

Doctor

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THE HANDBOOK



THE FIRST DOCTOR

The William Hartnell years: 1963-1966

Howe-Stammers-Walker

DOCTOR WHO
THE HANDBOOK

The First Doctor

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DOCTOR WHO THE HANDBOOK

The First Doctor

David J. Howe
Mark Stammers
Stephen James Walker



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For Ian K. McLachlan - DJH

For David Gibbes-Augur - SJW

For Tony and Nikki Jordan - MS

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Foreword

Ian Chesterton's car was engulfed in darkness behind him as he and Barbara Wright approached the old wooden gates leading to the junkyard. Ian flicked on a hand torch, and the weak amber light picked out the words 'I.M. Foreman - Scrap Merchant' painted on the doors. Barbara shivered and turned up her coat collar against the chill of the November night. But it wasn't just the night air which raised the small hairs on the nape of her neck. She paused. The feeling she had described to Ian in terms of interfering in something best left alone had intensified.

'Well, don't you feel it?' she asked her companion.

Ian turned and looked at her. 'I take things as they come,' he smiled. 'Come on.'

Directing the glimmering torchlight over the imposing gates, Ian located the catch. With a creak of protest, the doors swung open, allowing Ian, followed by Barbara, to enter number 76 Totter's Lane.

Pale moonwashed faces peered at them silently through shadowy piles of junk and bric-a-brac which littered the main yard area. Barbara looked nervously around, half expecting to see one of the watching figures move. The shadows cast by Ian's torch jumped and skipped around the yard, their capering giving everything an eerie semblance of life. The torchlight picked out one of the shattered faces watching them from atop an armless corpse. One of several abandoned and unwanted shop dummies.

Ian moved deeper into the yard, the shadows resolving into silent shelves of old radio components, and other, unidentifiable machine parts.

'What a mess,' he muttered, eyeing the grimy and greasy metalwork with distaste. 'I'm not turning any of this stuff over to find her.'

Susan. The reason that two respectable schoolteachers came to be creeping around a junkyard at night in the first place. Susan was their pupil and she had intrigued them. Mystery surrounded her and they had come to this place, strangely listed as her home in the school records, to try to find out something more about her. Eventually their vigil outside the yard had been rewarded as Susan Foreman had appeared and slipped through the groaning doors. Moments later, they had decided to follow.

Standing behind Ian, Barbara wondered where Susan could have got to in so short a time. 'Over there?' she suggested, gesturing to a far corner.

Ian stepped in the direction Barbara indicated, but his foot caught a discarded and unseen oil can on the ground, sending it clattering away into blackness. Ian stumbled and the torch spun out of his hand, sending the shadows leaping all around them before it hit the ground and was extinguished, allowing darkness to flood the yard once more. Barbara hurried to steady Ian as he regained his balance.

'Blast! I've dropped it!' exclaimed Ian, more annoyed with himself than anything else.

'What?'

'The torch!'

'Then use a match.'

Barbara's logic was impeccable except that Ian didn't have any.

'Oh, never mind,' he muttered as he struggled to his feet.

Realising that they would never get anywhere stumbling about in the inky darkness, Barbara decided to take the initiative, and made her way back along a clear path.

'Susan,' she called hesitantly.

'Susan!' Ian joined in, louder.

As Ian's eyes slowly adjusted to the pale light filtering into the silent yard from the street lamps outside, he noticed a flight of steps leading to a raised platform which ran along one wall of the yard.

Ascending a couple of steps, Ian called the girl's name once more. All that greeted him was the muted murmur of traffic on the nearby roads.

'Susan! It's Mr Chesterton and Miss Wright.' Ian reasoned that the girl might be hiding, frightened that these intruders might mean her harm. Still no answer.

Ian frowned in puzzlement. Surely she couldn't have left the yard without them seeing her?

His musing was interrupted by an urgent call from Barbara. She was standing by the solid and reassuring shape of a blue police public call box.

Ian crossed to her in amazement. 'Why, it's a police box. What on earth's it doing here?'

He moved closer to the box. 'These things are usually on the street or...' He had just placed his hand on one of the wooden door panels and realised that he could feel a tingling vibration in his fingertips. He moved his hand around on the chipped surface to make sure.

'Feel it!' he suggested urgently. Barbara placed the back of her hand against the wood. 'Do you feel it?' She too felt the hesitant trembling and abruptly moved her hand away.

'It's a faint vibration.'

Ian stepped dramatically back from the box. 'It's alive!' he exclaimed.

Leaving Barbara looking nervously around her at the shadows, Ian made off into the darkness around the box. His circuit took a few seconds, and in that time Barbara felt the chill moving closer once more and clutched the collar of her coat closer to her chest.

'It's not connected to anything/ Ian confirmed as he returned. He was a science teacher after all, and now his scientific instincts were aroused. 'Unless it's through the floor.'

Barbara looked around nervously once more and impulsively clutched Ian's coat-front. 'Look, I've had enough. Let's go and find a policeman.'

Sensing his friend's nervousness, Ian agreed.

At that moment a muffled cough reached their ears from outside the junk yard. Ian and Barbara froze momentarily like rabbits caught in headlights. 'Is that her?' asked the woman. Ian just had time to deny this before the door to the yard creaked open. Ian

grasped Barbara by the hand and instinctively pulled her into the blackness behind the flight of steps.

They watched as an old man entered the yard, coughing and patting his mouth with a handkerchief. An astrakhan hat was jammed on his head from beneath which wisps of white hair emerged, and his body was swathed in an Edwardian-style cloaked coat. He waved the handkerchief around in front of his face, as if to clear the air, and then proceeded towards the police box.

From their vantage point, the teachers watched as he bent to the doors, fumbling in his pockets. In one hand appeared a slim torch and in the other a key which he applied to a lock on the box.

Suddenly a young girl's voice cut through the night air. 'There you are Grandfather!'

It was Susan.

'Susan!' Barbara could not suppress her cry of amazement, and the old man turned in surprise, urgently fumbling with the lock. Realising that the game was up, Ian slowly stood up and emerged from the darkness towards the old man. 'Excuse me,' he began, rubbing the side of his face with embarrassment.

The man didn't give Ian a chance to speak further. 'What are you doing here?' he demanded.

'We're looking for a girl,' explained Ian.

The stranger picked up on the implication immediately. 'We?'

Barbara, following Ian, stepped alongside him. 'Good evening.'

'What do you want?' interjected the man abruptly.

'Erm... One of our pupils, Susan Foreman, came into this yard,' explained Ian.

'Really? In here? Are you sure?'

'Yes,' confirmed Barbara. 'We saw her from across the street.'

The old man looked away into space and muttered quickly to himself: 'One of their pupils. Not the police then.'

Ian leaned forward. 'I beg your pardon?'

The man turned back to Ian. 'Why were you spying on her? Who are you?'

Ian was starting to tire of the man's aggressive attitude and decided to change the subject. 'We heard a young girl's voice call out to you.'

The man looked away. 'Your hearing must be very acute. I didn't hear anything!'

'It came from in here,' Barbara indicated the police box.

The man swung his head and glared at her for a moment. 'You imagined it!'

Barbara was affronted. 'I certainly did not imagine it!'

The stranger grasped Ian firmly by the arm and tugged him gently away from the box. 'Young man,' he began in a very patronising tone, 'is it reasonable to suppose that anybody would be inside a cupboard like that?' He smiled encouragingly at Ian.

Ian looked at the stranger levelly. 'Would it therefore be unreasonable to ask you to let us have a look inside?'

A shadow of frustration flickered across the man's face before his glance alighted on what looked like an old picture frame on the ground. 'I wonder why I have never seen that before?' he muttered, clearly avoiding Ian's question. He picked up the object and rubbed it with his thumb. 'Now isn't that strange... very damp and dirty.'

Tiring of the old man's evasiveness, Barbara decided to try to appeal to his better nature. 'Won't you help us? We're two of her teachers from the Coal Hill School. We saw her come in and we haven't seen her leave. Naturally, we're worried.'

The man deliberately ignored Barbara's plea, engrossing himself in the dirty frame and muttering to himself while Barbara spoke, '...it'll have to be cleaned.'

He broke off, seemingly now aware that she had been talking to him. 'Hmm? Oh, I'm afraid it's none of my business,' he said, putting the frame down and sauntering back to the box. 'I suggest you leave here,' he grinned at the bemused teachers.

'Not until we're satisfied that Susan isn't here,' persisted Ian. 'And, frankly, I don't understand your attitude.'

The man's grin didn't falter. 'Yours leaves a lot to be desired,' he said smugly.

'Will you open the door?' insisted Ian.

'There's nothing in there!'

'Then what are you afraid to show us?'

The stranger looked disdainfully at Ian. 'Afraid? Oh, go away!' With that he turned and wandered off to some nearby shelves, leaving Ian and Barbara standing in confusion.

'I think we'd better go and fetch a policeman,' suggested Ian loudly.

'Very well,' said the man.

'And you're coming with us,' continued Ian pointedly.

The old man looked over at Ian with great amusement. 'Oh, am I?'

He wandered across the yard in front of them. 'I don't think so, young man. No, I don't think so.'

Barbara turned to Ian in concern. 'We can't force him,' she whispered.

'But we can't leave him here,' replied Ian in hushed tones. 'Doesn't it seem obvious to you he's got her locked up in there?' He gestured to the police box. 'Look at it. There's no door handle. Must be a secret lock somewhere.' Ian leaned towards the doors, checking for a hidden catch.

'That *was* Susan's voice,' affirmed Barbara.

'Of course it was,' agreed Ian. He put his mouth close to the doors. 'Susan... Susan... Are you in there? It's Mr Chesterton and Miss Wright, Susan!'

Behind them, the stranger was examining a jug he had picked from a shelf, turning it over in his hands. 'Don't you think you're being rather high handed, young man?' he remarked without looking at them.

Ian and Barbara turned to look at him, as he continued speaking in an offhand manner with his back to them. 'You thought you saw a young girl enter the yard. You imagine you heard her voice. You believe she might be in there. It's not very substantial, is it?'

Barbara stepped towards him. 'But why won't you help us?'

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

'While you nip off quietly in the other direction,' reasoned Ian.

The man's eyes narrowed. 'Insulting!' He turned to face them. 'There's only one way in and out of this yard. I shall be here when you get back. I want to see your faces when you try to explain away your behaviour to a policeman.' He chuckled in a superior manner.

'Nevertheless,' said Ian decisively, 'we're going to find one. Come on Barbara.'

As the teachers turned to leave the yard, the door to the police box clicked open behind them, and Susan's voice was clearly heard. 'What are you doing out there?'

'She *is* in there!' exclaimed Ian as the old man tried to push past him.

'Close the door,' the man called urgently, but Ian grasped him and prevented him from getting to the box.

'Barbara,' urged Ian, but Barbara needed no further encouragement. She stepped quickly towards the box as Ian struggled with the stranger. She pushed open the door and stepped inside ...

**Adapted from *100,000 EC: An Unearthly Child* by
Anthony Coburn and C.E. Webber.**

The arrival of the elderly figure of the Doctor in the junkyard at 76 Totter's Lane heralded the start of a ground-breaking British television success story which has continued from the transmission of that first episode on Saturday 23 November 1963 right up to the present day.

The seeds of this success were sown in the spring of 1962, when the idea of mounting an ongoing science-fiction series was first mooted within the BBC. The BBC's television service was not long out of its infancy then. Less than sixteen years had passed since it was reinstated after its wartime hiatus, and less than seven since it first encountered competition in the form of the new ITV network. The launch of its second channel, BBC2, was still some two years away. Over the past decade it had however made enormous technical advances, had come to rival and then overtake the radio service in terms of both its popularity and of its resources, and had firmly established itself as one of the foremost programme-making institutions in the world.

The advent of ITV, and its initial ratings triumph, had acted as a catalyst which had caused the BBC to re-evaluate its output completely, aiming to broaden its popular appeal whilst retaining its commitment to quality. The sixties was to be one of its most artistically successful decades as, under Director-General Hugh Carleton Greene, it cast off its former rather stuffy, highbrow image and became a creative hothouse turning out a multitude of innovative, challenging and highly-acclaimed programmes across its entire range of production.

One way in which it did this was to bring in visionary new personnel such as the charismatic Canadian producer Sydney Newman, whose recent achievements at the independent ABC TV

had included the popularisation of an entirely new style of drama - 'kitchen sink drama', as the critics dubbed it - dealing with contemporary social issues of relevance to ordinary working class viewers; not to mention the creation of a number of highly successful individual series such as, most notably, *The Avengers*.

It was under Newman's guidance, and with his active contribution and participation, that the format of *Doctor Who* was devised. It was a perfect example of the new style of programming for which he was striving; a style which eschewed the tried-and-trusted in favour of the innovative and the experimental; a style which matched the spirit of the bright new decade.

The sixties was to be a period of great change and success for Great Britain. British pop music - especially the Mersey beat groups led by the Beatles - would end America's domination of rock 'n' roll. The fashionable would no longer look only to Paris for their clothes but also to London's King's Road and Carnaby Street, to new designers like Mary Quant and Biba. Attitudes towards the roles of the sexes were fast changing as people questioned long-established social codes, whilst the ever-present threat of nuclear war between the two superpowers, the Soviet Union and the United States of America, was leaving its mark on the collective psyche. Mankind was also taking its first faltering steps into space, turning what had so recently been science-fiction into fact. If Man could now leave the Earth, surely he might one day walk on other worlds?

It was against this background and into this context that *Doctor Who* was born, to take its place - alongside its most famous monsters, the Daleks - as one of the greatest products and most widely-recognised icons of British popular culture.

In this book we recount not only how *Doctor Who* was created but also how the fledgling series survived its uncertain beginning to grow into an enormous hit. This is a story which has been told before - including in our own *Doctor Who - The Sixties* - but the recent discovery of some extensive files of contemporary documentation in the BBC's written archives means that it can be retold here to a level of detail and accuracy far exceeding that of any previous account. Aside from a virtually day-by-day production

diary, revealing a wealth of previously unpublished information, we present a collection of extracts from interviews both by and about the actor William Hartnell; explain how the character of the Doctor was devised and developed; look at the establishment of *Doctor Who* mythology; detail each of the stories of the first Doctor's era; describe how the series was promoted at this point in its history; and give a full 'case study' report of the production of the four-part story *The Ark*, showing how the series' creative team pushed at the boundaries of television technology to create the different environments visited by the Doctor and his fellow travellers.

Join us for a journey back in time to the swinging sixties, to the golden age of television.

PART ONE – THE DOCTOR

1: William Hartnell – In His Own Words

ON HIS EARLY LIFE:

'All my spare coppers were spent on visits to the cinema. I revelled in the serials of Pearl White and the exploits of Tarzan. But my real guiding star was Charlie Chaplin. He influenced me more than any other factor in taking up acting as a career.'

Quoted by Peter Haining in *Doctor Who - A Celebration*, original source unknown.

'I was born in North Devon. Little place called Seaton. A very old family. 300 years of us.

'I ran away from school at an early age. I had written to Stanley Wootton, at Treadwell House, Epsom, got myself a job as an apprentice with him to ride and become a jockey. After... I suppose it was a year or so, I suddenly started to put on weight and Stanley Wootton said it wouldn't do and he thought I ought to get out and take up another profession. Yes. So my second desire, immediate desire, was the theatre. Naturally I wanted to couple the two, but there it was - I was unable to do so.

'I suppose I associated myself with a lot of reading matter over a period. Shakespeare and other playwrights. And I was always in the school concerts and things like that. I was just mad keen on the theatre and horses, and those were the two things that I wanted in

life, and unfortunately it didn't turn out that way.

'My first job in the theatre was luckily to be with Sir Frank Benson, a wonderful Shakespearean actor and teacher whom we all of course called at that period Pa Benson.

'After leaving the Benson company I was like any other actor, I suppose. I had to take a job on tour and earn my living the best way I could, which I did. I was on tour doing once-nightly and twice-nightly shows for four pence a week and living in back rooms.

'My first appearance in the West End was a very modest entrance on my part, I think. I was understudy when I first appeared and, you know, sort of general dogsbody. I understudied such personalities as Ernest Truex in *Good Morning Bill*, which was a Robert Courtneidge production, and Ralph Lynn in his light comedies and farces. Charles Heslop, who was in musicals, and also a farcical actor. And Bud Flanagan, Chesney Alien. And a well-known actor when I was a boy, Lawrence Grossmith.'

Interviewed by Roy Plomley on 2 August 1965 for BBC Radio's *Desert Island Discs*.

'In 1924 I ran away from school to join Sir Frank Benson's Shakespearean Company. I later persuaded my parents to allow me to go on tour; at that time I was just seventeen. After I left Benson's Company, I stayed on the road for another six years, touring with various modern productions, old and new. In the years 1928-29 I did a tour in Canada, came back to England and found things pretty tough so crashed into pictures, but as I was unknown as a film actor I had to start all over again. And many of the agents who saw me so often in their offices began to think that I was quite a comic. They roared and laughed at my persistence and confidence.'

William Hartnell writing in 1946 for *British National's Film Review*.

'I reasoned that my light comedy style was much more fitted for British talkies than their American counterparts, so I returned to England. But now I think that decision was completely wrong.

'I often hovered near directors so that I could learn the business of filmmaking. I was always on hand, too, in case another actor was suddenly needed. Although this strategy worked on occasions,

and I did get bigger "bit" parts, it did not lead to stardom. In fact, after crowd work for two years I was told by a casting director that I had not got a "film face". I remember, incidentally, that Laurence Olivier was also a neighbour at the film casting offices as we all sought vainly for work.'

**Quoted by Peter Haining in *Doctor Who - A Celebration*,
original source unknown.**

ON HIS EARLY FILM ROLES:

'I can't remember my very first film appearance. But I must admit that I was two years in crowd scenes before I was ever allowed to appear in a film. I was then in numerous films, Quickies of those days, where if you had ten pages of dialogue in one take and if you fluffed, well, you had to ad lib and then carry on. No retakes. Couldn't afford it.'

**Interviewed by Roy Plomley on 2 August 1965 for BBC
Radio's *Desert Island Discs*.**

'One day I found myself playing in a comedy lead in a Quickie called *I'm an Explosive*, directed by Adrian Brunel. Other leads at this period were *Follow the Lady* (Fox), *Seeing is Believing* (Paramount), *Nothing Like Publicity* (Radio). On my discharge from the Army I had to pick up anew the threads of my career. I kicked off again playing a valet-cum-thief opposite Oliver Wakefield in *The Peterfield Diamond*, then an old London taxi-cab driver in *Flying Fortress* (which I enjoyed very much as it was a character part). Then came a small cameo in *Sabotage at Sea*, and a comedy lead in *The Dark Tower*, from there to Ealing Studios to play *The Bells Go Down*, directed by Bill Dearden. I played Dallow in *Brighton Rock* at the Gaiety Theatre. This play certainly helped me up a few rungs. During its run, Carol Reed tested me for the part of the Sergeant in *The Way Ahead*. Since then I have starred in four pictures made by British National Limited: *Strawberry Roan*, and *The Agitator*, *Murder in Reverse* and *Appointment with Crime*

**.' William Hartnell writing in 1946 for *British National's
Film Review*.**

ON HIS DISCHARGE FROM THE ARMY:

'The strain of training was too much. I spent twelve weeks in an army hospital and came out with a terrible stutter. The Colonel said, "Better get back to the theatre. You're no bloody good here." I had to start all over again. I was still only a spit and a cough in the profession and now I had a stutter which scared the life out of me!'

Interviewed in 1965 for the *Sunday Mirror*.

ON HIS 'TOUGH GUY' ROLES:

'Anyone can be horrific by gumming on lumps of hair and wax and by putting cotton wool up their nostrils to look like an ape, but I think the real shudder-creating villain is the one who looks the same as other men, except for the eyes, and the eyes ought to reveal just how rotten to the core the heavy is, with subtle graduations such as "forced into crime by mental instability" or "gone to the bad through evil surroundings" or "not a bad chap at heart but just lacking in strength of character". It's a fascinating study.'

Quoted by Peter Haining in *Doctor Who -A Celebration*, original source unknown.

'I'm tired of being the eternal "tough guy" of British films. Asking me to play this type of role in the first place was about as practical as asking Danny Kaye to play Napoleon on Elba!

'Somehow I've managed to scrape through, but after five years of it I can clearly see the danger signal ahead. I'm certain picture goers are sick and tired of seeing me pull horrid faces before the cameras, and that if I don't change my style very soon, I shall soon find myself a has-been!

'It's not generally realised that 45 of my 60 films are comedies and that I was a leading Quota-Quickie funny man.'

Interviewed by D. McFadden for *Picturegoer*, edition dated 26 May 1945.

ON HIS ROLE AS SERGEANT MAJOR BULLIMORE IN *THE ARMY GAME*:

'I stayed with that series for the first year, and then I thought I

would give it a rest and try and do something else. I was away from it for two years, back making films. And then I quite by accident met the producer again in a train going home one evening, and he asked me if I'd come back to the show. So I said yes, at a price. And he agreed and I went back for another year. Then I thought, well, I'd better leave now before I do go into a mental home.'

Interviewed by Roy Plomtey on 2 August 1965 for BBC Radio's *Desert Island Discs*.

ON BEING CAST AS THE DOCTOR:

'All my life I've wanted to play an older character part in films, or in a play, and I've never been allowed to. Except just on one occasion prior to being offered this part, Doctor Who. After a second reading for Lindsay Anderson I was given the part of an old boy in *This Sporting Life*, where the lead was played and shared by Robert Harris and Rachel Roberts, both superb artists. And I was just playing this sort of bone idle, out of work, on the dole, ill old man called Dad who had a great ambition in life in earlier days to be a rugger player, and to be a good professional player, make a success of his life. Unfortunately he ended up, as it were, in the gutter, and rather an ill and useless old man, but in this young boy he saw something; he saw something of himself. Yes. And therefore he... I think he used his influence with the club managers and associates to get this boy a chance, give him a chance.

'And playing this part, strangely enough, led to the part of Doctor Who. Because it turned out that after I had played Doctor

Who for several months Verity Lambert, my producer, a very charming and loveable person, finally confessed to me that she'd seen this film and she had decided that there was her Doctor Who.'

Interviewed by Roy Plomtey on 2 August 1965 for BBC Radio's *Desert Island Discs*.

'I was "resting" when my son-in-law, who is also my agent, approached me about playing the part. I hadn't worked for the BBC since steam radio twenty-five years ago, and I didn't fancy the idea of returning to state control so late in life.

