniel Eldred (Philip Ray). Radnor and Kelly arrive to try to persuade Eldred to give them the ion rocket he has secretly been preparing. A message is patched through for Radnor from the Moon. Locke tells the commander that Osgood is dead but the link is cut off before he can explain more. On the Moon the Warriors kill Locke but Phipps manages to escape and hides in the solar power room. Fewsham is ordered to repair the T-Mat link to the control centre on Earth.

Eldred is eventually persuaded to give Radnor the rocket after the Doctor, Jamie and Zoe volunteer to fly it. The rocket is launched and, after a few problems, nears the Moon.

Fewsham succeeds in repairing the T-Mat link. Slaar orders the technician to set the machine to receive only. Noticing that T-Mat is now functioning, Kelly takes two technicians with her and travels to the Moon where she begins repairs while the Warriors watch from hiding.

Phipps uses equipment in the solar power room to create a radio and a heat projector which he uses to destroy one Warrior. He contacts the Doctor, who uses his signal to guide the rocket in. The Doctor and Jamie recognise Phipps's description of the alien invaders as being the Martian Warriors.

The Doctor leaves Zoe and Jamie to refuel the rocket while he rescues Phipps. Phipps tells him that they must destroy the T-Mat. Zoe is horrified when she hears the news because the rocket's motors are so badly damaged that it cannot return to Earth.

Kelly finishes her repairs and the Warriors emerge and kill her two technicians. The Doctor and Phipps manage to rescue Kelly but are forced to split up and the Doctor is captured.

Jamie and Zoe find the solar power room where they meet Kelly and Phipps. They decide to use the maintenance tunnels to reach the temperature controls and make the station uncomfortably hot for the Warriors.

Fewsham is ordered to use the repaired T-Mat system to transport Martian seed pods to Earth. Slaar allows the Doctor to inspect the pods, one of which swells up and bursts in the Doctor's face, causing him to collapse.

The pods are sent to cities around the world where they explode, the fumes they produce dispersing into the atmosphere. Slowly, a strange white fungus begins to spread around the world.

Slaar orders Fewsham to put the Doctor, who has survived his experience with the pod but is still unconscious, into a T-Mat chamber and to transport him into space. The Doctor is rescued by Phipps and Jamie before Fewsham can activate the controls.

Slaar orders one of his Warriors to Earth, and when it arrives it heads for a weather control station. Inside it kills a technician and renders the weather control machinery inoperative.

Zoe manages to change the temperature and the creatures collapse. While the other Warriors, including Slaar, are on the Warriors' own ship, the Doctor, Jamie, Zoe, Kelly and Phipps return to Earth. Fewsham decides to remain on the Moon and appears to still be helping the Warriors when they return the temperature to normal.

Slaar announces that the Martian fleet is homing in on a signal that they are broadcasting from the Moon. Fewsham secretly switches on a viewscreen so that everyone at the T-Mat control on Earth can see and hear Slaar's plans. Slaar discovers Fewsham's duplicity and has him killed.

The Doctor persuades Radnor to use an unmanned satellite

launcher to put a satellite in space that will transmit a duplicate of the Martian homing signal. The Doctor also analyses the spreading foam and discovers that it can be dispersed with water. He asks Jamie and Zoe to arrange for it to rain all over Earth.

At the weather control station, the two friends find the equipment sabotaged and hide from the Warrior guarding the building. When the Doctor finds out that a Warrior was headed for the station, he follows. There, the Doctor creates a solar energy transmitter to destroy the creature. He then repairs the controls so that rain can be created.

With the satellite in space the Doctor returns to the Moon to put Slaar's own signal out of action. While tampering with the device he is captured by Slaar. The Grand Marshal (Graham Leaman) of the Martian fleet contacts Slaar to tell him that they have followed the signal but are too close to the Sun. Contact is lost as the entire fleet is destroyed.

Slaar orders that the Doctor be killed but Jamie arrives via T-Mat at that moment and the Doctor uses the confusion to grab the Warrior's gun arm and point it at Slaar who is killed. The Doctor then electrocutes the remaining Warrior.

As rain falls across Earth, Kelly and Eldred argue about the future use of rockets and T-Mat. The Doctor, Zoe and Jamie slip away back to the TARDIS.

WHO FAX

- Novelised as *Doctor Who – The Seeds of Death* by Terrance Dicks in 1986.
- Story released in edited form on BBC Home Video in 1985.
- Working title: *The Lords of the Red Planet*.
- Locations: Hampstead Heath Extension, West Heath Road, opposite Templewood Avenue, Hampstead, London.
- Brian Hayles's original outline for *The Seeds of Death* (which was the title given at its head) was followed quite faithfully in the transmitted story up until the point at which the Doctor and his friends arrive on the Moon in one of Eldred's rockets; then it took a somewhat different course. The outline for the remainder of the story was as follows:

The journey itself is eventful, but when they arrive on the Moon, it is to find that it has been taken over by the Ice Warriors, under the supervision of two Martian Warlords – a more intelligent and humanoid version of the Warriors. The Martian plan is elaborate. By taking over the despatch centres of T-MAT, they have immediate access to the major population centres of Earth – and similarly, if they require, all the subsidiary planets in the system. They intend to send one Warrior to each of these cities – not to attack or destroy, but to plant the spore-bearing algae that normally grows on Mars. This plant is adaptable, but basically anaerobic – doesn't need oxygen. Its spores contain an hereditary virus which breaks down the chlorophyll molecule. With chlorophyll destroyed, the process of photosynthesis in plants is impossible – thus, no oxygen is produced to replenish Earth's natural supply, the carbon dioxide level of the atmosphere increases, and the 'free' nitrogen content of the air becomes unbearable. This in addition to the toxic gas produced by the spores at close range, will soon make Earth uninhabitable to humans – but perfect for the coming of the Martians. The main body of these are waiting in deep space, for the peaceful invasion that will take place when Earth is 'prepared' for them. The spores 'burst' and spread inside four weeks – and once the secondary coverage is achieved, there is no hope for human life.

Having discovered the essential purpose of the 'suicide Warriors', the Doctor's plan is twofold – first to destroy the spores before they burst, and then to somehow beat back the Warriors – who, if they cannot conquer by their more subtle method, will invariably use force, even though this will mean having to repair the destruction.

The spores are eventually destroyed by being sprayed by oxygen – possibly liquid, for visual effect – while the Warriors are allowed to enter the despatch chambers, but diverted into open space, whilst still in their

dematerialised state. The Professor is left happily in charge of an emergency transport system.

This outline was further developed by Hayles into a fourteen-page scene breakdown in which the two Martian Warlords were named as Slaar and Visek, the part of 'Kelly' was male, and a separate character called Mary was included as the T-Mat expert.

- In November 1968, it became apparent that Hayles's scripts were not what the production office wanted. Therefore agreement was reached with Hayles that assistant script editor Terrance Dicks could rework the final four episodes, for which he would share the writer's credit (although not on screen or in publicity material). Dicks was paid an additional fee of £125 per episode for this work.
- Total budget for this story was £18,254. Total expenditure was estimated as £18,628.

COMMENT

DJH: *The Seeds of Death is another story with which I fell in love through the soundtrack alone. Dudley Simpson's quirky incidental music and the incredible computer voice supplied by John Witty are particularly memorable. Unlike stories such as The Krotons, however, The Seeds of Death still stands up well when seen. Of particular note is Alan Bennion as the Martian Warlord Slaar. Bennion manages to bring a sense of regality and suppressed power to the part and this only heightens the tension, as the viewer is constantly uncertain as to what this character might do next. Unfortunately, with a charismatic and talkative Warlord around, the Warriors get to do little more than lumber about making noises like flushing toilets, chase people, and get killed by the lunar equivalent of a microwave oven. There is one classic moment in this story, however, and this is when the Doctor finds himself cornered by two Warriors and uses the fact that he is 'a genius' to avoid getting killed there and then. For all its faults, I still quite like this story, although I really cannot take the costumes for the human characters – particularly the male ones – seriously. (7/10)*

MS: *A second outing for the Ice Warriors in a story that could have just as easily been written for the Cybermen. Good acting throughout but few new ideas in the plot. The Warriors' motives for conquering Earth are not really explained. (6/10)*

SJW: *In some respects The Seeds of Death can be considered a relatively straightforward sequel to The Ice Warriors, with the T-Mat system providing the same sort of technological backdrop as did the Ioniser equipment and its controlling computer in that earlier story. Even the main supporting characters are similar – for Clent, Penley and Miss Garrett in The Ice Warriors read Radnor, Eldred and Miss Kelly in The Seeds of Death. This time though there are a number of added elements, including the base on the Moon and the weather control station on Earth (both evoking memories of the season four story The Moonbase), the two new 'classes' of Ice Warrior (Commander and Grand Marshal), and the alien fungus that threatens to rob Earth of its oxygen. All these things serve to keep the viewer interested, and the fine direction by Michael Ferguson as usual ensures that the action moves along at a brisk pace. Perhaps the most serious criticism that could be made is that, Slaar notwithstanding, the Ice Warriors themselves are rather less well characterised and presented here than in their debut story. (7/10)*

The Space Pirates (YY)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	08.03.69	17.16	24'11"	5.8	96
2	15.03.69	17.15	25'02"	6.8	74
3	22.03.69	17.15	23'50"	6.4	75
4	29.03.69	17.17	22'25"	5.8	83
5	05.04.69	17.15	24'44"	5.5	70
6	12.04.69	17.15	24'26"	5.3	98

PRODUCTION DETAILS

Ealing Filming: 07.02.69, 10.02.69–14.02.69, 19.02.69 on Stage 2
Studio Recording: 21.02.69, 28.02.69, 07.03.69, 14.03.69,
21.03.69, 28.03.69, all in Lime Grove D

A space beacon is destroyed and this registers on the instruments of the Interplanetary Space Corps Cruiser, *V41*. Commander General Nicolai Hermack (Jack May) believes the beacon has been stolen by a band of criminals because it is composed of the valuable mineral argonite. He decides to abandon the ship's present mission to investigate the thefts and instead to protect the remaining seventeen beacons.

The pirates are already setting charges on another beacon. Dervish (Brian Peck) is worried that they are bound to be caught if they continue to raid the beacons so frequently. The pirates' leader, Caven (Dudley Foster), tells Dervish that the Space Corps are far too occupied to catch them and they will never have a better chance to get rich.

The *V41* makes contact with four nearby beacons. Hermack decides to put the ship in orbit around the planet Ta – the base of operations for the Issigri Mining Company – where it can keep a close eye on the beacons and still be able to use the facilities on the planet for rest and recreation. An unrecognised ship is spotted near beacon Alpha Seven and the V-ship goes after it. The pirate ship speeds off and the beacon breaks up in front of the *V41*. Each segment of the beacon starts to follow the pirate ship due to small rockets being fixed to each section.

Hermack is furious. He decides to put men on each of the remaining beacons even though the living conditions will be cramped and uncomfortable. Four men led by Lieutenant Sorba (Nik Zaran) will man beacon Alpha Four. Major Warne (Donald Gee) orders them to shoot anyone boarding the beacon without authorisation.

The TARDIS materialises inside one of the beacons. Although they have not reached their planned destination the Doctor is fascinated by the structure and begins to explore. Believing the beacon to be unmanned the Doctor is shocked to find himself and

his friends under attack from Sorba and his men. The gunfire prevents the Space Corps men from hearing the arrival of the pirates at one of the airlocks. Sorba's men are ambushed by the pirates but manage to signal the V-ship, which changes course back to the beacon. Sorba is taken prisoner and the pirates prepare to blow up the beacon.

The Doctor, Zoe and Jamie have taken shelter in a sealed area of the beacon. When the Doctor thinks it is safe to emerge they try the door but find that it will not open.

The pirates leave before the V-ship can arrive, and the beacon is broken up.

Hermack is frustrated that at such large distances from their base, the V-ship cannot maintain its boosters for long enough to catch the pirate ships. Another unregistered ship enters the area, which the V-ship computers identify as a decrepit C-class freighter. The ship is piloted by an old-style frontier space miner called Milo Clancey (Gordon Gostelow). Clancey tells Warne that his ship's registration is *Liz-79*. Hermack believes Clancey could be one of the pirates and orders that he be brought on board the *V41*.

The Doctor, Jamie and Zoe discover that they are being moved to an unknown destination and that the TARDIS is inside another fragment of the beacon.

Clancey introduces himself as the head of the Milo Clancey Space Mining Company and demands to know what the Space Corps is doing about the argonite pirates. He has sent a number of reports in about the pirates and knows that they are in possession of a Beta Dart, one of the fastest ships in the galaxy.

Hermack allows Clancey to go on his way and later tells Warne that he believes that the old man is the ringleader of the pirates and intends to follow his movements carefully. A Minnow ship is launched, piloted by Warne. Hermack orders him to follow Clancey's ship without being discovered.

The Doctor is concerned by the falling levels of air in their section of the beacon and plans to pull the sections of the beacon back together using magnetism. Unfortunately, the magnets repel each other and they end up shooting off in the wrong direction.

Hermack visits Madeleine Issigri (Lisa Daniely) on the planet Ta. Issigri has managed to make the worked-out mines on the planet into the most productive in the galaxy. She promises to aid the General in his hunt for the pirates. Hermack tells her of his suspicions regarding Clancey but she is dismissive even though some people had claimed that Clancey had been responsible for the death of her father.

Warne reports that Clancey is docking with one of the pieces of the beacon. Hermack decides that this is the evidence he needed and orders Clancey's arrest. The Doctor, Jamie and Zoe are nearly out of oxygen when Clancey cuts his way into their section. He holds them at gunpoint believing them to be pirates. He soon realises that he is mistaken and hurries them on to his ship as Warne begins to fire warning shots.

Clancey releases copper needles into space, which jams the Minnow's scanners, and the *Liz-79* escapes. Hermack orders the *V41* to launch all the remaining Minnows to hunt for Clancey.

Clancey goes to Ta where he has a long-forgotten personal dock where he can repair the ship. Zoe uses her mathematical skills to work out the location of the pirate base and deduces that it must also be on Ta. Despite Clancey's warning about the dangerous tunnels the friends head off to find the pirates. They stumble on the base and are chased into a tunnel where they fall into a deep pit. When they recover they find they are not alone – with them is the badly injured Lieutenant Sorba. Sorba tells the travellers that there is no escape but the Doctor notices a fragile water bowl that could not have been thrown into the pit without breaking.

Warne docks with the *V41* and explains to Hermack how he was fooled by Clancey. Hermack orders the ship to travel to Clancey's base on the planet Lobos.

The pirates find that one piece of the beacon is missing. Remembering that Sorba mentioned a group of strangers, Caven decides to interrogate the man further.

Searching around the pit walls the Doctor discovers a lock operated by sound. Using a tuning fork the Doctor tries to find the right note and eventually is successful. Clancey enters the pit

through the door; he tells the Doctor he has been trying to rescue them. They all leave, taking Sorba with them.

The V-ship comes across the pieces of the Alpha Four beacon heading towards Lobos. They also spot a Beta Dart ship nearby, piloted by Dervish. Dervish contacts Caven and tells him he has been spotted but will attempt to lose the V-ship in the camouflage zone.

The pirates discover that the Doctor and his friends have escaped and chase them through the tunnels. Clancey leads them towards the offices of the Issigri Mining Company. He tells the Doctor that he had believed that Madeleine was behind the raids but that he recognised the pirate leader as the notorious criminal Caven. The Doctor sets a booby trap for the pirates and then joins the others in Madeleine's office. Clancey is attempting to warn Madeleine about the pirates when Caven and his men burst into her office. Sorba tries to reach a gun and is shot.

Madeleine reveals that she is a part of the pirate organisation but is horrified by the murder of Sorba. She stops Caven from killing the others and they are taken away to be imprisoned.

Warne has reached Lobos and discovered that Clancey's run-down mining operation is not big enough to house a Beta Dart ship. He deduces that they have been sent on a false trail away from the pirate base. Hermack calculates that the beacon sections were originally on course for Ta.

The Doctor, Clancey, Jamie and Zoe are pushed into a dark room. In the room they find a dishevelled man that Clancey recognises as his old partner Dom Issigri (Esmond Knight). Issigri explains that he has been held prisoner since Caven and his cut-throats took over his operation.

They plan an escape and manage to make their way back to the *Liz-79*. Clancey and Issigri reach the rocket first, but Caven has had a remote control unit fitted to the ship and it takes off before the Doctor, Jamie and Zoe can get aboard. Madeleine is shocked to discover that her father is still alive and pleads with Caven to spare him. Once the *Liz-79* is in space, Caven cuts the oxygen supply and the two old men collapse. Back on Ta,

Caven goes in search of the Doctor, leaving Dervish to guard Madeleine. The Doctor, Zoe and Jamie overpower Dervish but not before he destroys the remote control unit. The Doctor succeeds in repairing the unit before the *Liz-79*'s oxygen finally runs out.

Issigri and Clancey are unharmed by their ordeal. The V-ship closes in and orders them to cut their engines. The two men tell Hermack the truth about the pirates and the General sends a rescue force to land on Ta.

Caven traps Madeleine and the others by locking the main door to the mining company's offices. He tells her that he has ordered the setting of bombs in the planet's atomic fuel dump and that they will soon die in a massive explosion.

The *V41* is too large to land in the forty minutes that remain before the explosion so Clancey heads back to Ta once he rips out the remote control device. Hermack sends Warne out in a Minnow after Caven's fleeing Beta Dart ship. Clancey lands on Ta and releases the Doctor and the others. The Doctor goes to the fuel dump and manages to defuse the bomb with seconds to spare. Warne simultaneously attacks the Beta Dart and the ship explodes.

The repentant Madeleine is sent back to Earth for trial and Clancey gives the Doctor, Jamie and Zoe a lift back to the TARDIS, which is orbiting Lobos in one of the segments of the Alpha Four beacon.

WHO FAX

- Novelised as *Doctor Who – The Space Pirates* by Terrance Dicks in 1990.
- Only the second episode of this story exists in the BBC archives.
- Episode 2 released on BBC Home Video on *The Troughton Years* in 1991.
- Working title: None.
- Locations: None.
- *The Space Pirates* was a replacement for another story dropped from this season at a relatively late stage; this time

The Dream Spinner by Paul Wheeler. Impressed by his work on *The Krotons*, Terrance Dicks asked Robert Holmes to write it at short notice. The storyline was commissioned on 28 November 1968, the serial having been confirmed on 21 November.

- The vocalist heard in the incidental music was Mary Thomas who, together with instrumentalists Terrance MacDonagh and Eric Allen, was hired by composer Dudley Simpson to realise his score.
- *The Space Pirates* holds a record in that (with the exception of *Dalek Cutaway*, which does not feature the regular characters at all) the time elapsed before the first appearance of the Doctor and his companions is longer than in any other story in *Doctor Who*'s history.
- Total budget for this story was £17,946. Total expenditure was £19,600.

COMMENT

DJH: *Although season six contained some classic stories (The Mind Robber and The Invasion), it unfortunately also featured some complete clunkers. The Space Pirates is the worst offender, being simply boring to the extreme. In contrast to the frenetic pace of The Seeds of Death, The Space Pirates is unbelievably slow. The action takes an age to get going, and even when it does, it's boring. With echoes of contemporary media news about the Apollo missions to the Moon, it is obvious that Doctor Who felt it had to try and compete, and although the spacecraft footage is impressive, it is lost without a plot in which to showcase it. Totally forgettable. (2/10)*

MS: *The Space Pirates would have been a good two-part story. Unfortunately it is a mind-numbingly dull six-parter. With NASA's moonshots dominating the world's news, the production team picked up on the length of time that journeys between planets actually take, but injecting long, real-time space journeys into the story means that any development is dragged to a snail's pace. (4/10)*

SJW: The thing I like best about this story is the way it takes some of the traditional and well-worn motifs of a Western and gives them a fresh spin by transferring them to an outer-space setting. This is most successfully achieved in the character of Milo Clancey – a classic old-time prospector type – who, with his down-to-earth approach and clapped out old spaceship, is highly engaging. Another highlight is the characterisation of the Doctor, which is exceptionally good. I love the idea of him keeping a collection of pins and a bag of marbles in his pockets (and his refusal to use the green marbles in his escape plan, simply because they are his favourites, is classic). Also very amusing is his embarrassment – and Jamie’s gleeful reaction – when Madeleine kisses him towards the end of the story. Other memorable images include the brilliant model shots of the various spacecraft in action and the incongruous antiquity of Dom Issigri’s ‘prison’. Unfortunately there are other aspects that work much less well, and the overall structure is frankly a mess. Perhaps the least successful element of all is General Hermack and his crew – tedious one-dimensional characters portrayed in a uniformly wooden manner with terrible mid-Atlantic accents. Illustrative of the structural problems is that the Doctor and his companions make only a very brief appearance in the first episode, leaving the unfamiliar supporting characters to carry the main action. Chiefly, however, these problems are the result of poor pacing arising from the fact that the various space journeys involved in the plot are generally shown to take a considerable time, which may well be accurate in scientific terms but, at least in this case, makes for rather poor drama. In the final analysis, a great disappointment. (4/10)

The War Games (ZZ)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	19.04.69	17.15	25'00"	5.5	88
2	26.04.69	17.15	25'00"	6.3	68
3	03.05.69	17.15	24'30"	5.1	81
4	10.05.69	17.16	23'40"	5.7	63
5	17.05.69	17.15	24'30"	5.1	87
6	24.05.69	17.15	22'53"	4.2	91
7	31.05.69	17.16	22'28"	4.9	83
8	07.06.69	17.15	24'37"	3.5	96
9	14.06.69	17.15	24'34"	4.1	91
10	21.06.69	17.15	24'23"	5.0	66

PRODUCTION DETAILS

Location Filming: 23.03.69–28.03.69, 30.03.69–01.04.69

Ealing Filming: 03.04.69 on Stage 2

Studio Recording: 11.04.69, 18.04.69, 25.04.69, 02.05.69 in TC4; 08.05.69, 15.05.69 in TC8; 22.05.69 in TC1; 29.05.69 in TC8; 05.06.69 in TC6; 12.06.69 in TC8

The TARDIS lands in the middle of what appears to be a First World War battlefield. As shells begin to fall, the Doctor, Zoe and Jamie seek shelter in a bomb crater. They are rescued by an ambulance driven by Lady Jennifer Buckingham (Jane Sherwin), who explains that they are in no-man's land.

The ambulance is captured by German troops who are in turn overpowered by a group of British soldiers, led by Lieutenant Carstairs (David Savile). Once in the British trenches the time travellers are keen to return to the TARDIS but instead are taken before Major Barrington (Terence Baylor) to explain their presence at the front lines. Barrington informs his superior, General Smythe (Noel Coleman), about the strangers, and he tells Barrington that they are enemy spies and orders them sent to his HQ in a nearby chateau. Smythe retires to his room where he uses a monitor device hidden behind a painting to order

5,000 more 'specimens' sent to the zone.

After a rigged court martial, Smythe orders that Jamie be sent to the Highland regiment for a further court martial, Zoe be sent to a civilian prison, and the Doctor be shot.

During the night, Zoe manages to sneak into Smythe's empty bedroom looking for the keys to the cells. She also discovers the hidden monitor. She rescues the Doctor but they are unable to get away before Captain Ransome (Hubert Rees) arrives with the firing squad.

The Doctor's execution is prevented by a sudden German attack. Zoe and the Doctor manage to escape and go in search of Jamie, who is being held in the military prison. The Doctor and Zoe pretend to be War Office inspectors and get Jamie brought to them. Before they can escape, Ransome arrives and they are taken back to the chateau. Carstairs and Jennifer tell the Doctor and his friends that they felt that the court martial was unfair. Zoe tells them about the device in Smythe's quarters and they all sneak into the General's room.

Jennifer and Carstairs cannot see the machine at first but the Doctor urges them to look harder and the monitor fades into view. Smythe is watching the events from the other end of the monitor's connection and rushes back to the zone in a TARDIS-like device called a SIDRAT.

The fugitives flee the chateau in Jennifer's ambulance and head for the edge of Carstairs's map. Smythe orders artillery fire to destroy the ambulance, hypnotising Ransome with a special pair of glasses to arrange the attack.

The ambulance drives through a heavy mist and when they emerge they find themselves under attack from a Roman legion. They reverse back into the First World War zone.

The Doctor explains that the mist is a gateway joining different zones in time. He tells his friends that they must locate a map of all the zones to find those controlling the war games. They head back to the chateau to steal Smythe's map. Overpowering the guards, they blow open the General's safe and find a map divided up into triangular zones with a blank triangle in the centre. The Doctor deduces that the zones will be

controlled from there and that they must make their way to it.

The Doctor, Zoe, Jamie, Carstairs and Jennifer travel through the German lines and are captured. The Doctor tries to explain the truth but Major Von Weich (David Garfield) has, like Smythe, a monitor device in his room.

In the central control area the War Chief (Edward Brayshaw) is told by Smythe about the Doctor and his friends. The War Chief orders their capture and interrogation in the control area.

The Doctor and the others escape from the Germans and arrive in the American Civil War zone. They are quickly ambushed and Carstairs is captured.

The Doctor, Jamie, Zoe and Jennifer rest for the night in a barn. A SIDRAT suddenly appears and a large number of hypnotised Union and Confederate soldiers disembark. The Doctor enters the machine to investigate, but the sound of gunfire begins outside the barn and Zoe goes inside to warn the Doctor. The SIDRAT dematerialises leaving Jamie and Jennifer behind.

The Doctor and Zoe find that the SIDRAT is a space-time machine like the TARDIS, filled with hypnotised soldiers from many different Earth wars. The Doctor plans to stow away until the ship returns to its base.

Jennifer and Jamie are tied up by Union troops, but the Confederate army overruns the barn and they are about to be set free until the Confederate General – who is the same person who claimed to be Von Weich – announces that they are enemy spies.

The War Chief expresses his anger over the growing rebel movements in the war zones. Over five per cent of the hypnotised soldiers break through their programming after time. He orders the Chief Scientist (Vernon Dobtcheff) to improve the processing machines.

The SIDRAT arrives back at the landing zone in the control area. The Doctor and Zoe leave and don the slit-like glasses worn by the humanoid Aliens in the control zone. Mistaken for students, they are taken off to a lecture about the processing machines.

A Union soldier sneaks into the barn and unties Jamie and Jennifer. They get away, but their rescuer is caught and taken

before the General who tries to hypnotise him. The soldier is immune and a member of the rebels.

In the lecture, Carstairs is to be used as the subject of a new, more powerful processing machine. The Doctor tricks the scientist into showing him how to alter the machine to de-process the humans. At that moment the War Chief enters the room and recognises the Doctor. The Doctor and Zoe run off.

Jamie and Jennifer meet up with the rebels who return to the barn and capture the General. They then wait for their leader, Sergeant Thompson (Bill Hutchinson), to arrive.

Zoe is captured and brought before the Security Chief (James Bree) for interrogation. Using a helmet-like device he probes her mind about the rebels and their leaders. Zoe sees pictures in her mind of all the important rebels in the different zones.

The Doctor returns to the scientist still working on Carstairs. He tricks the man into de-processing Carstairs and they trap the scientist in his own machine.

The Confederate General manages to alert the War Chief. The Doctor and Carstairs rescue Zoe, who tells them about the helmet device and that she has committed all the rebels' names and faces to memory. The Doctor plans to return to the zones and organise all the factions into one large army. They head back to the landing bay.

The War Chief and the Security Chief argue over how to handle the rebels in the barn. The Security Chief sends a group of guards in a SIDRAT but Jamie had anticipated this and the rebels hide and kill the guards when they emerge. Jamie and Thompson take some men and go into the SIDRAT while Jennifer stays to tend to the injured rebels.