'My son-in-law - Terry Carney, son of George Camey, the variety artist - was quite right, the role was exactly me. For only

the second time in thirty-seven years - the film *This Sporting Life* was the last - I had the opportunity to play an old man.

'What's more, the part required some thought, unlike *The Army Game* and most of the other rubbish I've been associated with in the past. I've not been offered the sort of work I've wanted, due I think to past disagreements I've had with producers and directors over how parts should be played.

'Financially and otherwise I am much better off now. I didn't like the initial script and I told them so. It made the old man too bad tempered. So they gave me *carte blanche* to introduce more humour and pathos into the part.

'I can hardly believe the break from playing servicemen has come, but now that it has happened, it's for good. I'll never play a uniformed part again.'

Interviewed in 1964 for syndication in local newspapers.

'The moment this brilliant young producer, Miss Verity Lambert, started telling me about *Doctor Who* I was hooked.'

Quoted in *The Making of Doctor Who* by Malcolm Hulke and Terrance Dicks, original source unknown.

ON THE MAGIC OF DOCTOR WHO:

'Apart from there being no sex or swearing, the treatment is very adult. But aiming it at the kids first was a masterstroke. Around tea time it's the children who decide what is seen on TV, not the parents. On the other hand, it is something mums and dads can watch as well without cringing.'

Interviewed in 1964 for syndication in local newspapers.

'The programme is a success because we keep it as a children's programme.

'The scriptwriters sometimes try to make Dr. Who use expressions like "centrifugal force", but I refuse. If it all gets too technical, the children don't understand and they lose interest. After all, it's an adventure story, not a scientific documentary. And Dr. Who isn't a scientist. He's a wizard.'

Interviewed for *Reveille*, edition dated 7-13 January 1965.

'After we remade the first episode, I decided that the show would run for five years. That was my assumption then, two-and-a-half years ago, and I think my assumption is still pretty right.

'If it does continue for that long, then I shall have had enough. I hope that before we finish the series that we shall be able to make it in colour. I feel this would enhance the programme.'

**Interviewed for the *Western Daily Press and Bristol Mirror*,
edition dated 14 December 1965.**

'To me, kids are the greatest audience - and the greatest critics -in the world. When I knew it was a children's programme, I thought "I must really make something of this." '

**Interviewed for the *Daily Mirror*, edition dated 23 April
1966.**

'We did it 48 weeks a year in those days. You know, I couldn't go out into the High Street without a bunch of kids following me. I felt like the Pied Piper.

'People really used to take it literally. I'd get letters from boys swotting for O' Levels asking complicated questions about time-ratio and the TARDIS. Dr. Who might have been able to answer them. I'm afraid I couldn't.

'But *Dr. Who* is certainly a test for any actor. Animals and children are renowned scene-stealers and we had both - plus an assortment of monsters that became popular in their own right. Look at the Daleks. They started in the second series and were an immediate success.

'I remember once when I was asked to open a local fete I dressed in my *Dr. Who* clothes and turned up in an old limousine owned by a friend. I'll never forget the moment we arrived. The children just converged on the car cheering and shouting, their faces all lit up. I knew then just how much *Dr. Who* really meant to them.'

**Interviewed by David Gillard for the *Radio Times Doctor
Who* special, published 1973.**

'I think that if I live to be 90, a little of the magic of *Doctor Who* will still cling to me.'

**Quoted in *The Making of Doctor Who* by Malcolm Hulke
and Terrance Dicks, original source unknown.**

ON PLAYING THE DOCTOR:

'With rehearsals every day, it's just like being on tour. I live in digs near the studios all week and only go home at weekends.

'I give the rest of the cast my experience and they help me memorise my lines.

'I hope the series runs for another five years, because that is about as long as I give myself in this business. After that, I shall retire. After all, I'm not 21 anymore.'

Interviewed in 1964 for syndication in local newspapers.

'I see Dr. Who as a kind of lama. No, not a camel. I mean one of those long-lived old boys out in Tibet who might be anything up to 800 years old, but look only 75.'

Interviewed for *Reveille*, edition dated 7-13 January 1965.

'Although I portray a mixed-up old man I have discovered I can hypnotise children. Hypnosis goes with the fear of the unknown. I communicate fear to children because they don't know where I'm going to lead them. This frightens them and is the attraction of the series.

'I am hypnotised by *Dr. Who*. When I look at a script I find it unbelievable, so I allow myself to be hypnotised by it. Otherwise I would have nothing to do with it.

'Everyone calls me Dr. Who and I feel like him. I get letters addressed to me as "Mr Who" and even "Uncle Who". But I love being this eccentric old man. I love it when my granddaughter, Judith, calls me "barmy old granddad".

'I can see this series going for five years at least. It has already been sold in Australia, New Zealand and Canada, so my audience is getting bigger every week.

'I am getting more money than I've ever earned in my life.'

Interviewed for the *Sunday Mirror*, edition dated 7 February 1965.

'I am fortunate to be given *carte blanche* with the role. This allows me tremendous range to improve and build on the original outline of Dr. Who.

'I think I represent a cross between the Wizard of Oz and Father Christmas. Yet I am always adding fragments to the part, always trying to expand it.'

Interviewed for the *Daily Express*, date unknown.

'Last year I was invited by Whitehall to be VIP guest of honour at a Battle of Britain display near Doncaster. I put on my Doctor Who clothes and appeared in a colourful battle of the Daleks - with planes dropping bombs etc. There were 11,000 people there. Kids smashed barriers to get near me. But the greatest moment for me was to be entertained afterwards by 150 of Britain's most famous flyers.'

Interviewed in 1966, source unknown.

'I love playing to children, because you can't pull the wool over their eyes. And when they write to me, you know, it's the truth, the whole truth and nothing but the truth.'

'I don't mind being typecast again, even if it's in a bath-chair for the rest of my life.'

'They give me pretty well *carte blanche*; and as a matter of fact Verity has said that when the time comes they will give me a bath-chair free. So I said I might take her up on that one day.'

**Interviewed by Roy Plomley on 2 August 1965 for BBC
Radio's Desert Island Discs.**

'When children write to me they demand sometimes over and above what I can provide, but I send them a photograph and sign it and answer some of their letters. One little child wrote to me not so long ago, which is rather charming, she told me in her letter how much she liked the show, and she ended up by saying "When I grow up I will marry you" - aged four and a half!'

**Interviewed by Roy Plomley on 2 August 1965 for BBC
Radio's Desert Island Discs.**

'I find there is a great appeal in playing older parts. In this story I am 750 years old, because I am a man from the future, and I label myself "The High Lama of the Planets". To the viewer, I appear as a man between 60 and 70.'

**Interviewed for the *Western Daily Press* and *Bristol Mirror*,
edition dated 14 December 1965.**

I'm signed up until next October. And the BBC have flatteringly said that they'll keep it on as long as I'm willing to continue. But I want a change in conditions. It's not a question of money, the BBC pay me very well, though I work bloody hard for it.

'But you can never escape from the character - that's the agony of being Dr. Who.

'When I was in films, you worked hard for twelve or sixteen weeks, but when you'd finished, it was gone, in the bag.

'Dr. Who has given me a certain neurosis - and it's not easy for my wife to cope with. I get a little agitated, and it makes me a little irritable with people.

'In fact, Dr. Who seems to be taking over.

'I get nine weeks off a year. But it takes me two weeks to unwind from the part. What I would like for the next contract is something like Dr Finlay. He runs for 26 episodes and then gets a 26-week break.

'Once or twice I've put my foot down with a new director and told him "I know how to play Dr. Who and I don't want you to intrude on it or alter it." '

Interviewed for the Doty *Mirror*, edition dated 23 April 1966.

'It was like manna from heaven to get away from uniformed parts. The original Doctor was pig-headed and irascible, certainly, but there was also an element of magic in him - and that was what I tried to bring out.'

Interviewed by Michael Wynn Jones for the *Radio Times*, edition dated 30 December 1972 - 5 January 1973.

ON MAKING STORY SUGGESTIONS:

'The idea of doing a Western story was my idea. Children will always adore cowboys and Indians. And I'd like to see characters from children's books come into the series.'

Interviewed for the *Daily Mirror*, edition dated 23 April 1966.

'Your letter to me I found very interesting but first let me say you could not have two Doctor Whos.

I myself suggested this some four years ago by having a son. The idea was for me to have a wicked son: both looked alike and both had a TARDIS and travelled in time and space. In fact I would have had to play a dual role when meeting up with him.

'This idea was not acceptable to the BBC so I forgot it very quickly. But I still think it would have worked and been exciting for the children.'

**William Hartnell writing in July 1968 in a letter to fan
Ian McLachlan.**

ON HIS DEPARTURE FROM *DOCTOR WHO*:

'I think three years in one part is a good innings and it is time for a change.'

Quoted in a BBC press release dated 6 August 1966.

'Basically I left *Dr. Who* because we did not see eye to eye over the stories and too much evil entered into the spirit of the thing. *Dr. Who* was always noted and spelled out to me as a children's programme, and I wanted it to stay as such, but I'm afraid the BBC had other ideas. So did I, so I left I didn't willingly give up the part.'

**William Hartnell writing in July 1968 in a letter to fan
Ian McLachlan.**

'It is a long time ago now, and I think my hurt has healed, although I must say the events of those last few months are engraved on my heart.'

Quoted by Peter Haining in *The Doctor Who File*, purportedly from an interview conducted in April 1969 by John Ball, actual provenance uncertain.

'I was upset at coming out of *Dr. Who*. But I didn't agree with what was happening to him. There was too much violence creeping into the series.

'It's too adult. It's meant for children, not grown-ups.

'There are lots of things you could learn from it now to start a major war.'

I've stopped watching. So have a lot of children - that's what I hear. They keep saying to me, "When are you coming back?" 'But it's all so different now.'

Interviewed in 1970 for a newspaper, details unknown.

ON OUTER SPACE:

'Space travel? Quite honestly it scares me stiff. I haven't the slightest wish to get in a rocket and zoom through the stratosphere. Somebody else can be the first man on the moon. It doesn't interest me at all.

'If God had wanted us to live on Mars, he'd have put us there in the first place. I prefer life on earth.'

Interviewed for *Reveille*, edition dated 7-13 January 1965.

'Certainly I believe there is life on other planets - and they know there's life here but don't have the technology to get through.'

Interviewed by Michael Wynn Jones for the *Radio Times*, edition dated 30 December 1972 - 5 January 1973.

ON HIS HOME LIFE:

'My favourite pastimes are work, recreation, fishing, horse-riding and reading.'

William Hartnell writing in 1946 for *British National's Film Review*.

'My leisure interests before getting the part of Dr. Who were strictly down to earth - gardening, fishing, sitting down and horse racing.

'I've been married 39 years, and all of them to the same woman.'

Interviewed in 1964 for syndication in local newspapers.

'My granddaughter Judith, who is seven, will probably be a TV producer one day. With Doctor Who in the middle of some terrible global disaster she'll ask me what I've done with that pretty tall hat I was wearing in the previous scene.'

I'm a countryman at heart. I love fishing, especially sea fishing for bass. I have a couple of rods down at Newhaven and go there whenever I get the chance. ' -

'My favourite exercise is chopping wood.

'My wife and I are both keen bird-watchers. During the big freeze a few winters back, you'd be amazed at all the different birds which came to visit us. We kept them alive during that cold weather.

'We found out what food each bird liked, and got it for them somehow.

'Everyone has to escape somehow. Some people do it through TV. My escape is the English countryside, which I love.

'Nothing would ever make me leave it to explore life on some other planet/

Interviewed for *Reveille*, edition dated 7-13 January 1965.

ON LIFE AFTER DOCTOR WHO:

'How lovely to be interviewed for a television feature. I thought people had forgotten me.

'Before I went into *Dr. Who* I was always given sergeant-major parts like the one in *The Army Game*. I thought playing *Dr. Who* would break my image. It didn't. People still think of me as *Dr. Who* or a bad-tempered sergeant major.

'Recently I was in *Softly, Softly* playing an ordinary old man. You've no idea how marvellous that was for a change.

'I read a lot of play-scripts. When I find the right one, I'm hoping I'll be able to put it on in the West End.'

Interviewed in 1968 for a newspaper, details unknown.

'For your information, the original *Dr. 'Who'*, which I think is me, is still running, and has reopened in New Zealand, Iran and Jamaica.

'My fan mail is still coming along, also, some from Australia, posted to the BBC.

'Of course you may use our names on the Fan Club notepaper, but keep my address to the blackout, in other words, to yourself.

'Also, let me add, I have had a nervous breakdown which has lasted nearly two years and am only just getting on my feet again.

My wife had to take the brunt of my illness, and no better nurse I can assure you.'

'At the moment on holiday in Ireland

'It was my own fault, much too long without a proper rest

A lot of parts come my way but, of little use to an ill man.

Anon Carry on and bless you together with fans '

**William Hartnell writing in a letter dated 11 August 1969 to
Doctor Who Fan Club Secretary Graham Tattersall.**

ON HIS RETURN TO TV IN THE ITV PLAY *CRIME OF PASSION*:

'I was ill for eighteen months. It was a double affair – pleurisy and a nervous breakdown.

'Now I'm back in the acting business. But I don't say "Yes" to everything. I turn things down if I don't think they're right

I would like to get back to more TV, but it is difficult because you don't always get the parts you want

'And, of course, they fight shy about engaging expensive actors.'

Interviewed in 1970 for a newspaper, details unknown.

2: William Hartnell – As Others Saw Him

CHRISTOPHER BARRY (DIRECTOR):

I remember, unfortunately, that William Hartnell had a rather old-fashioned attitude to race. Also, by the time I came back to work with him on some of the later episodes he thought he was "the Doctor"¹, not William Hartnell. But all the cast had assumed their characters' personalities, and it's a great short-cut on any series or serial if the actors know their roles. They will then tell the director, "This is what I ought to be doing," or "ought not," and if you disagree with them it's up to you to convince them. That¹ s perfectly healthy - you stop rehearsal and talk about it'

**Interviewed by David J. Howe and Rosemary Howe in 1987 for
The Frame Issue 1.**

IAN STUART BLACK (WRITER):

I thought he was an excellent actor. I think I first became aware of him when I saw a little scene he had done in a British film called *Odd Man Out*. He was on screen for only about two or three minutes in a 90-minute picture, playing the part of a bartender who was under great strain, and in that short space of time he really caught my attention and impressed me with his abilities. Then of

course my children used to watch him in *Doctor Who*. So when I came to write for him I was very pleased

I've heard it said that Hartnell could be irritable, and that's true. Certainly he could be irritable with some of the younger actors and actresses in *Doctor Who* whom he didn't consider to be totally professional. You have to remember that the series was taking people who at the time were fairly unknown and still learning the business, although some of them became stars later on, and I think that every now and again he felt mildly irritated. In a sense he was carrying some of them. As far as I was concerned, though, his professionalism excused any sort of personal attitude he might have had. I didn't know him very well, but I liked him. He just took the script and he acted it.'

Interviewed by Stephen James Walker in 1992 for *The Frame Issue 23 & 24.*

DOUGLAS CAMFIELD (DIRECTOR):

To be perfectly honest, Bill could be difficult to work with. He was cantankerous, wilful, dogmatic and never suffered fools gladly. But life was never dull in his company and he was generous and encouraging if he knew that, like him, you put the good of the programme above all. He had "star quality" in abundance, and brought a special magic to the part. He "created" the Doctor and provided the yardstick against which every other actor who plays the part is measured. He helped me to get started as a director and I owe him a great deal. He was a remarkable man and I shall never forget him.'

Interviewed by Gary Hopkins in 1979 for *The Doctor Who Review Issue 1.*

ANN CARNEY (DAUGHTER):

'His grandchildren had given him a new interest in the younger generation, as they always do older people. He never had a son, so I was the only one, and Paul (his grandson) had stimulated a different approach to children. Their interest in the modern space age etc. was reflected in his interest in that type of programme.'

Interviewed for *The Time Scanner Issue 2, published in 1985.*

FRANK COX (DIRECTOR):

'William Hartnell seemed to me to hate rehearsing. He had a great 1 problem learning the lines, and if he found a biggish speech, of half a page or so, he would say "Christ. Bloody *Macbeth*!" My impression was that he loved being the Doctor, especially when it involved opening bazaars etc., but that he was insecure about his ability to do the work. William Russell was a great help to me, mediating between the irascible old Hartnell and the trembling novice director, Cox. It was all a nightmare quite honestly.'

**Interviewed by Ian K. McLachlan for *TARDIS* Volume 7
Number 1.**

MICHAEL CRAZE (ACTOR):

'Mr Hartnell, God rest his soul, was a devil! He was a bit overpowering, quite frankly. I found him just difficult to work with. I don't think he wanted to leave. I think the powers-that-be got fed up and said "Let's change the whole format", and they redrafted the whole thing.'

**Interviewed by Gordon Roxburgh for *TARDIS* Volume 7
Number 4.**

RAYMOND CUSICK (DESIGNER):

'Bill Hartnell took acting very seriously, and was desperate as an actor to *do Doctor Who* - and then all the mail that came in was for the Daleks, some fibreglass model! I remember him telling me that j the company which manufactured the Dalek playsuits sent a representative down to his house to give him one of them. He said, "I don't know why they brought this bloody thing down to me. What do I want a bloody Dalek for?"

'He was funny, Bill Hartnell, but on the face of it he didn't appear to have any sense of humour. For instance, we were all sitting around drinking coffee one day and reminiscing about our time in the theatre, recalling all the embarrassing things which had gone wrong during shows we'd been involved with, and he couldn't understand why we thought these things were funny!

'He started telling us a story, very seriously. Apparently he had just been touring in a play with an actor-manager who was an

alcoholic - a Henry Irving type, a real ham. In one scene, the actor-manager's character was supposed to have an argument with Hartnell's character and then leave the room through a door, where he would meet two other characters and they would discover what was happening - this was the denouement of the play. Anyway, one night, when the actor-manager came to make his exit, instead of going through the door he opened a big wardrobe next to it and went in! Hartnell stood there waiting for him to come out, because it didn't lead anywhere, but he didn't come out. The two actors outside were given a cue and came in, and they just had to busk it - to make it up as they went along! After the curtain came down, they all rushed over to the wardrobe, opened the door, and there he was, fast asleep! "What happened?" they asked him. "Well, my dears, I came inside here, shut the door, and suddenly it was dark. So I thought I'd sit down and have a rest." Hartnell was absolutely serious when he told us this but, by the time he'd finished, we were falling about, it was so funny.'

**Interviewed by Stephen James Walker and David J. Howe in
1991 for *The Frame* Issue 21 & 22.**

GERRY DAVIS (STORY EDITOR):

I got on well with Billy Hartnell. I discovered it was no good confronting him, because as soon as you did he'd get angry. There was a lot of anger in him. What I would do was, having the necessary knowledge, talk about something to do with his past.

For example, there was the occasion of the chair. He came onto the set, took one look at this chair, and said, "This is ridiculous -I can't sit in this chair, it's wrong! Take it away - and I won't do anything until it's taken away." They used to send for me, and I'd come down and say, "What's the matter?" He said, "Look at this. It's an insult, and completely wrong for the scene." So I replied, "Doesn't it look familiar to you? When Barrymore played his 1925 *Hamlet* he used a chair identical to that!" And Hartnell paused, thought, and then said, "Oh yes, I saw him." So we talked about B any more for five minutes, and then I said, "Well, sorry to disturb you, you'd better get on with the scene. But first we must get rid of that chair!" And he looked at me and said, "Oh no, that's fine, nothing wrong with that!" He was very nice to me and took a great

interest in me, always! asking after my daughters. It was the make-up and costume people he bullied.'

Interviewed by Richard Marson in 1987 for *Doctor Who Magazine* No. 124.1

MICHAEL FERGUSON (DIRECTOR):

'I liked him a lot and got on quite well with him, possibly because I had already worked with him as an assistant floor manager. The AFM really has to get on well with everyone, otherwise it can't be made, life very difficult. I had always looked after Bill on *The Daleks* and I found him very co-operative. He could be cantankerous, he could be snappy, he could be a bit huffy sometimes, but that was something I found not particularly remarkable then and I find even less remarkable now when I think of the burdens borne by the lead actor of a major and popular series.'

Interviewed by Stephen James Walker in 1991 for *The Frame* Issue 18.

HEATHER HARTNELL (WIFE):

'The cast all got on awfully well. Of course he had his favourites. He loved Bill Russell, who was the first of his assistants, and Peter Purves who joined later. He got on awfully well with Bill Russell and Jackie Hill and Carole Ann Ford, who was his granddaughter in the beginning. Oh! They all got on well together. Well, they had to, because they were making it in a very tiny studio and they were all on top of each other; they had to get on well together or else they would have come to blows I would imagine! He loved the historical stories because, like all actors, he loved dressing up in great gay clothes. He loved stories like the French Revolution one and *Marco Polo* and things like that, because they all had gorgeous, glamorous clothes. I don't know what his favourite story was. Perhaps *Marco Polo*, because they had great fun doing that. But of course his favourite monster had to be the Daleks. The point was that somehow he could get the better of all the other monsters, but the Daleks always popped up again! And William felt that he was never going to get the better of them.'

"The performances that he was really proud of were in films, particularly a film called *The Way Ahead* and a film called *The Yangtze Incident*, they were service films. He loved doing *Doctor Who*, though. He absolutely adored it, because he always loved children and always had a way with them. He used to stay five nights a week in a little flat in London and then come home to Mayfield, where we lived, at the weekend. I used to drive over and meet him at Tunbridge Wells station, and the local children got to know that he'd arrive at Tunbridge Wells on a Saturday morning and they'd be waiting for him. It was very like the Pied Piper of Hamlyn, walking through the streets down to the car park. They knew it was him, and if he went into a shop they would wait outside, then follow him again. Well of course he loved it because they were children; he loved children.'

**Interviewed for *No, Not the Mind Probe* Issue 1, published
January 1985.**

WARIS HUSSEIN (DIRECTOR):

'William Hartnell was Verity Lambert's idea for the role of the Doctor, but at first he was quite reluctant to accept it. We took him out to lunch one day and I had to talk literally non-stop to try to convince him. He had a number of worries. He had recently done a series - *The Army Game* - and didn't really want to get involved with something else which took up so much of his time. Also, he didn't quite know if he wanted to play such a peculiar character. He seemed to think that, by asking him to play the part of an eccentric, we were implying that he was eccentric himself - which of course he was! Ultimately, though, he agreed, and that was due largely to these diplomatic approaches from Verity and me, so I feel fairly strongly that I was very influential there.

'William was very much a prejudiced person, and I had a strong suspicion that he was prejudiced about me to start with. What was interesting, though, was that he never allowed it to interfere with his work, and gradually he came to like me a great deal, so in a way you could say there was something achieved through that! Once he realised that I knew what I was doing he really was supportive. He never, ever made things difficult for me, which he could have done if he'd wanted to. I had a lot of respect for the man. I think everyone¹ s entitled to their opinions; but if you can

change some of them, all for the better.'

**Interviewed by Stephen James Walker and David J. Hove
in 1990 for *The Frame* Issue 16.**

INNES LLOYD (PRODUCER):

'Bill had been in the role for a long time. He was getting on and he was getting tired. I thought that the tiredness and the irascibility were not going to be good a) for the show and b) for him - for him, mostly ~ and I would always have advised him to leave. I remember taking him home after the party on his last night, at about one in the morning. I told him, "Bill, now you can have a rest" and he said, "Yes, I'll be very pleased."

I also 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!" I think he was happy when he heard that Pat would be doing it.¹

**Interviewed by Stephen James Walker and Peter Linford in
1990 for *The Frame* Issue 14.**

RICHARD MARTIN (DIRECTOR):

'William Hartnell disliked quite a lot but worked like a white man and worried like Reagan's bodyguard/

**Interviewed by Ian K. McLachlan in 1983 for *TARDIS*
Volume 8 Number 2.**

DEREK MARTINUS (DIRECTOR):

'Hartnell was very quick to size me up; he did that with all the new directors. He was a pretty formidable figure, with a good track record in films, and he liked to present himself as an imposing, knowledgeable sort of guy. He definitely liked to be the star.

I remember Hartnell saying to me during one of the earlier episodes that he had been told he could go on as the Doctor for as long as he liked, that he had *carte blanche* over the scripts, and that when he finished, the series was finished. He really believed he was the series, poor chap. He could not envisage it existing without him. He said "How can they replace Doctor Who? It's called

Doctor Who and if I don't do it, that's the end of it. They keep asking me to carry on, but I don't know how long I'll do it." ' '

Interviewed by Stephen James Walker and David J Howe in 1991 for *The Frame* Issue 21 & 22.

PETER PURVES (ACTOR):

'I liked Bill a lot. I thought he was a smashing bloke. Very difficult to work with, but he was a perfectionist in his own way and it came out as rattiness with directors and producers. He had a strong sense of what was wrong and what was right. He did have a bit of trouble learning his lines sometimes and used to get them wrong on takes, but that sort of thing happens and I still think he was the best Doctor by a long way. I had a very good relationship with Bill and he used to take me and my wife out for meals. He was a lovely man. Very entertaining and, I think, a very good actor.'

Interviewed in 1986 for *Flight Through Eternity* No. 2.

"Television acting is really quite confined, and he would always hold his hands up in front of his chest, because if they were down by his sides and he was in close-up you wouldn't see them. If he made a gesture it wouldn't be a big one, because again that would take his hands out of shot. Instead, he used to make all those neat little gestures of his.'

Interviewed in 1990 for the British Satellite Broadcasting *Doctor Who* weekend.

WILLIAM RUSSELL (ACTOR):

'Billy was marvellous, very professional. He had all the switches in the TARDIS marked out exactly in his mind, and he thought up the idea about the Doctor always getting my name wrong, Billy wasn't at all like the Doctor off set. He was a very professional actor who just did his job, in his own way.'

Interviewed by Graeme Wood, John Brand and Andy Lennard in 1984 for *The Merseyside Local Group Magazine* Volume 2 Issue 17.

JULIA SMITH (DIRECTOR):

'Mr Hartnell was a terrific professional and totally dedicated to the part he was playing. At times I think he honestly believed he was Doctor Who. Any actor supporting a series over a number of years gets very weary, and his age must have added to this. He was finding it difficult to remember lines, which was one of the reasons he was given two companions instead of one. He was also given very athletic things to do by a lot of the writers and, as a director, one had to save him as much as possible.'

**Interviewed in 1982 by Ian K. McLachlan for *TARDIS*
Volume 7 Number 2.**

DONALD TOSH (STORY EDITOR):

'Bill was a hardened old pro, but he was also getting on in years. Time and time again he had the weight of the explanation to do, so as to make the whole thing acceptable and believable. He would stray away from the script and bumble and ad lib his way through so that at times we tore our hair and there were some great old fights. However, usually when we came to look at the finished product, Bill had made sense of it and it looked fine.

'John Wiles and I had many battles royal with him, but that is true of any long-running programme - there are always arguments with the star. Bill cared very, very deeply for the programme. He was desperately sorry when the time came and he had to give it up. The success that *Doctor Who* has lived on since it began is greatly due to what Bill Hartnell brought to the programme.

'I think towards the end he almost began to lose the dividing line between his own reality and the fantasy reality of the Doctor. There were times when one knew he was going to be difficult and one had to head off trouble if one could, for our schedule was terribly tight and time was always at a premium. I recall once at a read-through 1 Bill had a long and complicated speech which was absolutely vital, and I knew that he was going to ask for it to be rewritten or cut. As soon as the read was over I rushed across and congratulated him. I told him that it was a vital speech and he had read it quite beautifully, and that 1 had written it especially for him. Everyone likes sudden and surprising flattery so he was slightly taken aback, then smiled and said Thank you" and went

away and learned every word, and on transmission delivered it absolutely perfectly.'

Interviewed by Jan Vincent-Rudzki, Stephen Payne and Ian Levine in 1978 for *TARDIS* Volume 3 Number 3.

EDMUND WARWICK (ACTOR WHO DOUBLED FOR HARTNELL):

'He was incredibly kind. He wanted me to be good in the part, obviously, and so when we weren't rehearsing he spent a lot of his spare time showing me exactly how he held his head and how he stood, which was very generous of him really because actors are not all that kind as a rule.

'He could be tetchy, but when he wanted to help he was most helpful. The thing that made him tetchy was when scripts were not up to scratch.

'When Hartnell was there, he really was the most important person of the lot. Things went according to the way Hartnell wanted them to go, rather than anything else.'

Interviewed by John Bowman in 1989 for *The Frame* Issue 10.

JOHN WILES (PRODUCER):

'He wasn't as old as he thought he was. When he was with me he treated himself almost as a 75 year old. It may well have been that he was physically not in the best of health and so could not learn lines. Consequently, studio days could be absolute purgatory for everybody. If Bill was in an unhappy state then it put everyone into a terrible state.

'Eventually my directors devised a code for me. They would turn to their production assistant and say, "You had better phone the designer," which meant, "Get John down here quick," so that Bill wouldn't know I'd been summoned.

'One day I got a call from the studio to say that all the dressers had come out on strike! Now this was a cataclysmic start to a day in the studio where you depend on all your back-up all the time. Bill had simply offended his dresser, who had then complained, and so the entire staff had walked out. And this was on the one

day you had to get an entire episode recorded. So there were those kind of pressures all the time.

'Peter Purves was very supportive and helped as much as he could. I imagine it must have been very nerve-racking for him, in that he never knew from one day to the next what was coming from Bill.

'The feeling from above was that the show worked as it was, and would continue to run as long as Bill Hartnell played the Doctor. So perhaps I was mad for wanting to change it. But our audience research had shown the production office that many adults watched the show and so I felt we could do better than we were doing.

'I do remember suggesting to Bill once that we take the TARDIS to a planet where there is no gravity and no oxygen - where he would have to wear a spacesuit. You never heard such an uproar in all your life ...'

**Interviewed by Jeremy Bentham in 1983 for *Doctor Who* **
Monthly Winter Special 1983

ANNEKE WILLS (ACTRESS):

'As you have probably heard from other people, Bill Hartnell was I a very tricky character. Very, very tricky. So the rest of the cast I would stick together, and have a sort of reality check! His departure was all pretty emotional, I think, and rather difficult'

Interviewed by Stephen James Walker in 1991 for *The*
***Frame Issue*'.**

3: The Doctor

The character of the Doctor was devised by BBC Head of Drama Sydney Newman in April 1963. His staff had by this point already done a considerable amount of work on developing a proposed new science-fiction series (See Chapter Six), but it was Newman himself who decided that the central character ought to be, as he later put it:

A man who is 764 years old - who is senile but with extraordinary flashes of intellectual brilliance. A crotchety old bugger - any kid's grandfather - who had, in a state of terror, escaped in his machine from an advanced civilisation on a distant planet which had been taken over by some unknown enemy. He didn't know who he was any more, and neither did the Earthlings, hence his name, Dr. Who. He didn't know precisely where his home was. He did not fully know how to operate the time-space machine.

In short, he never intended to come to our Earth. In trying to go home he simply pressed the wrong buttons - and kept on pressing the wrong buttons, taking his human passengers backwards and forwards, and in and out of time and space.

The earliest contemporary description of the Doctor's character appeared in a format document prepared during the early part of

April 1963 by BBC staff writer/adaptor C.E. Webber, in consultation with Newman and with the Head of the Script Department, Donald Wilson. It read as follows:

DR. WHO

A frail old man lost in space and time. They give him this name because they don't know who he is. He seems not to remember where he has come from; he is suspicious and capable of sudden malignancy; he seems to have some undefined enemy; he is searching for something as well as fleeing from something. He has a 'machine' which enables them to travel together through time, through space, and through matter.

The same document later went on to give a description of the part that the Doctor would play within the continuity of the stories:

He remains a mystery. From time to time the other three discover things about him, which turn out to be false or inconclusive (i.e. any writer inventing an interesting explanation must undercut it within his own serial-time, so that others can have a go at the mystery). They think he may be a criminal fleeing from his own time; he evidently fears pursuit through time. Sometimes they doubt his loss of memory, particularly as he does have flashes of memory. But also, he is searching for something which he desires heart-and-soul, but which he can't define. If, for instance, they were to go back to King Arthur's time, Dr. Who would be immensely moved by the idea of the Quest for the Grail. That is, as regards him, a Quest Story, a Mystery Story, and a Mysterious Stranger Story, overall.

While his mystery may never be solved, or may perhaps be revealed slowly over a very long run of stories, writers will probably like to know an answer. Shall we say:

The Secret of Dr. Who: In his own day, somewhere in our future, he decided to search for a time or for a society or for a physical condition which is ideal, and having found it, to stay there. He stole the machine and set forth on his quest. He is thus an extension of the scientist who has opted out,

but he has opted farther than ours can do, at the moment. And having opted out, he is disintegrating.

One symptom of this is his hatred of scientists, inventors, improvers. He can get into a rare paddy when faced with a cave man trying to invent a wheel. He malignantly tries to stop progress (the future) wherever he finds it, while searching for his ideal (the past). This seems to me to involve slap up-to-date moral problems, and old ones too.

In story terms, our characters see the symptoms and guess at the nature of his trouble, without knowing details; and always try to help him find a home in time and space. Wherever he goes he tends to make ad hoc enemies; but also there is a mysterious enemy pursuing him implacably every when: someone from his own original time, probably. So, even if the secret is out by the fifty-second episode, it is not the whole truth. Shall we say:

The Second Secret of Dr. Who: The authorities of his own (or some other future) time are not concerned merely with the theft of an obsolete machine; they are seriously concerned to prevent his monkeying with time, because his secret intention, when he finds his ideal past, is to destroy or nullify the future.

If ever we get this far into Dr. Who's secret, we might as well pay a visit to his original time. But this is way ahead for us too. Meanwhile, proliferate stories.

Sydney Newman, when presented with a copy of Webber's document, made a number of hand-written annotations to it, indicating that he was less than happy with some of these suggestions for the Doctor's character. Beside the section headed *The Secret of Dr. Who* he wrote:

Don't like this at all. Dr. Who will become a kind of father figure - I don't want him to be a reactionary.

Beside "*The Second Secret of Dr. Who*" he commented simply:

Nuts!

Newman's idea for the character was that he should be an old man who, although grumpy and partly senile, would have a heart of gold; and who, far from hating scientists and inventors, would regard 'science, applied and theoretical, as being as natural as eating."

The next version of the format document, dated 15 May 1963, contained the following revised description of the Doctor's character and of his relationship with his companions (one of whom was to have been called Cliff):

DR. WHO

About 650, a frail old man lost in space and time. They give him | this name because they don't know who he is. He seems not to remember where he comes from, but he has flashes of garbled memory which indicated that he was involved in a galactic war, and still fears pursuit by some undefined enemy. He is suspicious of the other three, and capable of sudden malignancy. They want to help him find himself, but Cliff never quite trusts him.

All the other suggestions, including the 'Secrets of Dr. Who' had by this point been dropped.

The character was further refined over the following weeks. The j finalised version of the format document, produced by story editor I David Whitaker around early July 1963 and sent out to freelance , writers to invite them to submit ideas to the series, contained the following description:

DOCTOR WHO:

A name given to him by his two unwilling fellow travellers, Barbara Wright and Ian Chesterton, simply because they don't know who he is and he is happy to extend the mystery surrounding him. They do know that he is a Doctor of Science and that he is over sixty. He is frail-looking but wiry and tough like an old turkey and this latter is amply demonstrated

whenever he is forced to run away from danger. His watery blue eyes are continually looking around in bewilderment and occasionally suspicion clouds his face when he assumes his decisions are being opposed by his earthly 'passengers'. He can be enormously cunning once he feels he is being conspired against and he sometimes acts with impulse more than reasoned intelligence. He can be quite considerate and wise and he responds to intelligence eagerly. His forgetfulness and vagueness alternate with flashes of brilliant thought and deduction. He has escaped from the 50th-century because he has found life at that time to be unpleasant and he is searching for another existence into which he can settle. Insofar as his operation of the 'ship' is concerned he is much like the average driver of a motor car in that he is its master when it works properly and its bewildered slave when it is temperamental. Because he is somewhat pathetic, his grand-daughter and the other two continually try to help him find 'home' but they are never sure of his motives.

It was during July 1963 that William Hartnell was cast as the Doctor. Unlike some of his successors, he had little initial input into the development of the character, being content to be guided by the requirements of the scripts and by the wishes of his producer and directors. He did however recall in a later interview that he considered the Doctor to be "too bad tempered" as depicted in the series' untransmitted pilot episode, and that he told the production team as much. Sydney Newman also disliked the rather arrogant, supercilious Doctor of the pilot, feeling that he was not 'funny' or 'cute' enough, and asked that the character be softened in the remount for transmission.

The Doctor's costume was also changed between the pilot and the remount, from a plain dark suit and tie to a more eccentric outfit with a high wing collar and cravat. These formal, Edwardian-style clothes, together with the wig of long white hair that Hartnell was asked to wear for the role, helped to set the Doctor apart from the norm of paternal, lab-coated boffins who had been a stock feature of children's adventure serials in the past. Even more innovative was the fact that he was as an alien time traveller from an advanced civilisation. While it was hardly unexpected for a science-fiction series to involve extraterrestrial

life-forms, to have an alien as the central figure was a very novel idea indeed. This aspect of the Doctor's background was first made clear to viewers in the following speech that he delivered in the first transmitted episode, *An Unearthly Child*:

'Have you ever thought what it's like to be wanderers in the fourth dimension? Have you? To be exiles? Susan and I are cut off from our own planet, without Mends or protection. But one day we shall get back. Yes, one day, one day.'

This is one of the few references ever made to the Doctor's desire, as mooted in the early format documents, to return 'home'. His principal motivation in the transmitted stories seems to be, rather, to explore the universe and to see its many wonders. Whenever his 'ship', the TARDIS, materialises in a new location, he is always eager to venture outside and find out what fresh mysteries and wonders lie in store. This passion for discovery appears to be, at times, almost a compulsion; in the opening episode of the second story, *The Daleks*, it leads him to mount a deception on his three travelling companions - Ian, Barbara and his granddaughter Susan - so that they will be forced to go along with his plan to visit a mysterious city that he has seen in the distance.

Plainly he likes to get his own way; and his confidence in his own abilities is such that it occasionally borders on the arrogance of the untransmitted pilot. "The mind will always triumph,' he announces at one point during *The Daleks*. 'With me to lead them, the Thals are bound to succeed.' In the early part of the first season, he can indeed be regarded more as an anti-hero than as an out-and-out hero. While he is essentially a kindly, sentimental, compassionate character, and while he certainly mellows quite considerably! with the passage of time, he can often be brusque and irritable, and at times even violent - displaying perhaps the flashes of 'sudden] malignancy' described in early versions of the series' format document. This Doctor is not one who sees himself as some sort of crusader against universal evil, nor one who goes looking for trouble.] Certainly he is a humane man, who regards life in all its various forms as something to be valued and respected and who consistently sides with the wronged and the oppressed against the force of tyranny and evil; but he does not actively court confrontation and conflict. His concern for the safety of himself and Susan, and later for that of his human travelling

companions, means that he is quite content on occasion to withdraw from a dangerous situation and let discretion be the better part of valour.

Nor does he seek to stand out from the crowd; on the contrary, he prefers to remain in the background and keep a low profile. Whether he be on an alien planet like Marinus or Xeros or on Earth in a historical period such as the French Revolution or the American Wild West era, he always endeavours to assimilate the local customs and win the acceptance of the indigenous population. He is, in short, an observer rather than an active participant - unless forced, by circumstances to become involved.

The necessity for the Doctor to remain an observer arose largely out of the attitude that producer Verity Lambert and story editor David Whitaker took towards the concept of time travel. This was set out by Whitaker in a reply of 1 May 1964 to a letter received from a viewer, Mr R. Adams of Quinton, Birmingham:

Undoubtedly one must look at time as a roadway going uphill and down the other side. You and I are in the position of walking along that road, whereas Doctor Who is in the position of being placed on top of the hill. He can look backward and he can look forward, in fact the whole pattern of the road is laid out for him. But you will appreciate of course that he cannot interfere with that road in any way whatsoever. He cannot divert it, improve it or destroy it. The basis of time travelling is that all things that happen are fixed and unalterable, otherwise of course the whole structure of existence would be thrown into unutterable confusion and the purpose of life itself would be destroyed. Doctor Who is an observer. What we are concerned with is that history, like justice, is not only done but can be seen to be done. Where we are allowed to use fiction, of course, is that we allow the Doctor and his friends to interfere in the personal histories of certain people from the past. We can get away with this provided they are not formally established as historical characters. We cannot tell Nelson how to win at the Battle of the Nile because no viewer would accept such a hypothesis. However, we can influence one Captain on board a minor ship in Napoleon's armada.

As far as going into the future, learning facts, and returning

to relay them, I am not sure that society is prepared to accept something until it is ready for it. There have been many long-sighted predictions in the world which have been ignored. Much of science-fiction as written in the twenties and thirties is now established scientific fact today; such as space travel, for example; and H.G. Wells in *The War of the Worlds* came very near to future truths.

This rationale of time travel came to the fore on a number of occasions during the series' first season, most notably in *The Aztecs* when Barbara was seen to discover the futility of attempting to overturn the Aztecs' tradition of human sacrifice. Dennis Spooner, when he took over from David Whitaker as story editor, adopted a rather more flexible policy, indicating in his story *The Time Meddler* that the Doctor's opposition to changing established history was a matter of personal policy rather than a belief that to do so was impossible. The whole concept of the Monk character introduced in that story depended upon the fact that history could indeed be altered and redirected onto a new course. Even under this more flexible regime, however, it remained the case that the Doctor was fiercely opposed to such meddling, as evidenced in his attitude towards the Monk - who, apart from Susan, was the only other character from the Doctor's own planet to be seen during this era of *Doctor Who*.

Mysterious and other-worldly though his origins may be, the Doctor's physical capabilities appear to be not much greater than those of a human being from Earth. He is actually rather frail, suffering all the aches and pains of old age, and often carries a walking stick given to him by Kublai Khan, a fellow sufferer, in the first season story *Marco Polo*. Mentally, however, his powers are somewhat superior. He delights in his ability to outwit his opponents, such as when, in *The Space Museum*, the Morok Governor of the museum tries to interrogate him with a mind-reading device and he projects an extraordinary series of false images onto the screen. He can even sense sometimes when an evil presence is nearby, as he indicates in *The War Machines*; and it is revealed in *The Sensorites* that he has a certain degree of telepathic ability.

At times, it must be said, his successes appear to result more from luck than from good judgement. He tends to muddle his way

through situations, and often has a slightly bewildered air about him. If he seems a near-charlatan in some of his earlier stories then in some of the later ones he could even be thought slightly senile, as Ian actually speculates in *The Rescue*. Indeed, there are aspects of his behaviour- such as his occasional bursts of almost hysterical laughter - which appear positively manic.

This trait of endearingly absent-minded bumbling was largely William Hartnell's contribution to the role. Hartnell regarded *Doctor Who* as a children's programme first and foremost, and was always looking for ways of making the Doctor more appealing to a that audience. It was he who, for instance, came up with the idea] that the Doctor should often get his companion Ian's surname [wrong: so instead of saying 'Chesterton' he would call him anything from 'Chesserman' (in *The Daleks*) to 'Chatterton' (when remembering him in *The Massacre of St Bartholomew's Eve*). It was he, too, who gave the Doctor his indignant 'humphs!' and his frequent high-pitched chuckles. As his widow Heather later recalled, 'I know Bill would have liked to have put more comedy into the part, and to a degree he did try with those exasperated little coughs and splutters.'

Hartnell saw the Doctor as a wizard-like figure rather than a scientist. He was convinced that he knew better than the series' writers how the character should be played, and would actively resist the inclusion of obscure or technical terms in his dialogue. Writer Donald Cotton recalled sharing a taxi with him on one occasion and being asked if, instead of writing lines for the Doctor, he could in future simply give an indication of what he wanted the character to say and leave it to the actor to come up with the actual words.

Part of Hartnell's motivation in this regard may well have been to lessen the very considerable burden of dialogue that he, as the series' lead, had to carry in each episode. He was by this stage of his career finding it increasingly difficult to memorise his lines, and he lacked the advantage afforded to actors in later years of being able to stop for frequent retakes (video editing being a technically difficult and expensive process to achieve in the mid-sixties). There is however no doubt that he had very strong views as to how the Doctor should speak and behave, and that much of the character's on-screen appeal, which made him a hero to

millions of children world-wide, was down to the actor's own skilful and engaging performance.

Aside from the aforementioned mellowing, and the refinements of interpretation made by Harwell in his performance, no radical changes in the characterisation of the Doctor occurred during the three years of the actor's tenure in the role. The description given in the format guide sent out to writers towards the end of the first Doctor's era was much the same as that in the one prepared by David Whitaker in 1963 - and in some respects harked back to the even earlier C.E. Webber version.