The SIDRAT is detected on its return and armed guards are sent to meet it. Jamie, Thompson and his men are ambushed and captured. The Doctor, Zoe and Carstairs watch the events from hiding.

The Security Chief accuses the War Chief of being in league with the Doctor. The War Chief admits that the Doctor is a Time Lord like himself but denies any collaboration. He threatens to tell the War Lord about the Security Chief's continued incompetence at failing to capture the Doctor and his friends.

The Doctor, Zoe and Carstairs hide in a uniform store next to the processing room. The captured Jamie is taken to see the Security Chief while Carstairs knocks out the guard and allows the other rebels to escape.

The Doctor rescues Jamie and, disguised in First World War uniforms, they head for the landing bay where Zoe and the rebels leave in a SIDRAT. The Doctor, Jamie and Carstairs double-back to steal the processing machine. They succeed and manage to get into a SIDRAT just as the War Chief and his guards arrive. The War Chief adjusts the dimensional controls and the interior of the SIDRAT begins to shrink. The Doctor is forced to leave the ship, but instead of surrendering he uses a gas bomb to divert attention while he re-sets and locks the remote controls of the SIDRAT.

The War Lord (Philip Madoc) arrives from the Aliens' home planet and the War Chief tells him that everything is under control.

The rebels head for the First World War zone and attack Smythe's chateau. They seize the building and kill Smythe. The Doctor uses the devices in the General's room to set up a barrier around the chateau to protect it from attack by human soldiers.

The War Lord orders a SIDRAT sent to the chateau, where the guards seize the processing machine and the Doctor before escaping. The rebels start to contact all the other rebel groups in order to pool their resources. The Mexican leader Arturo Villar (Michael Napier-Brown) is suspicious but eventually agrees to join the plan.

The rebels systematically attack the monitor devices throughout the zones, forcing the Security Chief to send guards into the zones and thus leaving the control centre poorly defended.

The War Chief takes the Doctor away to interrogate him personally. He asks the Doctor to join him. He plans to help the War Lord's people in their plan to use human soldiers in their conquest of the galaxy, but the War Chief intends to seize control after the fighting is over.

The Security Chief is keen to use a neutron bomb to destroy the rebels, but the War Lord agrees to the War Chief's plan. The Doctor will lure his friends into a trap. The Doctor contacts the

rebels and says he is sending a SIDRAT to fetch them. Once they land, the rebels are captured and taken away for processing.

The Doctor tells the War Lord that he can adjust the processing machines to make them more efficient. The War Lord agrees and orders the Doctor to begin by processing his ex-friends.

The Doctor processes Jamie first, under the watchful eye of the War Chief, but the Doctor has adjusted the machine to have no effect. The War Chief is convinced by Jamie's acting and leaves the Doctor to process the rest of the rebels. The rebels overpower the guards and the Doctor explains that he pretended to help the War Chief to prevent them all being killed by a neutron bomb.

The Security Chief has secretly recorded the War Chief's conversation with the Doctor and orders that he be locked up. He is marched off by two guards who are attacked by the rebels. The War Chief agrees to help the Doctor stop the fighting in the zones. The rebels attack the control room and the War Chief kills the Security Chief.

The Doctor wishes to use the SIDRATs to send all the soldiers home to Earth but the War Chief reveals that only two machines have any power left in them. The Doctor is forced to contact his own people for help. He mentally assembles a message box that contains all the information the Time Lords need. The War Chief is frantic and runs off. He reaches the landing bay but the War Lord is waiting and his guards kill the Time Lord. The rebels arrive and capture the War Lord.

The Doctor sends the message box to the Time Lords and tells the rebels and his friends that he must leave before the Time Lords arrive. Jamie and Zoe refuse to stay behind and the Doctor agrees to take them with him back to the TARDIS.

The Time Lords fail to prevent the Doctor's escape and he tries to pilot the ship away. He explains to Jamie and Zoe that he was bored living in an advanced society of great power that had strict laws of non-interference in the affairs of others. He had to steal the TARDIS and escape in order to see the wonders of the universe and fight evil.

The Time Lords force the TARDIS back to the Doctor's home planet.

They leave the TARDIS, and a Time Lord (Clyde Pollitt) orders them to follow him. The trial of the War Lord is underway and the Time Lords (Bernard Horsfall, Trevor Martin) call the Doctor as a witness. Before the Time Lords can pass sentence, a SIDRAT lands and a group of Alien guards storm in and rescue their leader. They take the Doctor, Jamie and Zoe hostage and order the Doctor to use the TARDIS to help them escape. The Doctor causes a blinding flash and while the Aliens are incapacitated he, Jamie and Zoe run out of the TARDIS.

The Time Lords throw a forcefield around the War Lord and his guards. Their sentence is that their home planet will also be enclosed by a forcefield and cut off from the universe forever, while the War Lord and his accomplices are dematerialised out of existence.

The Doctor's own trial now begins. He argues that although he is guilty of breaking the law of non-interference, the Time Lords themselves are also guilty of failing to use their powers to help others.

While the three Time Lords ponder on the Doctor's plea, Jamie and Zoe are returned to their rightful times. They will only remember their first adventure with the Doctor.

The Time Lords pass sentence on the Doctor. They accept his plea that evil needs fighting and decide to send the Doctor to Earth in the twentieth century with the secret of the TARDIS taken from him. The Doctor argues that he is known on Earth and the Time Lords explain that he will change his appearance again.

The Doctor refuses each suggestion for his new appearance and eventually the Time Lords choose for him. He disappears from the courtroom and reappears on a monitor where his body spins away into blackness as he continues to protest.

WHO FAX

- Novelised as *Doctor Who and the War Games* by Malcolm Hulke in 1979.
- Story released on BBC Home Video in 1990.
- Working title: None.

- Locations: Sheepcote Tip, Wilson Avenue, Brighton; Exceat Farm, Seaford, Sussex; Bridle Path, near Coombe Down Pumping Station, off Underhill Lane, Clayton, Sussex; Eastbourne Waterboard Road, Westdean, Sussex; Westdean and 'Church only' Road, Westdean, Sussex; High Park Farm, Ditchling Road, Brighton; Birling Farm, Eastdean, Sussex; Cuckmere Haven, Sussex.
- Like *The Krotons* and *The Space Pirates*, *The War Games* was taken up as a late replacement after other stories fell through. In this case the stories in question were a six-parter by Malcolm Hulke entitled *The Impersonators*, rejected by Derrick Sherwin on 30 December 1968, and a four-parter by Sherwin himself.
- A Kroton was originally to have been seen amongst the monsters presented by the Doctor on the Time Lords' screen in Episode 10, and a copyright payment was made to Robert Holmes for this purpose. However, the idea was subsequently dropped.
- The opening credits of each episode of this story were intercut with battlefield images accompanied by gunfire and explosion sound effects.
- Total budget for this story was £28,900. Total expenditure for the first three episodes was £11,146; total for the remainder is unknown.

COMMENT

DJH: 'ZZ' by story code and zz to watch! Unfortunately I can see why viewers were deserting Doctor Who in droves during this ten-part exercise in staying awake. The War Games was at this point in the series' history the second longest story ever to be screened and, unlike the epic twelve-parter The Daleks' Master Plan, it lacked even the benefit of a decent monster to attract the viewer. Instead there are a lot of humanoid baddies running around with big guns and wearing silly glasses. The Doctor and company resort to running around a lot as well, and thrown in for good measure is a group of stereotyped characters from war films: the stiff-upper-lipped officer, the kindly ambulance driver, the mad Mexican, and so on. The only thing that saves this story

is its finale. If you were able to sit through eight Saturdays of tedium, then you were rewarded by two of the finest episodes of the Troughton era. These episodes, featuring the Doctor's capture by the Time Lords and subsequent trial, are masterpieces and neatly lead into the following year with a new Doctor in a new location. (2/10) for the first eight episodes, but (9/10) for the last two.

MS: *The War Games is a long haul but ultimately worth the wait. The story develops slowly over the first eight episodes but in episodes nine and ten the pace of plot and the revelations about the Doctor's mysterious past come thick and fast. As I can't remember the story on its first broadcast I can only guess how the fans at the time must have been left reeling by Patrick Troughton's departure and the changes to the series' basic time travelling premise. (8/10)*

SJW: *The era of the second Doctor ends on as high a note as it began, with a superb epic that fully sustains its momentum and holds the viewer's attention throughout. The excellence of the design work by way of which the various war zones are realised recalls the glory of the series' early historical stories, and the stark contrast between these and the clinical setting of the Aliens' base is very effective. What really makes The War Games for me, though, is the wonderful dialogue given to the characters by Malcolm Hulke and Terrance Dicks. It must be every actor's dream to play parts as well written as these. The amazing final episode, with its momentous revelations about the Doctor's origins and its cliff-hanger ending, provides the icing on the cake. A great end to a great era. (9/10)*

The Three Doctors (RRR)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	30.12.72	17.51	24'39"	9.6	41
2	06.01.73	17.50	24'18"	10.8	22
3	13.01.73	17.51	24'22"	8.8	44
4	20.01.73	17.51	25'07"	11.9	17

Repeat (BBC2)

1	23.11.81	17.39	24'42"	5.0	12
2	24.11.81	17.34	24'18"	4.5	16
3	25.11.81	17.40	24'24"	5.7	09
4	26.11.81	17.41	25'09"	5.8	08

PRODUCTION DETAILS

Ealing Filming: 06.11.72 in Studio 3A

Location Filming: 07.11.72–10.11.72

Model Filming: 14.11.72–16.11.72 on Model Stage TC

Studio Recording: 27.11.72, 28.11.72 in TC1; 11.12.72, 12.12.72 in TC8

The second Doctor is brought forward through his own time-stream by the Time Lords to help his future incarnation (Jon Pertwee) battle the renegade Omega (Stephen Thorne).

With the help of his other selves, the Doctor is able to defeat Omega.

WHO FAX

- Novelised as *Doctor Who – The Three Doctors* by Terrance Dicks in 1975.
- Story released on BBC Home Video in 1991.
- Working title: *The Black Hole*.
- Locations: Harefield Lime Works, Springwell Lock, Springwell Lane, Rickmansworth; YMCA/MOD Hostel, Hayling House, Hayling Lane, Higher Denham; Springwell Reservoir,

Springwell Lane, Rickmansworth; Summerfield Bungalow, Springwell Lane, Rickmansworth.

- The scenes of the first Doctor trapped in the time eddy were filmed at the Ealing Film Studios on 6 November. This was William Hartnell's last television performance before his death in 1975.
- The scenes of the second Doctor shown on the Time Lords' monitor were filmed at Harefield lime works.
- See *The Handbook – The Third Doctor* for more information on this story.

COMMENT

DJH: Troughton manages effortlessly to recreate his Doctor in this anniversary tale. It's nice to see the interplay between the Doctors, and the Brigadier and Benton's reactions to seeing the Doctor they knew of old returned. A nice tale. (7/10)

MS: Having the second Doctor appear in a colour third Doctor story was a dream come true for me. On its original transmission, I remember being upset that the two Doctors didn't get along. I hardly noticed the first Doctor and it was considerably later that I became aware of him. The story itself is great fun. A fascinating villain in Omega but a dreadful monster in the Gell Guards. (8/10)

SJW: It's good to see Patrick Troughton back in action as the second Doctor. Unfortunately the story itself, despite boasting some good scripts, is let down by inadequate production. Disappointing. (4/10)

The Five Doctors (6K)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	25.11.83	19.20	90'23"	7.7	54

Repeat

1	14.08.84	18.15	24'15"	4.7	88
2	15.08.84	18.16	25'11"	4.5	93
3	16.08.84	18.17	24'16"	3.7	107
4	17.08.84	18.15	24'51"	4.0	102

PRODUCTION DETAILS

Location Filming: 05.03.83, 07.03.83–11.03.83, 13.03.83–15.03.83, 17.03.83

Ealing Filming: 18.03.83, stage unknown

Studio Recording: 29.03.83–31.03.83 in TC6

The second Doctor visits the now retired Brigadier Lethbridge-Stewart and they are both kidnapped by a time scoop and deposited in the Death Zone on Gallifrey. After battling their way past Cybermen and a Yeti they arrive at Rassilon's Tower and the Doctor joins his previous incarnation (Richard Hurndall) and two future ones (Jon Pertwee and Peter Davison). The Doctors succeed in defeating Lord President Borusa (Philip Latham) in his attempts to gain immortality and are returned to their proper places in time.

WHO FAX

- Novelised as *Doctor Who – The Five Doctors* by Terrance Dicks in 1983.
- Story released on BBC Home Video in edited form in 1985, in unedited form in 1990, and in a re-edited and extended edition in 1995.
- Working title: *The Six Doctors*. The outline version with this title was written by Robert Holmes.
- Locations: Plasbrondanw, Llanfrothen, Penrhyndeudraeth,

Gwynedd; Carreg Y Foel Gron, off B4407, near Ffestiniog; Manod Quarry, Cwt Y Bugail, Ffestiniog; Cwm Bychan, near Llanbedr, Gwynedd; Tilehouse Lane, Upper Denham, Bucks; MOD/YMCA Hostel, Hayling Lane, off Tilehouse Lane, Upper Denham, Bucks; West Common Road, Uxbridge, Middlesex.

- The second Doctor is seen wearing his fur coat as last seen in *The Ice Warriors* (although this is not the same costume).
- See *The Handbook – The Fifth Doctor* for more information on this story.

COMMENT

DJH: *Although Troughton has less to do here than in The Three Doctors, it is nevertheless a valiant attempt to integrate five Doctors, countless companions, and numerous monsters together in a single script that owes much to the accumulated history of Doctor Who to this point. (7/10)*

MS: *The Five Doctors never really gelled for me. It had too many characters sharing too little plot and obviously some characters were bound to lose out. Whereas the fifth and third Doctors do rather well, the second does rather poorly. Some good set pieces but it contains little substance. (7/10)*

SJW: *The Five Doctors is great fun, and strikes just the right anniversary note. The script is admirable, and the production delivers everything that is required of it. The performances are all fine, too, including Patrick Troughton's recreation of the second Doctor; although in truth Richard Hurndall bears little more than a passing resemblance to the late, great William Hartnell. (7/10)*

The Two Doctors (6W)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	16.02.85	17.22	44'22"	6.6	92
2	23.02.85	17.21	44'49"	6.0	90
3	02.03.85	17.23	44'45"	6.9	66

PRODUCTION DETAILS

Location Filming: 08.08.84–16.08.84

Studio: 30.08.84, 31.08.84 in TC1; 13.09.84, 14.09.84 in TC6; 27.09.84, 28.09.84 in TC6

The second Doctor and Jamie visit Joinson Dastari (Laurence Payne), Head of Projects on space station Camera, Third Zone. On a mission for the Time Lords, they question him about the time travel experiments of Professors Kartz and Reimer. They find themselves caught up in the machinations of the augmented Androgum Chessene o' the Franzine Grig (Jacqueline Pearce), who, together with the Sontarans Group Marshal Stike (Clinton Greyn) and Major Varl (Tim Raynham), wants to obtain the Kartz–Reimer time module. To make the module work, however, Dastari needs to prime it with the Rassilon Imprimatur from the Doctor's DNA. The sixth Doctor (Colin Baker) and his companion Peri (Nicola Bryant) also become involved, and help to rescue the second Doctor and Jamie from the Sontarans and the Androgums.

WHO FAX

- Novelised as *Doctor Who – The Two Doctors* by Robert Holmes in 1985.
- Story released on BBC Home Video in 1993.
- Working titles: *The Kraglon Inheritance*, *The Androgum Inheritance*. Other rumoured working titles are *Parallax*, *The Seventh Augmentment* and *Creation*, but these do not appear in any known BBC documentation.
- Locations: the following areas of Seville, Spain. Santa Cruz

streets; *Restaurant del Laurel*; villa near Gerena; stream; roadside.

- The opening shots of Episode 1, with the second Doctor and Jamie in the TARDIS, were transmitted in black-and-white.
- See *The Handbook – The Sixth Doctor* for more information on this story.

COMMENT

DJH: *This story works the least well of all those that feature returning Doctors, not least because the inclusion of two Doctors seems entirely superfluous to the plot. Troughton is on good form, however, especially at the end when, infected with Androgum DNA, he goes on a tour of restaurants with the voracious gourmand Androgum Shockeye. Troughton's over-the-top, eye rolling performance is masterful. (7/10)*

MS: *The initial scenes set in the second Doctor's TARDIS are wonderful. The intervening years just slip away instantly. Unfortunately the rest of the story never lives up to that high point. Unlike many people I loathed Shockeye and Chessene; they were simply not necessary to the story. The Sontarans are great monsters but are terribly underused in this story, appearing as mere galactic thugs. The foreign location adds very little and the story could have been set in Woking for all the difference it makes. (7/10)*

SJW: *This is a good story that has a very entertaining script and sustains the viewer's interest over the whole length of the three parts. It is great, too, to see the second Doctor and Jamie making return appearances, teaming up very successfully with the sixth Doctor and Peri. What lets the production down slightly is Peter Moffatt's indifferent direction and some occasional shortcomings in the production. The location filming in Seville, although nicely done, comes across as being gratuitous, making one wonder if the money could not have been better spent on something else. On the whole, though, any quibbles are minor ones. (7/10)*

STORIES: APPENDIX

The second Doctor has also appeared in one other production, which, while not generally considered to form a part of the established Doctor Who canon, is detailed here.

Dimensions in Time

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	26.11.93	20.08	7'34"	13.8	15*
2	27.11.93	19.23	5'27"	13.6	10**

* = Shown as a part of the 1993 Children in Need appeal.

** = Shown as a part of *Noel's House Party*.

In both cases the Viewers figure is for the fifteen-minute segment of the programme containing the *Doctor Who* 'episode'. The Chart Pos is for the whole programme.

PRODUCTION DETAILS

Studio Recording: 21.09.93 at Fountain TV studios, New Malden, Surrey

Model Filming: 25.09.93–27.09.93 in TC Video Effects Studio

Location/OB: 22.09.93–24.09.93

The Doctor (Jon Pertwee, Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy) foils a dastardly scheme by renegade Time Lord chemist the Rani (Kate O'Mara), and in doing so frees his first two incarnations from her clutches.

WHO FAX

- This was a two-part skit produced for the BBC's annual *Children in Need* telethon.
- The story was made to be watched through special polarised filter glasses to achieve a 3-D effect.
- See *The Handbook – The Seventh Doctor* for more information on this story.

COMMENT

The second Doctor is reduced to a floating, disembodied head in this, the weakest of all Doctor Who spin-offs. Despite its admittedly worthy charitable aims and the highly commendable efforts of the many contributors who gave their services free of charge, this remains a dreadful travesty of a Doctor Who story. Fortunately, it is not generally regarded as part of the genuine Doctor Who canon. (0/10)

4: Rewriting the Myth

Every era of *Doctor Who* brings new elements to the series' developing mythology. Story after story, new facts are invented by the programme's writers and added to what is already known of the Doctor's universe. Some new pieces of this ever-growing jigsaw puzzle interlock neatly with what has come before, while others fit so poorly that the viewer is forced to start rebuilding the picture from scratch. Many dedicated *Doctor Who* fans expend great amounts of time and energy trying to find an order that gives all the seemingly contradictory facts and storylines some kind of logical continuity.

The major development during the Patrick Troughton era is the exploration of the nature of the Doctor himself, the first and arguably most important aspect of which is the fact that the Doctor can physically change his appearance.

When the Doctor's body succumbs to the ravages of old age (or, as the Doctor himself puts it, 'This old body of mine is wearing a little thin') at the end of *The Tenth Planet*, a mysterious force from within the TARDIS aids the Doctor to renew himself. He falls to the floor of his ship and his features visibly rearrange themselves. He regains consciousness as a more youthful man who shares few physical characteristics with his former self. This change goes beyond his appearance, as his personality and mannerisms have also been affected by the metamorphosis. As the new Doctor tells a sceptical Ben at the start of *The Power of the Daleks*: 'I've been renewed. It's part of the TARDIS. Without it I couldn't survive.'

This explanation is, however, ambiguous. The TARDIS's role in the process is never made clear, although during the Doctor's transformation the ship appears to operate itself – the levers and switches move of their own accord and the central column in the main control console falls and rises. It could be argued that the Doctor's use of the word 'renewed' is evidence that the new Doctor is merely a younger version of the original. However, given not only the physical differences between the two incarnations but the shift in personality as well, this seems unlikely. The Doctor himself likens the change to that of a butterfly emerging from its cocoon when he attempts to explain to Ben why his ring no longer fits on his finger. This suggests some form of total bodily change rather than just a turning back of time, and implies that the Doctor could potentially change his physical form and abilities as radically as a butterfly is different from a caterpillar. The term that has become more commonly connected with this change in the Doctor's appearance – regeneration – was not coined until later in the programme's history.

The new Doctor's character appears to be a great deal more relaxed than before. Aloofness and irascibility are replaced by an often childish yet friendly nature with hidden depths. This Doctor later states that he is 450 years old (*The Tomb of the Cybermen*), the first time that an actual age in human terms has been established for the character. We also discover that the Doctor's new form is the spitting image of the would-be Earth dictator Salamander (*The Enemy of the World*). The Doctor therefore manages to impersonate Salamander with ease, but he is just as adept at portraying a German doctor (*The Highlanders*), a gypsy musician (*The Underwater Menace*), and an Earth Examiner (*The Power of the Daleks*), not to mention his vocal impersonation of the Karkus (*The Mind Robber*). The Doctor had previously assumed various roles during his adventures, and so perhaps this talent was always present, however it is within the era of the second Doctor that it comes to the fore.

With the fact that the Doctor is not human firmly established, we also learn in *The Tomb of the Cybermen* that he has a family. It had previously been stated that Susan was his granddaughter, and so the

fact of the Doctor having other relations should come as no surprise. It is not, however, made clear in *The Tomb of the Cybermen* whether he is referring to Susan or to a wife or even to parents. It is also possible that the Doctor's familial reminiscences are merely to ease his companion Victoria's pain following her father's recent death, and there may, in fact, be no family at all.

Susan's whole nature is called into question by the revelations during the Doctor's trial at the end of *The War Games*. She is not mentioned during the Doctor's trial and this seems strange as the Time Lords are concerned to bring the Doctor to justice for his apparent interference but appear happy to allow Susan to affect Earth's future development. One answer to this dilemma could be that Susan is not a Time Lord. Additional credence is given to this theory by the fact that in the light of the Time Lords' longevity and ability to renew themselves, the Doctor's decision to leave Susan on Earth to marry the resistance fighter David Campbell in *The Dalek Invasion of Earth* seems in hindsight rather heartless. Firstly, he would have known that she would outlive her future husband by centuries, and secondly without the TARDIS to aid her renewal she would be condemned to die the first time she underwent this process.

Further revelations about the Doctor are to come, however. Shrouded in mystery from the very start of the series have been the reasons why the Doctor is travelling in his TARDIS in the first place, and at the end of *The War Games* we finally learn more about the Doctor's own people, the Time Lords, who have not previously been named.

We discover that the Doctor has had the ability to contact his people whenever he chose to. The Doctor's reasons for fleeing his planet and its culture are also revealed. He simply became bored by his utopian world. The Time Lords had great powers but also strict laws against interfering with the affairs of other races. The Doctor therefore stole the TARDIS and left to see the wonders of the universe and to fight evil wherever he found it.

The Doctor's people appear to be very technologically advanced. We discover that they can live forever, barring accidents, can force a change of appearance upon another Time

Lord as they do to the Doctor, and that they can choose what their next incarnation will look like. The Time Lords also appear to have wide-ranging powers. The War Lord's and then the Doctor's trials are conducted without the aid of any visible control consoles: they can cause forcefields to appear, can use a 'thought channel' to present images of what someone is thinking, and can affect the handling of a TARDIS at a distance. They are even able to remove a whole planet from time and, although they express a dislike of physical violence, they are ultimately prepared to erase lifeforms from history if their crimes are considered bad enough.

Along with revelations about the Doctor, several new facts are also established about his TARDIS. Up until this point, there has been only one ambiguous comment made by the Doctor (in *The Chase*) which suggested that he might have built the TARDIS himself, while Susan claimed to have named the machine from the initial letters of Time And Relative Dimension In Space. The Time Lords seen in *The War Games* also call their time machines TARDISEs, which perhaps suggests, assuming Susan did devise the name, that she did so before her departure from her home world.

As well as restating previously established facts like, for example, the ship's telepathic abilities, in that it can warn of danger by showing diverse images on the scanner (*The Wheel in Space*), and the use of mercury in the fluid links (*The Wheel in Space*), other details are revealed, including: the presence of an emergency exit out of the rear of the police box shell (*The Wheel in Space*); a power room (*The Mind Robber*) and a laboratory (*Fury from the Deep*); and the ability to present details of one of the Doctor's past adventures on the scanner (*The Wheel in Space*), including details of events that the Doctor was not even present for and would therefore have no knowledge of. This could be explained as an extension of the TARDIS's telepathic abilities, which also allow it to show future events (*The Moonbase / The Macra Terror*) via the time scanner. Other minor facts reinforce the invulnerability of the ship: it can temporarily survive being buried in hot lava (*The Mind Robber*), and it has a special circuit called the Hostile Action Displacement System

(HADS), which when activated will automatically move the ship if it is attacked (*The Krotons*).

At the conclusion of the Doctor's trial, he is sentenced to exile on Earth and Jamie and Zoe are, according to one of the Time Lords, returned to the point in time just before they started their travels with the Doctor. It is also stated that they will only remember their first adventure with him. This can be interpreted in one of two ways: either that their subsequent adventures with the Doctor never happened, or that they had their memories wiped of the incidents. When the Doctor watches Zoe back on the Wheel, we hear the TARDIS leaving, suggesting that his companions were returned just as the TARDIS departed, presumably with them on it. Therefore the only way they would only remember their first adventure would be if the Time Lords had tampered with their minds. This idea is reinforced by the fact that Zoe has a vague feeling of having forgotten something important.

The Doctor only meets his oldest enemies, the Daleks, twice during this era, and not much more is revealed about them. In *The Power of the Daleks*, the Daleks on board the crashed spacecraft on Vulcan still need static electricity to move about, but the creatures are shown being created for the first time, and the organic Dalek mutants are somewhat similar in appearance to those seen previously. The Daleks that invade Earth in 1866, as seen in *The Evil of the Daleks*, are summoned by the use of static electricity but appear not to need it as a motive force. They also have a time machine (as in *The Chase*) with which they are able to transport the Doctor and Jamie from 1966 back to 1866 and from there to Skaro. In the Dalek city on Skaro we see for the first time the Dalek Emperor – a huge motionless machine that sits within a mesh of pipes connected to the rest of the city. The Daleks manage to identify and isolate 'the human factor' – that aspect of humanity which has allowed the species to defeat the Daleks on numerous occasions. This discovery leads to the creation of 'the Dalek factor' – a set of opposing impulses which, when introduced into human subjects, turns them into organic Dalek slaves. At the conclusion of the adventure, the Doctor

manages to engineer a civil war on Skaro between Daleks that have had ‘the human factor’ implanted into them and those Daleks still loyal to the Emperor. As the Dalek city is razed to the ground, the Doctor believes that he is witnessing the creatures’ final end.

With the Daleks only appearing twice, other monsters are able to come to prominence, in particular, the Cybermen, who had first appeared right at the end of the first Doctor’s era. The Cybermen are developed significantly during the second Doctor’s tenure, changing their appearance and voices in almost every story. These changes, however, are never explained or commented on.