Right up until his last story, *The Tenth Planet*, the Doctor retains his characteristic traits. However, when he collapses part-way through the story, and later speculates that his old body might be 'wearing a bit thin', it becomes clear that something very unusual is happening. In the closing moments of the final episode, he demonstrates perhaps his most remarkable and unexpected ability of all and undergoes a complete transformation of his physical appearance ...

4: The Stories

'Let me get this straight. A thing that looks like a police box standing in a junkyard. It can move anywhere - in time and space?'

The two school teachers, Ian Chesterton and Barbara Wright, stand amazed in the impossibly large white room within the battered old police box. As they try to comprehend Susan Foreman's explanation that they are standing inside a time machine, they are completely unprepared for the incredible adventures that await them in the dimensions of time and space.

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; 'Dum' 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.

For the first twenty-five *Doctor Who* stories, each episode had an individual title, and the overall title was not given on screen.

The story titles in the listing below are those that were used by the series' production team at the time of the original transmission.

SEASON ONE

100,000 BC (A)

1. An Unearthly Child 2. The Cave of Skulls 3. The Forest of Fear
4. The Firemaker

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	23.11.63	17.16	23'10"	4.4	114
2	30.11.63	17.30	24'35"	5.9	85
3	07.12.63	17.16	23'38"	6.9	61
4	14.12.63	17.15	24'23"	6.4	70

Repeat

1	30.11.63	17.06	23'10"	6.0	85
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Repeat (BBC2 – Chart Pos refers to BBC programmes only)

1	02.11.81	17.40	23'23"	4.6	8
2	03.11.81	17.39	24'36"	4.3	13
3	04.11.81	17.40	23'38"	4.4	10
4	05.11.81	17.41	24'22"	3.9	15

Pilot	26.08.91	14.15	25'23"	1.7	
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Pilot transmitted on BBC2 as a part of a special day's programming to mark the closure of the Lime Grove studios.

PRODUCTION DETAILS

Ealing filming: 19.09.63 and 09.10.63-11.10.63.

Studio recording: 27.09.63 (pilot, not transmitted), 18.10.63
25.10.63, 1.11.63 and 8.11.63, all in Lime Grove D.

At Coal Hill School, teachers Barbara Wright (Jacqueline Hill) and Ian Chesterton (William Russell) become intrigued by the strange behaviour of one of their pupils, Susan Foreman (Carole Ann Ford). Barbara has discovered that the girl's home address, 76 Totter's Lane, is the site of a junk yard. She persuades Ian to accompany her there after school one evening to see where Susan goes.

Ian and Barbara follow Susan through the junk yard gates, but once inside can find no sign of her. Their search is interrupted by the arrival of an old man (William Hartnell) dressed in Edwardian-style clothes. They grow suspicious, believing that he may have imprisoned Susan within a police box they have discovered in the yard, but he refuses their request to unlock it. They are just on the point of fetching a policeman when the doors open of their own accord and Susan calls out. The two teachers push their way past the old man and into the police box.

Inside, they find themselves in a huge, brightly-lit control room. Susan explains that the old man is her grandfather, the Doctor, and that this is a time machine called TARDIS, standing for Time And Relative Dimension In Space. Ian and Barbara try to persuade her that she is fantasising, but she maintains that she and her grandfather were born in another time and on another planet. The two teachers decide to leave, but find that the doors are now closed. The Doctor explains that he is unwilling to let them go as they will inevitably tell others what they have discovered. Susan pleads with him to change his mind, but instead he activates the ship's controls and sends it on a journey through time.

The ship arrives in the Stone Age, where its four occupants encounter a tribe whose leader, Za (Derek Newark), is striving to rediscover the lost secret of fire. He is encouraged by the young woman Hur (Alethea Charlton) but mocked by Old Mother (Eileen Way), who believes that fire would bring only trouble. The elders, including Horg (Howard Lang), are growing impatient with Za and beginning to wonder if the newcomer Kal (Jererny Young) might make a better leader.

Kal seizes the Doctor after seeing him light his pipe and takes him back to the tribe, demanding that he make fire. The Doctor, however, has dropped his matches in the skirmish and is unable to do so. The other travellers are also taken prisoner and all four are

then placed in the Cave of Skulls - a cave full of skeletal remains, the skulls of which have been split wide open.

Ian eventually makes fire for Za by rubbing a stick against a stone to create friction, but Za - having killed Kal in a fight and confirmed his leadership of the tribe - insists that they remain prisoners in the Cave. Susan eventually devises a plan to scare the tribespeople by placing skulls on top of burning torches. While Za and his people are distracted by this gruesome sight, the travellers make good their escape. They reach the safety of the ship just i before the angry tribe catch up with them, and the Doctor sends it J on its way again.

WHO FAX

- Novelised as *Doctor Who and an Unearthly Child* by Terrance Dicks in 1981.
- Story released in edited form on BBC Home Video in 1990. version of the pilot released on BBC Home Video on *Hartnell Years* tape in 1991 (duration 25'55")-
- Working title: *The Tribe of Gum*. The working title of the second individual episode was *The Fire-Maker*, that of the third was *The Cave of Skulls*, and that of the fourth was *The Dawn of Knowledge*.
- William Hartnell recorded a sound trailer for the first episode, to be broadcast on BBC Radio. This was as follows:
My name is William Hartnell and, as Doctor Who, I make my debut on Saturday 23 November at 5.15.
The Doctor is an extraordinary old man from another world who owns a time and space machine.
He and his granddaughter, Susan (played by Carole Ann Ford), have landed in England and are enjoying their stay, until Susan arouses the curiosity of two of her school-teachers (played by William Russell and Jacqueline Hill). They follow Susan and get inside the ship, and Doctor Who decides to leave Earth, starting a series of adventures which I know will thrill and excite you every week.
- Margot Maxine, one of the walk-ons hired to play non-speaking members of the Stone Age tribe, refused to have her teeth blackened for the recording of *The Cave of Skulls* on 25 October 1963 and walked out of the studio at 3.00 p.m.

- *An Unearthly Child* was repeated on 30 November 1963, immediately before *The Cave of Skulls*, as many viewers had been unable to see the original transmission due to a widespread power failure. This repeat was not shown in Northern Ireland.
- Two versions of the interior TARDIS scenes exist as a part of the pilot episode. One was used in the transmitted version of the pilot for the Lime Grove Story, and the other was used on the BBC video release of the episode.

QUOTES

- 'I was not at all enthusiastic about doing that story. I was concerned about having to direct cavemen, with the whole idea of them a) speaking English and b) stopping short of grunting! It was a very odd experience for someone like myself who felt at the time - arrogantly, perhaps - that I was made for better things.' Director Waris Hussein interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 16.
- 'The irony of the spaceship design, which lasted throughout the series - the hexagonal console and the circles on the walls - is that it was literally cobbled together by Peter Brachacki (who designed the pilot episode before Barry Newbery took over). Peter couldn't have been more indifferent about it if he'd tried! He felt very put upon that he'd even been assigned to this peculiar programme, and he threw the set together without any real consideration for what might be required of it.' Director Waris Hussein interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 16. 'For the cave sets, we used a new material we had just come across called Jablite - a form of expanded polystyrene. It came in blocks which the set builders tried to join together with quick-setting glue. Of course, such glues just dissolve polystyrene, so they had all sorts of problems! One advantage was that you could actually create texture by brushing glue on, and the surface was quite hard afterwards. In fact though, most of the texture was obtained by burning. Unfortunately, Jablite isn't fireproof, and it would catch light while the contractors were working on it!' Designer Barry Newbery interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 17.

- 'I did not care much for the caveman story as a whole, but the ending of episode one is an absolutely magical sequence. There was no dialogue during those last few minutes, it was all done visually and, I think, with great invention, taking the four central figures on a ride through time to that desert and then ending with the shadow falling over the landscape. It summed up just how I new *Doctor Who* was as a concept.' Producer Verity Lambert] interviewed by Jeremy Bentham for *Doctor Who Monthly's* Winter Special 1983/84.

COMMENT

As the first Doctor Who story to be screened, 100,000 BC is assured of its place in television history. The added bonus is that it is actually an extremely good piece of drama, well written and well produced. One of the main purposes of the story is to introduced viewers to the four regular characters, and in this it succeeds admirably. The Doctor, superbly played by William Hartnell, is an enigmatic and at times almost sinister figure, and viewers are left intrigued and wanting to know more. An excellent start to the Doctor's travels. (8/10)

The Mutants (B)

1. The Dead Planet
2. The Survivors
3. The Escape
4. The Ambush
5. The Expedition
6. The Ordeal
7. The Rescue

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	21.12.63	17.16	24'22"	6.9	67
2	28.12.63	17.15	24'27"	6.4	78
3	04.01.64	17.15	25'10"	8.9	45
4	11.01.64	17.15	24'37"	9.9	29
5	18.01.64	17.15	24'31"	9.9	27
6	25.01.64	17.15	26'14"	10.4	29
7	01.02.64	17.18	22'24"	10.4	25

PRODUCTION DETAILS

Ealing filming: 28.10.63-01.11.63,26.11.63 and 02.12.63.

Studio recording: 15.11.63 (not transmitted), 22.11.63,29.11.63, 06.12.63 (remount), 13.12.63,20.12.63,03.01.64 and 10.01.64,all in Lime Grove D.

The ship has arrived in a petrified forest on an apparently dead planet. Exploring, the travellers see a fantastic city in the distance. The Doctor wants to investigate further, but Ian and Barbara veto this idea, insisting that they return to the TARDIS. The old man eventually gets his own way by resorting to a trick: he claims that one of the ship's vital components, a fluid link, needs refilling with mercury, and that the only place this might be found is the city.

On reaching the city, the travellers split up to explore. The Doctor, Ian and Susan discover a chamber containing a detector which indicates a dangerous level of radiation in the atmosphere. The Doctor now admits the trick he has played and urges a swift return to the ship. Ian, however, is adamant that they cannot leave without Barbara. Barbara has meanwhile been taken prisoner by the city's inhabitants, the Daleks (Robert Jewell, Kevin Manser, Michael Summerton, Gerald Taylor, Peter Murphy; voiced by Peter Hawkins and David Graham). Soon the others are captured as well.

The travellers eventually learn that they are on the planet Skaro and that its current devastation is the result of a nuclear war fought some 500 years ago between two indigenous races, the Dals and the Thals. The Daleks are the Dals' hideously mutated descendants, now living in metal life-support casings. The Thals, on the other hand, have undergone a full cycle of mutation and are now physically perfect humanoids.

The Thals are starving and hope that the Daleks will be willing to let them have food, but instead they are ambushed and their leader Temmosus (Alan Wheatley) exterminated. The travellers manage to escape and join the remaining Thals at their camp. There the Doctor realises that the fluid link is still back in the city, and that without it he and his companions are trapped on Skaro. Ian, although initially resistant to the idea, eventually agrees that they must persuade the Thals to abandon their pacifist principles and fight for their survival by attacking the Dalek city. The Thals' new leader, Alydon (John Lee), is at first unwilling to take such

action, but is finally persuaded when Ian claims that he is prepared to present the Thal woman Dyonis (Virginia Wetherell) to the Daleks in return for the fluid link.

A two-pronged attack is mounted: while the Doctor, Susan and the main party of Thals keep the Daleks' scanners distracted at the front of the city, Ian, Barbara and the Thal men Elyon (Gerald Curtis), Ganatus (Philip Bond), Kristas (Johnathan Crane) and Antodus (Marcus Hammond) make a perilous journey through mutation-infested swamps and treacherous mountain caves to attack from the rear. The Daleks, meanwhile, abandon plans to detonate another neutron bomb to wipe out the Thals once and for all, as the bomb will take too long to construct. Instead they plan to release radiation from their nuclear reactors into the atmosphere.

A final confrontation takes place in the Daleks' control room. During the course of the skirmish, damage is inflicted which halts the countdown to the release of radiation and causes the Daleks' power to fail. With the Daleks seemingly dead, the Doctor and his companions bid farewell to the Thals and depart from Skaro in the TARDIS. Once the ship is in flight, however, the control room is rocked by an explosion which throws the four travellers to the floor and plunges them into darkness.

WHO FAX

- Novelised as *Doctor Who in an exciting adventure with the Daleks* by David Whitaker in 1964.
- Story released in edited form on BBC Home Video in 1989.
- Working titles: *The Survivors*, *Beyond the Sun*. The story is now more commonly referred to as *The Daleks* to avoid confusion with the 1972 *Doctor Who* story also entitled *The Mutants*. The working title of the sixth individual episode was *The Caves of Terror*, and that of the seventh was *The Execution*. |
- In writer Terry Nation's original storyline, entitled *The Survivors*, the conclusion was completely different from the one eventually transmitted. It involved the Daleks joining forces with the Thals in order to repel an anticipated attack by a force of alien invaders whose rockets had been detected approaching Skaro; when the aliens landed, however, the Doctor realised that they were in truth peaceful beings:

These people come from the planet that two thousand years before fired neutron bombs on Skaro. Since that time, their own civilisation has progressed and they have realised the enormity of the crime committed by their forefathers. They have waited until the radiation level has fallen, and now they come to make reparations and assist in rebuilding the planet. With Skaro's safe future assured, Dr. Who and the others leave for new times and distance.

- It was Terry Nation's idea that the Daleks should draw their power from the floor of their city, but associate producer Mervyn Pinfield's suggestion that the power source should be static electricity.
- The names of the Thal characters were all changed shortly before the story went into the studio. The original names (with the final names in brackets) were: Stohl (Temmosus), Vahn (Alydon), Kurt (Ganatus), Jahl (Kristas), Ven (Antodus), Daren (in the earliest draft scripts a male character, changed to the female Dyoni) and Zhor (Elyon).
- The draft script for episode *seven, The Rescue*, contained scenes where the Daleks loaded a neutron bomb onto a small, self-propelled truck which took it out of their city and came to rest in a clearing near the Doctor's ship. The Doctor then defused it with split-second timing.
- The designer originally allocated to this story was Ridley Scott, better known today as the director of films *like Alien and Blade Runner*. However he was unable to attend the filming at Ealing, and so Raymond P. Cusick was brought in as his replacement.
- In considering how to realise the Daleks' voices, Christopher Barry first approached J.N. Shearme of the Post Office's Joint Speech Research Unit, who sent him on 18 October 1963 a tape of examples of two types of 'synthetic speech', the first produced using a vocoder and the second by computer generation. Shearme indicated that as much material as required could be processed by the first method, but a maximum of 30 seconds by the second owing to the amount of staff effort involved. Barry replied on 25 October, saying that the vocoder material was of particular interest but that it had been decided that something similar would have to be produced in the BBC's own studios as

part of the speech would have to be done live rather than processed from tapes at a later date.

QUOTES

- 'I think for me it was the music which made much of this story work. If you take Tristram Gary's music as my starting point I think we hit it absolutely right; it went so well with the visuals of the dead forest, and this metallic feel. We thought that if these creatures were going to glide, they must somehow have metal involved in their genesis. They could take their power like bumper cars from the metal ground they were running on. That gave me the idea for a dead metal forest where everything was silver. But as I say it was the music that gave me the feeling completely, because it was other-worldly and imaginative and lovely and creepy.' Director Christopher Barry interviewed by David J. Howe and Rosemary Howe for *The Frame* Issue 1.
- 'Mervyn Pinfield said, "We haven't really got much money, so why not get some cardboard tubes, spray them silver and make a costume like that?" He was telling me how to design a Dalek, and of course the last thing I wanted to do was to make anything that looked like a person in a suit! For that reason, I decided to have the operator sitting down - I wanted to make the Daleks smaller than average human size. It's often been suggested that I based the Dalek shape on a pepper pot, but that's completely untrue. Having decided that the Dalek operator should be seated, I began by doing a sketch of a man in a chair. I then drew an outline around the sketch - and that's where the basic Dalek shape came from. The only time I ever used a pepper pot was purely to demonstrate to someone how the Daleks would move. It was actually Terry Nation's idea that they should glide - he had seen some Russian dancers doing a routine where their feet were hidden underneath long skirts, so that they appeared to glide rather than walk.' Designer Raymond Cusick interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 21 and 22.
- 'The thing I really remember about this story is that I was the very first Dalek! At the cliff-hanger of episode one, Jacqueline Hill had to retreat down a corridor being menaced by something out of shot, and all the viewer saw of it was an arm with a sucker

cup attached. Well, as the AFM - and as the possessor of an Equity card - I was allowed to manipulate that arm from behind the camera. So I actually operated the first Dalek that was ever seen! I consolidated the achievement a little later on in the same story. There was another nasty moment when one of the Dalek creatures was taken out of its pepper pot wrapped in a cloak, and a kind of gelatinous claw was seen to emerge. I worked dial as well, so I think I can claim a double first - as both the outside *and* the inside of a Dalek!' Assistant floor manager Michael Ferguson interviewed by Stephen James Walker for *The Frame* Issue 18.

COMMENT

The original Dalek story is still one of the best. Excellent scripts by Terry Nation are complemented by polished direction and great performances from the entire cast. The real stars of the show, though, are the Daleks, with their brilliant design by Raymond P. Cusick and their wonderful electronic voices. Undoubtedly they provided the spark that turned Doctor Who from a reasonably popular show into a truly phenomenal success. (9/10)

Inside the Spaceship (C)

1. The Edge of Destruction 2. The Brink of Disaster

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	08.02.64	17.15	25'04"	10.4	21
2	15.02.64	17.17	22'11"	9.9	31

PRODUCTION DETAILS

Studio recording: 17.01.64 and 24.01.64, both in Lime Grove D.

The four time travellers regain consciousness to find the TARDIS in semi-darkness. The Doctor has sustained a nasty gash to his forehead and the others are suffering memory losses and pains in the head and neck. Tensions mount as the Doctor tries without success to locate the problem with the ship and a series of strange events occur. The main doors open and close of their own accord;

a confusing sequence of images appears on the scanner screen; and the faces of all the clocks and watches on board the ship suddenly melt.

Ian and Barbara contemplate the possibility that an intruder may have got on board, but the Doctor suspects that they themselves have sabotaged the instruments with the intention of blackmailing him into returning them to 20th-century Earth. Susan also comes to mistrust the two teachers until eventually she realises that they could not possibly have been responsible for everything which has happened.

The danger intensifies as the ship experiences a total systems failure and its power threatens to escape. The Doctor grimly announces that they have no more than ten minutes left to live: they are on the brink of destruction!

Barbara suddenly realises that it is the ship itself which has caused the increasingly bizarre series of events that they have been witnessing: it has been trying to give them a warning, but a warning about what? The Doctor discovers that the 'fast return' switch on the control console has become jammed and that they have been rushing backwards through time towards the beginning of the Universe. With the fault repaired, the ship returns to normal.

The Doctor is forced to admit that Barbara's intuition has saved the day, and the tensions which have existed since the two teachers first pushed their way into the ship now ease a little.

The ship's next landing point is a snowy landscape, where Susan finds a huge footprint which appears to have been made by a giant!

WHO FAX

- Novelised as *Doctor Who - The Edge of Destruction* by Nigel Robinson in 1988. ,
- This is the only story in *Doctor Who's* history to be set almost entirely within the TARDIS and to feature no other characters apart from the Doctor and his companions.

COMMENT

One of the most interesting and impressive aspects of the first season of Doctor Who is the sheer range of subjects and styles that it encompasses, from out-and-out adventure yarns like The Daleks to tense psychological dramas like this story. There is an

intriguing sense of weirdness about Inside the Spaceship, and the claustrophobic setting gives the viewer the chance really to get to know the four regular characters and their motivations, helping to establish them for future stories. (8/10)

Marco Polo (D)

1. The Roof of the World 2. The Singing Sands 3. Five Hundred Eyes 4. The Wall of Lies 5. Rider from Shang-Tu 6. Mighty Kublai Khan 7. Assassin at Peking

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	22.02.64	17.15	24'12"	9.4	33
2	29.02.64	17.15	26'34"	9.4	33
3	07.03.64	17.16	22'20"	9.4	34
4	14.03.64	17.15	24'28"	9.9	31
5	21.03.64	17.16	23'26"	9.4	37
6	28.03.64	17.30	25'36"	8.4	49
7	04.04.64	17.30	24'48"	10.4	22

PRODUCTION DETAILS

Ealing filming: 13.01.64-17.01.64.

Studio recording: 31.01.64, 07.02.64, 14.02.64, 21.02.64, 28.02.64, 06.03.64 and 13.03.64, all in Lime Grove D.

Ian realises that the footprint could be just an ordinary one enlarged by the snow melting. A more serious problem soon presents itself as the Doctor reports that the TARDIS has developed a major fault: 11 the lights have failed, the water supply has been affected and the sating is inoperative: 'Everything's gone to pot!' As Barbara points out, they are now in danger of freezing to death. Exploring the snowy plateau, the travellers are confronted by a group of Mongol warriors led by a man named Tegana (Derren Nesbitt), who prepares to have them put to death as evil spirits. They are saved by the arrival of a man of European appearance whom Barbara later identifies as the Venetian explorer Marco Polo (Mark Eden).

The year is 1289 and Polo is taking a caravan from the Pamir Plateau - also known as the Roof of the World - across Cathay *enroute* for the court of Kublai Khan. He is accompanied not only by Tegana, an emissary from the rival Mongol warlord Noghai, by also by a young girl named Ping-Cho (Zienia Merton) who is to undergo an unwelcome arranged marriage to a 75-year-old noble man at the Khan's summer palace in Shang-Tu. Polo seizes the TARDIS, intending to present it as a gift to the Khan in the hope that he may then be allowed to return to his native Venice, and the Doctor's group have little choice but to join the caravan. Tegana also secretly plans to steal the TARDIS, but for his own master Noghai.

Mistrust and acrimony abound as the caravan makes its way across the Gobi desert and through Cathay, stopping every so often at way stations along the route. Tegana and his Mongol allies make a number of unsuccessful attempts to kill the rest of the party, but the time travellers are unable to convince Marco Polo of the man's treachery or to regain access to the TARDIS, which the Doctor has in the meantime managed to repair.

The caravan finally arrives at the Khan's summer palace in Shang-Tu, where the travellers have an audience with the ageing leader. The Doctor and the Khan (Martin Miller) strike up a cordial relationship, which continues when the whole party moves on to the imperial palace in Peking. This leads to a game of backgammon between the two old men, with the TARDIS as the prize. Unfortunately, the Doctor loses. There is some good news, however, as Ping-Cho learns that her intended husband has died after drinking an aphrodisiac, allowing her to continue her romance with the dispatch rider Ling-Tau (Paul Carson).

Tegana now plays his hand: his true intention has always been to assassinate the Khan, leaving the way clear for Noghai's army to attack and overrun Cathay. Marco Polo, having been alerted by the time travellers and Ling-Tau, saves the Khan's life by engaging Tegana in a sword fight and overpowering him. Humiliated, the Mongol takes his own life by throwing himself upon a sword.

Polo returns the TARDIS key to the travellers in gratitude for what they have done, and they make good their escape. The Khan is philosophical, commenting that the Doctor would have won it back at backgammon in any case ...

WHO FAX

- Novelised as *Doctor Who - Marco Polo* by John Lucarotti in 1984. Working title: *A Journey to Cathay*. The working title of the third individual episode was *The Cave of Five Hundred Eyes*, and this was actually given as the title in the 'Next Episode:' caption at the end of the previous episode.
- Zienia Merton, who played Ping-Cho, was required to deliver a lengthy dramatic recital in *Five Hundred Eyes*, telling of Aladdin and his band of Hashashins. Zorah Segal, who played her attendant in the story, was booked to coach her for this as she was highly experienced in dance and mime.
- Books used by designer Barry Newbery in researching his sets for this story included: *Chinese Houses and Gardens* by Henry Inn and S.C. Lee, *Chinese and Indian Architecture* by Nelson I. Wu, *Ruins of Old Cathay* Volumes I and II by Sir Aural Stein and *Imperial Peking* (author unknown).

QUOTES

- 'Being set in China, that production was a very tough one to cast. Half the actors weren't Chinese. Martin Miller, for example, was a tiny little man who just seemed to exude some strange eccentricity that was right for the role of Kublai Khan, and all we did was to tape his eyes back. Nowadays, of course, there would be a riot if one did something like that!' Director Waris Hussein interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 16.
- "The Mongols historically travelled on horseback, and apparently everything they carried with them - the rolls on their backs, the blankets over their horses and even their arms - went into the construction of their tents, which were known as yurtas. A yurta was typically 30 or 40 foot in diameter, with a sloping roof, and apparently the Mongols could put one of these together in half an hour. Absolutely amazing! I based my set partly on drawings of the period and partly on some photographs I found in a colour supplement of contemporary yurtas. Of course, the studio was far too small to accommodate a full tent, besides which I naturally had to allow for the positioning of cameras, booms and lights, so I actually had just a small section made.' Designer

Barry Newbery interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 17.

- "The way stations, which were supposed to be a day's journey apart, were organised by Kublai Khan and paid for out of taxes. As they were state buildings I assumed, whether rightly or wrongly, that they would all have a similar layout. This meant, that I could use the same basic set every time and simply change certain details such as the doors, the shutters over the window the veranda railings and the frets hanging from the veranda roof. The idea was to make each one look more opulent than the last as they gradually approached Peking, and of course I also changed the furniture and the wall hangings to help create that impression. Eventually we got the set repainted too - once it had been put up and taken down a few times it was so badly damaged that it really needed it!" Designer Barry Newbery interview by Stephen James Walker and David J. Howe for *The Frame* Issue 17.

COMMENT

Marco Polo must surely rate as one of the finest Doctor Who stories ever transmitted. John Lucarotti's enthralling, dramatic and meticulously researched scripts possess a genuinely epic quality perfectly matched by Waris Hussein's assured direction and by the uniformly superb production values. Barry Newbery's exquisite and finely detailed sets deserve particular praise for the way which they capture the feel of ancient Cathay, adding so much to the charm and atmosphere of the story. Abona fide classic. (10/10)

The Keys of Marinus (E)

1. The Sea of Death 2. The Velvet Web 3. The Screaming Jungle
4. The Snows of Terror 5. Sentence of Death 6. The Keys of Marinus

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	11.04.64	17.32	23'20"	9.9	22
2	18.04.64	17.31	25'37"	9.4	25

3	25.04.64	17.30	23'45"	9.9	22
4	02.05.64	17.30	24'54"	10.4	20
5	09.05.64	17.15	25'03"	7.9	29
6	16.05.64	17.18	25'11"	6.9	43

PRODUCTION DETAILS

Ealing filming: Dates unknown.

Studio recording: 20.03.64,27.03.64,03.04.64,10.04.64,17.10.64 and 24.10.64, all in Lime Grove D.

The TARDIS materialises on a beach of glass bordering a sea of acid on an island on the planet Marinus. There the four tune travellers discover some transparent submarines, empty save in one case for a rubber suit bearing a small tear through which the acid has apparently seeped and dissolved the wearer. Stalked by the submarines' other rubber-suited occupants, the travellers eventually make their way to a large pyramid they have seen in the distance.

Inside the pyramid they encounter Arbitan (George Coulouris), the keeper of the Conscience of Marinus - a machine designed to eliminate fear and aggression from the minds of the planet's inhabitants. Arbitan explains that four of the five micro-circuit keys required to activate the Conscience have been concealed in different locations around the planet to prevent them from falling into the hands of a creature called Yartek (Stephen Darmell) and his followers the Voords (Martin Cort, Peter Stenson, Gordon Wales) - the rubber-suited assailants - who have developed a resistance to the machine's influence and plan to turn it to their own evil purposes. The machine has now been modified to overcome the Voords' resistance and Arbitan, by placing an impenetrable force field around the TARDIS, coerces the Doctor and his companions into undertaking the retrieval of the keys. He gives them wrist-watch-like travel dials which will transport them instantaneously to each of the keys' locations in turn.

In their quest, the travellers visit such exotic locations as the city of Morphoton, where they almost fall prey to the hypnotic influence of disembodied brains (voiced by Heron Carvic) and join forces with Arbitan's daughter Sabetha (Katharine Schofield)

and friend Altos (Robin Phillips); a ruined citadel, home to Arbitan's friend Darrius (Edmund Warwick), which is being overrun by rampaging plant life; a snowy wasteland where the dangers include wolves, an unscrupulous hunter named Vaso (Francis de Wolff) and a group of fearsome Ice Soldiers (Alan James, Anthony Vemer, Peter Steason, Michael Allaby); and Millenius, a city where Ian is falsely accused of murder and learns from prosecutor Tarron (Henley Thomas) that the legal rule is 'guilty until proven innocent'.

Eventually, having found the four keys, and also one fake, the travellers return to the island. In their absence, the Voords have murdered Arbitan and taken control, but Ian tricks Yartek into using the fake key along with three of the real ones and, as a result, the Conscience machine is destroyed - a fact about which the Doctor is not altogether unhappy as he considers that man was not meant to be controlled by machine.

WHO FAX

- Novelised as *Doctor Who and the Keys of Marinus* by Philip Hinchcliffe in 1980.
- Three heads and three pairs of webbed gloves were made for the Voords by Jack Lovell and his son John; freelance contractors who did much of *Doctor Who's* specialist costume work during the first Doctor's era. The price quoted was less than £70.
- The Conscience Machine prop was accidentally damaged after the recording of episode one but repaired again in time for its next appearance in episode six. Scenic Servicing footed the bill.

QUOTES

- "The main thing I remember is that the director, John Gorrie, seemed totally disinterested. For example, there was a scene where one of the characters had a struggle with a Voord, who was supposed to fall backwards through a secret panel and in a pit of acid. I remember saying "What are you going to do for that?" He didn't understand what I meant, so I said, "Well, when he falls through the secret panel, are the viewers going to hear a blood-curdling scream and a splash, or are they going to see something? Otherwise, he could just have fallen into the broom cupboard!" It's a common problem with directors: they are so

familiar with the script and the set that they sometimes forget that they need to explain things for the viewer. "Yes, I suppose we ought to do something about that," he told me. "I'll leave it to you." So I set up a model shot at Ealing. And all the time we were doing this shot, John Gome was sitting at the other end of the studio reading a newspaper! That's the only time I've ever experienced that with a director. He was very laid back.' Designer Raymond Cusick interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 21 & 22.

- I remember designing the room with the machine into which the keys fitted. Shawcraft built the console and the keys to go with it. They also built the frame-like structure on which it was suspended; it was made out of three-inch diameter wooden tubing sprayed silver, which they brought into the studio in sections and assembled on the spot. It got to a point, though, where I couldn't afford the rest of the set! Fortunately, there used to be a place at TV Centre where they would leave all the scenery from shows which had just been finished, ready to be broken up, and the chap in charge used to put to one side anything he thought other people might be able to use ... I managed to find some panels of purply-coloured fibreglass in black metal frames, which had been used in a light entertainment show and then junked, so I put these up in front of some black drapes and had a whole set for no money!' Designer Raymond Cusick interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 21 & 22.

COMMENT

After the excellence of the first four stories, The Keys of Marinus comes as something of a disappointment. The constant jumping about from place to place leaves no time for any in-depth characterisation or detailed plotting and also over-strains the programme's resources, leading to a noticeable downturn in production values. There are some interesting ideas, and the Voords are good monsters, but all too often Terry Nation's script resorts to B-I movie cliches. Certainly the weakest of the first season stories. (5/10)

The Aztecs (F)

1. The Temple of Evil 2. The Warriors of Death 3. The Bride of Sacrifice 4. The Day of Darkness

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	23.05.64	17.16	23'56"	7.4	25
2	30.05.64	17.16	24'11"	7.4	34
3	06.06.64	17.15	25'27"	7.9	19
4	13.06.64	17.15	25'30"	7.4	34

PRODUCTION DETAILS

Ealing filming: 13.04.64 and 14.04.64.

Studio recording: 01.05.64 in Lime Grove D, 08.05.64 in TC3, 15.05.64 in TC3 and 22.05.64 in Lime Grove D.

The TARDIS lands in 15th-century Mexico inside the tomb of Yetaxa, one-time High Priest of the Aztecs. When the four travelers leave the tomb, the door swings shut behind them and they find that they are unable to open it from the outside. They soon encounter Autloc (Keith Pyott), the High Priest of Knowledge, and Tlotoxl (John Ringham), the High Priest of Sacrifice. Seeing that Barbara is wearing Yetaxa's bracelet, which she found in the tomb, Autloc proclaims her to be a divine reincarnation. While Susan stays with Barbara as her handmaiden, Ian is persuaded to represent the gods as leader of the Aztec army, finding himself in competition with the established leader, Ixta (Ian Cullen). The Doctor meanwhile joins the Aztec elders in the Garden of Peace, where he flirts with a wise woman named Cameca (Margot van der Burgh), partly in the hope of learning a way back into the tomb.

Barbara incurs Tlotoxl's enmity when, against the Doctor's advice, she attempts to put a stop to the Aztec practice of human sacrifice. Susan also causes an outcry when she refuses the last wish of the Perfect Victim (Andre Boulay) to become his wife before he is sacrificed to the gods.

Events come to a head on the Day of Darkness - the time of a solar eclipse - when the Perfect Victim's sacrifice is due to take place. Ian and Ixta fight on the roof of the temple, and Ixta falls to

his death in the streets below. The Doctor then opens the tomb door using a wheel-and-pulley arrangement he has constructed, and the travellers make good their escape.

WHO FAX

- Novelised as *Doctor Who - The Aztecs* by John Lucarotti in 1984.
- Story released in edited form on BBC Home Video in 1992.
- The closing credits for *The Bride of Sacrifice* had to be reshot during the studio day for *The Day of Darkness* as the original roller caption was considered too erratically printed to be suitable for transmission.

QUOTES

- 'I was writing the scripts for *The Aztecs* while *Marco Polo* was being recorded ... To my mind *The Aztecs* was a more complex serial than *Marco Polo* as it dealt in far greater depths with the human relationships and conflicts of those involved. Essentially, it was Barbara's show as she was the central character, the reincarnation of an Aztec god, but then again both Ian and Susan had to contend with their difficulties.' Writer John Lucarotti quoted by Peter Haining in *The Doctor Who File*.
- 'I came into the studio one day to find that one of the sets was missing! All the scenery for the base of the temple had been broken up by mistake! The plants had arrived - they were hired each week from a company called Greenery Hire - and fortunately the backcloth hadn't been repainted and wasn't in too bad a state, but there was no temple. Luckily, I remembered that when we had filmed the seminary scenes at Ealing I had asked the people there to hang onto the set. So when this situation arose I didn't panic just said, "Oh well, we'd better get that stuff sent down from Ealing." It gave the director, John Crockett, quite a fright, but I told him, "Don't worry, we'll sort something out." When the seminary set arrived I had it put up at the other end of the cloth from where the temple should have been, and the plants repositioned. He then had to turn his shooting round and do it from a different position from that which he'd originally intended, and of course the lighting man had to re-

light to adjust to that. As far as the actors and the cameras were concerned, though, their moves were unchanged. So that was how we got around it - and all without extra studio time.' Designer Barry Newbery interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 18.

COMMENT

Another gem of a historical story from John Lucarotti, whose scripts give a well-researched insight into a fascinating - and in its own way very alien - culture. Well directed by John Crockett, with good performances from all the cast - Jacqueline Hill deserving special praise for her excellent handling of the moral dilemmas facing Barbara - and fine production values all round. (9/10)

The Sensorites (G)

1. Strangers in Space 2. The Unwilling Warriors 3. Hidden Danger
4. A Race Against Death 5. Kidnap 6. A Desperate Venture

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	20.06.64	17.15	24'46"	7.9	17
2	27.06.64	17.40	24'44"	6.9	39
3	11.07.64	17.15	24'53"	7.4	22
4	18.07.64	17.15	24'49"	5.5	58
5	25.07.64	17.15	25'47"	6.9	29
6	01.08.64	17.15	24'29"	6.9	39

PRODUCTION DETAILS

Ealing filming: Dates unknown.

Studio recording: 29.05.64 in TC3, 05.06.64 in TC3, 12.06.64 in Lime Grove D, 19.06.64 in TC4, 26.06.64 in Lime Grove D and 03.07.64 in Lime Grove D.

The TARDIS lands on board a spaceship from 28th-century Earth. Its three occupants at first appear to be dead but then suddenly

revive. Captain Maitland (Lome Cossette) explains that he and his crew members, Carol Richmond (DonaRodgers) and John (Stephen Dartnell), have come under the influence of a race of telepathic aliens called Sensorites, who plunge them into catatonic trances for indeterminate periods.

Through telepathic communication with Susan, two Sensorites (Ken Tyllsen, Joe Grcig) convey a request from their leader for a meeting with the travellers. While Maitland and Barbara remain on the spaceship, the Doctor, Ian, Susan, Carol and John all journey down to the creatures' planet, the Sense-Sphere, for talks.

The Sensorites' First Elder (Eric Francis) and Second Elder (Bartlett Mullins) explain that they know the humans have discovered the metal molybdenum on the Sense-Sphere and that they are afraid of being exploited. They fear humans as, since an earlier expedition left, many of their race have died from a mysterious disease. Despite opposition from the devious City Administrator (Peter Glaze), the Doctor is given permission to try to learn the cause of the deaths.

After carrying out extensive tests, the Doctor discovers that the deaths are due not to a disease at all, but to deadly nightshade poison in one of the city's aqueducts. He tracks down the culprits to a cave system near the aqueduct. They are three spacemen (John Bailey, Martyn Huntley, Giles Phibbs) left behind from the earlier expedition, who have become deranged after experimenting with telepathy. The City Administrator is arrested and banished after his attempts to cause mistrust between the Sensorites and humans are brought to light.

WHO FAX

- Novelised as *Doctor Who - The Sensorites* by Nigel Robinson in 1982.
- There was a one week gap in transmission between *The Unwilling Warriors* and *Hidden Danger* due to the sports programme *Grandstand* being extended on 4 July 1964 to cover a cricket Test Match and the Wimbledon tennis tournament.
- Peter Glaze was perhaps better known for his regular appearances on the BBC children's series *Crackerjack*.

QUOTES

- "The Sensorites were fun. I remember doing a shot of two Sensorites walking towards camera down a corridor - the camera followed two pairs of circular plate-like feet. On the take, when the camera came to a stop, one foot of one Sensorite overlapped the foot of his partner. The camera panned up their faces as they turned to communicate with each other (by pressing those disc-like things to their foreheads, remember?) and I collapsed with laughter in the gallery. They were surely saying, "I say, old chap, you're standing on my foot!" "Sorry, old bean!" I thought the costumes looked good, though. Convincing, with a hint of comedy to take the edge off the creepiness for younger watchers/ Director Frank Cox interviewed by Ian K. McLachlan for *TARDIS* Volume 7 Number 1.
- 'In designing the Sensorite city I was influenced by Antoni Gaudi, the Spanish architect. Gaudi rarely used right angles in his work; it was all very organic, which was very much in keeping with the *art nouveau* movement at the time. Anyway, I took inspiration from him and thought I would try to eliminate all right angles and straight edges in my designs for the Sensorite city, as a contrast to alien buildings seen in other stories. Designer Raymond Cusick interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 23 & 24.

COMMENT

This story has a lot going for it, including some interesting concepts and, proving that aliens are not always monstrous, the rather charming Sensorites. The drawback is that it doesn't fully sustain its six episode length, and there is a certain amount of padding and repetition - including repetition of explanations, which makes this a rare example of an early Doctor Who story which 'talks down' to its audience. On the whole, though, the good points outweigh the bad and it is never less than entertaining. (7/10)

The Reign of Terror (H)

1. A Land of Fear 2. Guests of Madame Guillotine 3. A Change of Identity 4. The Tyrant of France 5. A Bargain of Necessity 6. Prisoners of Conciergerie

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	08.08.64	17.15	24'24"	6.9	37
2	15.08.64	17.15	24'04"	6.9	35
3	22.08.64	17.30	25'23"	6.9	34
4	29.08.64	17.15	24'46"	6.4	36
5	05.09.64	17.31	23'51"	6.9	39
6	12.09.64	17.30	25'04"	6.4	38

PRODUCTION DETAILS

Location filming: 15.06.64.

Haling filming: 16.06.64-18.06.64.

Studio recording: 10.07.64,17.07.64,24.07.64 and31.07.64,all in Lime Grove G, and 07.08.64 and 14.08.64, both in TC4.

The TARDIS brings the four time travellers to Paris in 1794 - one of the bloodiest years of the French Revolution - where they become involved with an escape chain rescuing prisoners from the guillotine. Ian, Barbara and Susan are captured by soldiers and taken to the Conciergerie Prison in Paris, where they arouse the interest of its governor, Lemaitre (James Cairncross). The Doctor, left for dead in a burning farmhouse, is rescued by a young boy (Peter Walker) and makes his way to Paris on foot.

Ian escapes from the prison, much to the alarm of the incompetent jailer (Jack Cunningham), while Barbara and Susan are rescued *route* to the guillotine by Jules Renan (Donald Morley) and Jean (Roy Herrick) - two organisers of the escape chain. Ian eventually meets up with his friends at Renan's house, and later exposes one of the man's associates, Leon Colbert (Edward Brayshaw), as a traitor betraying escapees to the authorities.

The Doctor, posing as a civic dignitary, has meanwhile arrived at the Conciergerie Prison in search of his friends. Twice he is

brought by Lemaitre before the great tyrant Robespierre (Keith Anderson) and has to talk his way out of trouble.

It eventually transpires that Lemaitre is an English undercover spy, James Stirling, in Paris to observe developments there. In return for his help in freeing Susan, who has been recaptured and taken back to the Prison, Ian and Barbara journey to an inn called the Sinking Ship to spy on a clandestine meeting between Robespierre's deputy, Paul Barrass (John Law), and an even more ambitious man, Napoleon Bonaparte (Tony Wall), who are plotting the tyrant's downfall. The two friends subsequently report back to Stirling, who is intrigued at the suggestion that Bonaparte could be the next ruler of France ...

As events reach their climax, Robespierre is overthrown - shot in the jaw and dragged off to the Prison - and the Doctor and his companions slip quietly away,

WHO FAX

- Novelised as *Doctor Who - The Reign of Terror* by Ian Marter in 1987.
- The working title of the second individual episode was *Guests of the Guillotine*.
- The first ever location filming on *Doctor Who* took place for this story on a poplar-lined lane at White Plains, Tile House Lane, Denham, Bucks, and on a lane and field at Isle of Wight Farm, Gerrards Cross, Bucks.
- Leon Colbert's surname was originally to have been Corneille.

QUOTES

- 'My first instinct was to write a science-fiction story, because there hadn't been many science-fiction ones at that time, but unfortunately Terry Nation had already been commissioned to do the Dalek one so I realised that if I was to write for the first season it would have to be a historical story. We talked about various things and I decided, in consultation with the producer Verity Lambert and the story editor David Whitaker, to do one based on the French Revolution, because that fitted the general series.' Writer Dennis Spooner interviewed for *The Doctor Who Review* Issue 4.

- Of course one could not have scenes of the carts going through the square, and heads being chopped off to a crowd of over 3000, because that would have taken all the budget. So I decided that a vast amount of it was going to be set in the Conciergerie Prison. Instead of us doing two scenes where people were being arrested in vast stately homes that we'd have to build, and then have them executed, which we'd have to depict, the programme would see them arriving at the prison, and we'd do it all within that prison. Then I had to come up with an idea that one could do within a prison, and obviously one had to have some sort of mystery. At that time there were all the James Bond films, and I thought it might be rather nice to do the first ever spy story in *Doctor Who*. The basic plot was slightly lifted from *The Scarlet Pimpernel* insofar as there was this secret agent in there who was after various things/ Writer Dennis Spooner interviewed for *The Doctor Who Review* Issue 4.

COMMENT

Rather different in style from the earlier historical stories, relying less on historical detail and more on humour and adventure, The Reign of Terror is a highly enjoyable tale, full of exciting incident and well-drawn characters. It has its serious moments, too, and Keith Anderson gives an excellent performance as Robespierre - although James Cairncross lets the side down somewhat with his decidedly wooden portrayal of Lemaitre/Stirling. All in all, a fine end to a superb season. (8/10)

SEASON TWO

Planet of Giants (J)

1. Planet of Giants 2. Dangerous Journey 3. Crisis

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	31.10.64	17.16	23'15"	8.4	37
2	07.11.64	17.15	23'40"	8.4	45
3	14.11.64	17.15	26'35"	8.9	33

PRODUCTION DETAILS

Ealing filming: 30.07.64 and 13.08.64.

Studio recording: 21.08.64,28.08.64,04.09.64 and 11.09.64, all in TC4.