The Cybermen who invade Earth’s lunar weather control station in *The Moonbase* recognise the Doctor – they are raiding the base to gather supplies following the destruction of their home planet, Mondas. They make use of an effective neurotropic virus and are able to hypnotically control human subjects. At some point they colonised the planet Telos and established their tombs there. It is in *The Tomb of the Cybermen* that the Doctor meets the Controller, a massive silver figure visibly different from his fellow Cybermen. The Cybermen are held in a state of suspended animation in their tombs by being frozen, and yet they are able to operate on the icy lunar surface (*The Moonbase*) and in space (*The Wheel in Space*). No explanation of this is given.

In later stories we see Cybermen being ‘hatched’ from egg-like shells (*The Wheel in Space*) and webbing cocoons (*The Invasion*), and various weaknesses are also established for the creatures: to radiation (*The Tenth Planet*), we can add gravity (*The Moonbase*), having their chest units sprayed with plastic solvents (*The Moonbase*) or liquid plastic (*The Wheel in Space*), being fired upon by an x-ray laser (*The Tomb of the Cybermen*), having their chest units physically battered (*The Tomb of the Cybermen*), being subjected to intense electrical energy (*The Wheel in Space*), having pure emotion fired at them (*The Invasion*), and the mortars and shells of an army battalion (*The Invasion*).

Some variations on the standard Cyberman are also introduced. These include two versions of a Cyber Planner (*The Wheel in Space*, *The Invasion*), which appears as a computer-like

brain, along with the Cybermats (*The Tomb of the Cybermen*, *The Wheel in Space*), small metallic rodents that the Cybermen use to carry out tasks of infiltration and attack.

In *The Tomb of the Cybermen*, the Cybermen on Telos intend to create more Cybermen by finding other humanoid species and altering them. Examples of this process are Toberman (who is partially converted into a Cyberman, including the replacement of one of his arms), and, as seen in *The Invasion*, the industrialist Tobias Vaughn (who has had his body replaced, while his head, brain and hands have remained human) and several workmen at Vaughn's factory.

Despite their humanoid origins, the Cybermen also need power to survive and their city on Telos contains a revivification room that can be used to 'recharge' the creatures as they emerge from hibernation.

As well as the numerous appearances of the Cybermen, the second Doctor's era spawns some other enemies that will go on to become part of the series' established myth. Perhaps the most distinctive are the Ice Warriors, a race of humanoid bipeds with reptilian scaly green armour, who come from the planet Mars. The creatures' bodies are a curious mixture of organics and electronics, including an effective sonic weapon mounted into their arms.

In *The Ice Warriors*, they have been buried in a glacier on Earth for many centuries, having left Mars in search of a new planet to colonise as their own was dying. They are discovered around the year AD 3000, and yet in *The Seeds of Death*, set in the 21st Century, Earth is again looked to as suitable for colonisation; presumably as the first expedition had failed to report back, the Martians felt it was worth another attempt.

In *The Seeds of Death*, the Martians have evolved a highly ordered society and a caste system is revealed in which the Warriors, who in the earlier mission had commanded in their own right, are now commanded by unarmed Martians of smaller stature and with a different style of helmet.

There is a final element in *Doctor Who*'s mythos that was introduced during the latter part of the sixties, and it would form

the basis for many of the adventures in the following decade. This is an organisation called the United Nations Intelligence Taskforce, or UNIT for short.

The seed from which UNIT will grow is established when the Great Intelligence attempts a second invasion of Earth, as told in *The Web of Fear*, this time using the London Underground system as the means to attack. Leading the regular army during this adventure is a soldier named Colonel Lethbridge-Stewart.

Lethbridge-Stewart is a somewhat straight-laced army man who operates by the book on most occasions. After his success at freeing London from the attentions of the Intelligence, he is promoted to Brigadier and placed in charge of the British arm of UNIT, a specialist force created to handle any future alien insurgencies on Earth.

UNIT has control of numerous pieces of impressive hardware, including jeeps, helicopters, and a flying control centre. Their artillery contains everything from handguns to rocket launchers and they appear to have almost limitless resources.

The creation of UNIT in the story *The Invasion*, together with the revelations about the Doctor, are arguably the most important developments during the Troughton era. They pave the way for the continuation of *Doctor Who* as an Earth-based adventure series, and introduce new regular characters into the series who will arguably become as important to the programme's format as the Doctor and his companions.

PART THREE – FACT

5: Production Development

Production of the early part of the second Doctor's era was overseen by the same team as had handled the latter part of the first Doctor's – namely producer Innes Lloyd and story editor Gerry Davis. Lloyd, who had been assigned to *Doctor Who* by the BBC's Head of Drama Sydney Newman, had accepted the posting only reluctantly, as science fiction had previously been of no great interest to him. He had however grown to enjoy the genre as time had gone by, particularly after he had worked through a number of stories inherited from his predecessor John Wiles and started to make his own mark on the series. Davis, in contrast, had always liked science fiction, and had actually asked to be transferred to *Doctor Who* from his previous assignment on the football team drama series *United!*

Lloyd had been keen from the outset to update the style of *Doctor Who* – which in his opinion had previously been rather old-fashioned and whimsical – and to make the Doctor's adventures more action-orientated and 'gutsy'. The first real fruits of this had become evident in the season three story *The War Machines*, which had seen William Hartnell's Doctor in the unfamiliar setting of contemporary London, working alongside the British armed forces to combat a megalomaniac super-computer situated within the newly completed GPO Tower (which was renamed the Telecom Tower in the early eighties). Lloyd had also taken this opportunity to change the image of the Doctor's companions. The original intention had been that Dodo

(played by Jackie Lane) should continue as a regular, with a new character called Richard, or Rich for short, brought in to replace Steven (Peter Purves), who had been written out in the previous story, *The Savages*. In the end, however, Lloyd had decided that Dodo should also be written out, leaving the way open for the introduction of a completely new male and female companion team: seaman Ben Jackson (Michael Craze) and secretary Polly Wright (Anneke Wills) (the character's surname was never given on screen) – two up-to-date, 'swinging sixties' characters very much in line with the aim of bringing a greater degree of realism to the series.

Indicative of the seriousness with which the production team viewed this aim was the fact that they had engaged the services of an unofficial scientific adviser in the person of Dr Kit Pedler. Pedler's first contribution to the series had been to propose the basic ideas for the story that had ultimately become *The War Machines*. He had then gone on to create, with assistance from Davis, the Cybermen for the first Doctor's swansong, *The Tenth Planet*, which, with its suspenseful depiction of a multi-racial team of scientists under siege in their advanced but isolated base, was typical of the type of story that Lloyd and Davis wanted to see presented in *Doctor Who*.

This basic scenario – an isolated community of humans, led by a strong-willed but misguided authority figure, being attacked and infiltrated by terrifying alien monsters – was indeed adopted as something of a standard format for Patrick Troughton's first two seasons as the Doctor. Stories that conformed to it to a greater or lesser degree included *The Power of the Daleks*, *The Moonbase*, *The Macra Terror*, *The Faceless Ones*, *The Tomb of the Cybermen*, *The Abominable Snowmen*, *The Ice Warriors*, *The Web of Fear* and *The Wheel in Space*. The perceived benefits of this approach were twofold: first, it made for some tense, claustrophobic and often very frightening dramatic situations; secondly, as Davis later explained, it meant that the series' relatively modest resources could be used particularly effectively:

'My basic premise for *Doctor Who* stories in that era of minuscule budgets was to forgo the usual dozen tatty sets in favour of

one major set around which we could concentrate all the money. This made a much more exciting and convincing central location for the drama.'

There were nevertheless a number of stories that departed from this approach. One of these was *The Highlanders*, Troughton's second outing as the Doctor, which was set in eighteenth-century Scotland and, apart from the TARDIS and its occupants, featured no science fiction elements at all. This was to be the last historical story for many years, however, as the production team had decided that this genre, which had constituted an important part of the series' format since its inception, should now be dropped. One theory often advanced to account for this development is that the historical stories were less popular with viewers than the science-based ones. This indeed was the explanation given by Lloyd in a contemporary interview for the magazine *Television Today*:

'One change we have decided on is to drop the historical stories because we found they weren't very popular. This doesn't mean we won't use historical *backgrounds* like those in *The Highlanders* by Elwyn Jones and Gerry Davis or *The Smugglers* by Brian Hayles, but we will not involve Doctor Who and his companions in events which cannot be changed because they really happened.'

An objective assessment of the series' ratings and audience appreciation figures in fact reveals very little evidence to support the contention that the historical stories were less popular than the science-based ones. The real reason for the dropping of the former may well have been not so much that they were unpopular with the viewing audience as that they were unpopular with the production team themselves, and out of line with their vision of the type of series that *Doctor Who* ought to be in 1967. Despite Lloyd's suggestion to *Television Today* that stories with historical *backgrounds* might continue to be produced, this proved not to be the case.

The Highlanders was also notable for marking the debut of a new companion character, Jamie McCrimmon (Frazer Hines), who would continue in the series until the end of the second

Doctor's era, making him the longest-running in the series' history. The production team prepared a detailed note to explain the character to potential writers. This was dated 28 November 1966 and read as follows:

FRAZER HINES in the part of JAMIE

He is a piper, and the character must be that of a simple but engaging Scot. Although his smile disarms opposition, he is on occasions a man of action who will defend his friends or principles fearlessly. He is cheerful, open, manly, flexible – more flexible in fact than Ben and Polly. When either Ben or Polly are pulling his leg, he reacts with a grin. Because of his romantic appearance, he always wears the kilt – his hair is longer and his shirt has a swashbuckling appearance: because of this and the attractive features of his character he must assume the part of the Young Hero in each story.

He must be constantly AMAZED AND PERPLEXED that he is wandering through Space and Time and is coming up against things, even common-place things, which he could never have dreamt of in his day. The large things – planes, computers etc – rock him back on his heels – he finds it hard to comprehend them all.

He brings many of the attributes of the Highlander of his period with him, being courageous, impetuous, superstitious and romantic. His impetuosity often provokes difficult situations for the time travellers, but his direct approach will sometimes help solve problems as well as create them.

His superstitious background enables him to relate the forces of evil fought by the Doctor to the witches, demons, goblins etc of his native land. Sometimes, in fact, this folklore gives him a deeper insight into the forces opposed to the travellers than the more scientific approach of the Doctor, Ben and Polly.

Attitudes to the Doctor, Ben and Polly.

TO THE DOCTOR:

The Doctor is a strange, loveable, wee chap to Jamie. He is

obviously some sort of genial wizard or magician. He finds it hard to understand what his motives are or what he is doing when tackling a technical problem – but he knows he can help out with brawn, so he does. He doesn't question motives, he asks the question from interest and from a desire to know what is going on.

The Doctor enjoys Jamie as an oddity like himself. He also enjoys him as he knows that he has an appreciative and captive audience, and one that will laugh at his jokes. The Doctor is quick-witted with a supernatural intelligence, who will arrive at the answer to problems from the most unpredictable reasons . . . Jamie has dash, but a scant education has only given him a sharpened instinct which he uses to approach a problem straightforwardly and solve it in a predictable way.

TO POLLY:

Jamie doesn't really know how to treat Polly. She is a girl and therefore all his experience tells him that she must be weak and gentle and therefore should be treated with chivalry. He goes out of his way to look after her, but is often confused by her 1966 attitudes and appearance. He is a little shy of her and all women, especially emancipated women. Polly is fascinated by Jamie's shyness and his Heroic aspect. She enjoys making Ben jealous, even though Ben's relationship has been that of bossy brother. She might have a 'thing' about Jamie if she didn't realise that it might make time travelling with her companions tricky.

TO BEN:

Ben has complexes, Jamie has none. Ben is nervy, Jamie is calm. They both question . . . Ben because he is suspicious of motives, Jamie because he genuinely wants to know. In adventurous escapades they complement each other, Ben working out what a course of action should be and Jamie carrying it out. Ben is apt to take the mickey out of Jamie and is irritated when Jamie takes it good-humouredly – usually with a grin rather than a quip. Seeds of jealousy

creep into Ben's character, having Jamie as a fellow time traveller. They don't always need to be seen to be negative emotions, but on occasions would motivate him to doing heroic actions to impress Polly and the Doctor and put him one up on Jamie.

After a period of relative stability for the series' production team, the end of May 1967 saw Davis relinquishing his post as story editor and going to work on another BBC show, *First Lady*. He had actually been asked to become producer of *Doctor Who* – Lloyd was now keen to move on, feeling that he had contributed all he could to the series – but had decided against this. Davis's departure also marked the end of Pedler's regular involvement as *Doctor Who*'s unofficial scientific adviser, although he would continue to provide storylines for Cyberman adventures throughout the remainder of the second Doctor's era. Davis and Pedler continued to work together as a team on other projects – most notably the highly popular *Doomwatch* series, which they created for the BBC.

Davis's successor as story editor was Peter Bryant – a former actor and radio writer, director and producer – who had been trailing him as an assistant since around January. Bryant was also seen as a potential replacement for Lloyd; he had looked after the show while Lloyd was on holiday for a week in January, and it had initially been thought that he would take the role of associate producer on the series; he was actually credited as such on some episodes of *The Faceless Ones*. At the same time as he took over from Davis as story editor, Bryant brought in a new assistant of his own, namely his friend Victor Pemberton (who had previously had a small acting role in *The Moonbase*, at a time when he was working as a bit-part player while trying to obtain commissions as a writer).

The fourth season had been, all things considered, a successful one for *Doctor Who*. A critical change of lead actor had been well accomplished; a period of experimentation had led to the development of an effective new format; and, with the arrival of Jamie in *The Highlanders* and Victoria in *The Evil of the Daleks*,

two promising new companion characters had been introduced in place of Polly and Ben, who had made their final appearance in *The Faceless Ones*, a decision having been taken – apparently by Head of Serials Shaun Sutton – to write them out earlier than originally intended. The changes overseen by Lloyd and Davis had, in short, revitalised the series, which had won an increase in ratings from an average of around five million viewers per episode at the start of the season to an average of around seven million at the end, and an accompanying rise of around ten percentage points in its average audience appreciation figure, which now hovered at around the 55 mark. The task that Lloyd and Bryant faced for the fifth season was to consolidate and build upon that success.

Throughout this period Lloyd remained keen to move on from the series, and it was not entirely coincidental that for the season opener *The Tomb of the Cybermen* (which was actually made as the last story of the fourth production block) Bryant was temporarily elevated to the position of producer while Pemberton took the story editor's credit. As Bryant later recalled, this came about after he simply asked Lloyd if could handle a story by himself:

'Innes knew that I wanted to be a producer, and by then I had a pretty solid background in the business, one way and another. I had all the qualifications one needs to be a producer. I'd done it all. So Innes said "Yes, fine, sure". I think he may also have felt that since he wanted to leave the series at that point, if he had someone ready to take over from him it would be a lot easier.'

The Tomb of the Cybermen was generally adjudged a great success within the BBC – Bryant recalls that Sydney Newman actually phoned him after the first episode was transmitted to say how much he had enjoyed it – but nevertheless the start of the fifth production block saw Lloyd continuing in the post of producer while Bryant reverted to story editor and Pemberton to uncredited assistant. Lloyd was still looking to leave the series at the earliest opportunity, however, and actively grooming Bryant as his successor.

One significant move that the two men made at this point

was to start commissioning longer stories. During the previous production block all but three of the stories had been in four episodes; for this one, six episodes was adopted as standard. The production team recognised that this extended length allowed for greater character development and a slower build up of suspense in the stories, but their motivation was nonetheless more financial than artistic. They knew that the fewer stories there were per season, the greater the proportion of the overall budget that could be allocated to each and thus the higher the quality of the sets, costumes, visual effects and so on that could be obtained. The severe restriction of resources that had limited what could be achieved in the realisation of some of the stories of the fourth production block – most obviously those such as *The Underwater Menace*, which had departed from Davis's favoured approach of having the action centred around a single main set and involving a relatively small cast – was therefore largely avoided during the fifth.

Location filming was also more affordable now, although the series' tight schedule still meant that only the first story to be made in the block could be accorded a major shoot; a whole week was spent in Snowdonia, North Wales, filming the exterior scenes for *The Abominable Snowmen*.

Another notable feature of the fifth production block was its conspicuous lack of Daleks – previously a staple ingredient of the series. Lloyd and Bryant did at one point toy with the idea of commissioning a story featuring both them and the Cybermen, but this was quickly vetoed by their creator Terry Nation. Nation still harboured some hope of winning backing in the USA for the production of a separate series devoted to the Daleks (having failed to secure this from the BBC in discussions during 1966) and so in any case was unprepared to have them appearing in *Doctor Who* for the time being. It was this fact that had led to the development of the storyline in *The Evil of the Daleks* that had culminated in their apparent destruction at the end of the fourth season.

The unavailability of the Daleks left something of a vacuum that the production team filled both by placing an increased

reliance on the Cybermen – the series' second most popular monster race – and by taking steps to introduce a whole host of new creatures that they hoped would prove equally successful, an aim they came close to achieving with the Yeti and the Ice Warriors.

The Enemy of the World was Lloyd's last story as *Doctor Who*'s producer, as he had finally been granted his wish to move on to other projects. As planned, Bryant then took over from him. Pemberton, however, had by this time become aware that he was not cut out for the story editor's job and had returned to freelance writing. That post consequently went instead to newcomer Derrick Sherwin, who had previously been an actor and a freelance writer. Terrance Dicks – another young freelance writer, who had previously worked for an advertising agency – was meanwhile invited by Sherwin, an acquaintance of his, to come in as a new assistant story editor.

'Sherwin had written to Shaun Sutton,' recalls Bryant, 'and Shaun had seen him and spoken to me about him. He'd said that there was this guy – an actor who'd done some writing as well – who wanted to come into the Beeb and work as a story editor, and would I like to meet him? So I did, and I said okay.'

It was in fact quite common for Sutton to put forward to the *Doctor Who* office the names of people that he thought might be suitable to work on the series – particularly directors.

'Shaun tried to encourage us to take people who possibly weren't getting the sort of beginnings or not getting quite as much work as they should have been. A lot of the first-timers who came in, he wanted me to give 'em a go – and I did.'

The end of the fifth season saw another change occurring in the series' regular cast of characters. *Fury from the Deep* was Victoria's last full story (Watling having decided to bow out at this stage) and *The Wheel in Space* introduced a replacement in the person of Zoe Heriot (Wendy Padbury).

The making of season six was dogged by a number of behind-the-scenes problems. During this period Bryant and Sherwin both became involved with other projects – most notably the military drama *S P Air*, produced by Bryant and written and

co-produced by Sherwin, of which two pilot episodes were made in July and August 1969 and transmitted in November 1969 – and so they were unable to give their full, undivided attention to *Doctor Who*.

On the scripting side, late changes were made to the number of episodes allocated both to *The Dominators* and to *The Mind Robber* (the former of which went out under the pseudonym Norman Ashby after writers Mervyn Haisman and Henry Lincoln demanded that their names be removed from it), and three of the seven transmitted stories – *The Krotons*, *The Space Pirates* and *The War Games* – were last minute replacements for others that had fallen through. The season did nevertheless achieve a far greater variety of settings and plots than the previous one, which had been largely Earthbound and, with its heavy reliance on the ‘isolated group of humans infiltrated and attacked by alien monsters’ scenario, somewhat formulaic. As opposed to the previous season, this time there were only three stories – *The Invasion*, *The Krotons* and *The Seeds of Death* – that could really be considered traditional monster tales. Again, however, this was not so much an artistic decision as a matter of economic necessity. Although the production team continued to spread the series’ costs as far as possible by commissioning stories with relatively high episode counts – including the eight-parter *The Invasion* – they found that the budget would simply no longer run to creating large numbers of convincing alien costumes and environments.

Bryant was in no doubt that the commercial success of *Doctor Who* relied to a large extent on its monsters. Seeing that the first episode of *The Krotons* had gained an audience of nine million viewers, compared with an average of under seven million for some recent stories, he wrote a memo dated 21 January 1969 to BBC Enterprises bemoaning the cost of creating such alien creatures and explaining that, as he had no money remaining, the next six months’ worth of the series had been planned with no monsters at all. His point was that if Enterprises wanted to be able to market the series, they should be prepared to make some financial contribution towards creating its most marketable

assets. His memo provoked no concrete reaction.

Bryant and Sherwin had in any case concluded at an early stage of the season's production that *Doctor Who* was no longer working in its current format and needed to be revamped.

'I think people get bored with seeing monsters all the time,' says Sherwin. 'They get bored with seeing funny planets and weird frogs and people with trees growing out of their ears. Going back into history as well – the historical bits were incredibly boring. The monsters were okay if you actually had a good monster, and the interplanetary stuff was fine as long as you had good models. But it was all expensive, and I personally felt that at that time it was absolutely essential to bring it down to Earth, to get the audience back and to make it a real show that they could watch; something that they could identify with.'

Bryant was very much in accord with this philosophy:

'I thought it was a good idea to do that, so that the kids could identify with what was going on. They'd know if a story was in the Underground, because they'd know what an Underground station looks like. I didn't necessarily think there was anything lacking in the more fantastically orientated stories, I just thought "Let's get back down to Earth again. Let's get somewhere where the kids can identify with the actors, with the characters".'

One of the main inspirations behind this idea was Nigel Kneale's three highly successful science fiction serials of the fifties, in which Professor Quatermass and his scientific and military colleagues had been seen to battle a succession of alien menaces in near-contemporary England. In order to help meet his and Bryant's aim of remoulding *Doctor Who* in this image, Sherwin created the United Nations Intelligence Taskforce, or UNIT for short. This was to be an international military intelligence unit, established specifically to investigate UFOs and other strange phenomena, with which the Doctor could work while on Earth.

'The idea of it happening on Earth with real people who were involved in everyday lives was a good one,' asserts Sherwin, 'so I invented the United Nations Intelligence Taskforce and brought in some new characters.'

Having been impressed by the character Colonel Lethbridge-Stewart (played by Nicholas Courtney) in *The Web of Fear* – a story that had itself been somewhat influenced by the *Quatermass* serials – the production team decided (subject to the actor's availability) to bring him back as the commander of the British branch of UNIT.

'The character played by Courtney was a good foil for the Doctor,' observes Sherwin. 'A typical, typecast, crass idiot from the Army, but nevertheless relatively intelligent and reliable and honest and straightforward. He was, well, limp.'

UNIT, with Lethbridge-Stewart promoted to Brigadier, made its debut in *The Invasion*, and, as Sherwin tells it, this was always intended as simply the first step in a process of moving towards a more permanent Earthbound setting – something that he says would have happened even if Patrick Troughton had not made clear his intention to leave *Doctor Who* at the end of the season:

'The idea was always to bring it down to Earth gently and then to stay there for a long period of time. Quite apart from dramatic considerations, another factor was that budgets were being cut and we were being asked to do more. Don't forget that we were going from black-and-white into colour, which was an expensive exercise, and we had to have a run of productions that we could afford. We couldn't keep on creating spaceships and monster suits all over the place and going out to the back end of nowhere to film alien planets – it just wasn't on with the financial restrictions that existed.'

By the time of the making of *The Invasion*, Sherwin had effectively become co-producer of *Doctor Who* with Bryant, leaving Dicks to take over as script editor (as the post of story editor had now been renamed). A young writer named Trevor Ray was later brought in to replace Dicks as assistant script editor. Bryant himself was now becoming less and less actively involved with *Doctor Who* as he was in ill health.

Bryant's last credit as producer of *Doctor Who* was on *The Space Pirates*, for which Sherwin temporarily returned to script editing duties while Dicks was busy co-writing *The War Games* with Malcolm Hulke. The producer's credit on the latter story

then went solely to Sherwin. At the beginning of October 1969, Bryant, Sherwin and Ray would all move on to troubleshoot an ailing BBC series entitled *Paul Temple*.

The conclusion of *The War Games*, with the Doctor being captured by the Time Lords and sentenced to a period of exile on Earth, was specifically designed to usher in the new format that Sherwin and Bryant had devised for *Doctor Who*. It was not to be until the following season, however, that that new format would finally come to fruition. The original intention had been that Bryant would return as producer for that season. In the end, however, he would be involved with only its first two stories and would then devote his time fully to *Paul Temple*. The producer's credit on the first story of the seventh season would go to Sherwin, and that on the second to Bryant's eventual successor – Barry Letts.

6: Visual Effects

Visual effects is an aspect of *Doctor Who*'s production that has always attracted particular attention. Sometimes this has taken the form of derogatory remarks and mocking comments, but from more well-informed commentators there has been a recognition that, given the technical and financial constraints within which it was made, the series overall actually achieved very high standards in this area. Indeed, it was often a pioneer of new visual effects techniques within television.

At the series' inception back in 1963 responsibility for its visual effects was assigned not to the BBC's own Visual Effects Department – which had been established as a separate unit within the Design Department in 1954 and had cut its teeth on the controversial Nigel Kneale adaptation of Orwell's *1984* starring Peter Cushing – but to the scenic designers. Barry Newbery, who designed the first story, *100,000 BC*, explains how this somewhat surprising state of affairs came about:

'The original producer, Verity Lambert, had approached the Visual Effects Department at an early stage to see if they wanted to handle the series' visual effects work – of which there was obviously going to be quite a lot – but they'd said that they couldn't do it unless they had four more staff and an extra four thousand square feet of space. The powers-that-be weren't prepared to go along with that and so it was declared that the set designers would have to be their own visual effects designers. The only exception was where fire or explosives were concerned, which is why the Visual Effects Department received a credit on *100,000 BC*.

‘This wasn’t just a case of political manoeuvring by Visual Effects to avoid getting involved with the series. Jack Kine and Bernard Wilkie, who ran the Department, weren’t like that at all. They were really enthusiastic about their work, and I’m sure they would have loved to have done *Doctor Who*. I mean, they may have exaggerated their requirements a bit, and seen this as a good opportunity to boost their resources, but they certainly couldn’t have coped with their existing resources.

‘Mind you, in later years, when the Visual Effects Department got bigger, the situation changed and I think there was a good deal of jealousy then. Their people were understandably keen to get in on the act!’

Raymond Cusick, the other principal designer for the series’ first season and the man responsible for the Daleks’ distinctive appearance, puts his own perspective on this:

‘When the idea of *Doctor Who* was first put forward, Jack Kine, the Head of the Visual Effects Department, said that he would need three more visual effects designers to cope with the extra workload of doing the show. He was told that he couldn’t have them, so he said, “Right, I don’t want anything to do with it. The whole thing goes out to contract, to Shawcraft Models in Uxbridge”. He was basically being obstructive. His assistant, a chap called Bernard Wilkie, was more helpful. I used to go and ask his advice on bangs and explosions, how we could do that sort of thing, because what happened was that Barry Newbery and I, although we had been booked simply to design the sets, ended up having to design the visual effects and the special props as well. Our workload was doubled! Having to go backwards and forwards checking sets was one thing, but having also to run off down to Uxbridge all the time to check with Bill Roberts, the manager of Shawcraft, well . . . Bill Roberts was a nice chap, mind you, and very helpful. We were both stuck with the situation, and neither of us knew what we were doing, quite honestly.

‘I’m sure Jack Kine – like everyone else, really – thought that *Doctor Who* would die a death, and that the constant demand for visual effects would kill it off within the BBC. He was quite right

about the amount of work involved; he really would have needed the extra people. I think he got upset when the show was a success. This sort of thing often happens at the BBC: if something's successful all the producers and heads of department step forward and claim credit, whereas if it's a washout they all step back, push the others forward and say "You take the blame". I've worked on productions where I've never even seen the producer, but later, when there's been a big ballyhoo, he's been the one to go and pick up all the awards.

'The truth is that Jack Kine and the BBC Visual Effects Department made no real contribution to *Doctor Who* until about five years after it started. I've read Barry Newbery's comment that they used to take responsibility for scenes involving fire or explosives, but I'm not sure about that. In the first Dalek story, there was a sequence of the Daleks cutting through a door with oxyacetylene, and that was done at Ealing under the supervision of a freelance chap who worked for Bill Roberts. There might have been someone from Visual Effects standing by, overseeing it, but if so I can't remember who it was.'

This situation had changed little by the start of the second Doctor's era: the series' scenic designers remained responsible for meeting the visual effects requirements of the stories to which they were allocated and, while the Visual Effects Department was now prepared to service some of the more basic and straightforward of these requirements, anything complex or ambitious still had to be put out to contract.

At an early stage in the production of each story the director, usually in consultation with the designer, would go through the scripts and decide which aspects of them would need to be realised by way of visual effects. These requirements would then be notified to the Visual Effects Department. On *The Moonbase*, for instance, director Morris Barry's production assistant Desmond McCarthy sent to Jack Kine the following memo dated 2 January 1967 and headed 'Visual Effects: *Return of the Cybermen*' (*The Return of the Cybermen* being the story's working title):

As spoken to your office, herewith list of visual effects:

EPISODE 1:

Page 4:	Models
" 19:	Meter needle flicks
" 23:	Electronic box – hospital
" 29:	Spark from Cyberman

EPISODE 2:

Page 10:	Oscilloscope
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EPISODE 3:

Page 1:	Cyberman weapon?
" 2:	Smoke from man
" 20:	Model
" 25:	Squirt jets (studio)
	Chest units disintegrating (film)
" 29:	Weapon (as page 1) (film)
" 32:	Bottle bursts on Cyberman's chest unit (film)

EPISODE 4:

Page 6–7:	Bazooka (also 3/37) (film)
" 14–16:	Dot on monitor (film)
" 26:	Boiling fluids, exploding bottles
" 30:)	Laser torches
" 33:)	
" 37:	Saucer model

Scripts enclosed.

In subsequent discussions it was decided that the oscilloscope effect proposed for the second episode should be dispensed with and that the shots of boiling fluids and exploding bottles destined for the fourth should be accomplished on film rather than in the recording studio. It was also established which of the effects could be handled internally by the Visual Effects Department and

which would have to be bought in from an outside contractor – in this case one of the series' regular suppliers, Bill King of Trading Post Ltd. On 12 January McCarthy wrote to King at Trading Post's Factory Yard premises on the Uxbridge Road in London to detail what the commission involved:

This is to confirm that we require the following visual/pyrotechnic effects for the above programme as discussed with our designer Colin Shaw:

- 1.) Two Cyberman chest units to 'disintegrate/smoke' when fired upon by fire extinguisher – for film on 18 and 19 January and studio, episode three, on 18 February (discuss with designer how much needed for studio).
- 2.) Bottle (from fire extinguisher) thrown at chest unit (as above) to burst and destroy it. For film on 18 January.
- 3.) Smoke pours from the openings in man's clothes resulting from being fired upon by Cyberman's 'weapon' for studio, episode three, on 18 February (discuss with designer and wardrobe supervisor Miss Sandra Reid).

The series' continued reliance on outside contractors to meet requirements of this sort occasionally gave rise to problems. These came to a head during the filming of model shots for *The Faceless Ones*. Director Gerry Mill subsequently provided producer Innes Lloyd with a detailed note setting out what he considered to be a number of shortcomings in the work carried out for that filming by Shawcraft:

POINTS CONCERNING SHAWCRAFT

1. The actual making of the aircraft was satisfactory, but when one is told that they are professionals and advised to use their staff to suspend and animate the model, one would have expected them to work out the suspension of the aircraft and the strength of the wires holding the model. They had done neither and when at one point the model

was left suspended on one wire the model fell and was broken. As it happened they were able to mend it overnight and it did not hold up filming as the aircraft shots had been completed for the day, but this need not have been the case.

2. As to the satellite, they knew this had to be flown, and once again we assumed they would give the matter some thought. We were amazed, however, to find their two suggested methods of suspension were:

a) an 'L' shaped tubular piece of scaffolding and

b) five or six strands of nylon thread, which was by no means a certified safe way of suspending the satellite and certainly from a filming point of view was completely unusable.

Eventually it was necessary, having used the scaffolding system, to take all light off the top of the model thereby losing the whole effect of the satellite flying in space.

As to the finish of the satellite, the top section was reasonable, but the one and only working section, i.e. the 'bomb doors', was made of three-ply, which had neither been sand-papered nor sealed, and a MCU [i.e. medium close shot] was taken of the doors opening which has in fact proven to be unusable.

One's main complaint is that the Corporation appears to pay a large amount of money to Shawcraft for which one would expect a professional service, which is not forthcoming. Another small point, but very important nevertheless, is that at no time did they produce spare parts – e.g. when a lamp blew at the base of the satellite, at the end of a very frustrating day (i.e. waiting two and a half hours for the satellite to be slung), we then had to wait another half hour while the house electrician tried to find a suitable lamp!

This is not for my money a professional attitude. In addition it is to be taken into consideration that we pay out of our budget an extra fee to the staff of Shawcraft to operate their special models (approx. £40 per day).

In addition there is the added irritation that when a minor prop, for example the ray gun, was damaged on filming there were no facilities for collecting or delivering the repaired ray gun from Shawcraft – and in fact there was a delay of three days, Shawcraft being 36 miles out of central London.

As a general point, it would seem to me that no one firm can be expected to make all the varying types of models that are needed for a programme like 'Doctor Who'.

Lloyd sent a copy of this note to Kine under cover of the following memo dated 17 March 1967:

On the serial being filmed at the moment – KK – the director, Gerry Mill, went to considerable trouble to find an aeroplane model making firm as he wanted a) to produce a more specialised model than Shawcraft b) at a more economical price. I understand that he consulted you about it and that Shawcraft were eventually given the order. At Ealing, due to mishandling by Shawcraft's men, shooting in the morning was held up two and a half hours and the first shooting in the afternoon was at five o'clock – added to which the model which was suspended was too heavy and fell, thus being damaged in consequence. Due to all these troubles it was necessary to reshoot the model scenes today.

Whereas I understand that they give 'Doctor Who' a regular service there have been gathering complaints recently by directors that their services are time consuming – things not working – or that their prices are exorbitant for the job they do. Is there a reason why we are not allowed to shop around to get better value for our money (we may not achieve this – but certainly in Gerry Mill's

case he found such a company who were willing and able to provide the exact sort of model effect for the money he could afford from his budget)?

As far as cost is concerned, the MACRA – the monster featured in our current serial – cost £500+, the same price as a cheap car. It can be seen in studio on this Saturday or Saturday 25 March and I fail to see how the cost can be anything like the price they are asking.

The reshooting of the model scenes on 17 March, referred to by Lloyd in his memo, was abortive, and a further reshooting was scheduled for 11 April. On 21 March, Mill's production assistant, Richard Brooks, sent a letter to Bill Roberts setting out with the aid of a diagram a number of detailed improvements that the production team would like to see made to the satellite model. These were as follows:

1. A smoke feed (from smoke gun) through black piping (diameter to be decided) to be fed into satellite via one of the low arms near the base.
2. Flying: Satellite to be suspended by wire hawser (as thin as possible allowing for weight of satellite). Hawser to be painted with a black matt finish. *Very* thin wires to be attached to the ends of the other three arms and run through screw eyes on the floor to minimise swing of satellite.
3. 'Bomb doors' at base to be thoroughly refurbished, i.e. given a bright metallic, very smooth sheen – N.B. they have to be seen in close up.
4. Flashing lights in base rim – these must be able to be wired to a dimmer in order to achieve a pulsating light as against an actual flash.

I shall be coming along to Shawcraft on either 3 or 4 April and any further details can be cleared up then.

Following the problems encountered on *The Faceless Ones*, it was agreed that the Visual Effects Department would finally take over responsibility for *Doctor Who*'s effects work. *The Evil of the Daleks* thus became the first story on which their designers received a credit since *100,000 BC*. The significance of this change was twofold: it meant first that the Visual Effects Department rather than the series' set designers would now carry out all effects design work for the series, working on the basis of a Visual Effects Requirements form agreed by the director; and secondly that although outside contractors would still sometimes be used to realise particular effects (as indeed was the case on *The Evil of the Daleks*, for which Shawcraft provided a number of models) it would now be Kine's staff rather than the production team who would carry out all direct liaison with them and be responsible for ensuring that their work was of an acceptable standard.

Unlike in later years, when a single Visual Effects Department designer would generally take charge of all the effects work for a given story, at this point in time a number of assistants would usually collaborate to achieve the desired results. Hence, although one or two of these assistants would nominally have lead responsibility, the on-screen credit would always be to the Department as a whole rather than to any particular individuals.

The assistant with lead responsibility for effects on *The Evil of the Daleks* was Michealjohn Harris, who has particularly fond memories of the climactic civil war between the different Dalek factions:

'I know we had an absolutely marvellous time in that battle sequence, and we even had two radio-controlled model Daleks. We had a giant Mother Dalek in the studio, with a lot of hoses attached to it. We filled these up with all sorts of horrible mixtures so that when they blew apart, the hoses swung through the air spewing filth. I know it caused a strike among the studio hands afterwards, clearing up the mess. In those days we didn't have a model stage, and all those sequences were set up at Ealing. There was a model of the Dalek city seen from the mountains above; we did that as well. Compared with what was

done in later years it was fairly amateur, but the great advantage was that it was on 35mm film, so what we lost in being amateur we gained in quality. I remember we built the whole city in various sorts of balsa wood and so on, and flooded it with dry ice fog as an opening sequence. We got a sort of rippling effect. Then the first explosions took place, and they were quite nicely sequenced using lines of running power . . . Considering the circumstances under which it was made and how early it was, I don't think it was too bad. It wouldn't stand comparison today, though. It's a museum piece.'

Harris also worked on the following story, *The Tomb of the Cybermen*.

'We built models of the cryogenic chambers and they were used quite effectively. We filmed the model sequences at Ealing because it was the business of the deep frost disappearing and the Cybermen coming back to life, a slight movement, and so on; it was a case of building up more frost and then reversing the whole sequence on film. Then we cut to the full-sized set at Lime Grove. We had to sew two or three of the Cybermen up with various pyrotechnic effects; smokes and fizzes and flashes and things out of their machinery.

'A number of techniques were used all at once for the Cybermats. That's the beauty of television; you can do all sorts of things. I remember our heroes had gone to sleep and the Cybermats were crawling up to them. Obviously there is no way in which you can do that forward, so again we did it in reverse. It was very, very effective because, curiously enough, when you do a thing in reverse like that it starts slowly and then darts forward as though it has sort of made an effort, creeps forward and jumps, and the effect is very, very good.

'I've got a feeling we probably made about a dozen Cybermats. This was in the early days of television recording when you weren't supposed to cut the tape – the tape was running on, so if you went from one side of the studio to the other, from one set to another, you ran like hell! – and I can remember very well, even to this day, running full tilt across the studio, holding the remote control in my hand, flinging myself down on one shoulder and

sliding in on my shoulder and arm underneath the cameras to get to a control point. Oh it was great fun in those days, it really was.'

This story involved some location filming for scenes in which a team of human archaeologists find the gates to the Cybermen's city.

'We did that in a grand quarry in Gerards Cross,' recalls Harris. 'We used a matte model; the gates to the city were matted in about six feet from the camera and lined up on a quarry face on the far side . . . but of course you couldn't open the gates on that because you just got solid rock.'

The explosion that revealed the gates, though, was real.

'We had set up the charges quite early in the morning. We had pushed some of them down behind a great chunk of soft, gravelly sandstone and there had been a delay – some reason why it couldn't be filmed – so we had gone on to do something else. The trouble was that, in the course of the day, with people walking past, the sand had dribbled in and dribbled in until it had filled the whole crack up – so it became a much more powerful explosion than was originally planned. It showered stone and sand and dust everywhere for miles!'

Harris's tasks for *The Abominable Snowmen* included creating the Yeti's metallic control spheres.

'The one that moved ran on two tiny trailing wheels, one single drive and one steering wheel which revolved around its own central axis. It was almost a complete sphere . . . highly polished so that you couldn't tell whether it was rolling or not.'

The Yeti costumes were a joint effort between Visual Effects, who constructed the chest unit, and the Costume Department, who built the framework around the unit and covered the whole thing with fur.

'I remember the costumes being terrible things to wear,' says Harris. 'Awful. And the trouble was that there was filming in North Wales, and the actors inside them couldn't see their feet. They had to have three people to help them through each sequence! Terrible. The poor men kept falling down!'

Kine's resources were still very stretched during this period,

and for season five's closing story, *The Wheel in Space*, it was decided that, in a throwback to the earlier system, all the required effects work should be handled by the set designer and bought in direct from an outside contractor – Bill King of Trading Post. It was however agreed that the extra costs that would inevitably result from this (given that such contractors naturally worked on a profit-making basis) would be underwritten by the Visual Effects Department rather than charged to *Doctor Who*'s budget. The same arrangement was then followed for *The Mind Robber*, *The Invasion* and *The Krotons*.

The *Doctor Who* production team were by this point becoming increasingly concerned with the situation. So too was the Drama Department's Chief Designer, Lawrence Broadhouse, who on 15 November 1968 sent to his boss, Head of Scenic Design Clifford Hatts, the following memo about the effects requirements for *The Seeds of Death*:

The visual effects requirements in this 'Doctor Who' are extremely heavy and complicated. I have discussed with Jack Kine the situation arising from his statement to you that he cannot supply a visual effects designer at all, mainly owing to acute shortage of staff due to prior programme commitments and to sickness.

The only solution he can offer is as follows: Bill King of Trading Post can undertake the work (I do not know if he has been told of the large amount required) but Jack Kine admits that King does not profess to design, although he says he has two 'designers'. The danger in this is that the scenic designer would have to devote considerably more time co-ordinating, if not actually designing, the visual effects than if an effects designer were allocated. But the scenic designer himself has a particularly heavy commitment in this serial.

The whole situation is tricky because of the difficult type of effects required, and the large number.

Having considered this memo on the day that it was sent, Hatts noted:

I agree with this memo and consider the situation extremely unsatisfactory and not acceptable to me.

Despite this, the effects for *The Seeds of Death* were eventually provided by Trading Post as Kine had suggested.

On 9 December, *Doctor Who*'s producer Peter Bryant sent the following memo to Kine about the effects requirements for the sixth season's last two stories, *The Space Pirates* and *The War Games*:

I would like to request strenuously that the special effects in Serials YY and ZZ be serviced internally.

YY is going to be complicated, and if not done internally very costly (even allowing for an underwrite). ZZ is a ten-part serial, the last before the summer break in 1969, and again complicated.

Both the shows are going to require a fair proportion of special effects design effort, and I would think too much for the set designer to be able to cope with in addition to his other work.

This provoked the following memo of reply dated 16 December from I Beynon-Lewis, the Head of Design Services Television:

Further to your memo of 9 December and our telephone conversation, I am hopeful that the estimate to increase the staffing of Visual Effects Section will be presented to the Director of Television's Finance Meeting before the end of this month. At the same time our accommodation problems should be considerably eased – at least on a temporary basis.

Coming back to YY and ZZ in the light of the above, it is almost certain that we shall be able to cope with ZZ internally. YY we are not so sure about, since even after the establishment has been increased we are still left with the problem of recruitment and training of new staff. We may be lucky in our recruitment – I hope so – but we must face

up to the fact that training in our methods will still be essential. In the light of this YY may have to be put outside, but I am asking Jack Kine to confirm this, or not, nearer the time.

In the event it transpired that not only was the Visual Effects Department unable to service *The Space Pirates* internally, but Trading Post were also unable to undertake the assignment. This posed a considerable dilemma, which could eventually be solved only by having the design, construction and filming of the models undertaken entirely by freelancers. The designer from whom this work was commissioned was John Wood, who when previously employed by the BBC had been responsible for the sets for a number of Hartnell-era stories. The models were made by Ted Dove of Magna Models, and Wood then supervised the shooting of them by the Bowey Group's Nick Alder and assistant Ian Scoones at Bray Studios.

'That really arose out of internal BBC planning,' confirms Wood. 'At the time, an attempt was being made to convince the powers-that-be that there was a need for a new effects designer post within the Visual Effects Department – up to that point, you see, all the effects people had been at assistant level, and there wasn't a fully-fledged designer there. The scenic designer on *The Space Pirates* was Ian Watson but, mainly to help demonstrate the need for this new post, I was asked to go in and collaborate with the designer on the modelwork.

'I designed all the spaceships from scratch and had them purpose-built by an outside contractor, Magna Models. I wanted them to be clean-looking: simple and uncluttered, with sharp lines and angles. The models were quite large and detailed. The V-Ship, for instance, measured about eight feet across and had a transparent perspex panel at the top through which you could see the various levels and galleries representing the ship's interior. It also had hinged panels on the wings, which opened up to form launching bays for one of the smaller ships. I was particularly pleased with how that turned out.

'The actual filming of the spacecraft scenes was done by a firm

called Bowey Films, and I went out to their premises in Slough to supervise it. I was asked by the director, Michael Hart, to handle these scenes due to the constraints of time.

‘Bowey Films had been working on *Thunderbirds* with Derek Meddings and people like that, and they were specialists in their area, so I was able to rely quite a lot on their expertise.’

On 10 January 1969 Bryant sent the following memo to Beynon-Lewis:

With reference to your memo dated 16 December 1968 I now gather from Jack Kine that it is not going to be possible to service ZZ internally and on current form it rather looks as though we are going to be in exactly the same situation that we have been with Serial YY.

With the greatest goodwill in the world I really cannot accept a repetition of this alarming state of affairs, when, with the unavailability of Bill King, it became apparent that this programme could not be serviced either internally or externally, and days of very precious time were lost until Jack Kine was able to come up with a solution – and a very costly one at that as well. Had this been a programme charge it would have been quite impossible to have done the show at all, but being very properly charged as if serviced internally, the excess will be paid from a design source.

Serial ZZ is in ten parts and in its own way as complicated as YY. It is a very important serial since it will be Patrick Troughton’s exit from the programme, and the last we do before colour. I would be most grateful for some thoughts on this matter. Filming on ZZ begins on 23 March 1969.

In the light of this protest by Bryant it was eventually agreed that the effects for *The War Games* would, after all, be overseen by a member of Kine’s team – namely Harris – although the majority of the work would still be subcontracted out.

‘First World War battle scenes?’ muses Harris. ‘Yes, I did that down at Brighton on the rubbish dump there, just after they’d

done Attenborough's *Oh! What a Lovely War* in the same place. I remember poor old Patrick Troughton being a bit nervous on that one, and laying down the law very strictly: "If he presses the button for that explosion while my head is above ground, I shall walk off the shoot and never come back!"

'There was quite an interesting control room in the studio scenes, which I can't remember very much about except that it had circular television screens. Funny, the details that come back. I've got a feeling that we built war game tables as well, with symbols on them. My goodness, the things that come back when you start to delve into the memory – things I'd absolutely forgotten about!'

The relationship between the *Doctor Who* production team and the Visual Effects Department continued to worsen as the costing of the effects work for *The War Games* became the subject of a heated dispute. Bryant's deputy, Derrick Sherwin, who produced the story, made his feelings on the matter clear in the following memo of 17 March 1969 to Kine:

With reference to the costing of the special f/x commitment of the 'Doctor Who' serial ZZ, WAR GAMES.

Our conversations regarding the costing of these shows have been somewhat confused by your attitude towards the method of costing. As I previously mentioned to you in a memo (dated 6 March 1969) we have been working on the basis of our previous arrangement, i.e. that our special f/x programme costs shall not exceed the estimated cost of the show being serviced from within the organisation, whether or not we use external or internal services. This is a principle agreed upon some time ago and one which, to my knowledge, has not been superseded by any other arrangement.

On the telephone today you were talking about 'new methods' of costing and of applying these innovations to my show, Serial ZZ. This, it seems, is why the costs of this comparatively light show seem to be astronomically high! If this is the case then I'm afraid I must object to these new costing innovations being thrust upon me at this critical stage of production. I am not arguing for or against this new

system – merely the timing of it. If a new system is to be brought into operation then I feel we need considerable advance warning. This we have not had. Consequently I must insist that our previous arrangement stands, and that we cost the show accordingly.

Our latest conversation regarding these costs, although your estimate dropped from the original £1,500 to £900, is still to my mind well above reality. This is why, although I agreed to accept the latter figure as a basis for argument, I would like to see a complete breakdown of the f/x costing, so that we might judge each effect on its merit.

I'm sorry to be so insistent about this costing business, but on a show which has a very tight budget I must watch every single penny that is spent.

I look forward to receiving the f/x costing breakdown from you.

This drew the following response of 20 March from Kine:

Thank you for your memo of 17 March. I have noted the contents and feel that in some degree I have contributed to your confusion by my reference to the new costing methods. As we stand at the moment they are functioning only in Drama Plays but will eventually cover all other productions. Basing the costings for 'Doctor Who' Serial ZZ on my original tariff I enclose a breakdown showing actual external costings and internal costings.

Since costing is the purpose of this memo I feel I must point out that over the past four 'Doctor Who's, Serials WW, XX, YY, ZZ, based on the internal-external differences in costing, the above four shows have cost Visual Effects £4,800. This shows that my own internal costing for all shows must have a built in loading in order that we can cover ourselves to pay for the difference in costing for all shows that we place to contract.

* * *

VISUAL EFFECTS BREAKDOWN FOR 'DOCTOR WHO' SERIAL ZZ

	<u>Internal</u>	<u>External</u>
1 Landing Stage, Control and Base.	£60 0s 0d	£140 0s 0d
2 Practical Stunguns.	£120 0s 0d	£265 12s 0d
4 Non-practical Stunguns.		
3 Battlefield Communicators.	£65 0s 0d	£130 5s 6d
1 Truth Machine.	£50 0s 0d	£110 10s 0d
4 Internal Alien Communicators.	£60 0s 0d	£150 0s 0d
1 Brain Washing Machine.	£52 0s 0d	£135 0s 0d
30 Map Symbols.	£22 0s 0d	£35 0s 0d
40 Magnetic Control Panel Symbols.	£15 0s 0d	£22 10s 0d
2 Perspex Maps for Cut-a-ways.	£35 0s 0d	£91 12s 0d
1 Sidrat Control Panel.	£15 0s 0d	£25 0s 0d
1 Fireplace Control Panel.	£32 0s 0d	£58 10s 0d
4 Gas Bottles and Valves.	£27 0s 0d	£60 0s 0d
Sonic Screwdriver Sequence.	£36 0s 0d	£59 15s 0d
Stop Motion Filming and Box.	£40 0s 0d	£95 10s 0d
Location Filming Battle Sequence.	£120 0s 0d	£200 0s 0d
Safe Explosion + 2 (effects).	£10 0s 0d	
	<hr/>	<hr/>
	£759 0s 0d	£1,579 4s 6d
Contingency for Repairs over		
Serial (10 part)	£100 0s 0d	
	<hr/>	<hr/>
Internal Total with Uplift	£920 0s 0d	£1,579 4s 6d
Difference to be paid by Effects		<hr/>
		£659 4s 6d

Sherwin wrote back to Kine later the same day:

Thank you for your memo of 20 March. I note your remarks concerning costing, but find your second paragraph still somewhat confusing.

If all shows are to have a built in loading to overcome the effects of your differences in costing, why then should this particular serial appear to cost far more in comparison with previous shows? Your costing breakdown appears to be comparatively reasonable with the exception of one or two individual items.

1. 2 practical stun guns at £120!? At £60 apiece this seems quite ridiculous! How can they cost this much internally?

2. 4 gas bottles and valves can not cost £6 or £7 each!

3. Stop motion filming and Box: We were assured that this would cost us merely the price of the box plus the stock! This surely can't come to £40!?

4. Location filming battle sequence: Again, the price you personally gave us of £60 – how come it is now £120!?

These are the four items that immediately strike me. I have not in fact had time to go through your costing breakdown in detail. However, it does strike me that all costings are above average by 10% at least and that this show is being 'loaded' quite unfairly.

Despite your protestations that this set of shows is being treated on the basis of previous costing methods, I am still convinced that it is unrealistic. What, for instance, do you mean by 'uplift'? The estimate of £100 for repairs to sf/x during the serial seems quite outrageous.

It does seem to me that if we are to agree on a final figure and cease argument you could quite safely drop your estimates by at least £150 to £200 and still come out on the right side, despite your 'uplift'!

I sincerely hope we can come to some mutually accept-

able arrangement over this issue and if you can review your estimate and bring it to within £700 to £750 we shall have no difficulty in reaching an agreement.

During the next two weeks I shall be away on location filming for this set of 'Doctor Who' stories. However, any comments or reaction to my suggestions will be communicated to me via my secretary. Should your reactions necessitate an immediate meeting I shall of course return to London.

A rare note of harmony was sounded on 31 March when Michael Hart, the director of *The Space Pirates*, sent Kine a memo praising the effects work on that story. On 8 April, however, the dispute over *The War Games* continued with Kine sending Sherwin the following memo:

I have now obtained a copy of your memo of 20 March; for some reason I never received one.

However, in brief I feel the time has come to wave the white flag. I could quite obviously do 'Doctor Who' or any show for the cost of the materials but where would the capital come from to enable outside work to be paid for? This particular costing has been undertaken in close liaison with HDS Tel and I feel that I must refer to him before proceeding any further. He is at the moment on leave but I should be able to contact him on his return on Monday 14 April. I imagine his reactions will be communicated to you via your secretary.

Sherwin, having heard nothing further in the interim, sent the following memo of 23 April to Beynon-Lewis:

I have recently been 'fighting' a battle with Jack Kine re the costing of special effects for the 'Doctor Who' serial ZZ, War Games. Jack has now called a truce and referred the whole matter to you – hence this memo.

To attempt to put this matter in a nutshell is quite impossible, so you must bear with me whilst I go into it in some length.

The costing of special effects for this serial was, I presumed, going to be based on our previous agreements with you, i.e. that if Visual Effects could not cope with doing the show 'inside' then we should not suffer financially, as a programme, from it being subcontracted.

However, this previous agreement appears to have been overlooked. When I tackled Jack about this he murmured vagaries about there being a new costing system to allow for compensation of monies having been spent outside on sub-contracts.

This was new to me – and certainly to Peter Bryant. It would seem that we are being asked to pay far and above the cost of our special effects to accommodate this departmental malady. Can this be the case?

In the case of the serial ZZ I feel justified in insisting that costing methods should be as we previously agreed. Having budgeted a show on this basis I feel it would be extremely unfair and indeed impractical to change your mind mid-stream.

I have agreed with Jack that £900 should be a 'talking point' re the costing of special effects on ZZ. This is a drop from the original estimate of £1,500!! Even so, £900 is still excessive for the internal costing effort. It should be no more than £750 at most. He insists that this excess is a result of these 'mythical' new costing methods!

What I want to know is: Do these new costing methods exist? If so, what are they? Why should they be suddenly applied to us without warning? Do they apply to the new series of 'Doctor Who' being formulated now?

Peter Bryant is I know concerned about this new departure affecting his new series of 'Doctor Who' stories.

In short, I do feel that if there are to be new costing methods we should be briefed before the event.

I shall be delighted to discuss Serial ZZ with you in detail if this be necessary.