A malfunction of the TARDIS systems reduces the Doctor and his companions to just an inch in height. In their miniaturised state, they arrive in contemporary England and stumble across a plot by a ruthless businessman, Forester (Alan Tilvem), and his misguided scientist colleague, Smithers (Reginald Barren), to launch a new insecticide, DN6 - a product so destructive that it would kill not only those insects harmful to agriculture but also those vital to it. Forester is even willing to commit murder to ensure the success of his business, as civil servant Arnold Farrow (Frank Crawshaw) discovers to his cost.

The criminals are eventually brought to justice when the Doctor and his friends - hampered by the fact that Barbara has herself been made ill by the insecticide -tamper with the telephone in Smithers' laboratory, thus fuelling the suspicions of the local exchange operator, Hilda Rowse (Rosemary Johnson), who sends her police constable husband, Bert (Fred Ferris), to investigate.

WHO FAX

- Novelised as *Doctor Who - Planet of Giants* by Terrance Dicks in 1990.
- Working title: *The Miniscules*. The working title of the second individual episode was *Death in the Afternoon*.
- Hilda Rowse's first name was originally to have been Emma.
- Episodes three and four of the story as recorded were edited together prior to transmission. Roughly half the material from each was discarded. Episode four was entitled *The Urge to Live*.
- Terrance Dicks used some of the cut material in his novelisation of the story for the Target range.

QUOTES

- 'I had just read Rachel Carson's book *The Silent Spring* and had been very impressed by her attack on the perils of insecticides.

Bringing the Doctor back one inch high seemed a good way of getting him involved in the problem at close quarters, so to speak.' Writer Louis Marks interviewed by Ian K. McLachlan in 1990 for *Matrix* Issue 7.

- '*Planet of Giants* was quite an interesting one to do, because obviously we had to create the illusion that the Doctor and his companions had been miniaturised. We used different techniques. For instance, there was a shot of them looking up at a house, and that was probably the first glass shot I ever did. It was done on film at Haling. I built the ground floor of the house as scenery and got a scenic artist to come in and paint the upper storey on the glass, which was fixed in front of a locked-off camera. It was a fairly unusual technique to use back then, because it was time-consuming and there was a premium on time on the studio days.' Designer Raymond Cusick interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 23 & 24.
- 'There was a scene where the Doctor and his companions were on the lab bench and had to attract somebody's attention, and I remember a planning meeting where everyone was sitting around trying to puzzle out how this could be done. It occurred to me that on a lab bench there is usually a small gas tap to which a Bunsen burner can be connected, so I suggested that the characters might use this to set fire to an aerosol can, causing it to explode - which, as you know, is what they eventually did. Designers get involved quite early on in a production, you see, and at that stage everyone tends to contribute ideas.' Designer Raymond Cusick interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 23 & 24.

COMMENT

Ray Cusack's superb giant sets are the highlight of this production, belying the relatively small budget on which they were created. The miniaturisation of the four time travellers is of course the main focus of the story, and it retains the viewer's interest throughout. This is just as well, in fact, as the parallel plot involving Forester, Smithers and co. makes nowhere near enough of the ecological the meandis in truth rather dull, being more suited to a cosy police series like Dixon of Dock Green than to

Doctor Who. *Not a bad start to the second season, but the best was yet to come. (6/10)*

The Dalek Invasion of Earth (K)

1. World's End 2.TheDaleks 3. Day of Reckoning 4. The End of Tomorrow 5. The Waking Ally 6. Flashpoint

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	21.11.64	17.41	23'42"	11.4	12
2	28.11.64	17.41	24'19"	12.4	10
3	05.12.64	17.40	26'50"	11.9	10
4	12.12.64	17.40	23'23"	11.9	11
5	19.12.64	17.41	24'29"	11.4	18
6	26.12.64	17.59	25'41"	12.4	12

PRODUCTION DETAILS

Location filming: 23.08.64-27.08.64.

Haling filming: 28.08.64.

Studio recording: 18.09.64,25.09.64.02.10.64,09.10.64,16.10.64 and 23.10.64, all in Riverside 1.

The TARDIS materialises in 22nd-century London, where the travellers discover that the Earth is now ruled by the Daleks (Robert Jewell, Gerald Taylor, Nick Evans, Kevin Manser, Peter Murphy, Ken Tyllsen; voiced by Peter Hawkins and David Graham). The invaders have converted some humans into Robomen (Martyn Huntley, Peter Badger, Reg Tyler, Bill Moss) - zombie-like slaves - by clamping metal control helmets to their heads. Many others have been shipped to Bedfordshire to work in a vast mining complex that the Daleks have established there.

While Barbara and Susan meet up with a team of resistance fighters, led by the wheelchair-bound Dortnrun (Alan Judd), the Doctor and Ian are captured by Robomen and taken to a Dalek saucer which has landed at the Chelsea Heliport. The Doctor is about to be turned into a Roboman when the resistance fighters, using ultimately ineffective bombs designed by Dortnrun, stage an attack on the saucer and rescue him. He is subsequently reunited

with Susan and meets David Campbell (Peter Fraser), a young man with whom she has become friendly. Ian is still on board the Dalek saucer when it takes off. There he meets Larry Madison (Graham Rigby), who is hitching a lift to the Dalek mine in Bedfordshire in the hope of being reunited with his brother. Dortmun has meanwhile persuaded Barbara and a young resistance fighter named Jenny (Ann Davies) to travel with him to the Transport Museum, which is used as a safe house by the resistance group. His obsession with the success of his bombs eventually leads him to make a suicidal attack on a Dalek patrol, under cover of which Barbara and Jenny escape and head for Bedfordshire. The Doctor also makes his way to the Daleks' mine, accompanied by Susan, David and another resistance fighter named Tyler (Bernard Kay).

The travellers eventually learn that the purpose of the Daleks' mining operation is to remove the Earth's core using a powerful bomb and replace it with a drive system which will enable them to pilot the planet around the galaxy. On the Doctor's instructions, Susan and David use one of Dortmun's bombs to destroy the Daleks' communications network, temporarily immobilising them. The Doctor then orders the Robomen to turn on the invaders. Ian has meanwhile erected a barrier in the mine shaft and prevented the Daleks' bomb from falling into the bowels of the planet. Having cleared the area, the time travellers and their resistance friends watch as the Daleks and their mine are destroyed in the resulting explosion, which causes a spectacular volcanic eruption.

Realising that Susan has fallen in love with David, the Doctor locks the TARDIS doors against her and leaves her to begin a new life on Earth as he continues his travels with Ian and Barbara.

WHOFAX

- Novelised as *Doctor Who and the Dalek Invasion of Earth* by Terrance Dicks in 1977.
- Story released in edited form on BBC Home Video in 1990.
- Working titles: *The Daleks*, *The Return of the Daleks*.
- Locations: Westminster Bridge, Trafalgar Square, Victoria Embankment, Royal Albert Hall, Albert Memorial, Whitehall and other London landmarks; exterior of Riverside Studios, Hammersmith; unknown quarry.
- The *Daily Mail* of 21 August 1964 reported that filming for this story was planned to take place in the Mall, with Buckingham Palace in the background, but could not go ahead due to the

Changing of the Guards and other tourist attractions which, combined with Daleks, could have caused traffic jams.

- Following transmission of this story's first episode, the production office received a letter dated 23 November 1964 from a viewer, Mrs Patricia Stern of Uxbridge in Middlesex, who complained that it had been too horrific and had scared her children. Verity Lambert replied on 2 December 1964, defending the episode in question and making some more general points about the series' content:

1) *Doctor Who* is an adventure serial. There are bound to be some unpleasant incidents to sustain suspense and to show the ultimate triumph of good over evil.

2) There were two bodies in last week's episode of *Doctor Who*, but we do not feel that too much attention was paid to 'gruesome detail'. For example, there were no pools of blood or other unpleasant details. After all, death is a part of life. I do not feel that *Doctor Who* goes any further in portraying this than the average Western.

3) In Grimm's fairytales and in some classics, which are acceptable to children, there is just as much, if not more, 'horror and violence' as there is in *Doctor Who*. It is our aim to entertain children and not frighten them out of their wits, and a great many children watch and enjoy *Doctor Who* with no ill effects.

- The Slyther - the Black Dalek' s 'pet' - was made by Shawcraft and consisted of a boiler suit with pieces of sponge and plastic added.
- *The Daily Express* of 6December 1964 claimed that the level of violence in *Doctor Who* was to be cut after scenes of 'William Hartnell being put on an operating table and threatened by whip-wielding Daleks' had brought complaints from some BBC executives.

QUOTES

- 'All the exteriors had to be shot one Sunday morning in August starting at 4 a.m. Even so there were bands of all-night hippies in Trafalgar Square, and the police didn't like me stopping a bus over Westminster Bridge. By 10 a.m. we were on the Albert Memorial and had to avoid the traffic and tourists. We built the mark two Daleks on an invalid's pedal tricycle, but even so to

get them to look really mobile and menacing was difficult. They tended to get stuck on matchboxes and uneven paving/ Director Richard Martin interviewed by Ian K. McLachlan for *TARDIS* Volume 8 Number 2.

- 'When the Daleks had to go on location in this story, which was • designed by Spencer Chapman, they were adapted to make them more mobile. I believe it's been reported that Spencer used trikes, but that's not true. There just wasn't a suitable trike available - we'd looked into that when we started. What he did was to put small pneumatic tyres inside, and he had to raise the skirt section to accommodate them.' Designer Raymond Cusick interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 21 & 22.

COMMENT

An excellent return for the Daleks in a highly entertaining adventure yarn full of memorable images. Terry Nation has clearly decided by this point that the Daleks represent the Nazis, and the Second World War symbolism adds an extra frisson. The extensive use of location filming is a further bonus, bringing a breath of fresh air to the series and giving the production an impressive high-budget look, marred only by a few dodgy effects such as the model shots of the Dalek saucer in-flight. (9/10)

The Rescue (L)

1. The Powerful Enemy 2. Desperate Measures

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	02.01.65	17.40	26'15"	12.0	11
2	09.01.65	17.41	24'36"	13.0	8

PRODUCTION DETAILS

Ealing filming (models): 16.11.64-17.11.64.

Studio recording: 04.12.64 and 11.12.64, both in Riverside 1.

Arriving on the planet Dido in the 25th-century, the time travellers come upon a crashed spaceship from Earth. Its two occupants - a paralysed man, Bennett (Ray Barrett), and a young girl, Vicki

(Maureen O'Brien) - are living in fear of the imposing figure of Koquillion, a native of the planet, whose people have apparently killed the other members of the human expedition. However, it does not take the Doctor long to deduce that Koquillion is in fact Bennett in disguise; it was actually he who killed the others in order to conceal an earlier murder he had committed on the ship. Confronted by two of the humanoid Didonians (John Stuart, Colin Hughes) - whom he thought he had completely wiped out - Bennett falls from a high rock ledge to his death.

On discovering that Vicki's father was amongst the murdered crewmen, and that consequently she is now an orphan, the Doctor offers her a place aboard the TARDIS, which she gratefully accepts.

WHO FAX

- Novelised as *Doctor Who - The Rescue* by Ian Marter in 1987. Ian Marter died whilst working on the manuscript and it was ultimately completed by editor Nigel Robinson.
- Story released on BBC Home Video in 1994.
- Working title: *Doctor Who and Tanni*.
- Tom Sheridan, who played both the Captain of the rescue ship and the Sand Monster, was originally due to play a Didonian as well.
- Director Christopher Barry decided to use the same sound effect for the death of the Sand Monster as had been used for the death of a Dalek in *The Daleks*. He sent a tape of this to Brian Hodgson at the Radiophonic Workshop and asked him to ensure that the Monster's other sounds matched it.
- To preserve the 'whodunnit' aspect of the story, Koquillion was credited as being played by 'Sydney Wilson' both at the end of the first episode and in the *Radio Times* billing. This was a pseudonym made up by the production team from the forename of Sydney Newman and the surname of Donald Wilson.

QUOTES

- *The Rescue* was already written when I came into the job as story editor, but then I had to do a big rewrite, as it was vastly overwritten. I mean, it was so long, we'd have had to make each episode two hours long to do it. And, as it stood, the whole cast refused to do it; hence the rewrite/ Story editor Dennis Spooner interviewed by John Peel in June 1981, published in *Fantasy Empire* Issue 4.
- The crashed spaceship was realised both as a model and as a studio set. For the model, which was made by Shawcraft, I did two drawings: one showing how it would have looked whole and another showing how it had to appear on screen, in a crashed state. I had to bear in mind that the ship couldn't be a total wreck because a lot of the story took place inside it. So I gave it just a broken back and a broken nose. The filming was done at Ealing, with the model positioned on a rostra set-up depicting a sandy terrain with mountains in the background. The studio set was constructed partly from the same fluted hardboard I had used on *The Sensorites*. A lot of the control panels and other set dressing came from a company called Trading Post, which hired out all sorts of interesting bits and pieces, ideal for that purpose. Designer Raymond Cusick interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 23 & 24.

COMMENT

Despite its modest scope and aims - being essentially a vehicle to introduce the new companion, Vicki - The Rescue is actually an extremely good story, due largely to its sparkling dialogue, fine performances and high production values. An entertaining interlude from some of the season's more substantial adventures. (9/10)

The Romans (M)

1. The Slave Traders
2. All Roads Lead to Rome
3. Conspiracy
4. Inferno

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	16.01.65	17.40	24'14"	13.0	7
2	23.01.65	17.40	23'14"	11.5	15
3	30.01.65	17.40	26'18"	10.0	28
4	06.02.65	17.40	23'09"	12.0	13

PRODUCTION DETAILS

Ealing filming: 17.11.64-18.11.64.

Studio recording: 18.12.64,01.01.64,08.01.65 and 15.01.65, all in Riverside 1.

The Doctor and his companions are enjoying a rare holiday from their travels, resting up in a vacant villa not far from Rome in 64 AD. However, the Doctor soon becomes restless and sets off to visit the city, taking Vicki with him. In their absence, Ian and Barbara are kidnapped by a band of slave traders led by a man named Sevcheria (Derek Sydney) and his deputy Didius (Nicholas Evans).

Having been mistaken for the famous lyre player Maximus Pettulian (Bart Allison) and asked to perform at the Court of the Emperor Nero (Derek Francis), the Doctor is forced to devise ever more elaborate schemes to avoid revealing that he cannot actually play the instrument.

Barbara is presented at a slave auction and bought by Tavius (Michael Peake) as a servant for Nero's wife, the Empress Poppaea (Kay Patrick). Ian is meanwhile sold as a galley slave, but the galley sinks in a storm at sea and he and a Greek friend named Delos (Peter Diamond) manage to escape and make their way to Rome. There he is eventually reunited with Barbara, who is helped to escape by Tavius, now revealed to be an early Christian.

Events reach a climax when, by accidentally setting light to the Emperor's plans for the rebuilding of Rome, the Doctor gives him the idea of having the city razed to the ground. Nero sits playing

his lyre while Rome burns around him. The four time travellers escape back to the villa, the Doctor and Vicki knowing nothing of the adventures experienced by Ian and Barbara and vice versa.

WHO FAX

- Novelised as *Doctor Who - The Romans* by Donald Cotton in 1987.
- Story released on BBC Home Video in 1994.
- Derek Francis, a well-known comic actor, was initially reluctant to take the part of Nero but was persuaded to do so by Jacqueline Hill, whose husband Alvin Rakoff was a close friend of his.
- The scripts for this story underwent some late rewriting. One change was the introduction of the minor character of Nero's servant, Tigilinus, played by actor Brian Proudfoot.
- During the making of the story, director Christopher Barry queried that rule that, for copyright reasons, specially composed incidental music could be played back only in the studio and not during rehearsals. He pointed out that this was likely to deprive musicians of work as it encouraged directors to use stock music instead. However, he was informed that the rule could not be changed.

QUOTES

- 'It's very easy when you start a new TV show to arrive at your own boundaries without thinking. In other words, you can say, "We can do only science-fiction" or "We can do only drama." Verity Lambert in the chair had said that *Doctor Who* was a far-reaching subject so there wasn't any reason why we couldn't or shouldn't do anything. Indeed *The Romans* did have a very heavy comedy element in it, as we felt that it was possible to run the complete range from science-fiction to comedy to drama. In retrospect, I don't remember anybody saying, "Oh, that didn't work," but my opinion was that it didn't work as well as it might have done.' Writer Dennis Spooner interviewed for *The Doctor Who Review* Issue 4.

- "Some people have criticised *The Romans* as not being *Doctor Who* but, at the time, we thought it worked as *Doctor Who*. It did have two things against it, if you like: first, it was historical; secondly, it was funny. The humour was slapstick and it had been written with Derek Francis in mind... The idea was to pm two and two together and try to get five out instead of four, r v\$ gone on record as saying I think that when *Doctor Who* stops being serious and sends itself up it doesn't work ... but I think that ever since the show started, there's always been an element of humour in it. To write an out-and-out comedy was a bit daring, but you have to break new ground and the only way to do that is to try it/ Director Christopher Barry interviewed by David J. Howe and Rosemary Howe for *The Frame* Issue 1.
- 'I didn't do a lot of research when designing this story. Quite apart from the fact that there wasn't much time, there came a point when no amount of research was going to make any real difference to what I could achieve with the budget I'd got I knew that at the end of the day I was going to have to fall back on stock architectural pieces - columns, pilasters, pedestals and so forth - and just hope that they gave the feeling of Nero's Rome. There was no way I could afford to have a lot of scenery specially made. Fortunately, things like classical columns are really multi-purpose; they can be used for anything from a modern-day town hall set to a palace in Nero's Rome' Designer Raymond Cusick interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 23 & 24.
- 'I remember I was suddenly asked, at very short notice, to provide a point-of-view shot of Rome burning at night. I was down to about fourpence in the budget, so all I could manage were some silhouette cut-out shapes of buildings, with flames flickering behind them. It was awful - a real lash-up! If I'd had a bit more notice I could certainly have done something better than that/ Designer Raymond Cusick interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 23 & 24.

COMMENT

As an experiment in doing a more humorous type of Doctor Who story, The Romans must be judged only partially successful. The production team's hope was that by trying out a range of different

styles they would prevent the programme's parameters from being too tightly drawn, but perhaps they were already too late: the first season had left viewers with an expectation that historical subjects would be treated seriously, and that genuine historical figures would be portrayed realistically and intelligently — something which is certainly not the case here, as Nero comes across as a ludicrous bumbling idiot. Or perhaps it is just that the humour seems to be grafted on, rather than arising naturally out of the drama. There are, though, some redeeming features, notably some good performances from the cast - including William Hartnell, who clearly appreciated the opportunity to demonstrate his considerable comic talents. (5/10)

The Web Planet (N)

1. The Web Planet 2.TheZarbi 3. Escape to Danger 4. Crater of Needles 5. Invasion 6. The Centre

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	13.02.65	17.40	23'57"	13.5	7
2	20.02.65	17.42	23'20"	12.5	12
3	27.02.65	17.42	22'52"	12.5	11
4	06.03.65	17.40	25'50"	13.0	9
5	13.03.65	17.40	26'04"	12.0	12
6	20.03.65	17.55	24'32"	11.5	14

PRODUCTION DETAILS

Ealing filming: 04.01.65-08.01.65 and 11.01.65.

Studio recording: 22.01.65,29.01.65,05.02.65,12.02.65,19.02.65 and 26.02.65, all in Riverside 1.

The TARDIS is seized by a mysterious force and dragged down to its latest resting place - Vortis, a craggy, forbidding world where the dangers include pools of lethal acid. Here, the Doctor, Ian. Barbara and Vicki get involved in the struggles of the moth-like Menoptra (Roslyn de Winter, Arne Gordon, Arthur Blake, Jolyon Booth, Jocelyn Birdsall, Martin Jarvis) to reclaim the planet - originally their home - from an alien parasite. The Animus (voiced

by Catherine Fleming) has invaded Vortis and taken control of the once-docile, ant-like Zarbi (Robert Jewell, Gerald Taylor, John Scott Martin, Kevin Manser), turning them into its vicious drones who use organic Venom Guns (Jack Piti, Hugh Lund) to enforce the Animus' will.

Eventually, with the time travellers' help, a group of Menoptra and Optera (Ian Thompson, Len Russell, Jane Bowman, Barbara Joss) - stunted troglodyte descendants of the planet's original Menoptra inhabitants - manage to infiltrate the Animus' web-city, the Carsenome, and confront the creature directly, destroying it with a weapon, the Isop-tope, devised by their scientists.

WHO FAX

- Novelised as *Doctor Who and the Zarbi* by Bill Strutton 1966.
- Story released in edited form on BBC Home Video in 1990. The working title of the final episode was *Centre of Terror*. The Menoptra were designed by costume supervisor Daphne Dare and made by the Costume Department. There were eight in all, and four of these each had a flying harness and a pair of wings added by freelance contractors Shawcraft Models (Uxbridge) Ltd. The costumes, which were black with stripes of yellow fur, were slightly redesigned between the pre-filming at Haling 2 and the studio recordings at Riverside 1 . Shawcraft also provided four Zarbi costumes and two Venom Guns, built to scenic designer John Wood' s drawings, as well as a number of special props and a model set of the Carsenome. The scenes of the Menoptra flying through the air were supervised by Kirby's Flying Ballet.
- Jacqueline Hill was concerned to see that her name was omitted from the closing credits of *Escape to Danger* as she was on holiday when it was recorded. She was under the impression that the regular cast were to be credited even if they did not appear, and she subsequently asked for her name to be reinstated in case the episode was sold abroad. No action was taken on this, however.
- While director Richard Martin was out of the country on holiday, having completed his work on this story, producer Verity Lambert edited out from episode six a shot of the Carsenome web dissolving. On 10 March 1965 she sent him a

memo in which she explained: 'I did not like taking this decision, but honestly I thought nobody would know what on earth was happening. It simply did not work.'

- Two special filters were made to be fitted onto the camera lenses for scenes set on the planet's surface, giving them a misty, alien quality. At one point during recording both filters broke and had to be hastily replaced.