Beynon-Lewis's response to this memo is unrecorded, as is the eventual outcome of the dispute over *The War Games*. In any event, this whole issue of the cost of external contractors would soon be largely overtaken by events, as the extra staff and resources for which the Visual Effects Department had been pressing would finally be granted to them and they would in future be able to service the great majority of *Doctor Who*'s requirements internally. Even with the Doctor's exile to Earth by the Time Lords, these requirements would remain extensive, and the Visual Effects Department would thus continue to make a vital contribution toward the series' successful on-screen realisation.

7: From Script to Screen

Introduction

To try to analyse comprehensively the development of a *Doctor Who* adventure is not an easy matter. A television production is the result of many months' work by a large number of people, and what is ultimately seen on screen may have been affected and influenced in greater or lesser degrees by all of them.

Unless one is afforded a fly's eye view of every meeting and every aspect of the creative process, then any attempt to try to dissect the production is limited by the memories and personalities of those people to whom one speaks.

Bearing all this in mind, this chapter presents an in-depth look at just one of the second Doctor's stories. In doing so it reveals the process of making *Doctor Who* at this point in the series' history and – a factor common to every story – some of the behind-the-scenes discussions and thoughts that go into a production.

The production chosen for this case study is *The Mind Robber*, a story in the series' sixth season in 1968. For our fly's eye view of the production we have turned primarily to director David Maloney, who recalls, scene by scene, the work that went into it. We have also had assistance from the main writer Peter Ling, and the designer Evan Hercules.

The Scripts

Every *Doctor Who* adventure that appears on screen starts life as an idea. This idea may be in the mind of a writer; it may come from the producer or the script editor; or, as is more often the case, it may develop out of a discussion between two or more of these people. Once the initial contact has been made, a story outline or synopsis will generally be commissioned from the writer. Assuming that all is well when that is delivered, one or more of the actual scripts themselves will then be commissioned. Depending on the status of the writer, these stages may be compacted or expanded accordingly. In the case of *The Mind Robber*, the idea started life as a story outline from Peter Ling entitled *Manpower*.

Ling was a well-known and respected television writer, children's writer and editor, who, with Hazel Adair, had devised one of the earliest television soap operas, *Compact*, and gone on to create the popular *Crossroads* series. He had also worked on shows including *The Avengers*, as well as productions for Associated Rediffusion and Lew Grade. The commission to write for *Doctor Who* was the result of a meeting on a train, as Ling recounted to *Doctor Who Magazine* in 1991:

'Terrance Dicks and Derrick Sherwin were working on *Crossroads* and *Doctor Who* at that time – although how they found time to do both, I don't know! During that time, when we were all commuting to Birmingham, I got to know them and they suggested I write a *Doctor Who* story. My first reaction was, "Oh no, I couldn't possibly do that – it's not my cup of tea and I don't know anything about science fiction." In the end I did what must have been one of the least science fiction orientated stories they made.'

Of the initial ideas, Ling has only hazy memories: 'I outlined the vague notion of a planet inhabited by fictional characters, on the supposition that everything created has an existence of its own and must go on living somewhere, in some dimension of time, space, or thought. I suppose this arose from my own experience of soap-opera fans who have a strange kind of

suspension-of-disbelief. They *want* to believe that somewhere there is a real Crossroads Motel. Sometimes we got letters from ladies applying for jobs not as actresses but as waitresses.'

Ling was commissioned on 21 December 1967 to prepare a detailed storyline and breakdown for a six-part *Doctor Who* serial, and the commission was agreed by his agent on 3 January 1968. Although the commissioning letter stated six episodes, Ling's initial, undated, breakdown was for the first episode of a four-part story, and a letter of response from script editor Derrick Sherwin confirmed that Ling was indeed writing a four-parter.

The original scene breakdown for the first episode of *Manpower* (a title which appeared as one word on the actual breakdown although it also appeared as two words in other contemporary documentation) read as follows:

PART ONE: ANOTHER WORLD

The Doctor, Jamie and Zoe are travelling through space and time – there is a certain amount of friction between Jamie and Zoe, since he still misses Victoria and resents the newcomer who has taken her place. The Doctor tries to explain to him that Zoe's brilliant mathematical mind will be a great asset to them – her particular talent will be invaluable at plotting their course. Jamie is still not convinced, and when things start to go wrong he immediately assumes that Zoe is at fault. The instruments are going haywire; Dr. Who discovers that they are in the centre of a very powerful magnetic storm which makes the control of the Tardis impossible.

Worse is to come; first of all the spacecraft is lurching and shuddering badly, and then bits of it begin to disintegrate. This is no accident; they realise that some powerful force is moving in on them, and they are helpless to prevent it. Gradually the Tardis breaks up, and the three time travellers are whirled away into space, spinning off in different directions.

The Doctor tries to reach the others, but he too is floating

in freefall, and soon he is alone – except for a bright point of light that seems to be rushing towards him. It gets nearer and nearer, dazzling him with its brilliance, and he finally collapses.

SCENE 2. THE FOREST

When he comes to, he finds himself miraculously unhurt, at the foot of what appears to be a tree, in a dense forest. But these are no ordinary trees; they are tall smooth columns of various shapes, and he wanders through them as if in a maze.

There is no sign of Jamie or Zoe – he calls to them, and he can hear their voices in the distance, but cannot get through to them.

Suddenly he sees someone moving among the ‘trees’, and finds a corner where he can take cover and watch.

The ‘someone’ turns out to be a strange semi-human monster with a sinister, uniform appearance. (NB: The exact form of the new ‘monsters’ is obviously something to be decided in conference, but as a suggestion, what about a faceless head – a simple ‘brain centre’ – and enlarged, sensitive hands capable of ‘seeing’ or ‘hearing’ by turning towards a sound or an object like a radar scanner?)

The Creature is joined by some similar monsters; they are clearly a kind of army unit, methodically searching – and it becomes apparent that they are searching for the Doctor. They know he must be there somewhere, but they cannot find him.

The leader of the unit points his cupped hand at the trees, slowly ‘scanning’ the scene; and we cut to –

Scene 3. CONTROL ROOM

A TV screen picking up his field of vision, slowly panning across the forest. A man we cannot see – (over the shoulder shot) – is watching the screen; and he gives orders to move on to another area; they are not to give up their search until the Doctor has been found.

Scene 4. THE FOREST

The army obediently move away, and Dr. Who emerges from his hiding place – to find himself face to face with stranger; a man of about thirty, in 18th Century costume (leather coat, buckled shoes, Tom Jones wig) who carries a musket, pointed at the Doctor. He accuses the Doctor of spying – who is he? Where has he come from? The Doctor tries to explain as best he can; the stranger understands very little of the explanation, but is at least slightly mollified, and says that he's by way of being a sort of time traveller himself – his travels have taken him far and wide, ever since he was born in 1726.

The Doctor tells him he has to find Jamie and Zoe, and the stranger advises him which way to go, speeding him on his way with a warning that there are many traps hereabouts. Then he vanishes, as inexplicably as he had appeared.

The Doctor makes his way through the trees and is suddenly confronted by two of the army unit. They point their cupped hands at him, and we see –

Scene 5. CONTROL ROOM

As before, but this time the Doctor is picked up on two TV screens from the different angles of the two 'hands'.

The controller-figure gives his orders: "Question him. You know the form of interrogation."

Scene 6. THE FOREST

The two 'soldiers' fire questions at him – simple, childish riddles and catch-questions. Bewildered, the Doctor replies to the best of his ability – but when he tries to ask questions in his turn, the two figures will not reply. Instead, one of them suddenly produces a sword, and menaces him with it, asking: "What can you make of a sword?"

The Doctor is baffled, and the sword gets closer, the blade at his throat. "What else can you make of it?" repeats the 'soldier'. "Rearrange it!"

"S.W.O.R.D.," the other 'soldier' spells it out. "This is your last chance – rearrange!"

The Doctor sees the sword lifted and poised to strike, and says desperately: “S.W.O.R.D – well, it’s an anagram of – of – W.O.R.D.S – words!”

And he lifts his hands to ward off the blow, only to find himself holding not a sword but a book – a dictionary . . . words . . .

“You have answered correctly. You may be a suitable candidate,” the ‘soldiers’ tell him, and move away.

It is getting dark now, and a thick mist is creeping up. The Doctor hears Jamie calling him, somewhere quite close, and thinks he sees him through the mist. But when he gets to him, he finds it is a lifesize cutout portrait of Jamie. The mist is thicker, and there is an old-fashioned steel safe, beside a wishing well. The Doctor examines these objects warily; is this another trap?

Then, above his head, he sees two huge letters with diagonal strokes through them – an M and a T, floating in the mist; and between the safe and the well there is a giant hand, with a letter H in the palm, also crossed through.

The Doctor realises this is some form of rebus – picture-writing, as he called it when he was a child. He spells it out . . . “Jamie” (the picture) – “Mist”, less the M and the T – that makes “is” . . . “Safe” . . . “Hand” without the H – “and” . . . “Well” . . . “Jamie is safe and well”.

And as he solves the puzzle, Jamie appears; another test has been completed successfully.

The Doctor is of course delighted, and Jamie wants to know what has been going on – where are they? The Doctor **[missing words]** expected here – they have been brought here as part of a plan, and the plan involves putting the Doctor through various intelligence tests, all of them involving words or a play on words.

They resume their search for Zoe, and hear her calling for help. They come up against –

Scene 7. THE WALL

A thick wall in the middle of the forest, with a heavy

iron-studded door in it. On the other side, ZOE is trapped, begging them to rescue her. But when they go to open the door, they discover it isn't real – it's only painted on the wall. The Doctor says it reminds him of something – when he was very young . . . something is clicking at the back of his mind . . .

The door and the wall melt away, and there is Zoe, inside a huge glass jar, like a biology specimen.

“Got it!” The Doctor shouts triumphantly. “When is a door not a door? When it's a jar . . .!”

And suddenly Zoe is free. Another test is over.

At least they are all together again; but the big problem now is where to go. With no Tardis, there seems to be no escape. Perhaps if they were to try and find a way through the forest.

Scene 8. THE FOREST

They set off together, but the ‘trees’ seem to go on forever. Jamie volunteers to climb one of them, to try and see from the top if there is a clearing anywhere. With their help, he shins up, & says this is a very odd pillar; the top of it is a letter “E”, like the drawn out letters in a stick of rock, only recognisable as letters from the end. In fact all the pillars are letters – we pull out and up and look down to see that our three travellers are in a forest of words; words on a giant page.

But at least there is a margin in sight in the distance – a way out.

Jamie climbs down again, and they head in the direction he tells them. They meet the 18th Century stranger again; he is more friendly now, and the youngsters take a liking to him. He says he has been on this planet longer than he can remember, and he knows his way around. He explains to the Doctor that this period of initiation won't take long; “they” have to test newcomers, so that everyone can be best fitted into the scheme of things. Who are “they”? Oh – the master, up in the castle, and his assistants. There is really no need to

be afraid of the Master – as long as you don't try to step out of line. Dr Who questions him about the 'Army' – are they human or electronic robots?

The stranger suddenly seizes up, and does not seem to understand. "What army? I do not know what you mean."

The Doctor tries to describe them – "You must have seen them".

But the stranger only says flatly: "I cannot say more than I am given to know". It is as if they were suddenly speaking different languages.

Then the 'Army' starts to come back; the Doctor hears them approaching, and asks the stranger to help them – to hide them. Our three heroes find a hiding-place, among the 'trees', and the stranger stays on guard.

The 'Army' moves in, still searching. The Stranger waits for a little, then turns to the Doctor's hiding-place and says calmly:

"You must have been mistaken. There are no soldiers here."

At once the 'Army' rally round and encircle the Doctor and his companions, bringing them out of their hiding place. Jamie accuses the stranger of deliberate treachery – but he is bewildered and indignant. What soldiers? There are no soldiers.

The Doctor says "Don't you understand, Jamie? He can't see or hear the soldiers. They are something he is not 'given to know'!"

Sure enough, the stranger pleasantly wishes them a safe journey home and wanders off, leaving them in the hands of the enemy.

The 'soldiers' line up and advance, like beaters at a shoot, driving our heroes before them, until they reach the edge of the forest – now they have brought the trio out, it seems that their job is done. We cut to –

Scene 10. CONTROL ROOM

Where the 'Master' says approvingly: 'Mission accomplished . . . Now for the real test . . .'

Scene 11. THE PLAIN

The trio are alone in the night. Where to go? Which way now?

In the distance they hear the sound of hoofs – galloping – coming nearer. A horse? No, not a horse; they see the creature at last, shining and white against the darkness . . . A Unicorn. But no gentle storybook creature; its head lowered to charge, its sharp horn pointing straight at the Doctor – it comes on, faster and faster, and he is helpless to escape.

At the time that Ling submitted this outline, Sherwin and *Doctor Who*'s producer Peter Bryant were heavily involved in interviewing actresses for the part of the Doctor's new female companion to replace Victoria, played by Deborah Watling, who was leaving in *Fury from the Deep*, the penultimate story of the fifth season. The new actress was required imminently for the production of the fifth season's final story, *The Wheel in Space*. At this time a name for the new character had yet to be decided upon and in his response to Ling's initial outline, dated 16 January 1968, Sherwin noted that he thought that they would gratefully adopt the name 'Zoe' for the companion, leading to the assumption that it was first suggested by Ling during early discussions about his story, or possibly by its inclusion in the outline.

Sherwin went on to give some suggestions and comments on the outline:

1) Scene 1: Before things start to go wrong with the Tardis, I think all three characters should be 'attacked' mentally, i.e. that they should suddenly start thinking and speaking erratically. The Doctor should be the last one to go 'under' insisting that they must all fight this cerebral aggressor with all their might.

2) Scene 2: We discussed this before but I think it is sufficiently important to reiterate. Is it wise to show the 'soldier' so soon? It is always better to use innuendo and keep the full visual impact of the physical threat until as late as possible, in this instance, towards the end of this first episode.

3) Scene 4: Gulliver should speak only phrases written by Swift – possibly only Gulliver's dialogue.

4) Scene 5: Another note we also discussed previously. It might be fun to use children as the Interrogators and not the early on 'soldiers'; then introduce a 'soldier' as the Warrior, but the 'soldier' could be an actual mythological or fictional soldier. Perhaps the Doctor should recognise this mythical image as part of the test. At the end of the test the voice could be disembodied or perhaps actual words across 'ye silver screen'.

5) Scene 7: Zoe's imprisonment – they hear her voice behind the door on echo.

6) Scene 8: Gulliver. Once again, Gulliver should talk in Swift's actual words. Here maybe the Doctor could recognise him and also recall some of Swift. His questioning would fall down eventually as he runs out of quotes, hence Gulliver is unable to answer his questions concerning the 'soldier'.

These are my main points concerning the breakdown. Now for just an overall note concerning the actual construction and writing of the episode. It is essential to maintain the adventure element within the story both particularly and as far as the visual aspect is concerned.

The Sets: As our studio facilities are at present limited, we must consider doing anything that isn't in the wood or on the plain, on film at Ealing. Therefore, the ensuing sequence in the Tardis, its disintegration and the noise within the Master's Control Hall must be considered to be part of our film effort. This will leave the entire studio free for the main body of the piece.

Peter and I are very enthusiastic about the idea and I suggest that you now go ahead and complete the breakdown of the three remaining episodes. When you have done that we can talk further and proceed with the scripts if all else is equal.

Ling was eventually commissioned on 31 January 1968 to provide scripts for a four-part story. Ling recalled that some of the ideas came ‘from my vague thought that Gulliver was a traveller outside the boundaries of space and time, and the idea of making him a real character. Having been a children’s script editor for such a long time I think I was soaked in children’s literature and knew a lot about it.

‘The central villain was “the Master”, somebody who had been churning out boys’ adventure stories. He was partly based on the famous Frank Richards who used to write things like *Magnet* and Billy Bunter stories. I think he turned out more words than almost any other writer. He was also partly based on myself in a way because for six years I wrote an endless school serial in the comic *Eagle*, so I was putting myself in that spot.’

Problems with *The Dominators*, one of the other stories for the sixth season, meant that that story, also originally conceived as a six-part adventure, was reduced by one episode during editing of its scripts. This left the season potentially one episode short, and the production team decided to get around that problem by extending *Manpower* to a five-parter. The problem was that there was no additional budget to cover this increase in length, so Derrick Sherwin took on the task of writing it himself.

‘The only way to fill the slot was for me to write an extra episode,’ Sherwin explained. ‘But, because we’d already spent all the money, I had no sets, no visiting characters and no new monsters. All I had was a white cyclorama, lots of smoke, the three regulars, the TARDIS prop and what was left of the tatty TARDIS interior set – and out of that I had to construct an episode. I also used some old robot costumes that I found dumped in a storeroom.’

These robots had, in fact, been created by designer Richard Henry for an episode of the BBC2 science fiction anthology series *Out of the Unknown* called *The Prophet*, which had been completed late in 1966 and transmitted on 1 January 1967. These costumes had therefore lain unused for over a year.

To create the new opening episode, Sherwin drew on his own

idea of the TARDIS crew being attacked mentally before their arrival in the forest of giant letters.

Ling's four episodes were delivered in first draft (still numbered one to four) as follows: Episode 1 on 26 February 1968 and Episodes 2, 3 and 4 on 26 March. Following the decision to allocate a further episode to the story, which was taken in late March 1968, Ling's scripts were renumbered on 4 April. On 7 April, Sherwin gained official sanction to write the new opening episode himself. On 22 April, the story's title was changed from *Manpower* to *The Mind Robber* and Sherwin issued an internal memo informing all recipients of copies of the rehearsal scripts of this fact.

Ling's melding of fact and fiction continued as a theme throughout the scripts, and, upon receipt of revised drafts of Episodes 3 and 4 on 17 April, Sherwin questioned the use of the character 'Zorro' (a black-masked and caped avenger created by writer Johnston McCulley for a serial called *The Curse of Capistrano* that first appeared in 1919 in *All-Story* magazine), as it might have resulted in copyright clearance problems. Ling's usage of the first verse of Walter de la Mare's *The Traveller* was queried for similar reasons. Ultimately, neither were featured in the completed story.

Pre-production

The director assigned to handle *The Mind Robber* was David Maloney. Maloney had started out as an actor and had worked as such from 1954 until 1961. However, with a wife and a young child to support, he had then started to look for a job with more security.

'In 1960 I was working in the provinces doing repertory theatre and I wanted something safer. I decided to join the BBC as a floor manager and I rather cheekily told them that I'd done a lot of stage managing in repertory. I remember at my interview when I was offered a temporary contract, they said to me, "Don't come in with the idea of ever directing. You will never be a director. Do you want to be a director?" And I said, "I want to work as a floor manager."

‘After about 18 months as an assistant floor manager, BBC2 started up and I was promoted to a production assistant, a job that I did for the next six years. Over that period I worked with a lot of interesting and exciting directors – both internal and freelance – and I gradually realised that some of these directors knew less about working with actors than I did. I started to think that maybe I could do this, and so when my chance came I went on the BBC’s director’s course and started to direct. I enjoyed it. I got a lot of good opportunities to do costume work as well as working on shows like *The Newcomers* and *Z-Cars*.

‘When Shaun Sutton, the BBC’s Head of Serials, said, “Do you fancy doing a *Who*?” I said, “Yes please!” and so I was allocated. This *Doctor Who*, *The Mind Robber*, was the first *Doctor Who* that I directed, although I had worked on the show as an assistant with William Hartnell. I remember that first episode was a sort of buffer episode that was shot on a white stage against a white cyclorama, which was difficult. We couldn’t make coloured marks on the floor for the actors’ positions. I can’t remember how we resolved this, but we obviously managed it.’

Joining Maloney as director was another for whom this was to be his first – and, in this case, only – *Doctor Who*. This was Australian designer Evan Hercules.

‘Originally I came over to England from Melbourne to work in the theatre, as I thought that that was what you had to do. This was the early sixties, and I left Australia because there wasn’t much scope left for me there designing in theatre and I had been told by quite an eminent director that if I went to London, did a couple of shows, and then came back, then he’d give me a job instantly. So I headed off to London . . . where I stayed!

‘At that time the BBC was advertising for designers to work on BBC2 and I was lucky to be among the limited number chosen. We trained under Dick Levin and one of the first things I did was *Doctor Finlay’s Casebook*. As assistant designers, we were attached to a senior designer and I was working with a wonderful lady called Fanny Taylor. Her voice would echo through the corridors of the BBC . . . a darling lady. I worked as an apprentice with her and eventually took over her shows, which included

Doctor Finlay's Casebook. It was fun and gave me a taste for the process of getting the designs together and the system of getting your ideas into reality. We'd learned this in theory but doing it was another matter.

'Having worked in the theatre, for which all the designs tend to be three-dimensional, working for television was different in that your work was seen in only two dimensions. Also, although we were working in reality, it was a compressed reality, where you had to try and bring over the feel of whatever the show was within the designs for it. We would interpret the reality into a number of symbols and images and then try and incorporate those in the sets and in the overall design.

'Working on *Doctor Who* was curious because it presented me with a dichotomy. The story was set in a land of total fantasy and so here was a chance to be extravagant and imaginative, but at the same time you had to discipline yourself because the story demanded specifics like a unicorn and Princess Rapunzel. I'd not done any science fiction before – and haven't since as it happens – so this was a first for me and was a great learning experience. The *Doctor Who* came up simply because it was my turn.'

The other key designers assigned to work on the story were Martin Baugh handling the costumes, and Sylvia James looking after the make-up. Both Baugh and James had worked extensively on *Doctor Who* before this point. Baugh had been responsible for the costumes for the bulk of the fifth season, and his designs for the show included the Yeti, the Ice Warriors, the redesigned Cybermen in *The Wheel in Space*, and the Quarks.

Casting

'My approach to casting was fairly standard,' explains Maloney. 'Particularly for young girls and boys. I would consider anyone put forward by agents, I'd go through *Spotlight* . . . see dozens of people for the parts. For main parts I'd draw up a shortlist. First of all, when you had some idea of who you might like to cast, you'd check on their fee to make sure that they weren't so expensive that you couldn't afford them. This was done through

the Contracts Department and they'd tell you what the person was paid the last time they worked for the BBC. Sometimes you could afford to use an expensive actor if you made sure that it was balanced out in the artistes' budget by using a couple of less-expensive ones elsewhere. Then you'd contact their agent to check on availability. If the person was free, in the case of a well-known actor you'd send them a script. Then they might want to meet you to make sure you were all right, say, over lunch.

'Once, when I went to Scotland to direct a play, I was allowed only one hospitality meal on the production, and as I was about to engage Gregor Fisher – who is well-known now for playing Rab C Nesbitt – I invited him to lunch. But he said he'd rather have a couple of pints. And that was the end of my hospitality allowance!'

For *The Mind Robber*, Maloney used only one well-known actor, Emrys Jones, along with Bernard Horsfall, who had played the detective Campion in 1959/60, while the remainder of his small cast were made up of newer, up-and-coming actors and bit-part players.

On Location

The location work for *The Mind Robber* was not extensive. There were two sequences that required the use of locations: one where Jamie clammers up some rocks to escape from a toy soldier, and a second where a white unicorn is seen to charge at the Doctor, Jamie and Zoe.

As was usual, the location filming all took place before any studio recording was started for the story.

The film was edited before the studio recording, and then transferred on to video by running it in during the recording breaks in each episode. One exception to this during this story was for Episode 5, all the material for which was, for reasons unknown, put straight on to film, in which form the episode was eventually transmitted. It is most likely that this was done due to the complex nature of the editing that would be required in the episode.

In order to transfer the electronic images from the studio cameras on to 35mm film, a Film Recorder (also known as a Telerecorder outside the BBC, and a Kinescope in America) was used. This was, in essence, a film camera that took pictures from a television screen. However, in reality, it was a complex purpose-built device consisting of: a) a special high-resolution flat cathode ray tube (CRT) and shaped-filter assembly; b) a high-precision clawbox to move, stop and position the film in an extremely short space of time; c) a high-quality optical system; and d) sophisticated electronics to synchronise the camera shutter to the television frame.

Film recording was the only way of preserving video material from around 1951 until the advent of the 2" video recorder at the BBC in about 1961, but it was used until much later. Shows that had a lot of editing work to be done in post production would often transfer to film because it was easier to edit than videotape (which had to be cut-edited until the late sixties). Results were usually very good, with even 16mm systems managing to capture the full video bandwidth. Unfortunately, it is rare to see a first-generation recording, giving people the false impression that it was a poor-quality system.

In Studio

At this time in *Doctor Who*'s history, the programme was being recorded one episode a week and, to indicate some of the considerations involved in making a *Doctor Who* story during the Patrick Troughton era, what follows is a scene-by-scene summary of *The Mind Robber*, with comments from director David Maloney, designer Evan Hercules and others.

The Mind Robber

Standing outside the TARDIS, the Doctor and Jamie realise that lava from the volcanic eruption caused by the detonation of the Dominators' rockets on the planet Dulkis is headed directly for them. They hurry inside and prepare the ship to leave.

The lava rolls over the TARDIS and the fluid links start to overheat. The Doctor manages to stop the mercury from vaporising, however they are stuck. The Doctor suggests that he could use an emergency unit that would move the TARDIS out of reality. He fetches it from a cupboard under the console and fits it to one of the panels. He hesitates about using it, but Jamie pushes the unit home and the TARDIS vanishes from within the lava flow.

When the Doctor asks Zoe to check the meters, none of them is showing anything. The Doctor goes to the power room to work on the controls, and when Zoe asks him where the TARDIS has brought them he replies that they are 'nowhere'. Jamie and Zoe head off to change their clothes.

DM: Because we were still making the programme almost as if it were live, with continuous shots, there are lots of tiny mistakes. There was a shot just now where we cut to a camera that wasn't quite settled on the TARDIS's monitor screen and so the picture jerks as you see it . . . things like that. The vision mixer did all the cutting between the cameras. The model work of the lava was all shot earlier and played into the monitor at the right point. We also shook the camera to simulate turbulence as the ship took off. We did that a lot!

You can see how good Wendy Padbury is here. I didn't cast her, but she was brilliant. She had a sort of innocence. Simply marvellous. And Frazer was excellent for the children too. What's amazing is that Frazer's looks haven't changed in all these years. Witness *Emmerdale*. And I was a great admirer of Patrick. He was magical. In fact, after he had given up playing the Doctor I cast him as an old sea-dog in Fennimore Cooper's classic period story *The Pathfinder* for the BBC.

Zoe, who has changed into a glittery cat-suit, joins the Doctor in the power room. The Doctor claims that he is not worried and tries to warn Zoe not to go outside the TARDIS. He tells her they must stay in the ship.

DM: The instrumentation in the background looks as if it comes from an old electricity generating station – it probably did!

EH: We just brought in a couple of extra flats to make the power room and I expect the bits of electronic equipment came from Trading Post, a props company that was used quite extensively.

Back in the control room, Jamie's attention is drawn to the scanner screen by the skirl of Highland bagpipes. He sees what he believes to be his home on the screen.

DM: The image of the Scottish Highlands was simply a caption slide that was mixed in at the appropriate place. The same technique was used for when Zoe sees her home. The slides were obtained from a company called G M Studios.

Zoe enters and the image disappears. Jamie is convinced that they have landed and checks the console, where there is a device that warns to go elsewhere if there is any danger. Zoe sees her own home on the scanner, but it too vanishes. They rationalise that they must have landed and Zoe is all set to go outside. Jamie advises getting the Doctor and goes to do this. When he is gone, the image of Zoe's home reappears and, calling for the Doctor and Jamie to follow, she opens the doors and runs out into a featureless white void. The image on the scanner vanishes.

DM: We were lucky on this serial because we got the very best camera crew. Crew 5, run by Dave Atkinson. They were very, very creative and that's something that we had on our side. The lighting co-ordinator, Howard King, was also splendid.

There's a lot of talk in this story, but I don't think that audiences at the time would have objected to talk. The point is that talk is cheaper than action and effects, and as *Doctor Who* was regarded as a 'children's' programme it was never given the budget it needed.

EH: There was no dry ice there, where she runs out. She just fades away. Very nice.

Jamie finds the Doctor and tells him about the images. The Doctor hurries to the control room to find that Zoe has gone. The TARDIS sounds a 'first warning' and, despite the Doctor's protests, Jamie runs out after her.

DM: If you look at the side of the shot there, you can see that the camera is locked off and there's a mix to make Jamie fade from sight as the Doctor comes into shot.

The TARDIS sounds a 'second warning' and the Doctor becomes aware of a presence in the ship. He sinks into a nearby chair and determines to fight.

In a white void, Jamie and Zoe call to each other.

DM: The lighting for these scenes was excellent. Howard King managed to bleach out the background and leave the characters prominent without resorting to any electronic trickery. It's nice camera work as well.

EH: It's the camera crew again. When you have a good crew, they actively seek good shots and the results are better.

DM: Crew 5 were a Plays Department crew and we couldn't book them easily for serials. They were permanently 'not available'. But I'd worked with them as a floor manager on plays, and so I asked if they'd come and do this *Doctor Who*. They agreed almost as a joke. I can, however, see the quality of the camerawork in this.

EH: We had to use Studio 1 at Television Centre for this episode because we needed the sense of space and we also had to get the cameras a long way away from the actors.

[N.B. Although both Maloney and Hercules recall recording Episode 1 in Studio 1 at Television Centre, and Episode 2 in a smaller studio, both are documented as having been recorded in TC3. The original recording was due to take place in Lime Grove Studio D, but this was changed at a late date, possibly to accommodate the large white set and distant camera positions that Maloney wanted for the opening episode.]

Jamie and Zoe find each other but realise that they are lost. They decide to call out to the Doctor.

In the TARDIS the Doctor hears them calling, but believes it to be a part of the attack against him.

Jamie and Zoe start to feel that they are being watched and, unseen by them, several robots (John Atterbury, Ralph Carrigan, Bill Weisener, Terry Wright) are closing in on them through the void.

DM: Those robots make a noise like a slowed down fart! I wonder what it was really.

Zoe and Jamie see their homes again but resist the temptation. They suddenly see the robots approaching.

DM: Wendy was excellent at being afraid, at acting scared. She was a great screamer as well.

The robots cluster round the two travellers and Zoe screams as she sees images of herself and Jamie, dressed in white, beckoning them away. The Doctor, still in the TARDIS, also sees the images, and mentally warns them not to go.

A voice (Emrys Jones) in the TARDIS tells the Doctor to follow them, but he refuses.

The robots aim their chest-mounted guns at Jamie and Zoe and open fire.

EH: The effect of the robots firing their weapons was created by simply spinning a wheel, on which had been painted a pattern of

concentric lines, in front of a camera, and the vision mixer combining that image with the main image of the gun. It was done live at the time we wanted the effect.

The voice tells the Doctor that there is still time to save them, and he realises that he cannot let it happen. He leaves the ship and finds himself standing outside a completely white police box exterior.

EH: We had to paint the outside of the police box white for these scenes, and, when we'd finished, we had to clean all the white paint off again.

The Doctor calls to Jamie and Zoe and he sees the white-garbed versions coming towards him followed by the robots. He urges them into the TARDIS and, when they will not move and the robots open fire once more, he pushes them in with his hands.

Once inside, they are suddenly wearing their normal clothes. The Doctor closes the doors and initiates dematerialisation. Jamie settles down for a rest and Zoe apologises for going out. The Doctor tells Zoe about the voice he heard but he cannot explain what happened. Jamie hears a horse neighing in his sleep. The Doctor finds the power booster on the console and operates it. Jamie awakens from a dream about a unicorn.

As Zoe notes the power rising, the Doctor notices a buzzing sound that seems to be getting more intense. Jamie and Zoe become aware of it too. The Doctor tells Zoe to continue to read off the readings as the sound gets louder and louder. He slips into a chair and closes his eyes to try and fight off the mental attack.

The TARDIS, floating in space, suddenly bursts apart and Jamie and Zoe are left clinging to the spinning console. They see the Doctor floating away from them, still sitting in the chair, as the console descends into a bank of mist.

DM: This was done in the model studio at Ealing. There was a model TARDIS and a model console and we cut between them and the real ones to get the effect. The smoke was overlaid on as well.

[End of Episode 1]

DM: Looking at this today, there seems to be too much recapping between episodes, however at the time, with a week in between, you could get away with it. They made up minutes of an episode that we had to take into account when timing the new story portions. We made the recap shorter or longer to adjust the overall time of the episode.

Jamie finds himself in a strange forest.

EH: The 'trees' were made from polystyrene, which was very expensive in those days. It was known by its trade name, jabolite. It's a shame that you can't see that they're letters.

He suddenly spots a Redcoat (Philip Ryan) and attacks him with his knife.

DM: It's interesting here that Jamie has a knife. I doubt he would be allowed that in a serial like this today. The hero would simply not be permitted to carry such a weapon.

The soldier fires at point-blank range and Jamie freezes into a photographic cut-out.

DM: When we started rehearsals for this episode on the Monday – each episode was rehearsed on the Monday to the Thursday and then recorded on the Friday – Frazer came in and said that he'd got chickenpox and that they'd told him that he had to be in quarantine for a week and so he couldn't work. The first episode had been made and so Derrick Sherwin came up with the very clever idea that, in order to rescue Jamie, the Doctor had to make

the face up from some cut-out parts, and he would get it wrong. He would build a different face and out would jump another Highland warrior: not Jamie, but someone else. So we cast a substitute, a Scottish actor who simply played Jamie for the period that Frazer was not available. Then, later in the story, Jamie was again turned into a cut-out with a puzzle-face and this time the Doctor got it right and Frazer, having recovered from his chickenpox, took over playing Jamie once more.

EH: It's the sheer boldness of the idea as well. It's so full of interest and an unexpected and interesting boldness.

Meanwhile, Zoe finds herself trapped by some castle walls where a door creaks open in front of her. Stepping through, she falls into darkness with a scream as the door closes behind her.

EH: I hired that door from Pinewood Film Studios.

In a control room, monitor screens show images of the castle door and the frozen Jamie. A figure (Emrys Jones) sitting before the screens orders that the Doctor be found.

EH: We made the walls and ceiling out of mesh, as we wanted to get a sense of the galaxy around this fellow as he looks at his screens. The walls were a painted cyclorama cloth and we also put a cloth over the top to give us a ceiling. The starfield was painted in black, blue and white. For this episode, we were in a smaller studio than for the first episode.

DM: The scenes being shown on the three monitors would have been fed through from the other cameras in the studio. We had five cameras available and so the images from three of them would have been relayed to the monitors as the fourth camera shot the scene – notice it's all one take – and the fifth was positioned on Troughton for the following scene. All camera positions were plotted beforehand.

Emrys Jones, who played the Master, had been an absolutely

first-class juvenile actor in British films in the thirties, forties and fifties. I can't remember how I came across him, but I remember persuading him to take on the Master, which was really a character part for someone who had been a leading man in British films. I enjoyed working with him enormously because he was a name and gave us a such a marvellous character.

The Doctor awakens to find himself in the same forest as Jamie. He hears Jamie and Zoe calling to him but he cannot find them.

Watching on the monitors, the Master requests the lights put on. The Doctor can now see what he is doing. The Doctor hides in one of the 'trees' as a squad of clockwork soldiers (Paul Alexander, Ian Hines, Richard Ireson) pass by, searching under the direction of the Master.

DM: Notice that the Master is wearing little devilish horns. I think that's the effect the producer intended to convey until we know more about him.

I can't imagine that we would have had the money to have constructed the costumes for the clockwork soldiers for this story.

When they have gone, the Doctor emerges to be confronted by a stranger (Bernard Horsfall) who speaks an odd language. Settling on English, the Doctor makes friends with him after an initial misunderstanding.

Peter Ling: When I was writing the scripts, for the dialogue spoken by the stranger I researched *Gulliver's Travels*. It wasn't something I knew backwards or anything, I just found the right dialogue. I did cheat a bit, however, and put together phrases quite unconnected in *Gulliver's Travels*. Most of the phrases were accurate, though.

DM: This was the first time that I cast Bernard Horsfall. I used him on two further occasions in *Doctor Who*, first as the Thal leader in *Planet of the Daleks* and then as the Doctor's opponent

in *The Deadly Assassin*, because he was one of the few actors that I knew that was big enough to counter Tom Baker. I wanted a physical opponent who could match him. Here, playing Gulliver, it's interesting to note that all his lines are from the book, so whatever he's asked he only quotes from the novel.

The stranger accuses the Doctor of being a traitor and claims that by order of the Master he is not permitted to help. He abruptly leaves.

The Doctor is suddenly surrounded by a group of children (Timothy Horton, Martin Langley, Sylvestra Le Touzel, Barbara Loft, Christopher Reynolds, David Reynolds) who shout riddles at him.

DM: The children came from the Barbara Speake stage school and one of them was Sylvestra Le Touzel, now quite a well-known actress. I'd forgotten where I had worked with her. Then she mentioned it to me years later and I couldn't remember her as the child.

Having solved the riddles, one of the children holds a sword at the Doctor's throat – he realises that it is another test and rearranges the letters in 'sword' to make 'words' and the sword, thrown into the air, falls as a dictionary. The children run off.

Jamie calls once more and the Doctor finds the cardboard cut-out.

EH: We took a photograph of Jamie and then blew it up to life size, which was something we used to do on *Z-Cars* quite a lot. We then mounted it on board and lit it so that at first you might think it was a real person.

The Doctor also finds a locked safe and a wishing-well: it is a word puzzle, which he solves as 'Jamie is safe and well', at which point a puzzle of Jamie's face appears. The Doctor completes the puzzle and Jamie returns to life, but with a different face (Hamish Wilson) – the Doctor got it wrong!

DM: One of the faces on the puzzle was of myself, one was of Frazer, and a third was of the new actor playing Jamie, Hamish Wilson. I think the fourth might have been the director Douglas Camfield. Hamish Wilson is now a well-known radio producer in Scotland. He was an actors' union representative for a long time. Hamish has an authentic Scots accent, unlike Frazer who had an assumed accent.

The Doctor shows Jamie his face in a hand mirror to prove to him that he has changed. They head off and, solving yet another puzzle, find Zoe trapped in a giant jam jar.

DM: That shot of Zoe in the jar was on film. In the studio you don't actually see the glass jar at all – just the rim of it.

EH: We couldn't have done a giant glass as it was too expensive to have created a large, curved perspex surface.

They rescue Zoe and try to find a way out of the wood. Jamie suggests climbing one of the 'trees' to see if there is a way out. He does so and discovers that they are not trees – they are in a forest of letters and words that spell out proverbs and sayings.

EH: I had a great deal of trouble with the forest of words. They were never really what I wanted. They never had the graphic quality that they should have had because you should be able to see letters and words from above and we were not able to pull that off.

DM: We couldn't see the letters. We couldn't get up high enough because the studio was too small. We should have got the camera above the set – maybe using a mirror – and seen everything widely. We could do something better these days with electronic effects.

Jamie is, however, able to see a way out.

EH: We contrived that shot so as to get a low angle on Jamie, while not seeing any of the studio ceiling. We rigged it so that there was a backing cloth behind him as the camera looked up.

Jamie descends and they move off to meet once again the travelling stranger. The Doctor tries to question him but the answers make no sense. The Doctor mentions the army of soldiers, but the stranger appears not to know what he means. They hear the soldiers returning and, as the Doctor and his friends hide in the letters, the stranger keeps guard. However, once the soldiers arrive, the stranger calls to the Doctor that there is no army present. The Master orders the soldiers to round up the Doctor and his friends. The soldiers herd them off through the forest of letters.

When they arrive at the edge of the forest, they stop and the soldiers vanish. The Doctor, Jamie and Zoe are left in a black void.

EH: The blackness was created with black velvet: on the floor and on a surrounding cyclorama.

Suddenly they hear a horse galloping and see a white unicorn coming towards them. Jamie remembers it from his dream. As the unicorn charges at them, the Doctor tells them not to run.

DM: We were assured by the property department that they had found a white circus horse for use as the unicorn. We intended to strap a horn on the horse's head. As we had such limited film time, we ended up at about one o'clock in the morning at an airfield south of Croydon on a very black night to film the sequence.

EH: The horn kept coming off as well. At first we tried to stick it on, but every time the pony shook its head it came off. I can't remember how we ended up attaching it – perhaps by a strip around the pony's head.

Sylvia James: What we wanted was a white horse on to which we planned to attach a horn, which had been supplied by another department, and I had a small goatee beard to put on as well. When we got to this airfield in the middle of the night, the horse turned out to be a dark-gold colour. Luckily someone had the idea of getting some 'blanko' from the RAF people stationed nearby, which was ideal as it was washable and would not harm the horse.

DM: This is a prime example of how we used to work in those days. We were so conscious that the thing wasn't working that, during the editing, we cut it as subliminally as we could so that the viewer barely had a chance to see what was charging at the Doctor.

[The pony, whose name was 'Goldy', was supplied for filming on Sunday 9 June 1968 by Joan Roslaire of Willoughby Farm in Essex. The hire cost was 50 guineas.]

[End of Episode 2]

The Doctor shouts to Jamie and Zoe to deny the existence of the unicorn and it freezes into a cardboard cut-out.

DM: Of course we couldn't get the unicorn and the actors in the same shot together so the effect of it being there and charging at them was created through the editing.

The Master is watching on the monitors and decides that the Doctor was 'a good choice'.

The soldiers reappear and the Doctor and his friends run off. The Master lets them go as they have no way of escaping.

The Doctor, Jamie and Zoe find themselves walking through a cobweb-strewn forest of twisted wood.

DM: I remember Evan being very clever with all this, and using the cobweb stuff. It looks quite nasty and eerie and I remember being impressed with what Evan had done.

They come to a building where a Redcoat shoots at Jamie once more. The Doctor knows what to do and recreates his face – correctly this time – and the real Jamie comes back to life.

They enter the building, which is full of cobwebs and lit with candles.

EH: The spider-web there, with the spider in situ, was brilliant! We had a little wooden frame on which the web had been knitted. I think it'd been provided by Visual Effects. The idea behind the candles was a wonderful film by Jean Cocteau called *La Belle et la Bete* (*The Beauty and the Beast*) where there was a hand coming out of the wall holding the candelabra. These were very rich, rococo designs in brass. The effect of the candles being all melted down was achieved by us working with the candles beforehand.

The Doctor finds a ball of twine and they realise that this is a labyrinth. Jamie ties the string to the door handle and they move into the maze, watched by the Master.

DM: The maze that the Master is looking at was simply a piece of perspex with three torches moving behind it to create spots of light.

The twine runs out but Zoe believes she has worked out how to complete the maze. Jamie stays with the end of the twine while Zoe and the Doctor explore further. They eventually arrive at the centre of the maze where there are piles of bones and animal tracks. Suddenly roars ring out and the Minotaur (Richard Ireson) appears.

[The head of the Minotaur came from stock.]

Jamie hears the noise and runs to help, but is intercepted by a clockwork soldier. Realising that the soldier 'sees' through a light on its hat, he covers it with his jacket. While the soldier (and therefore the Master) is blinded, he runs off.

The Doctor and Zoe shout that the Minotaur does not exist and it vanishes. They return to where they left Jamie but find that he has gone. The stranger appears once more and the Doctor realises that he is Lemuel Gulliver and that he can speak only the words that Swift wrote for him.

DM: Those lines are actually the opening lines of the book.

Jamie, still chased by the soldier, finds himself by some rocks, which he climbs to get away from it.

[The soldier was played by Ian Hines, Frazer Hines's cousin.]

DM: This location was south of Tunbridge Wells and was the nearest place to London where you actually get rock that can be climbed. It was a youth training activity adventure centre with a rock face. We had to get a whole sequence – this – and the night filming of the unicorn completed in one day. So, we went down in the late morning, quickly shot the sequences of Jamie climbing the cliffs and then, after an evening meal break, we travelled to Croydon to film the unicorn.

Looking up, Jamie wonders how he will ascend when a rope is dropped down to him. He climbs the rope to a window in a castle turret where he is met by a girl – he has actually been climbing up her hair. This is Princess Rapunzel (Christine Pirie).

Sylvia James: As the responsibility of the Make-up Department extended to the wigs and hair, we had to create this enormous long plait for Rapunzel. We got hold of a vast length of what must have been some sort of nylon hair which we plaited and then sprayed with a blonde hairspray. This plait was so long that it went all the way round the make-up area – it was simply enormous. The actress, Christine Pirie, also had a blonde wig and we attached this plait to the wig.

Rapunzel reluctantly agrees that Jamie can climb in the window. He does so and finds himself in a hi-tech control room.

EH: This is perhaps the worst example of being able to see the joins in the set. I can't understand why it's so bad in these scenes. Perhaps I didn't have the time in studio to go round and cover up all the cracks.

On a large monitor is a page from the book Treasure Island, while a ticker-tape machine prints out the continuing story of what the Doctor and Zoe are doing.

The Doctor and Zoe return to the heart of the labyrinth where they find a statue of the Medusa (Sue Pulford). It starts to come alive. Jamie reads of their predicament. If they look at the Medusa's eyes they will be turned to stone.

[Sue Pulford played the Medusa only in long-shot in studio and for the scenes where her hand was seen approaching Zoe's face. All the animated shots of the head and shoulders of the creature were created in the visual effects studio by John Friedlander.]

The Doctor tries to get Zoe to disbelieve in the Medusa, but she cannot.

[End of Episode 3]

The Doctor remembers the mirror in his pocket and they look at the image of the Medusa in that. It returns to stone.

Jamie reads that the Doctor and Zoe have escaped, and tries to run himself, but an alarm sounds and he is trapped. Gulliver appears, closely followed by the robots from the void. Jamie hides and the robots pass by.

The Doctor and Zoe have left the labyrinth and see the citadel perched on top of a mountainous crag.

EH: That painting of the citadel came from the Design Department, but I didn't paint it myself.

Before they can make their way up there is an explosion behind them and the costumed figure of the Karkus (Christopher Robbie) appears in a flash. He challenges the Doctor, and Zoe informs the Doctor that the Karkus is a fictional character. The Karkus brandishes an anti-molecular ray disintegrator, which the Doctor claims is scientifically impossible, making it vanish. Enraged, the Karkus attacks the Doctor, and Zoe tells him that the Karkus has superhuman strength.

Zoe defends the Doctor and ends up beating the Karkus. He submits and says that he will help them.

DM: I was most unhappy with this fight. I think I was sloppy on the day that we recorded it and I should have had it retaken, but I didn't.

[The fight arranger, B H Barry, was booked to coach Wendy Padbury in judo from 8 to 12 July 1968.]

Zoe explains that the Karkus appears in a strip cartoon from The Hourly Telepress in the year 2000. Reaching the door to the citadel, the Doctor rings the bell and imitates the Karkus to gain entry.

The Doctor and Zoe find Jamie and he warns them about the alarm system – a photoelectric cell. The Doctor intends to see the Master but Gulliver warns against this. The Doctor says he will think about it and Gulliver leaves. However, when he has gone, the Doctor says that he intends to fight on. Jamie shows the Doctor the machine that was telling the story. The Doctor realises that the Master has been trying to turn them into fiction. Zoe is horrified and accidentally activates the alarm. The robots arrive and silently herd them towards a doorway where a voice welcomes them in.

EH: The sets are a lot better on this episode. I expect we'd had more time to get them set up properly.

They find themselves in the Master's control room. He is an old man who greets them warmly. He is connected by a skull-cap to a

large spinning computer behind him. He explains that he left England in the summer of 1926, having dozed off over his desk. He was writer of the adventures of Jack Harkaway, which for 25 years appeared in the *Ensign* magazine. It was because of this that he was selected to work in the Land of Fiction. His brain keeps the operation going. The Master explains that the Doctor is required to take his place in the running of the Land.

Jamie and Zoe decide to sneak away as the Doctor keeps the Master talking. They find themselves in a huge library. They cannot get out and the robots arrive, trapping them.

The Doctor refuses to co-operate and the Master alternates between a harsh computer-voice (that of the Master Brain) and his own voice as he reveals that he has already written the fate of Jamie and Zoe, which has happened as predicted. He points to a screen where the friends are fired upon by the robots before backing into the pages of a giant book. The book starts to close, squeezing them within.

EH: The book was mounted on enormous casters and we had a couple of scene hands pushing it closed.

[End of Episode 4]

The Master explains that Jamie and Zoe have been turned into fiction. The Doctor still refuses to co-operate and climbs up a bookshelf to escape. He arrives on the roof of the citadel.

EH: That set was based on Knowle House, a marvellous piece of architecture.

Jamie and Zoe appear and the Doctor realises that they are now trapped.

The Doctor sees the master tape through a skylight and inadvertently calls on the Karkus to remove the glass panes. He then uses Rapunzel's hair to climb down to the typewriter so that he can start to alter the fiction to his advantage.

The Master watches as the Doctor types in the next instalment:

'... the enemy had been finally defeated by the Doctor'. Just in time, the Doctor realises that he cannot put this without turning himself into fiction. He climbs back on to the roof, where Jamie and Zoe have gone. The Karkus and Rapunzel are joined by Gulliver and the children who all talk at once. Meanwhile the Master writes that Jamie and Zoe realise that the Doctor is evil and must be punished. He sends them off to trap the Doctor.

The children are playing when they suddenly notice the TARDIS, from which Jamie and Zoe emerge. They usher the Doctor inside and the external walls fall away to reveal that he is trapped within a perspex box, which fades away.

The Master writes the children out of the story, and the Doctor reappears in the control room. The Master now intends to take over the planet Earth with the Doctor's co-operation, and has linked the Doctor to the Master Brain. The Doctor realises that he now has equal power with the Master.

He frees Jamie and Zoe from the book as the Master Brain calls for the white robots to enter the control centre. The Master orders the clockwork soldiers to destroy Jamie and Zoe.

DM: The monitor that they are watching this action on is called an Eidophore. It threw the picture on to a very large screen. We would book the Eidophore when we wanted a large, projected image in studio. It was used until the advent of Colour Separation Overlay (CSO) or Chromakey, when it was superseded.

EH: It was effectively a back-projection screen. We used them on *Z-Cars*. It had an arrangement of mirrors which bounced the image about and made it larger.

DM: The difference was that a back-projection screen could take only a filmed picture, whereas the Eidophore could take a feed from one of the studio cameras and enlarge it. This process wasn't conceived by the Drama Department. It probably originated in one of the topical programmes or even *Top of the Pops*. We used to watch *Top of the Pops* regularly to pick up ideas and translate them into *Doctor Who*.

The Doctor calls on the Karkus to destroy the soldiers, which he does. The Master turns the Karkus on Jamie and Zoe but the Doctor relates that his gun's energy has been used up. The Master then calls up Cyrano de Bergerac (David Cannon) and the Doctor counters this with D'Artagnan (John Greenwood). The two fictional swordsmen fight up on the roof.

DM: As an assistant I worked on *The Spread of the Eagle*, three Shakespeare plays for the BBC, and John Greenwood arranged the fights. John and Bernard Hepton also did the fights for the Laurence Olivier film of *Richard III*. Greenwood was an excellent swordsman and I cast him because of this.

Jamie and Zoe escape as the battle continues. The Master cancels Cyrano and substitutes Blackbeard the Pirate (Gerry Wain) instead. The Doctor cancels D'Artagnan and puts in Sir Lancelot (John Greenwood) in full armour.

DM: We used a real horse here for just one scene.

The Master Brain orders the Doctor destroyed, but the Master protests – the Doctor is the only person who can take his place. The Master Brain changes the white robots' weapons to destructor beams and sends them to remove the Doctor. The Doctor cannot save himself without writing himself into fiction. Jamie and Zoe decide to attack the computer in order to save the Doctor. They start pressing buttons at random and the Master Brain overloads. The Doctor unplugs the Master from the computer as the robots open fire on Jamie and Zoe, who duck. The computer is hit.

DM: This is the point where we should have gone off in a new direction and done something fresh for the climax, but of course they're usually forced on some of these *Doctor Whos*. You can see we're regurgitating some of the same effects again here. This is due to there being no more money and nowhere else to go except to blow the set apart.

The Doctor, Jamie and Zoe help the Master from the control room and out into a black void. A mist starts to appear and the Doctor hopes that the destruction of the computer will send them all back into reality.

The TARDIS re-forms in space.

DM: That was a reverse of the film sequence of the TARDIS breaking up.

[End of *The Mind Robber*]

[As an addendum to the story of *The Mind Robber*, the start of the script for the first episode of the following story, *The Invasion*, contains the following stage direction:

THE CAM. IS DEFOCUSED AND AS ITS PICTURE SHARPENS WE SEE THE DR SEATED IN HIS CHAIR WHERE WE LEFT HIM BEFORE THE TARDIS BROKE UP IN THE PREVIOUS STORY

This suggests that, aside from Episode 1 of *The Mind Robber*, the remainder of the story was intended to be some sort of dream, or perhaps to have taken place only in the minds of the characters involved.]

Post-production

After the recording, very little remained to be completed on the show. 'One of the things that Sydney Newman changed when he became Head of Drama was the overruns in the studio,' explained Maloney. 'Many shows used to overrun their schedules which cost money in overtime. So Sydney insisted there be a maximum of five recording breaks in a half-hour of drama. This meant that after recording the studio show, there were only five joins to make in the tape. That cut down editing

time to the point where some directors didn't go to the editing – they just sent their assistant.

'This *Doctor Who* was a little more complex than that, however.'

One of the reasons for this was the way that the story had been constructed, both in planning and out of necessity.

The first thing to be completed for the story was the location filming, followed by all the model work (which included the stop-motion animation of the Medusa's head). Then, filming took place at Ealing Film Studios for sequences of the robots in the white void for Episode 1 plus several sequences for Episode 5, including all the fights between the fictional characters.

Finally, selected sound recordings had to be made for the episodes, in particular for Episode 1 where the Doctor's thoughts were vocalised as he battled the Master Brain's invasion of the TARDIS. These took place at various times during the period of the recording of the episodes.

A final complication was Frazer Hines contracting chickenpox and having to be totally absent from the recording of the second episode. As a result of this, Hines's scenes at the very start of the episode were recorded before the scheduled start of recording for Episode 5.

Due to set requirements, the first three scenes of Episode 3 (featuring the black void and the cut-out unicorn photograph) were recorded at the end of Episode 2. This allowed more space in studio for the other sets required for the third episode.

All of this resulted in considerably more post-production editing and audio dubbing than was perhaps usual at this point in *Doctor Who*'s history.

Another note with regard to *The Mind Robber* was that, aside from the final episode, there was no incidental music. Most stories of this era made use of stock music, while a few had scores especially provided by composers. The stock music in *The Mind Robber* was used during the fight sequence between the fictional characters in the final episode and was a one minute, twenty-five second excerpt from Bruckner's 'Symphony No. 7 in E Major'.

Perhaps the last word should go to David Maloney: 'Considering the crude conditions under which it was made, it's really quite slick.'

Transmission

The Mind Robber was transmitted on BBC1 from 14 September to 12 October 1968 and received an average audience rating of 6.86 million, which was just above the overall season average of 6.37. As discussed in chapter eight, the ratings tailed off alarmingly at the end of the season, giving Troughton a less than auspicious end to his era.

The BBC also commissioned an audience research report for the final episode of *The Mind Robber*. There were 238 people surveyed to produce the report and the compiler concluded that the overall reaction was not favourable.