QUOTES

- 'I remembered that, as a toddler in Australia, playing in the backyard, I had come upon a shiny, empty four-gallon kerosene can. In the bottom there were two bull-ants, huge things almost an inch long, and they were having a hell of a fight. In my childish innocence I thought I ought to break it up, and I put a finger down to separate them. For my pains I got the most horrific bite I can ever remember. And what triggered the memory of that bull ant fight, I think, was the sight of my two unruly stepsons locked in fisticuffs. Aged four and six then, they used to lower their heads and charge at each other with fists flailing, just like the waving of those ants' antennae. Those two boys were frankly monsters, and so I thought of monster ants, radiating deadly venom - the Zarbi.' Writer Bill Strutton from an article in *The Doctor Who Review* Issue 8, published 1980.
- 'Once it was settled that the Zarbi would be ants, I worked out a costume idea and did a sketch to show what I had in mind. The main thing was to disguise the human form as much as possible. Obviously I couldn't get the shape of an ant exactly, because at the end of the day the costume had to be worn by an actor. There was no way of avoiding the human legs. That didn't really matter, though, as the rest of the costume was sufficiently ant-like that it drew the viewer's attention and created the right impression.' Designer John Wood interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 23 & 24.
- 'The Zarbi were built by Shawcraft Models and were basically just fibreglass shells. Fibreglass was used as we didn't have the benefit of a lot of lightweight materials in those days. The Zarbi were quite easy to assemble. They were made up more or less like suits of armour; they came in various bits and pieces, which all strapped onto the actor.' Designer John Wood interviewed by

Stephen James Walker and David J. Howe for *The Frame* Issue 23 & 24.

- 'The planet set took up about half the studio and consisted of a number of different elements. The starry sky was a painted backdrop, the effectiveness of which was very reliant on the quality of the BBC scenic artist's paintwork. Realism was difficult to achieve in such a small studio so we tried to keep the cameras away from the backdrops as much as we could. To create the undulating planet surface we put down sandbags and suchlike - anything we could lay our hands on, in fact - and covered them with old scenic cloths which in turn could be painted. Over the cloths we then put graded sand and sawdust and maybe a top dressing of finer stuff like Fuller's Earth/ Designer John Wood interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 23 & 24.
- 'It wasn't expensive enough. Those sets should have cost millions and they probably cost only hundreds. I thought they were awful.' Director Richard Martin interviewed by Ian K. McLachlan for *TARDIS* Volume 8 Number 2.
- 'I think everyone got a bit carried away with *The Web Planet*. I think we all got a bit lost in the end. If we could have had a big budget, it would have been a very, very good story. I mean, it worked insofar as it was virtually the butterflies versus the ants, with the butterflies being "free enterprise" if you like, and the ants being the "communists." That serial was written on a *lot* of different levels, if you really looked at it. But I think we went too far. I wouldn't have gone that far, in fact, and I know that Verity got a bit upset. *Everybody* got inspired about that show, and in TV inspiration costs money... Everybody was trying to do well for themselves and not for the show. Usually if Make-up was £500 overspent the Costume Department would say, "Well, don't worry, you've got to have it, so we'll cut back." Departments helped each other. *The Web Planet* was the only serial I remember where departments started not to give. It's hard to explain the atmosphere of that story.' Story editor Dennis Spooner interviewed by John Peel in June 1981, published in *Fantasy Empire* Issue 4.

COMMENT

This must certainly be one of the most bizarre and daring stories ever to have been attempted in Doctor Who's long history; and,

unlike The Romans, it is an experiment which largely succeeds. Bill Strutton's highly imaginative scripts placed considerable demands on the programme's designers, and they rose to the challenge admirably. To modern-day viewers, brought up on post-Star Wars special effects, the production tends to look rather dated, but at the time of its original transmission it was clearly a stunning tour de force. The only thing which really mars it is the ridiculous portrayal of the Optera as bumbling, comical characters, completely out of keeping with the rest of the production. (9/10)

The Crusade (P)

1. The Lion
2. The Knight of Jaffa
3. The Wheel of Fortune
4. The Warlords

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	27.03.65	17.42	24'56"	10.5	16
2	03.04.65	17.43	23'28"	8.5	29
3	10.04.65	17.41	24'51"	9.0	32
4	17.04.65	17.40	23'40"	9.5	27

PRODUCTION DETAILS

Ealing filming: 16.02.65-18.02.65.

Studio recording: 05.03.65,12.03.65,19.03.65 and 26.03.65,all in Riverside 1.

The TARDIS arrives in 12th-century Palestine, currently in the grip of a Holy War between King Richard the Lionheart (Julian Glover) and the Saracen ruler Saladin (Bernard Kay).

Having got caught up in a Saracen ambush, during which Barbara is abducted by the attackers, the Doctor, Ian and Vicki are welcomed at King Richard's palace in the nearby city of Jaffa. Ian is granted permission to ride off in search of Barbara as an official emissary - the King knighting him Sir Ian of Jaffa to fit him for the role - while the Doctor and Vicki stay behind and try to avoid getting involved in court intrigue.

King Richard secretly plans to arrange a marriage between his

sister, Joanna (Jean Marsh), and Saladin's brother, Saphadin (Roger Avon), in the hope of ending the war; when Joanna finds out about it, though, she refuses point blank. The Doctor and his young ward flee the palace after making an enemy of the King's advisor, the Earl of Leicester (John Bay). Eventually they reach the wood where the TARDIS materialised. Ian is already waiting there with Barbara, having rescued her from the savage clutches of the Saracen Emir El Akir (Walter Randall); however, the travellers' escape is almost thwarted when the Doctor is seized by a party of English soldiers led by the Earl. Fortunately, they manage to regain the safety of the ship by means of a ruse, the soldiers believing that the brave Sir Ian has been spirited away by sorcerers!

WHO FAX

- Novelised as *Doctor Who and the Crusaders* by David Whitaker in 1966.
- *The Wheel of Fortune* released on BBC Home Video on *The Hartnell Years* tape in 1991.
- Working title: *The Saracen Hordes*. The working title of the second individual episode was *Damsel in Distress*, that of the third was *Changing Fortunes* and that of the fourth was *The Knight of Jaffa*.
- David Whitaker's original scripts for this story contained hints of an incestuous relationship between King Richard and his sister Joanna, but these were removed at the insistence of William Hartnell.

QUOTES

- 'This had the best scripts of any *Doctor Who* I ever worked on. Beautifully written, meticulously researched, and I don't remember having to alter a line. David Whitaker, at his best, was great! I enjoyed working on a costume piece because of the research involved and the challenge of trying to recreate another world in another time. Director Douglas Camfield interviewed by Gary Hopkins for *The Doctor Who Review* Issue 1.
- 'I always wanted Julian Glover to play the part of Richard, but at first he was unavailable. I then thought of Nicholas Courtney who, at that point, I knew only by name, because we had been at

school in Egypt at the same time. I was just going to cast him when Julian Glover suddenly became available again. So it all worked out okay ... I kept Nick in mind and cast him as Bret Vyon some time later.' Director Douglas Camfield interviewed by Gary Hopkins for *The Doctor Who Review* Issue 1. • 'We had great fun doing this one, although it was all done in the studios at the BBC and in Ealing. At one point William Russell was captured by Tutte Lemkow and was staked out in the sand. He was supposed to have ants crawling over his honey-smothered hand, but Bill Russell was dead against it. The hand you saw on screen belonged to my production assistant [Viktors Ritelis]. We had real honey, real ants and a great time. Also I wanted a camera shot of Bill Russell through a rib cage of a dead animal, so I had a cow's carcass brought in. By the time we'd finished, the studio lights had done their work and the stench was terrible!' Director Douglas Camfield interviewed by Gary Hopkins for *The Doctor Who Review* Issue 1.

COMMENT

The Crusade marks a return to the more serious style of the first season historicals, and the result is as good a story as Doctor Who ever had. David Whitaker's scripts are brilliant, Douglas Cornfield's direction immaculate and Barry Newbery's sets superb. The casting is just right, Julian Glover as King Richard and Jean Marsh as Joanna giving particularly good, highly-charged performances. William Hartnell, too, is clearly relishing his dialogue, and turns in one of his best ever performances as the Doctor. What more could one ask for? (10/10)

The Space Museum (Q)

1. The Space Museum
2. The Dimensions of Time
3. The Search
4. The Final Phase.

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	24.04.65	17.41	23'38"	10.5	16
2	01.05.65	17.55	22'00"	9.3	23
3	08.05.65	18.00	23'33"	8.5	22
4	15.05.65	17.43	22'15"	8.5	27

PRODUCTION DETAILS

Haling filming: 11.03.65.

Studio recording: 02.04.65,09.04.65,16.04.65 and 23.04.65, all TC4.

Having apparently reached a new destination -a space museum on the barren planet Xeros - the four travellers discover that the TARDIS has in fact 'jumped a time track', giving them a glimpse into their own future: a future in which they end up as static exhibits in museum display cases!

As time catches up with them, the Doctor and his companions have to try to avert this possible future by altering events in the present, never sure whether the steps they are taking will lead to their demise or their salvation. Fortunately they win through in the end, helping a group of youthful Xeron rebels (Peter Sanders, Peter Craze, Jeremy Bulloch, Bill Starkey, Michael Golden, Edward Granville, David Wolliscroft) to overthrow the warlike Morok invaders (Ivor Salter [Commander], Billy Cornelius, Lawrence Dean, Peter Diamond, Ken Norris, Salvin Stewart [Guards]), led by Governor Lobos (Richard Shaw), who have established the museum as a monument to their galactic conquests.

WHO FAX

- Novelised as *Doctor Who - The Space Museum* by Glyn Jones in 1987.
- The working title of this story's opening episode was *The Four Dimensions of Time* and that of the fourth was *Zone Seven*.
- Writer Glyn Jones later appeared in the season twelve story *The Sontaran Experiment*.

QUOTES

- 'I went to dinner with Trevor Bannister, later famous for his role in *Are You Being Served?*, who was in a play of mine at the time. The *Doctor Who* story editor David Whitaker was there and suggested that I write him a storyline, which I did. He liked it, so he commissioned it, and that's how I came to write it.' Writer Glyn Jones interviewed by David Auger and Gordon Blows for *TARDIS* Volume 3 Number 4.

COMMENT

After a very promising first episode, which unusually sees time travel being used as a concept rather than as simply a device to get the Doctor and his companions into their latest adventure, The Space Museum deteriorates into possibly the weakest of any of the first Doctor's stories. The spartan settings and small cast list betray the fact that this is a very low-budget production, and the basic plot of a small band of youthful rebels trying to overthrow a warlike occupying power is frankly dull. The Xerons are nondescript ciphers and, apart from the four regulars, the only real character to speak of is the Morok Governor Labos, whose principal trait is his boredom with life on Xeros - a sentiment with which the viewer can only sympathise. (3/10)

The Chase (R)

1. The Executioners 2. The Death of Time 3. Flight Through Eternity 4. Journey Into Terror 5. The Death of Doctor Who 6. The Planet of Decision

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	22.05.65	17.41	25'25"	10.0	14
2	29.05.65	17.41	23'32"	9.5	12
3	05.06.65	17.47	25'23"	9.0	12
4	12.06.65	17.41	23'49"	9.5	8
5	19.06.65	17.41	23'27"	9.0	11
6	26.06.65	17.40	26'29"	9.5	7

PRODUCTION DETAILS

Location filming: 09.04.65 and (still photographs only) 06.05.65. Ealing filming: 12.04.65-15.04.65 and 10.05.65. Studio recording: 30.04.65,07.05.65,14.05.65,21.05.65,28.05.65 and 04.06.65, all in Riverside 1.

The Daleks (Gerald Taylor, Robert Jewell, Kevin Manser, John Scott Martin; voiced by Peter Hawkins, David Graham) have constructed a time machine, and an execution squad is dispatched

to pursue and kill the Doctor.

The chase begins on the desert planet Aridius, where the travellers encounter ferocious Mire Beasts (Jack Pitt) and narrowly avoid being handed over to the Daleks by the native Aridians, led by Malsan (Ian Thompson), Rynian (Hywel Bennett) and Prondyn (Al Raymond). It then takes in such stopping-off points as the top of the Empire State Building, the 19th-century sailing ship *Mary Celeste* - the Daleks' appearance causing all the crew and passengers to jump overboard - and a spooky haunted house which, although the Doctor and his friends do not realise it, is actually a futuristic funfair attraction, Frankenstein's House of Horrors, at the Festival of Ghana in 1996.

Eventually the action moves to the planet Mechanus, where the travellers are taken prisoner by the Mechanoids (Murphy Grumbar, Jack Pitt, John Scott Martin, Ken Tyllson), A fellow prisoner, Steven Taylor (Peter Purves), tells them that the Mechanoids are a group of robots sent some 50 years earlier to prepare landing sites for human colonists who, in the event, never arrived. At the story's climax, the Daleks and the Mechanoids engage in a fierce battle which ultimately results in their mutual destruction. As the city burns behind them, the Doctor's party seize this opportunity to escape and return to the TARDIS. Steven Taylor also manages to get away.

Ian and Barbara realise that they can use the Daleks' now-abandoned time machine to return to 20th-century Earth and, once his initial objections have died down, the Doctor helps them to do so. The two friends are delighted to be back home, although they quickly realise that they have arrived in 1965, two years later than when they left, leaving them with the difficulty of explaining their long absence!

WHO FAX

- Novelised as *Doctor Who - The Chase* by John Peel in 1989.
- Story released on BBC Home Video in 1993.
- Working title: *The Pursuers*.
- Locations: Camber Sands, East Sussex; exterior of Television Film Studios, Ealing.
- The director initially considered for this story was Christopher Barry.

- The Mechanoids were called Mechons in Terry Nation's first draft scripts, and their planet Mechanus was called Mechon. Three Mechanoid props were built by Shawcraft from Raymond Cusick's designs, at a total cost of £812. The Mire Beast was designed by costume supervisor Daphne Dare and constructed by Jack Lovell Ltd. It was orange in colour.
- Director Richard Martin arranged to borrow from Aaru Productions eight of the Daleks used in their cinema film *Dr. Who and the Daleks*. He intended to have six of these modified to resemble more closely the BBC's own Daleks so that they could be featured in *The Chase*. This proved impracticable, however, so in the end only two of them were used, standing in the background of a couple of shots. Four of the BBC's own Daleks were refurbished, at a total cost of £118. £100 was paid towards this by the Publicity Department, who had been making extensive use of the props for promotional purposes. It was originally intended that the scenes of Abraham Lincoln delivering the Gettysburg Address would be achieved using stock footage. Nothing suitable was available, however, so they were mounted in the studio with actor Robert Marsden playing Lincoln.
- An early idea was that the famous pop group the Beatles might appear in the first episode of this story, made up to look like old men and supposedly playing a concert in the 21st-century. Although the group themselves were apparently keen on the idea, it was vetoed by their manager Brian Epstein.
- The production team then explored the possibility of using a clip of the Beatles from a *Top Of The Pops* appearance, but the only one which had not been wiped was a recording of 'I Feel Fine' which had already been used the maximum number of times permitted under the contract. Fortunately, however, the Beatles were due to perform their new single 'Ticket to Ride' at Riverside Studios on 10 April 1965, and production assistant Alan Miller was able to arrange for a copy of that tape to be made available.
- Richard Martin's first choice of incidental music composer for this story was Max Harris, but the job eventually went to Dudley Simpson.
- David Newman and Barbara Joss doubled for William Russell and Maureen O'Brien for certain shots in episodes one and two,

- It was originally intended that Peter Hawkins should provide all the Dalek voices for this story, but on 12 April 1965 it was decided that David Graham should also be used, as for the previous Dalek stories.
- The scenic design work on this story was split between Raymond Cusick and John Wood. Wood designed the sets for the Empire State Building and the *Marie Celeste*, the latter of which featured a 33 foot long ship's boom hired from Pinewood, while Cusick was responsible for the Dalek time machine, Frankenstein's House of Horrors and the Mechanoid city.

QUOTES

- 'The director, Richard Martin, was young, keen and enthusiastic, and had lots of ideas. He wanted to do a shot on location at Camber Sands where the Daleks appeared out of a sand dune. We all told him that if we buried a Dalek in the sand and tried to pull it out again there would be a vacuum created which would hold it in place. He still wanted to try it, though, so we compromised and only partially buried the Dalek. We attached a hawser to it and tried to drag it out with a land rover. If I remember correctly, the hawser snapped; at any rate, we couldn't budge it. So in the end, at my suggestion, we did it as a model shot.' Designer Raymond Cusick interviewed by Stephen James Walker and David J. Howe for TV? *Frame Issue 23 & 24*.
- 'In their first story the Daleks had got their power from static electricity and been restricted to moving on metal floors. In *The Chase*, when they were seen moving around outside, that obviously didn't apply, so I decided to give them a different power source in the form of solar panels - that's what the slats around their middles represented.' Designer Raymond Cusick interviewed by Stephen James Walker and David J. Howe for *The Frame Issue 23 & 24*.
- 'In designing the Mechanoids I was inspired by the work of an American architect named Buckminster Fuller. It was he who devised the principle of geodesic construction, in which dome-shaped structures are assembled from a configuration of small triangular elements. They were going to be used on a very large set at Ealing, so I could afford to make them quite big. I had real flame-throwers built into them to make the battle scene as

spectacular as possible.' Designer Raymond Cusick interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 23 & 24.

COMMENT

As with The Keys of Marinus in the first season, The Chase ultimately fails because of the numerous locations and characters introduced as the story progresses. It also lacks some of the saving graces of that earlier story as the individual episode plots are often far-fetched or just plain silly - the episode set in the haunted house faring particularly poorly in this regard. The Daleks themselves are treated less than seriously, too, indicating that Terry Nation was perhaps growing bored with his creations, as indeed he said in press interviews at the time. (4/10)

The Time Meddler (S)

1. The Watcher
2. The Meddling Monk
3. A Battle of Wits
4. Checkmate

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	03.07.65	18.55	24'05"	8.9	15
2	10.07.65	17.39	25'17"	8.8	19
3	17.07.65	17.41	24'10"	7.7	28
4	24.07.65	17.41	24'00"	8.3	24

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	03.01.92	19.20	24'05"	2.4	15
2	10.01.92	18.50	25'17"	2.8	21
3	17.01.92	18.50	24'10"	2.6	13
4	24.01.92	18.50	24'00"	2.6	15

PRODUCTION DETAILS

Ealing filming: 10.05.65.

Studio recording: 11.06.65 in TC4, 18.06.65 in TC3, 25.06.65 in TC4 and 02.07.65 in TC4.

The Doctor and Vicki discover that Steven Taylor has stumbled on board the TARDIS prior to its departure from Mechanus. Steven is sceptical of Vicki's explanation that the ship is a time machine, but the Doctor assures her that they will soon show him the truth of the matter.

The TARDIS lands on the Northumbrian coastline in the year 1066. Here, the three travellers meet the Saxon villagers Wulnoth (Michael Miller), Edith (Alethea Charlton) and Eldred (Peter Russell) and come into conflict with the Viking raiders Sven (David Anderson), Ulf (Norman Hartley) and Gunnar the Giant (Ronald Rich), who are on a reconnaissance mission for their King, Harald Hardrada, prior to a planned invasion of England.

Also present in this time is the Monk (Peter Butterworth), a mischievous rogue from the same planet as the Doctor who travels from place to place in his time machine endeavouring to 'improve' things - for example, enabling the ancient Britons to build Stonehenge with the aid of his anti-gravitational lift. Currently he is engaged in his 'master plan': trying to engineer events so as to reverse the outcome of the Battle of Hastings. Appalled at such frivolous interference with the course of history, the Doctor determines to put a stop to it - an aim he eventually achieves by removing the dimensional control from the Monk's TARDIS, reducing its interior to miniature proportions.

WHO FAX

- Novelised as *Doctor Who - The Time Meddler* by Nigel Robinson in 1987.
- Working title: *The Monk*. The working title of the first individual episode was *The Paradox*.
- This story was originally to have been recorded in studio Riverside 1, but was eventually done at Television Centre.
- The story included stock film of Viking ships taken from a BBC newsreel.

QUOTES

- "The character of the Monk had a certain comic element that I wanted to emphasise, particularly in contrast to the Doctor. I chose Peter Butterworth because he was a very good comedy actor, and seemed suited to the Monk. On the one hand we had the mischievous and cunning Monk, on the other the very serious and determined Doctor. The contrast worked well, and we were very lucky to have one of Dennis Spooner's better scripts.' Director Douglas Camfield interviewed by Gary Hopkins for *The Doctor Who Review* Issue 1.
- "The Saxons used to build a type of cottage known as a cruck, which was based around a wooden framework. The vertical surfaces would be filled with wattle and daub, but the sloping surfaces of the roof would have to shed water, so they would be thatched. There wouldn't be any cladding under the roof, so when you were inside you would actually be able to see the underside of the thatch. All these features I incorporated in my design.' Designer Barry Newbery interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 19.
- 'For the exterior of the monastery - which was actually more like a ruined church - I built the base of a Saxon tower, behind which I put a background of painted cut-out silhouettes depicting burned-out, pillaged buildings. The interior I based on a real Saxon church. I'd found some photographic plates of it in a book and had them copied so that I could carry them around with me. That way, I was able to show the carpenters and the painters exactly how I wanted the set to look. The script described the Monk's TARDIS as a stone sarcophagus, and I based it on a Saxon altar block.' Designer Barry Newbery interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 19.

COMMENT

The Time Meddler is a story with both good and bad points. On the positive side, the character of the Monk is superbly devised, and well brought over by Peter Butterworth, but to its detriment, the story's attempted depiction of an invasion by Vikings fails dismally as we only ever see half a dozen characters in total, and the ensuing fight scenes are rather lame. Barry Newbery again

*provides some superb sets, most notable here being the monastery.
(6/10)*

SEASON THREE

Galaxy 4 (T)

1, Four Hundred Dawns 2. Trap of Steel 3. Air Lock 4. The Exploding Planet

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	11.09.65	17.41	22'21"	9.0	23
2	18.09.65	17.50	24'51"	9.5	22
3	25.09.65	17.52	24'19"	11.3	13
4	02.10.65	17.50	24'47"	9.9	20

PRODUCTION DETAILS

Haling filming: 21.06.65-24.06 M

Studio recording: 09.07.65,16.07.65 and 23.07.65, all in TC4, and 30.07.65 in TC3.

The Doctor, Vicki and Steven arrive on an arid planet in Galaxy 4, where they meet the occupants of two crashed spaceships: the beautiful Drahvins and the hideous Rills (Bill Lodge, Brian Madge, Peter Holmes, David Brewster, voiced by Robert Cartland). Confounding expectations, the latter prove to be friendly, compassionate explorers while the former are a group of mindless cloned soldiers (Marina Martin, Susanna Carroll, Lyn Ashley) terrorised by a warlike matriarch, Maaga (Stephanie Bidmead). Both ships were damaged when the Drahvins precipitated a confrontation in space, but whereas the Rills is almost ready to take off again -having been repaired by their robot drones, which Vicki names Chumblies (Jimmy Kaye, Angelo Muscat, William Shearer, Pepi Poupee, Tommy Reynolds) - the Drahvins' is irreparable.