'It seemed that this episode only served to confirm the growing feeling that the element of fantasy in *Dr Who* was getting out of hand,' the report said. 'This was one of the most far-fetched they had yet seen, most of the sample said, and, with the exception of a few who considered the ending a "bit of a let down" to a promising adventure, the remarks of those reporting also applied to the story as a whole.'

'For many, *Dr Who* was clearly something watched "for the children's sake" rather than from personal inclination. Never one of their favourite programmes, it had now deteriorated into ridiculous rubbish which could no longer be dignified with the term science fiction, they declared. This latest adventure, with its weak story line, was too silly for words and, in their opinion, *Dr Who* had had his day.'

Only a third of those spoken to felt that the story was enjoyable, and these people also liked the idea of a 'master mind' having the ability to fictionalise real people. However, the report also had a down side to this: 'On the other hand, several who welcomed the theme as a refreshing departure from "the more usual punch-up" between the Doctor's party and their current enemies thought the action terribly disjointed and difficult to

follow and, although they personally found the story one of the best for a long time, ended by condemning it as far too complicated for younger viewers – who were, after all, its main audience.'

The report went on to detail the reactions of those children who were among those surveyed.

'Among the children whose comments were reported, some of the older ones welcomed this adventure as "one of the best ideas ever thought of in this series", and there was plenty of evidence that *Dr Who* still had a legion of devotees among younger viewers, from the five-year-old for whom it was "a Saturday-evening ritual" to the rather older boy who dismissed it as "tripe" but, according to his mother, "secretly rather enjoys it". Nevertheless, the doubts expressed by some members of the sample regarding children's ability to follow the idea behind this story were confirmed to a certain extent by the reported comments of the youngsters. Although many parents said that *Dr Who* was a viewing "must" with their children (even if his fascination was "of the horrible variety"), they quite often added that, on this occasion, it was fairly obvious that they were rather "at sea" as far as the plot was concerned. The under-tens, especially, were reported as saying that they much preferred the episodes with "monsters" (Daleks, Yeti and so forth), and, although a few criticised it as "childish", it would seem to have been the lack of action which mainly accounted for their disappointment.'

All these comments would no doubt have been of particular interest to producer Peter Bryant and script editor Derrick Sherwin as they formulated plans to take *Doctor Who* in a new, more adult direction in the early seventies.

Credits

<i>Director</i>	David Maloney
<i>Producer</i>	Peter Bryant
<i>Script Editor</i>	Derrick Sherwin
<i>Assistant Script Editor</i>	Terrance Dicks (Episode 4)
<i>Writer</i>	Derrick Sherwin (Episode 1) Peter Ling (Episodes 2–5)
<i>Designer</i>	Evan Hercules
<i>Costume Designer</i>	Martin Baugh (did not supervise Episode 5 recording) Susan Wheal (Episode 5)
<i>Make-Up Artist</i>	Sylvia James
<i>Visual Effects</i>	Jack Kine Bernard Wilkie
<i>Production Assistant</i>	John Lopes
<i>Assistant Floor Manager</i>	Edwina Verner
<i>Assistant</i>	Judy Shears
<i>Floor Assistant</i>	Gavin Birkett
<i>Vision Mixer</i>	Geoff Walmsley
<i>Fight Arranger</i>	B H Barry (Episode 4) John Greenwood (Episode 5)
<i>Typist</i>	Trish Phillips (Episode 5)
<i>Film Editor</i>	Martin Day
<i>Film Cameraman</i>	Jimmy Court
<i>Grams Operator</i>	Pat Heigham
<i>Crew</i>	Five (Episodes 1–3) Six (Episodes 4–5)
<i>Sound</i>	John Holmes
<i>Lighting</i>	Howard T King
<i>TM2</i>	Fred Wright (Episodes 1–4) Neil Campbell (Episode 5)
<i>Title Music</i>	Ron Grainer and the BBC Radiophonic Workshop
<i>Title Sequence</i>	Bernard Lodge
<i>Telesnaps</i>	John Cura
<i>Special Sound</i>	Brian Hodgson

8: Selling the Doctor

Media

By the autumn of 1966 press interest in *Doctor Who* was waning. Newspaper and magazine editors had seemingly grown tired of reporting the show's many changes of cast, and the unexpected and extensive interest in the Daleks over the previous couple of years had now abated, leaving everyone looking for something new to report on.

The BBC's own listings magazine, *Radio Times*, was still a staunch supporter of the show and during Patrick Troughton's time with the series afforded three front covers to it (the first publicising *The Power of the Daleks*, the second doing likewise for *The Tomb of the Cybermen*, and the third, which appeared while *The Enemy of the World* was being transmitted, prefacing an internal feature looking at *Doctor Who*'s monsters). Small internal articles continued to appear on a regular basis, usually accompanied by a photograph, and readers were never in doubt when *Doctor Who* was around. *Radio Times* continued to be published in regional editions, with occasional differences in the amount of coverage given to the show by each edition. The issue carrying the feature on the monsters was also heavily promoted, with clips of Troughton, Frazer Hines and Deborah Watling appearing in several TV trailers advertising the issue.

William Hartnell's forthcoming departure from the show was

announced to the public on 6 August 1966 and a small item was carried by *The Times* indicating that the search was on for a new actor to play the Doctor. This actor was publicly named as Patrick Troughton on 2 September 1966. 'Actor Patrick Troughton, 46-year-old veteran of many "heavy" roles on the stage and TV is to be the new Dr Who on BBC TV,' explained the *Daily Mirror*. 'He is taking over from William Hartnell who has given up the part of the long-haired scientist after three years. Troughton – he has twice played the part of Hitler in the theatre – will be seen battling the Daleks on Guy Fawkes Night. Dr Who will also have a changed personality – but the BBC is keeping this secret.'

When *The Power of the Daleks* made its debut on 5 November 1966, there was some coverage from the newspapers, most notably the *Daily Mail* and *The Times*, both of which ran short stories about it. Other items that gained press coverage included the return of the Cybermen in *The Moonbase*, the fish people in *The Underwater Menace*, and the Ice Warriors in *The Ice Warriors*.

Troughton has been described as an elusive and mysterious actor, and those newspapers that tried to give coverage to *Doctor Who* and its star found this to be the case. Troughton's dislike of interviews and publicity resulted in an almost total dearth of press coverage for the show. *Reveille* ran a full-page feature on *Doctor Who* in their Christmas 1966 edition and found that while Anneke Wills, Frazer Hines and Michael Craze were happy to chat about their lives and what it was like to star in *Doctor Who*, Troughton was far more of a slippery customer. At the end of the interview the reporter claimed that he said 'I've only talked to you because you're a girl. And I like girls,' before vanishing off to work. The piece ended with the reporter musing that Troughton was not the Doctor at all, but a leprechaun in disguise.

Kenneth Baily, writing in the *People* in September 1967, had more of a problem. He wanted to interview Troughton but ended up being able to speak only with the people Troughton worked with. Baily claimed that in twenty years of appearing in TV roles, Troughton had never granted an interview – not strictly true

given that he had, at least, spoken to *Reveille* the previous year. The picture he painted was of a reclusive, yet dedicated actor, much loved by all who worked with him.

Troughton maintained his privacy to the end of his time spent playing the Doctor, and beyond, the first ‘major’ interview about his time on the show coming on the BBC’s *Pebble Mill* programme in an interview to publicise *The Three Doctors*, a story celebrating *Doctor Who*’s tenth anniversary. Even in this interview he said little, preferring to remain elusive when questioned about the series.

One rare occasion when Troughton did co-operate with publicity came in December 1967 when he was pictured, first helping to judge and then, in costume, with the winning entries to a competition launched by the BBC children’s magazine show *Blue Peter* on 27 November to design a monster to beat the Daleks. According to *The Times* on 15 December 1967: ‘BBC Television’s *Blue Peter* programme received more than 250,000 entries when children were asked to design a blueprint for an original Dr Who-type monster. The winning designs were constructed by the visual effects department and went on parade at Lime Grove studios yesterday. Among top monster-makers were Stephen Thompson, aged 13, of Moira, near Burton-on-Trent, with his “aqua man”, and Paul Worrall, aged eight, of Sheffield, with his “hypnotron”.’ Troughton’s appearance in costume was actually at the *Daily Mail* Boys’ and Girls’ Exhibition over the Christmas 1967 period at which event the winning entries were also displayed.

Because of Troughton’s low profile, the newspapers and other media, on the rare occasions when they did cover the series, tended to concentrate on other aspects. The companions, the monsters, and the effect of the show on children were all topics discussed at different points during the late sixties.

Merchandise

Compared with the first three years of *Doctor Who*, the Troughton era was largely forgotten by merchandisers and publishers alike. From a boom of around one hundred items in

1965 alone, the years 1967 to 1969 saw only nine items of merchandise released: three editions of World Distributors' *Doctor Who Annual* (1967, 1968 and 1969), two records ('Fugue for Thought' by Bill McGuffie (1967), which featured music from the second *Doctor Who* film, *Daleks' Invasion Earth 2150 AD*, and 'Who's Dr Who?' by Frazer Hines (1968), at the time playing Jamie), a paperback edition of David Whitaker's novel *Doctor Who and the Crusaders* published by Green Dragon (1967), and two larger items – a Dalek Kiddie Ride produced by Edwin Hall and Co (1967), and a TARDIS climbing frame and playhouse produced by Furnitubes Associated Products (1968) of which only twelve are recorded as having been sold.

Perhaps the most significant activity for the era came when T Wall and Sons arranged a high-profile *Doctor Who* promotion for their 'Sky Ray' ice lolly, which had just been relaunched in a 'new' shape. The promotion featured collectible cards given away with each lolly and a special album could be obtained in which to keep them. There were television and cinema advertisements produced to promote the line (at least one of which was in colour), and in these another actor appeared as the Doctor along with the Daleks. The Doctor was dressed in an outfit very similar to that worn by Patrick Troughton in his first few *Doctor Who* stories and kept his face covered by his hands for the majority of his brief appearance. The 36 cards told the story of a Dalek invasion of the planet Zaos. The Doctor helps by bringing giant astro-beetles into the fray to fight against the Daleks. The album, called *Dr Who's Space Adventure Book*, contained 24 pages and, as well as a text story into which the collectible cards could be pasted, featured the 'inside secrets' of a Sky Ray Space Raider craft, pictures to colour, a cut-away Dalek into which readers could draw their own idea of what lived inside, and a 'mind mesmeriser'. The cover to the book was painted by Patrick Williams who may also have painted the artwork that appeared on the cards themselves.

Only the Sky Ray promotion, the three *Doctor Who Annuals*, and the ongoing comic strip in *TV Comic* featured the image of the second Doctor, and although there was some external interest

shown in the Quarks (from *The Dominators*), a dispute between their creators and the BBC resulted in no products being licensed, although the robots did appear in several of the *TV Comic* strip stories. The Daleks and the Cybermen also appeared in the *TV Comic* strip.

Overseas Sales

Continuing the practice of *Doctor Who* being sold for transmission abroad, the Troughton stories were picked up by several countries. These were documented in an internal listing produced by the BBC in February 1977. The listing is known to be incomplete – see the details of overseas transmissions in New Zealand that follow by way of example – and, in addition, prints would be passed on from one country to another, but what it presented was as follows:

	Australia	New Zealand	Singapore	Zambia	Hong Kong	Uganda	Nigeria	Gibraltar
<i>The Power of the Daleks</i>	✓	✓	✓					
<i>The Highlanders</i>	✓	✓	✓	✓	✓	✓		
<i>The Underwater Menace</i>	✓	✓		✓	✓	✓		
<i>The Moonbase</i>	✓	✓	✓	✓	✓	✓		
<i>The Macra Terror</i>	✓	✓	✓	✓	✓	✓		
<i>The Faceless Ones</i>	✓	✓	✓	✓	✓	✓		
<i>The Evil of the Daleks</i>	✓	✓	✓		✓			
<i>The Tomb of the Cybermen</i>	✓	✓	✓		✓			
<i>The Abominable Snowmen</i>	✓	✓	✓	✓	✓		✓	✓
<i>The Ice Warriors</i>	✓		✓	✓	✓			✓
<i>The Enemy of the World</i>	✓	✓	✓	✓	✓		✓	
<i>The Web of Fear</i>	✓	✓	✓	✓	✓		✓	✓
<i>Fury from the Deep</i>	✓		✓		✓			✓

	Australia	New Zealand	Singapore	Zambia	Hong Kong	Uganda	Nigeria	Gibraltar
<i>The Wheel in Space</i>	✓		✓		✓		✓	✓
<i>The Dominators</i>	✓		✓		✓		✓	✓
<i>The Mind Robber</i>	✓		✓		✓			✓
<i>The Invasion</i>	✓		✓		✓			✓
<i>The Krotons</i>	✓		✓		✓		✓	✓
<i>The Seeds of Death</i>	✓		✓	✓	✓			✓
<i>The Space Pirates</i>	✓		✓	✓				✓
<i>The War Games</i>	✓		✓	✓	✓			✓

Whereas Hartnell-era stories had been sold to as many as 23 countries in total, during the Troughton era that number dropped to only eight, with only three countries – Australia, Singapore and Hong Kong – taking the majority of stories at the time.

No Troughton-era adventures were sold to the USA until around 1985. This was partly because in the late sixties the BBC undertook a systematic programme of wiping the master videotapes of any shows felt at the time to have no further commercial potential. These included the vast majority of *Doctor Who* stories made to that point. When this practice was eventually stopped, several Hartnell- and Troughton-era stories were found to be still in existence in negative format and others were slowly returned from overseas and from private collectors. In 1985, a package of those Hartnell- and Troughton-era stories that had been recovered were made available to the USA for the first time.

Australia

by Damian Shanahan

One of the main television providers in Australia is the Australian Broadcasting Corporation, the head offices of which are in Sydney. BBC Enterprises in Sydney would routinely

provide the ABC with black-and-white 16mm film prints of *Doctor Who* serials as soon as they became available from the BBC in the UK. From there, stories would be sent to the Film Censorship Board (now the Office of Film and Literature Classification) for classification prior to transmission. The prints would then be passed around the country, eventually screening in all states but not always premiering in the same region. When this circulation of material had finished, prints were either destroyed or passed on to other countries for further screening.

The following transmission details cover the screenings in Sydney, and while the dates differ considerably from those in other capital cities the order of debut screening was essentially the same.

At 6.30 pm on Friday 21 July 1967, the first episode of *The Power of the Daleks* premiered in Sydney and was followed by weekly transmissions up to the end of *The Faceless Ones* on 26 January 1968. *The Evil of the Daleks*, the final story in Troughton's first season, was not purchased at this stage. Following transmission of *The Faceless Ones*, the ABC launched into an almost immediate run of repeats, starting on 12 February 1968, with all episodes from the William Hartnell story *The Chase* to *The Faceless Ones* (apart from *Dalek Cutaway* and *The Daleks' Master Plan*) shown Mondays to Thursdays at teatime, and ending on 25 June. This effectively kept *Doctor Who* on Australian screens until the next season was ready to be shown.

At 6.05 pm on Friday 5 July 1968, Troughton's second season commenced its debut run and continued until the end of *The Web of Fear* on 6 January 1969. The time slot had changed from Fridays to Sundays after the screening of *The Abominable Snowmen* concluded on 6 September 1968. This was followed by *The Evil of the Daleks*, which was screened weekly from 12 January 1969 to fill a gap created by delays in the censorship of *Fury from the Deep*, which was then screened from 2 March. *The Wheel in Space* was first transmitted from 13 April.

Meanwhile, the ABC took advantage of school holidays to utilise repeat rights and *The Evil of the Daleks* was screened from

7 to 16 May. August school holidays saw repeats of *The Tomb of the Cybermen* and *The Abominable Snowmen*, and the Christmas vacation allowed for repeats of the remaining second season stories up to *Fury from the Deep*, concluding on 23 January 1970. *The Wheel in Space* was eventually repeated weekday afternoons from 31 August to 7 September 1970.

Troughton's third season commenced screening in April 1970 with *The Dominators* and this was followed by the remainder of the season up until *The Seeds of Death*. In January 1971, *The Dominators*, *The Mind Robber* and *The Invasion* were repeated. *The Space Pirates* and *The War Games* were eventually premiered from 11 April 1971.

The Space Pirates was repeated with *The Krotons* and *The Seeds of Death* in January 1972, while *The War Games* was repeated during the second week of May 1972, with the episodes shown in fifty-minute blocks.

This was the last time Troughton episodes were screened in Australia in the seventies. Fourteen years later, in February 1986, *The Krotons* and *The Mind Robber* were repeated following the first run of season twenty-two and led into a complete run of Pertwee stories. The transmission of these two stories was the first time black-and-white episodes of *Doctor Who* had been screened since Australian television switched over to colour in 1975. While rights for two screenings of these stories were purchased, due to expire in 1988, they were not repeated again. Clips from the first episode of *The Mind Robber* were used in promotional advertisements for the ABC shop throughout 1986.

Although all of Troughton's stories had been screened, Australian viewers had not actually seen some of them as originally transmitted by the BBC. Because of the early time slot provided for the show by the ABC, each story was required to be rated 'G' – for General Audience. Hence all stories had to be screened by Government censors who would make recommendations as to cuts required in certain episodes in order to bring them in line with the 'G' rating.

The following detail the cuts made to the stories.

- *The Highlanders* was classified 'G' (for General) with minor cuts required to Episode 1. Reductions were made to Alexander McLaren's battle with a Redcoat at the beginning of the story, and to a hanging sequence featuring the Doctor, Ben, Jamie and Colin McLaren toward the end of the episode – about thirteen seconds in all.
- *The Underwater Menace* had a total of 50 seconds of material removed, with each episode individually rated 'G with cuts'. The bulk of censoring concentrated on the sequences involving Polly's artificial gill operation from the first two episodes. Zaroff's spearing of Ramo in Episode 3 and his own drowning sequence from the end of Episode 4 were also reduced considerably.
- Four separate cuts were made to *The Macra Terror* on 31 October 1967. Three of these were from the same scene, in which Ben and Polly first confront the Macra beast, with deletions made to Polly's screams and her being attacked by the creature. A small edit of a Macra claw approaching the Controller's neck was made to the end of Episode 2 and also to the reprise of this scene at the beginning of Episode 3. A total of just under half a minute of footage was excised from the story.
- *The Faceless Ones* was viewed by the Censorship Board on 4 October 1967 and its Certificate of Registration was issued after consideration some three weeks later. One of the censors remarked: 'In my opinion this series is not suitable for 'G' classification, but could be passed 'A' with no cuts. I am sure that this would not please the ABC so I am referring at this stage to all episodes screened so far. I will review Episode 6 later.' *The Faceless Ones* was eventually passed for general viewing with only Episode 1 requiring cuts in order to grant it a 'G' rating, bringing it in line with the rest of the episodes. Five cuts totalling approximately half a minute were made, mainly to close-up shots of the faceless creatures.
- *The Tomb of the Cybermen* was viewed at the Film Censorship Board on 10 January 1968 by three Government censors, two of whom rated the serial 'A' (for Adult). One censor remarked

that 'the serial is not suitable for children as it is violent, shows no regard for human life (or robot life) and is likely to terrify young children.' Another referred to *The Tomb of the Cybermen* as 'typical of the *Doctor Who* series – weird and wonderful! There are a number of aspects of the story which I would not want shown for General Exhibition so my opinion would be "A with cuts". There are a number of shots of deliberate violence or threats of violence.' Irritated by this attitude (which saw Hartnell's *The Daleks' Master Plan* rated 'unsuitable for general viewing' and hence unable to be screened), BBC Enterprises sought to appeal against this rating, which would, as a consequence, preclude a sale as the ABC was only interested in purchasing *Doctor Who* which could be rated 'G'. BBC Enterprises issued a Notice of Appeal on 20 March 1968 that argued that the producers of *The Tomb of the Cybermen* 'took care to ensure that the material was in no way injurious to the psychology of children . . . This series of programmes was viewed by two world authorities on child psychology, Drs Pedler and Himmelweit, and both pronounced the series to be quite harmless.' The Appeals Censor informed the BBC that the appeal would be heard on Monday 6 May and that the films were required for viewing on that day. On 15 May the BBC were informed that *The Tomb of the Cybermen* was now passed as 'G' with no cuts required, and that the Appeal fee of three guineas was refunded. This was an unusual backdown by the Film Censorship Board and a delighted Enterprises made use of this as a case study in later appeals (most notably for the third Doctor story *The Dæmons*).

- *Fury from the Deep* had been offered to the ABC on 26 June 1968. The prints were auditioned and then sent to the Censorship Board for classification but were not viewed by the Board until late January 1969. One of the three censors rated the serial as 'A' throughout, which would have precluded screening in the allotted late-afternoon timeslot. Fortunately he was outvoted and the episodes passed as 'G with cuts'. A total of seven cuts were required in Episodes 2, 4 and 5 in order to

grant the 'G' rating. The longest of these lasted 54 seconds and involved the deletion of the entire sequence where Mr Oak and Mr Quill enter Mrs Harris's bedroom and breathe out toxic fumes that cause her to collapse. The total time removed from the story was just under two minutes.

- The ABC received audition prints of *The Wheel in Space* in August 1968. Censors viewed the story in March 1969 and rated it 'G and cut' ordering that the death sequence of the Australian character Duggan in Episode 4 be reduced by four seconds, to edit his screams.
- *The Dominators* was offered to the ABC as early as 29 August 1968 and auditioned by the Director of Drama and Controller of Programming within weeks, but it was not viewed by the Censorship Board until 10 April 1969. The Censorship Board passed *The Dominators* as 'G' with a total of three cuts required to Episode 4. The Quark's execution of Tensa, the torture of Teel, and the extended murder sequence of Educator Balan were removed from Episode 4, reducing it by approximately twenty seconds. The tail end of Balan's death was also excised from the beginning of Episode 5.
- *The Invasion* created headaches for BBC Enterprises when the censors gave it an overall 'A' rating. Offered for purchase to the ABC on 24 December 1968, the films were not sent for classification for almost a year. After some delay the ABC indicated an urgency to have the material classified. The Censors replied, 'As you are aware, the Censor must see all episodes of a serial at one screening – the next *Doctor Who* serial VV *The Invasion*, has eight parts; we have tentatively scheduled it for censorship on 24th, 25th or 26th of February; i.e. the Censorship Schedule to be issued on 16th February. Please be assured that each serial will be scheduled for censorship as expeditiously as other programme pressures permit.' When BBC Enterprises learned of the 'A' rating another appeal was lodged, and as with *The Tomb of the Cybermen* the serial was successfully reclassified 'G'. This time, though, cuts were required in Episodes 5, 6 and 7. A total of over thirty seconds was edited, which included the killing of a

policeman in the sewers by a Cyberman and reductions to the sequence in which Professor Watkins fires a gun at Tobias Vaughn. Vaughn's sinister appraisal of the Professor as being '... our insurance' was also removed.

- *The War Games* was classified 'G', with two minor cuts required to reduce throttling and strangle-holds in a battle sequence in Episode 4 that totalled ten seconds.

In 1984, Australian fan Dallas Jones first received information on the Film Censorship Board's cuts made to *Doctor Who*. In October 1996, researches into the early screening and censorship of the series by fellow Australian Damian Shanahan uncovered more detailed information relating to all the cuts made by censors, as well as locating the actual footage. Commensurate with the Australian Government's requirement to retain edited material, the strips of 16mm film physically removed from those episodes had been kept. On 8 January 1997, the BBC received a digital copy of these segments of film, in many cases from episodes of *Doctor Who* at that point missing from the BBC's archives.

New Zealand

by Paul Scoones

The Troughton era commenced in New Zealand in 1969, when the country's television broadcasting was still split across four regions. Episodes screened in Auckland, Wellington, Christchurch and Dunedin weeks apart, as the film had to be physically transported from one region to the next. Christchurch was the first region to screen Episode 1 of *The Power of the Daleks* on 31 August 1969, followed by Wellington on 28 September, Auckland on 10 November, and Dunedin on 17 November. *The Power of the Daleks* followed hard on the heels of a long run of Hartnell stories. *The Tenth Planet* had finished transmission the previous week. *The Highlanders* and *The Underwater Menace* were the next two stories screened. The Auckland and Dunedin regions stopped showing *Doctor Who*

after these stories, but *The Moonbase* and *The Macra Terror* were screened in the Christchurch and Wellington regions. This meant that all four regions stopped screening the series around the same time, between 26 January and 23 February 1970.

New Zealand Broadcasting Corporation records (researched by fan Graham Howard in 1991) show that the first five Troughton serials were acquired between March and August 1969, and that although the film prints of *The Power of the Daleks* were sent on to Singapore on 10 January 1972, *The Highlanders* was destroyed.

The Faceless Ones was acquired in August 1969, but Episodes 1, 5 and 6 were rejected by the censor as unfit for general exhibition, and the story was not transmitted. The first episode of this story was returned to London in July 1970.

After four months, the series restarted in each region at one-week intervals from 19 June to 10 July 1970. *The Evil of the Daleks*, which had been acquired in September 1969, was the first new story, however in the Auckland and Dunedin regions this was preceded by the delayed screening of *The Moonbase* and *The Macra Terror*. The latter of these two stories is documented as having been destroyed by the NZBC on 27 June 1974. *The Evil of the Daleks*, which is also listed as destroyed, was followed by *The Tomb of the Cybermen* and *The Abominable Snowmen*, which had been acquired in October 1969. NZBC records indicate that *The Moonbase* and *The Tomb of the Cybermen* were probably despatched to Hong Kong, which is where the latter story was discovered in 1992, although BBC records show that Hong Kong purchased these stories direct. A film canister bearing the label for Episode 3 of *The Moonbase* was discovered by Graham Howard in a Television New Zealand film storage facility in Wellington in 1990.

The series stopped once more following *The Abominable Snowmen*. In Wellington, the last episode played on 9 October 1970, in Christchurch on 23 October, in Auckland on 11 December, and in Dunedin on 1 January 1971.

The Ice Warriors was acquired on 28 October 1970, but although the censor cleared Episode 1 for general viewing, the

rest of the story received a higher censorship rating and consequently the story was not screened.

The series resumed in each of the regions within a four-week period from 3 May to 24 May 1971. The three stories transmitted, *The Enemy of the World*, *The Web of Fear* and *The Wheel in Space*, had been acquired in November 1970. One further story, *Fury from the Deep*, was acquired on 1 December 1970, but was subsequently rejected by the censor. The last episode of *The Wheel in Space* screened between 30 August and 20 September 1971 across the four regions. NZBC records indicate that *The Enemy of the World*, *The Web of Fear* and *The Wheel in Space* were probably despatched to Hong Kong.

Doctor Who was subsequently absent from New Zealand television screens for three and a half years. No stories from Troughton's last season had been broadcast, and the absence of any mention of these episodes in NZBC records indicates that they were not acquired.

Ten years later, in 1985, an epic repeat season (which was a bit of a misnomer since many stories were in fact not repeats) commenced on TV2. The run began in April with two previously untransmitted stories from season six. The episodes were paired up back-to-back, with the middle closing and opening credits removed, and the opening titles of the first episode screened were edited to remove the episode number, often covered by a still frame of the series logo. *The Mind Robber* began on 12 April 1985 – heralded as ‘the very first *Doctor Who* story’ in the national press – followed by *The Krotons* on 26 April, which concluded on 10 May 1985. As the episodes were paired, the closing credits of the final episode of *The Mind Robber* were removed, with a continuity announcer coming on to explain that the first episode of *The Krotons* would follow after the commercial break. Viewer ratings are available for these screenings and show that *The Mind Robber* rated 11.1 per cent, making it the seventh most watched *Doctor Who* story between 1985 and 1989. *The Krotons* however suffered a drop to 8.1 per cent. These figures were calculated based on an assumed potential viewing audience of 3,038,000 people. The top-rated programmes usually

receive around one million viewers (33 per cent).

To celebrate the 25th anniversary of the series in 1988, TVNZ programmed a week of *Doctor Who*, with at least one episode screening each day. The Troughton era was represented by a compilation screening of *The Seeds of Death* in 'movie' format on 19 November 1988. Placed in a mid-day Saturday slot on TV2, the story rated 2.4 per cent. As was the case with *The Mind Robber* and *The Krotons*, the story was billed as a repeat, when in fact this was its first-time appearance on New Zealand television.

The sequential run of all seventies and eighties *Doctor Who* stories ended in December 1990. The following year, *The Seeds of Death*, *The Mind Robber* and *The Krotons* were screened in that order from 31 March 1991. This time, the stories were screened in an unedited, single-episode-per-week format, with the exception of the last two episodes of *The Krotons*, which were broadcast back-to-back on 30 June 1991.

It is worth noting that although New Zealand obtained several of its prints directly from the BBC, some of them were obtained from Australia once that country had finished with them. Thus the prints screened in New Zealand were a combination of already-edited Australian prints, and prints from the BBC that the New Zealand Censors edited themselves, often to a less-strict standard.

Junking

by Andrew Pixley and Jan Vincent-Rudzki

It was during Patrick Troughton's tenure as the Doctor that the destruction of *Doctor Who* material began at the BBC. During the 1960s, it was policy to retain the master 405-line videotapes of programmes for a few years, and then, once the programme had been repeated, the tapes could be erased by an electro-magnet for reuse recording another show. Some episodes would be retained, generally as 16mm film recordings of the type used to sell BBC programming to other countries (film being an international standard whereas videotape was not).

On 13 December 1966, a Retain Order from Television Enterprises Sales was placed on all the *Doctor Who* serials up to and including *The Gunfighters* – this included the untransmitted pilot and a number of episodes such as *The Waking Ally* that had been made on film. Around this time, Retain Orders were sent to the Videotape Library on an almost weekly basis to ensure that the most recently screened episodes – such as those of *The Power of the Daleks* and *The Highlanders* – were not wiped, at least not before 16mm films could be made of them. Although the paperwork is inconsistent (some episodes are listed for wiping more than once), it would appear that the first *Doctor Who* tapes to be wiped were those for *The Highlanders* soon after 9 March 1967, barely a month after their BBC1 transmission (*The Underwater Menace* Episodes 1 and 2 were similarly labelled for wiping, but seem to have escaped erasure at this point).

The first mass erasure of *Doctor Who* tapes appears to have been on 17 August 1967, less than a year after the Retain Order was issued. Eighty episodes from the pilot to *The Gunfighters* were targeted for wiping (although probably only 78 of these were erased at this point). Some entire stories were deleted at this time (for example *Marco Polo*, *The Romans*, and *The Ark*) while others were partially wiped (for example *The Reign of Terror*, *The Dalek Invasion of Earth* and seven episodes of *The Daleks' Master Plan*, including *The Feast of Steven*). Part of the reason for this may have been the arrival of new technology; *Doctor Who* would be recorded on the higher definition 625-line tape from *The Enemy of the World* Episode 3 onwards. BBC1 would continue to transmit on 405 lines up until November 1969, with the 625-line tapes standards-converted for broadcast.

The only episode known to be marked for wiping in 1968 appears to be *The Abominable Snowmen* Episode 4, on a document dated 4 March, although this does not seem to have occurred at this time. However, other paperwork shows that the tapes of *The Evil of the Daleks* were erased in August 1968 just after their BBC1 repeats (and despite a Retain Order issued on 1 August that year). Most of the remaining Hartnell tapes were

destined for the same fate on 31 January 1969, when 25 more tapes were wiped (including the second episode of *Inside the Spaceship*, the fourth episode of *The Reign of Terror*, *Planet of Giants*, the third episode of *The Dalek Invasion of Earth*, the first and last episodes of *The Crusade*, the third episode of *Galaxy 4*, and the first episode of *The Myth Makers*). Nine Troughton episodes were also marked for deletion, along with *The Tenth Planet* Episode 4, yet it seems that all these tapes survived for a few more months.

On 17 July 1969 came the authorisation to wipe *The Chase: The Executioners*, the last three episodes of *The Daleks' Master Plan*, and *The Mutants: The Expedition*. On 21 July, the tapes and films for a number of Troughton instalments from *The Underwater Menace* through to *The Space Pirates* (that is to say both 405- and 625-line tapes) were listed on a junking document – a sign that the age of monochrome for BBC1 was shortly to come to an end. September saw a few Troughton episodes that had escaped the July purge reassigned to a new list (editions of *The Underwater Menace*, *The Faceless Ones*, *The Abominable Snowmen*, *The Ice Warriors*, *The Web of Fear*, and all *The Tomb of the Cybermen*), with eight other shows joining them in October (*The Tenth Planet* Episode 4, *The Ice Warriors* Episodes 5 and 6, *The Enemy of the World* Episode 1, and Episodes 1, 3, 5 and 6 of *The Web of Fear*).

By the end of 1969, it appears that the only monochrome episodes of *Doctor Who* to exist on their original tapes were both versions of *100,000 BC: An Unearthly Child*, *Dalek Cutaway: Mission to the Unknown*, *The War Machines*, *The Macra Terror*, *Fury from the Deep*, and *The War Games*. Thankfully, at this point, although the tapes had gone, the 16mm films for most episodes were generally still in circulation around the globe from BBC Enterprises.

Viewer Reaction

During the late sixties, viewers were increasingly given opportunities to comment on television in general. This was through the letters pages of the *Radio Times*, through internal BBC

'audience research' surveys, and also on several television talk shows designed to air comment about television itself.

Reaction to the changeover of William Hartnell to Patrick Troughton was mixed, at least from readers of the *Radio Times*, whose views were printed in the magazine's 'Points from the Post' column. For example, G Howard from Leeds commented: 'I would like to send my heartiest congratulations to the production team of BBC1's *Dr Who*. Patrick Troughton and the superb character he has created have dragged the programme out of the unfortunate mess it had degenerated into. Given sensible scripts the programme could possibly emerge as one of the real successes of television science fiction. I look forward to the time when *Dr Who* is performed for adults only.'

Mrs Estelle Hawken from Cornwall was, however, less impressed: 'What have you done to BBC1's *Dr Who*? Of all the stupid nonsense! Why turn a wonderful series into what looked like Coco the Clown? I think you will find thousands of children will not now be watching *Dr Who* which up to now has been the tops.'

Comments on the third episode of *The Power of the Daleks* from the BBC's viewing panel were recorded in an internal audience research report. 'Viewers in the sample who were enthusiastic about this episode,' said the report, '... were confined to a minority, less than a quarter ... finding it appealing to an appreciable degree'. Amongst this group, it seemed the Daleks were the main attraction. 'This is supposed to be for the "kids",' commented a 'senior clerk', 'but I must confess that I found the programme quite gripping. As an ardent sci-fiction fan I think the Daleks are the most sinister "aliens" I've come across.'

More often, though, 'viewers in the sample reported a very moderate degree of enjoyment, and a number were scarcely interested at all'. For some, even the Daleks had lost their appeal. 'They have made their impact, served their usefulness,' commented one malcontent, 'now they just seem hackneyed and more unreal than usual.'

If the production team had hoped that Patrick Troughton's

arrival would give *Doctor Who* a boost, the initial signs were not encouraging. ‘The series in general,’ continued the report, ‘is not as good as it used to be, in quite a few opinions – “At one time we used to hate to miss it; now we are quite indifferent”.’

Comments on the change of Doctor were more scathing: ‘Once a brilliant but eccentric scientist, he now comes over as a half-witted clown,’ complained a teacher. ‘The family have really “gone off” Doctor Who since the change,’ noted another viewer. ‘They do not understand the new one at all, and his character is peculiar in an unappealing way.’

There was criticism, too, of Troughton’s performance – although one person conceded that he ‘seemed to be struggling manfully with the idiotic new character that Doctor Who has taken on since his change’. Typical opinions were that he was overacting, ‘playing for laughs,’ and making the Doctor into ‘something of a pantomime character’. ‘I’m not sure that I really like his portrayal,’ was one verdict. ‘I feel the part is over-exaggerated – whimsical even – I keep expecting him to take a great watch out of his pocket and mutter about being late like Alice’s White Rabbit.’ A number stated that they had preferred William Hartnell in the role.

There was however a recognition from a minority that Troughton had yet to settle down and that there was still time for him to become ‘fully acceptable’. Perhaps the most positive comment came from a student, who said that ‘Patrick Troughton, a brilliant actor, had improved the programme greatly’.

In the mid-sixties, there was an increased awareness of the role of the viewing public as a commentator on the programmes that the BBC produced. With this in mind, two series started transmission that gave the public the chance to air their views. *Junior Points of View* and *Talkback* gave *Doctor Who* a significant amount of coverage in the sixties, in particular starting and then developing debates about whether or not the programme was too frightening for children.

‘Please bring back the old Doctor Who. We don’t like the new one, he looks as though he might be bad and never says “Now, now, my child”’ one concerned party wrote to *Junior Points of*

View. Another commented: 'As *Doctor Who* is a programme for intellectuals, I suggest that the scriptwriter is replaced or forced to write something sensible for an actor on a great programme, too good to be wasted.'

The general feeling on this edition of *Junior Points of View*, which aired on 11 March 1967, was that 'it's not Patrick Troughton you don't like; it's the way he's made to play the part'. Some, however, did like Troughton's Doctor and favourable comments were reported along with the negative.

By 12 May, the show reported that 'letters praising far outnumber those against and it's now quite common to receive this sort of view from Corinna Duerden in Camberley: "We think the new Doctor Who is much better than the old one. At least he has more character and lets Polly and Jamie join in. Also it's not him alone who has the ideas. He's not such an old crank as the other Doctor Who."'

When, in September, *Junior Points of View* transmitted comments from three Wiltshire schoolgirls who believed *Doctor Who* should be taken off air, the feedback the following week was swift and to the point. Viewers were horrified that no counter-argument had been presented and continued to say that 'the lassies who objected to *Doctor Who* should have their minds brain-washed' and '*Doctor Who* is Dalektable'. They concluded with a brief poll: 'Let's see how the final voting went: for *Doctor Who* . . . 278; against *Doctor Who* . . . 31. And so by a substantial majority, *Doctor Who* is voted a hit!'

Concern over the horror content raised its head with the transmission of *The Tomb of the Cybermen*. The BBC programme *Talkback* covered this in its first transmitted edition on 26 September 1967. (It had also featured *Doctor Who* in its untransmitted pilot.) The transmitted edition was analysed by Trevor Wayne in issue 37 of the fan reference work *An Adventure in Space and Time*. He related one mother's complaint thus: 'I was horrified at the violent scene on *Doctor Who* last Saturday evening,' she said, referring to the final episode of *The Tomb of the Cybermen*, 'where the coloured man, Toberman, bashes into the Cyberman with his metal claw and the camera concentrated

far too much on the number of blows to the Cyberman; after which they proceed to concentrate on the Cyberman's innards oozing out. I can't think of anything more disgusting and revolting and unsuitable for children, and this programme is put out at a time when even small ones might be around.' Kit Pedler was in the studio to try to defend the show by placing it in context: '... horror perpetrated by unhuman beings...' he said. However Wayne went on to report that the show featured many 'excitable' contributors from the general public and that no one seemed too concerned to defend either *Doctor Who* or the BBC, although those contributors who were parents seemed to place all responsibility on what their children watched on the BBC, and responded badly to suggestions that there might be an element of parental control required as well. The show concluded with input from Doctor Hilda Himmelweit who came down in favour of the BBC, *Doctor Who*, and the concept that 'children like to be frightened – but not too much'.

Junior Points of View on 6 October featured comments on the *Talkback* show in defence of *Doctor Who*. 'One lady criticising *Doctor Who* said that she was disgusted when she saw the Cyberman killed by the coloured man and all the white liquid oozing out of the Cyberman's body. I am sure the lady would not complain if a man was shot and he had blood oozing out of his body' wrote one ten-year-old. Another correspondent commented sagely: 'The adult does not know how a child's mind works'.

Most of the audience research reports conducted during the Troughton period noted *Doctor Who*'s continuing strong appeal to children. For instance, the one commissioned for the final episode of *The Moonbase* revealed: 'Whether they enjoyed it or not, a number supplying evidence made it plain that *The Moonbase* – not to speak of every *Dr Who* story – delighted their children: "My daughter is a firm fan of the programme" (housewife); "Like the Gravitron – had pulling power for the children" (planner); "The children love every minute of it. They prefer the science fiction adventures to the historical ones."'

The report on the final episode of *The Evil of the Daleks*

continued this positive trend. The most commonly expressed view was that the story had been 'as amusing and exciting as ever'. For those who held this view, 'the entire *Dr Who* series, if undoubtedly "pure escapism", was nevertheless "good fun" and certainly utterly harmless'. It seemed however that there remained some amongst the 180-strong sample who harboured very negative feelings towards the series: 'A not inconsiderable minority . . . hoped that, as this episode suggested, this was indeed the last of the Daleks – and, for that matter, *Dr Who*, the TARDIS and "the whole stupid, childish, silly boiling lot". In their opinion the series, which had always struck them as being "rubbishy" to a degree, had been "done to death".'

The concluding instalment of *The Wheel in Space* drew very much the same cross-section of opinion from its sample of 214 viewers. 'The overall response to *The Wheel in Space*,' the report concluded, 'was favourable. There were, certainly, those who thought the whole thing ridiculous in the extreme and who could not imagine either children or adults finding much in it to appeal to them. Another group enjoyed it fairly well but felt that invention was, perhaps, beginning to flag. The stories were becoming repetitive; the series needed new ideas and new antagonists for *Dr Who* rather than Daleks, Cybermen and the like. This was a rather tame adventure, it was said, and there was too much use of pseudo-technical jargon that would be over the heads of most younger viewers. Whether they took it seriously or not, however, the bulk of the sample enjoyed *Dr Who*'s encounter with his old enemies, two or three going on to say that they preferred his science fiction adventures to the historical ones.'

Attitudes seem to have changed, however, during the break between seasons five and six. A clear majority of the 185 viewers who commented on the opening episode of *The Dominators* considered that 'the continuing story of *Dr Who* had ceased to hold any interest or appeal. At first quite original and entertaining, it had been running far too long, they thought, and was now very much in a rut.'

'In the opinion of dissatisfied viewers,' it was noted, 'this particular episode . . . was typical of the recent trend in the series,

by which the idea of going backwards in time to various historical events (which several much preferred) had been largely discarded in favour of concentrating on the science fiction stories. Consequently, in order to maintain interest, the non-human characters had become more and more fantastic and improbable, it was said, and at least three in ten of those reporting dismissed this latest story as absolute rubbish. The series had long since lost all element of surprise, they declared, as, apart from minor details, each adventure followed the same pattern (“they arrive, separate, someone gets captured and the rest of the story is taken up with their rescue”); the new Quarks were nothing but “square Daleks”; and the development of the plot was much too slow: “this sort of thing needs to get off to an exciting start.” ’

Only just over a third of the sample, who had long enjoyed *Doctor Who* as ‘an entertaining “escapist” serial’, felt that it ‘continued to maintain a good level of inventiveness’; and some who had previously been regular viewers were now apparently starting to lose interest. ‘Although I am a *Dr Who* fan of many years standing,’ ran one typical comment, ‘my enjoyment is steadily decreasing every week.’

It was the final episode of *The War Games* that attracted the most uniformly positive report for some time. Notwithstanding the story’s epic length, the reaction of those viewers – roughly two thirds of the sample of 179 – who had seen all or most of the ten episodes was ‘decidedly favourable’. Some were admittedly ‘inclined to damn with faint praise’, but the only really negative comment was that children seemed disappointed by the lack of monsters, and even this was balanced by the observation that ‘not a few adult viewers’ considered the story ‘all the better for the absence of “inhuman creatures” ’.

‘Although there was little evidence of any great enthusiasm for this final episode of *The War Games*,’ the report noted, ‘nevertheless it is clear that the majority of the sample audience were very well satisfied. Certainly there were those, but in minority numbers only, who dismissed it as “the usual rubbishy nonsense”, while others apparently found it disappointingly inconclusive.

According to most, however, this exciting and action-packed episode had not only brought this adventure on the planet of the Time Lords to a most satisfactory ending, but also cleared up the mystery surrounding Dr Who's origin besides (most ingeniously) setting the scene for the "new" Dr Who.'

Despite these positive and reassuring comments, the show was failing badly in the ratings and some possible reasons for this are discussed in the next section of this chapter. Despite the falling ratings, the memories that many adults today hold of the programme hail from this era of the show's history: Yeti in the Underground, Cybermen in the sewers, stinging seaweed, and hissing Ice Warriors. This perhaps indicates that while less people were watching, the show was having a greater impact on those who did.

From a media point of view, it might be argued that *Doctor Who* needed this period of quieter contemplation. This allowed the furore created by the Daleks to die down, and for the show to establish itself as gripping and sometimes controversial teatime entertainment in which the Doctor was seen as the champion of good and order against all manner of monsters and creatures from space.

What is most interesting, however, is that just as mankind reached for the stars and sent men to walk on the Moon's surface in 1969, so *Doctor Who* was undergoing a re-vamp and was being planned as an Earthbound series, forsaking the travels in space and time, for a far more fixed and recognisable setting.

Ratings

Towards the end of the Hartnell era, the viewing figures for *Doctor Who* were at their lowest since the series began. From a peak of around 12.5 million in the second season, they had slumped to 4.5 million for *The Smugglers*, and, with the exception of the final Hartnell story, *The Tenth Planet*, which saw an upturn to 6.75 million, all the stories at the tail end of the era received the lowest ratings that the series had yet seen.

The reasons for this can partially be explained by looking at

the shows that were being scheduled against *Doctor Who* on the regional ITV channels. During most of the Hartnell era, the ITV regions tended not to schedule like against like and so science fiction and adventure fans tended to watch *Doctor Who* rather than the light entertainment fare that was on at the same time opposite it. In addition, *Doctor Who* had the hook of being a continuing serial and thus demanding some degree of viewer loyalty that one-off films and cartoons did not. It was not until the transmission of *Galaxy 4* in 1965 that ITV finally placed a science fiction show opposite *Doctor Who*. This was the imported Irwin Allen space adventure series *Lost in Space*, and *Doctor Who*'s ratings suffered a dip from the 11 million mark of *Galaxy 4: Air Lock* to 9.9 million for *Galaxy 4: The Exploding Planet*, and 8.3 million for the single-episode Dalek story *Dalek Cutaway: Mission to the Unknown*.

When *The Power of the Daleks* began on 5 November 1966, ITV's 'secret weapon' in the ratings war was another imported American series called *Batman*. As the Troughton era continued, ITV offered *Doddy's Magic Box* (a variety show featuring comedian Ken Dodd), *Mike and Bernie's Music Hall* (more variety, this time with Mike and Bernie Winters), *F Troop* (an American film series), and *Opportunity Knocks* (a popular talent show hosted by Hughie Green). The net result of these opponents (although *F Troop* actually made no impact at all) was that *Doctor Who* lost two million viewers (although there is no proof that the ITV shows were the sole cause of this).

The following year, ITV continued to place a diverse array of material opposite *Doctor Who*. There were repeats of *Sir Francis Drake*, *Just Jimmy* (comedy with Jimmy Clithero), cartoons, another swashbuckling adventure series called *Sword of Freedom*, and, in one region, *Captain Scarlet and the Mysterons*.

When *The Dominators* started, however, there was minimal competition from the regions due to a strike by the technicians' union ACTT that had begun on 2 August 1968. However, once the strike ended, the ITV service began to attack *Doctor Who* with renewed vigour. Gerry and Sylvia Anderson's *Joe 90* was transmitted against *The Mind Robber* in the London Weekend

Television (LWT) region, while Granada presented Irwin Allen's *Voyage to the Bottom of the Sea*, and Yorkshire and Anglia Television (ATV) brought an imported high-adventure series called *Tarzan* to the small screen. The cumulative effect of science fiction and adventure against *Doctor Who* contributed greatly towards a dramatic downturn in the BBC ratings.

Early in 1969, ATV and Southern transmitted Irwin Allen's *Land of the Giants* and *Doctor Who* promptly lost a million viewers. A further million defected over the next fortnight. By 1 February, Yorkshire had started transmitting *Voyage to the Bottom of the Sea*.

As the sixth season of *Doctor Who* progressed, viewers appeared to forgo *Doctor Who*, preferring the regional ITV fare of *Voyage to the Bottom of the Sea*, *Land of the Giants*, *Tarzan*, and an imported series from Australia, *Woobinda*, *Animal Doctor*. At the end of the sixth season, individual episodes of *The Space Pirates* and the ambitious ten-part *The War Games* received the lowest ratings so far in *Doctor Who*'s history, with the final story not even managing on average to break the five million mark, and Episode 8 managing only 3.5 million, making it the lowest-rated episode to date.

As the Doctor spiralled off into the void at the end of *The War Games*, the show's traditional Saturday evening slot was filled by a brand new imported American series. This was, like *Doctor Who*, a science fiction drama series, with regular characters, monsters, and a distinctive spacecraft. It was called *Star Trek*.

Patrick Troughton Stories in Order of Average Viewing Figures

(Figures in millions of viewers)

<i>The Moonbase</i>	8.33
<i>The Macra Terror</i>	8.20
<i>The Krotons</i>	8.00
<i>The Power of the Daleks</i>	7.80
<i>The Web of Fear</i>	7.62
<i>The Underwater Menace</i>	7.48
<i>The Enemy of the World</i>	7.42
<i>The Faceless Ones</i>	7.38
<i>The Ice Warriors</i>	7.33
<i>The Wheel in Space</i>	7.25
<i>The Seeds of Death</i>	7.22
<i>Fury from the Deep</i>	7.20
<i>The Highlanders</i>	7.05
<i>The Invasion</i>	6.91
<i>The Mind Robber</i>	6.86
<i>The Abominable Snowmen</i>	6.85
<i>The Tomb of the Cybermen</i>	6.75
<i>The Evil of the Daleks</i>	6.43
<i>The Dominators</i>	6.16
<i>The Space Pirates</i>	5.93
<i>The War Games</i>	4.94

Production Credits

	TITLE	AUTHOR	DIRECTOR	COSTUME	MAKE-UP	VISUAL EFFECTS	MUSIC	DESIGNER
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SEASON FOUR (Continued) *Producer – Innes Lloyd; Story Editor – Gerry Davis*

EE	The Power of the Daleks	David Whitaker Dennis Spooner	Christopher Barry	Sandra Reid	Gillian James	see designer	Tristram Cary	Derek Dodd
FF	The Highlanders	(Gerry Davis) and Elwyn Jones	Hugh David	Sandra Reid	Gillian James	see designer	stock	Geoffrey Kirkland
GG	The Underwater Menace	Geoffrey Orme	Julia Smith	Sandra Reid Juanita Waterson	Gillian James	see designer	Dudley Simpson	Jack Robinson
HH	The Moonbase	Kit Pedler Gerry Davis	Morris Barry	Mary Woods Daphne Dare	Gillian James Jeanne Richmond	see designer	stock	Colin Shaw
JI	The Macra Terror	Ian Stuart Black	John Davies	Daphne Dare	Gillian James	see designer	Dudley Simpson	Kenneth Sharp

Associate Producer – Peter Bryant

KK	The Faceless Ones	David Ellis and Malcolm Hulke	Gerry Mill	Daphne Dare Sandra Reid	Gillian James	see designer	stock	Geoffrey Kirkland
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Story Editors – Gerry Davis (eps 1–3); Peter Bryant (eps 2–4) *No Associate Producer*

MM	The Evil of the Daleks	David Whitaker	Derek Martinus Tim Combe	Sandra Reid	Gillian James	Michealjohn Harris	Dudley Simpson	Chris Thompson
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SEASON FIVE *Producer – Peter Bryant; Story Editor – Victor Pemberton*

MM	The Tomb of the Cybermen	Kit Pedler and Gerry Davis	Morris Barry	Sandra Reid Dorothea Wallace	Gillian James	Michealjohn Harris Peter Day	stock	Martin Johnson
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	TITLE	AUTHOR	DIRECTOR	COSTUME	MAKE-UP	VISUAL EFFECTS	MUSIC	DESIGNER
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Producer – Innes Lloyd; Story Editor – Peter Bryant

NN	The Abominable Snowmen	Mervyn Haisman and Henry Lincoln	Gerald Blake	Martin Baugh	Sylvia James	Ron Oates Ulrich Grosser	stock	Malcolm Middleton
OO	The Ice Warriors	Brian Hayles	Derek Martinus	Martin Baugh	Sylvia James	Bernard Wilkie Ron Oates	Dudley Simpson	Jeremy Davies
PP	The Enemy of the World	David Whitaker	Barry Letts	Martin Baugh	Sylvia James	none	stock	Christopher Pennel

Producer – Peter Bryant; Story Editor – Derrick Sherwin

QQ	The Web of Fear	Mervyn Haisman and Henry Lincoln	Douglas Camfield	Martin Baugh	Sylvia James	Ron Oates	stock	David Myerscough-Jones
RR	Fury from the Deep	Victor Pemberton	Hugh David	Martin Baugh	Sylvia James	Peter Day Len Hutton	Dudley Simpson	Peter Kindred
SS	The Wheel In Space	David Whitaker from a story by Kit Pedler	Tristan de Vere Cole	Martin Baugh	Sylvia James	Bill King and 'Trading Post'	Brian Hodgson	Derek Dodd

SEASON SIX

Script Editor – Derrick Sherwin

TT	The Dominators	Norman Ashby (pseudonym) (Mervyn Haisman and Henry Lincoln)	Morris Barry	Martin Baugh	Sylvia James	Ron Oates	none	Barry Newbery
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	TITLE	AUTHOR	DIRECTOR	COSTUME	MAKE-UP	VISUAL EFFECTS	MUSIC	DESIGNER
UU	The Mind Robber	Derrick Sherwin† (1) Peter Ling (2–5)	David Maloney	Martin Baugh (1–4) Susan Wheal (5)	Sylvia James	Bill King and 'Trading Post'	stock	Evan Hercules

Script Editor – Terrance Dicks

VV	The Invasion	Derrick Sherwin from an idea by Kit Pedler	Douglas Camfield	Bobbi Bartlett	Sylvia James	Bill King and 'Trading Post'	Don Harper	Richard Hunt
WW	The Krotons	Robert Holmes	David Maloney	Bobbi Bartlett	Sylvia James	Bill King and 'Trading Post'	none	Raymond London
XX	The Seeds of Death	Brian Hayles Terrance Dicks†	Michael Ferguson	Bobbi Bartlett	Sylvia James	Bill King and 'Trading Post'	Dudley Simpson	Paul Allen

Script Editor – Derrick Sherwin

YY	The Space Pirates	Robert Holmes	Michael Hart	Nicholas Bullen	Sylvia James	John Wood	Dudley Simpson	Ian Watson
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Producer – Derrick Sherwin; Script Editor – Terrance Dicks

ZZ	The War Games	Malcolm Hulke and Terrance Dicks	David Maloney	Nicholas Bullen	Sylvia James	Michael John Harris	Dudley Simpson	Roger Cheveley
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NOTES:

It must be presumed throughout that the respective story and script editors had input into all the scripts to a greater or lesser degree.

Names in brackets indicate that these people actually did the work.

† Uncredited additional work.