When the planet is discovered to be on the point of disintegration, Maaga tries to force the time travellers to help her steal the Rills' ship. Instead, the Doctor allows the Rills to draw power from

the TARDIS in order to refuel and escape, leaving the Drahvins to their fate.

WHOFAX

- Novelised as *Doctor Who - Galaxy Four* by William Emms in 1985.
- Working title: *The Chumblies*.
- The Drahvins were originally written as male characters, whose leader was called Gar.
- The Chumblies were played by midget actors.
- The Rills vaguely resembled wart hogs and were seen lurking in their spaceship behind glass screens and swathed in ammonia gas - in reality carbon dioxide dry ice. Four costumes were made, out of fibreglass and rubber. They were grey-green in colour and each large enough to house an actor who could operate the creature's arm-like appendages and thereby bring some movement to its otherwise static form.
- Actor Anthony Paul was originally due to provide the Rills' voices but in the event was unable to do so and was replaced by Robert Cartland. David Brewster was a late replacement for Bill Me Allister playing one of the Rills.

QUOTES

- 'I came off the BBC director's course, and there was a panic on. The *Doctor Who* director, Mervyn Pinfield, had fallen ill or something, and filming of his story had already started at Haling Studios. It was suggested that I might take over. It was a strange situation, because Mervyn was supposed to be sick but he was still there working on the production, and I was alongside him making suggestions. The show had all been cast, and the costumes were all made, and they had been shooting at Haling for several days. I prepared my own camera scripts for the studio work and it was a very quick indoctrination into television.¹ Director Derek Martinus interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 21 & 22.
- I'd not seen many episodes of the series at that time, so I was given an intensive course on what *Doctor Who* was all about. I sat down and watched some episodes, and Verity Lambert, the producer, asked me what I thought. I shocked her by commenting that I thought we should aim for higher standards! It was obviously not the thing to say, but when you're young and

eager, and just off the course, you have high ideals.¹ Director Derek Martinus interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 21 & 22.

COMMENT

Galaxy 4 contains one of the all-time great shock moments in Doctor Who, when the hideous face of one of the Rills emerges from the ammonia gas to peer at Vicki through the glass partition surrounding their living area. Along with the sets and the costumes, the Rills are one of the high points of the production. Unfortunately the depiction of the Drahvins does not work as well as it might and the plot is ultimately too simple to really sustain four episodes. (6/10)

Dalek Cutaway (DC)

1. Mission to the Unknown

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	09.10.65	17.50	24'42"	8.3	37

PRODUCTION DETAILS

Haling filming: 25.06.65. Studio: 06.08.65 in TC3.

Marc Cory (Edward de Souza), an agent of the Space Security Service, has been despatched on a secret mission to the planet Kembel to investigate a recent sighting of a Dalek spaceship. Cory's suspicion that the creatures may have established a base on Kembel proves well-founded. His two companions, Jeff Garvey (Barry Jackson) and Gordon Lowery (Jeremy Young), both fall victim to the poisonous thorns of Varga plants (Tony Stam, Roy Reeves, Leslie Weeks) - flora indigenous to the Daleks' home world, Skaro - and he has no choice but to shoot them before they are themselves transformed into Vargas.

Having overheard the Daleks (Robert Jewell, Kevin Manser, John Scott Martin, Gerald Taylor; voiced by Peter Hawkins, David Graham) plotting with Malpha (Robert Cartland), Trantis (Ronald Rich,) and other alien allies (Johnny Clayton, Pat German, Sam

Mansaray, Len Russell) to invade Earth's galaxy, Cory records a warning message and prepares to send it into orbit with a rocket launcher. Before he can do so he is discovered and exterminated, but the Daleks fail to destroy the tape, so the information that he has gathered still exists to be discovered.

WHOFAX

- Novelised as part of *Doctor Who - Mission to the Unknown (The Daleks' Masterplan I)* by John Peel in 1989.
- Although the on-screen title of this episode was *Mission to the Unknown*, all relevant BBC documentation lists the actual story title as *Dalek Cutaway*.
- It has been generally believed for a long time that the production code for this serial was 'T/A'. However this does not appear on any available BBC documentation for the period. The only production code which does appear is 'DC' and this only on one document. This is therefore the code that we have adopted here.

QUOTES

- 'We were given an extra episode and plans were already afoot for *The Daleks' Master Plan*, so we used the extra episode to "trail" the Dalek story. For economic reasons we didn't use the regular cast because they were away having a well-earned holiday and to change all that would have caused untold difficulties and expense. Story editor Donald Tosh interviewed by Jan Vincent-Rudzki, Stephen Payne and Ian Levine for *TARDIS* Volume 3 Number 3.
- 'I remember Robert Cartland, as Malpha, dressed up like a balloon! I also remember the guys who played the Daleks. They were wonderful in rehearsal, particularly when one was new to the show and didn't know how the Daleks should be directed. They took great pride in their creations and knew all about what a Dalek could and could not do and even how it would talk. They would go around doing the voices even though they were not actually speaking them on screen - they still had to know the script. Director Derek Martinus interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 21 & 22.
- 'I designed the humans' rocket ship for this episode. It was constructed mainly from stock scenery pieces, although the

stabiliser fins and the exhaust burners at the base were specially made. It was quite prophetic that I put both a Union Jack and a United Nations symbol on the side; that's exactly what you see today on all the troops' uniforms out in what was Yugoslavia! I also provided the small rocket launcher with which the human agent, Marc Cory, plans to send a message into space. However, I don't remember designing either the forest or the Dalek conference chamber, so they may well have been done by Richard Hunt, who was co-designer on the episode.' Designer Raymond Cusick interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 23 & 24.

COMMENT

As a largely experimental episode in which none of the regular characters appear, Dalek Cutaway works very well. Almost every aspect of the production is superb, but in particular Edward de Souza as Marc Cory puts in a fine performance, and the impressive jungle sets serve as an effective backdrop to the action. Perhaps the only point of contention is in the choice of stock incidental music, which lends an overly melodramatic air to the proceedings. If anything, this episode proves that Terry Nation's belief that the Daleks could sustain a television series on their own was not far wrong. (8/10)

The Myth Makers (U)

1. Temple of Secrets 2. Small Prophet, Quick Return 3. Death of a Spy 4. Horse of Destruction

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	16.10.65	17.51	24'45"	8.3	34
2	23.10.65	17.49	24'43"	8.1	40
3	30.10.65	17.50	25'39"	8.7	33
4	06.11.65	17.50	24'25"	8.3	38

PRODUCTION DETAILS

Location filming: 01.09.65.

Ealing filming: Dates unknown.

Studio recording: 17.09.65,24.09.65,01.10.65 and 08.10.65, all in Riverside 1.

When the TARDIS arrives on the plains of Asia Minor, not far from the besieged city of Troy, the Doctor is hailed by Achilles (Cavan Kendall) as the mighty god Zeus and taken to the Greek camp, where he meets Agamemnon (Francis de Wolff) and Odysseus (Ivor Salter). Forced to admit that he is a mere mortal - albeit a traveller in space and time - he is given just two days to devise a scheme to capture Troy.

First Vicki, and then later Steven, are meanwhile taken prisoner by the Trojans. King Priam (Max Adrian) gives Vicki - the supposed possessor of supernatural powers - two days to banish the Greeks and thus prove that she is not a spy.

Having initially dismissed the famous wooden horse as a fiction of Homer's, the Doctor is eventually driven to 'invent' it himself, thereby giving the Greeks the means to defeat the Trojans.

Vicki, having assumed the guise of Cressida, falls in love with one of Priam's sons, Troilus (James Lynn), and decides to remain behind with him when the TARDIS leaves. Steven, having adopted the identity of Odysseus' s dead friend Diomedes, has been injured in a clash of swords with a Trojan warrior, and is helped into the ship by Katarina (Adrienne Hill), a handmaiden to the prophetess Cassandra (Frances White). The TARDIS dematerialises with Katarina still on board.

WHO FAX

- Novelised as *Doctor Who - The Myth Makers* by Donald Cotton in 1985.
- Working titles: *The Mythmakers*, *The Trojans* and *The Trojan War*. The working title of the first individual episode was *Deus ex Machina*; that of the third individual episode was recalled by Donald Cotton to have been *Is There a Doctor in the Horse?*
- Locations: Ham, near Petersham, Surrey; Frensham Ponds, near Guildford, Surrey.
- Derek Martinus was at one point considered as the director for

this story, but in the end Michael Leeston-Smith was allocated to it.

QUOTES

- 'Donald Cotton, who wrote it, had a wide knowledge of all the then known facts about the fall of Troy - so far as I can recall it was the *fifth* fall Troy had suffered - and also was fully conversant with all the mythology surrounding it. He took the known facts, which were fairly scant, and wove various bits of the myths through them and turned the whole thing into a thrilling high comedy. On the strength of his reputation we were able to line up one of the most distinguished casts ever assembled for a story. Don Cotton's first version of the script had some really wild effects. If we had done it like that we would have had a cross between *Ben Hur* and Kubrick's *2001: A Space Odyssey* but far wittier than both. Unfortunately our budget made that impossible.' Story editor Donald Tosh interviewed by Jan Vincent-Rudzki, Stephen Payne and Ian Levine for *TARDIS* Volume 3 Number 3.
- 'To research my designs for this story I went along to the British Museum and spoke to their archaeological department, who told me all about the history of Troy. I discovered that Trojan architecture was fairly basic and monumental - large buildings constructed from huge blocks of stone - and we didn't really have the money to do it properly. For the interior of King Priam's palace there was a staircase leading down into a curved, spacious hall. The sense of space was achieved mainly with the use of a painted backcloth showing walls of heavy, monumental stonework. The Greek encampment was a lot easier to do, as it just meant putting up some tent sections and dressing them with cushions, drapes and so on.' Designer John Wood interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 23 & 24.
- 'The Greeks are supposed to have built the Trojan Horse overnight, but when you consider that it housed maybe a hundred soldiers that doesn't seem very likely. It was one big horse! We had debates about how it would have been done. I thought that it would have been built by people, not necessarily experienced carpenters, who just knocked it up out of timber

from the shipyards. So it would have been very rough and ready. That was my idea for the look of it. I was quite happy with the way the model turned out, because it had that sort of rough, hurried look to it. I built it myself because I wanted to get it more or less right. I don't think it took more than a week, maybe four days, to build.' Designer John Wood interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 23 & 24. I '1 was playing Diomedes and had nice clothes to wear, so I could swashbuckle a bit. Max Adrian was lovely, although he and Bill Hartnell didn't get on too well. Bill was having difficulty with the script and there were other leading players with strong roles. I think Bill felt that got in the way of the *Doctor Who* concept, although I may be putting thoughts into his head. It had some comic elements but was largely a serious piece. We had some fun at rehearsals though. I shouldn't tell this, but Bill was having some trouble with his lines and there was this feast that Agamemnon was giving and he had this line to deliver to Bill: "Come in Doctor, sit down and have a ham bone." At which point he handed a huge chunk of meat across. But on the first take he said: "Ah, come in Doctor. Sit down, ham, and have a bone." This destroyed everyone, although to his credit Bill took it in good part.' Actor Peter Purves interviewed for *Flight Through Eternity* No. 2.

COMMENT

Although at this point in the series' history purely historical stories were on the dec/me, The Myth Makers is one of the better examples of this form. In its favour is the fact that the period in question is not so well known as, say, the French Revolution, and so more scope is allowed in the characterisations and historical detail. It also features one of the few occasions that romance is included as a part of the plot, and Vicki 's relationship with Troilus is sensitively handled. This story also scores over The Romans in that although it too is humorous, the humour is more sophisticated and arises out of the drama rather than being grafted on. (7/10)

The Daleks' Master Plan (V)

1. The Nightmare Begins 2. Day of Armageddon 3. Devil's Planet 4. The Traitors 5. Counter Plot 6. Coronas of the Sun 7. The Feast of Steven 8. Volcano 9. Golden Death 10. Escape Switch 11. The Abandoned Planet 12. Destruction of Time

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	13.11.65	17.51	22'55"	9.1	35
2	20.11.65	17.50	24'25"	9.8	31
3	27.11.65	17.51	24'30"	10.3	29
4	04.12.65	17.50	24'42"	9.5	34
5	11.12.65	17.52	24'03"	9.9	26
6	18.12.65	17.50	24'45"	9.1	40
7	25.12.65	18.36	24'36"	7.9	71
8	01.01.66	17.51	24'42"	9.6	31
9	08.01.66	17.51	24'38"	9.2	43
10	15.01.66	17.51	23'37"	9.5	37
11	22.01.66	17.51	24'34"	9.8	35
12	29.01.66	17.51	23'31"	8.6	39

PRODUCTION DETAILS

Location filming: 25.10.65 (still photographs only).

Haling filming: 27.09.65-01.10.65, 04.10.65-08.10.65, 18.10.65 (remount of model filming), 21.10.65 (remount of model filming), 15.11.65 (remount of model filming) and 23.12.65.

Studio recording: 22.10.65, 29.10.65, 05.11.65, 12.11.65, 19.11.65, 26.11.65, 03.12.65, 10.12.65, 17.12.65, 31.12.65, 07.01.66 and 14.01.66, all in TC3 except 19.11.65 in TC4.

The TARDIS materialises on the planet Kembel, where the Doctor and his friends meet Space Security Service agent Bret Vyon (Nicholas Courtney), who has been sent in search of Marc Cory. Learning of the Daleks' scheme, which hinges on the use of the fearsome Time Destructor weapon, they determine to warn the authorities on Earth; an undertaking which proves problematic as the human leader Mavic Chen (Kevin Stoney), who holds the title

Guardian of the Solar System, is a traitor in league with the Daleks (Robert Jewell, Kevin Manser, Gerald Taylor, Jack Pitt, John Scott Martin; voiced by Peter Hawkins, David Graham). Fortunately, the Doctor has managed to make off with the taranium core of the Time Destructor, thus disrupting the Daleks' plans.

Fleeing from the Daleks in Mavic Chen's Spar ship, the Doctor, Steven, Katarina and Bret are forced to land on a prison planet called Desperus. A convict named Kirksen (Douglas Sheldon) manages to get on board just before they take off again. He holds Katarina hostage in the ship's airlock, but she opens the outer door and they are both ejected to their deaths in space.

In one of a number of attempts to regain the taranium, Mavic Chen dispatches Space Security Service agent Sara Kingdom (Jean Marsh) to track down the Doctor's party. Unaware of Chen's treachery, Sara has already killed Bret - her own brother - before the time travellers can convince her of the truth. She then joins forces with them and, after a brush with their old adversary the Monk (Peter Butterworth), they all arrive back on Kembel. There, the Doctor contrives to steal the Time Destructor and turn it against the Daleks, annihilating them. Sadly, Sara has ignored his instruction to return to the TARDIS, and she is aged to death.

WHO FAX

- Novelised in two volumes, as part of *Doctor Who - Mission to the Unknown (The Daleks' Masterplan I)* and as *Doctor Who - The Mutation of Time (The Daleks' Masterplan II)*, both by John Peel, in 1989.
- *Counter Plot* and *Escape Switch* released on BBC Home Video on *Daleks - The Early Years* tape in 1992.
- The story was originally to have been set in 1,000,000 AD, but this was amended to 4,000 AD for the transmitted version.
- The working title of the fifth episode was *There's Something Just Behind You*, that of the sixth was *Counter-Plot*, that of the ninth was *Land of the Pharaohs*, that of the tenth was *Return to Varga* (the planet Kembel being called Varga in Terry Nation's draft scripts) and those of the twelfth were *The Mutation of Time* and *A Switch in Time*.
- Original character names (with final names in brackets) were: Brett Walton (Bret Vyon), Mavick Chen (Mavic Chen, whose

designation was also changed from Galactic President to Guardian of the Solar System), Kert Gantry (Kurt Gantry), Reinman (Lizan), Gilson (Roald, after the intermediate Ronald had been suggested) and Carlton (Karlton).

- An early draft of the script for *The Feast of Steven* suggested that some original footage of the Keystone Cops should be incorporated. This idea was later dropped.
- Barry Newbery was due to design episode twelve of this story, but around 20 December 1965 it was agreed that Raymond Cusick should take charge of it instead. This was because Newbery was by that stage tied up on preparatory work for *The Ark*.
- Trampoline instructor Rob Walker donned a wig and beard to double for actor Doug Sheldon in two nigh trampoline shots for the film insert scene where Sheldon's character, Kirksen, was ejected into space.
- The Technix were originally to have been called Technocrats.
- Part of the action of *The Feast of Steven* was set in a Liverpool police station. The original intention was to use the *Z Cars* set and even some of the regular *Z Cars* cast. This idea was dropped as David Rose, the producer of *Z Cars*, withheld his permission.
- In *Golden Death*, the Doctor tampers with the chameleon circuit of the Monk's TARDIS so that its appearance changes from a block of stone to: a motor cycle, a state coach, a Western wagon, a tank and finally a police box.

QUOTES

- 'This story was great fun to do and a great success. Most of the credit must go to Douglas Camfield who directed it. Terry Nation delivered his scripts all very late and all rather short, so there was a great deal of work to be done and Douglas had a filming schedule fixed without even knowing what he was really supposed to be filming!' Story editor Donald Tosh interviewed by Jan Vincent-Rudzki, Stephen Payne and Ian Levine for *TARDIS* Volume 3 Number 3.
- 'We realised that we were going to go out on Christmas Day at a time when everyone would be full of food and drink and not interested in trying to pick up the threads of a long running story, so we had to make that a sort of one-off episode which let

the story mark time without actually either breaking the continuity or advancing the story too much so the festive euphoria wouldn't consign any development into the well of forgotten dreams.' Story editor Donald Tosh interviewed by Jan Vincent-Rudzki, Stephen Payne and Ian Levine for *TARDIS* Volume 3 Number 3.

- 'Douglas Camfield approached the production like a military exercise. He had his schedule worked out like a battle plan, and he actually gave everyone a rank. "That's what your rank would be if you were doing this in the army," he would say. I remember once we were in the studio and he looked up at the clock and said, "It's 3.25 and we're still on shot 39 when we should be on shot 41, so we need to catch up." That's how precise his planning was.' Designer Raymond Cusick interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 23&24.
- 'Certain sections of the pyramid exterior had to be built as studio sets, both at Television Centre and at Haling. My man-hours were limited, of course, so I had to improvise. I remember I made use of two cyclorama cloths: a light blue one, which looked white on black-and-white TV, and a dark blue one, which looked grey. What I did was to have the light blue one hung behind the set and the dark blue one placed up against it, folded back at an angle. This gave the impression of the sloping side of a pyramid against a pale sky background. All that was then necessary was to build the porticoed entrance and the steps leading up to it. I also used painted backcloths for some scenes.' Designer Barry Newbery interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 19.

COMMENT

As epic stories go. The Daleks' Master Plan is one of the best. Unlike the previous two attempts at stories which utilised numerous settings and characters (The Keys of Marinus and The Chase), here Terry Nation and Dennis Spooner have got it right. The story is given continuity by the regular characters along with the superb Movie Chen, acted to near-perfection by Kevin Stoney, and, of course, the Daleks. The movement between settings comes over as natural and not forced, and the whole story leads to a very satisfying climax as not only the Daleks, but also some of the 'good

guys' are killed. It has to be said that despite all the good material, the Christmas Day episode is a little superfluous. (9/10)

The Massacre of St Bartholomew's Eve **(W)**

1. War of God 2. The Sea Beggar 3. Priest of Death 4. Bell of Doom

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	05.02.66	17.15	24'51"	8.0	45
2	12.02.66	17.15	24'43"	6.0	96
3	19.02.66	17.15	24'33"	5.9	92
4	26.02.66	17.15	25'06"	5.8	94

PRODUCTION DETAILS

Ealing filming: 03.01.66-06.01.66.

Location filming: 07.01.66.

Studio recording: 21.01.66,28.01.66,04.02.66 and 11.02.66, all in Riverside 1.

When the TARDIS materialises in Paris, 1572, the Doctor decides to visit the famous apothecary Charles Preslin (Erik Chirly). Steven, meanwhile, is befriended by a group of Huguenots from the household of the Protestant Admiral de Coligny (Leonard Sachs). Having rescued a young serving wench, Anne Chaplet (Annette Robertson), from some pursuing guards, the Huguenots gain their first inkling of a plan by the Catholic Queen Mother, Catherine de Medici (Joan Young), to have all French Protestants massacred. A further shock is in store for Steven, as it appears that the hated Catholic dignitary the Abbot of Amboise (William Hartnell) is actually the Doctor in disguise.

Held responsible for the failure of a plot to assassinate de Coligny, the Abbot is subsequently executed by the Catholic authorities and his dead body left lying in the gutter. However, to Steven's relief, it transpires that the Abbot was not the Doctor after

all, but merely his physical double. The two time travellers meet up again at Preslin's shop, where Steven has gone in search of the TARDIS key, and regain the safety of the ship just as the massacre begins.

The TARDIS next arrives on Wimbledon Common in contemporary London, where a young girl named Dorothea 'Dodo' Chaplet (Jackie Lane) enters, believing it to be a real police box, and joins the Doctor and Steven on their travels.

WHO FAX

- Novelised as *Doctor Who - The Massacre* by John Lucarotti in 1987.
- Working title: *The Massacre*.
- Location: Wimbledon Common, South London.
- G. Evans was at one point considered as the scenic designer for this story, but the job eventually went to Michael Young.
- Gerry Davis received his first *Doctor Who* story editor credit on the *Bell of Doom* episode, while his predecessor Donald Tosh received a co-writer credit with John Lucarotti. Tosh had in fact rewritten all four episodes of the story quite extensively, but could not be credited on the first three as he was still officially a member of the series' production team at that time.

QUOTES

- "I wrote this almost two years after *The Aztecs*. Both Verity Lambert and David Whitaker had moved on to other shows and the new producer, John Wiles, as well as his story editor, Donald Tosh, and I did not see eye to eye. To begin with, the subject matter of the St Bartholomew's Day Massacre of 1572 in Paris was imposed on me, and the absence of Bill as the Doctor seemed to me incongruous, even if he did appear as the Abbot of Amboise, an ecclesiastical *Doppelganger*. The director, Paddy Russell, did the best she could with what I considered a botched-up idea with frequent inconsistent rewriting and a denouement I thought ridiculous.' Writer John Lucarotti quoted by Peter Haining in *The Doctor Who File*.
- 'Originally we wanted to take Ann Chaplet from Paris as the new companion but we ran into problems over changing history. For even if it was a million-to-one chance that she would have

survived the slaughter of St Bartholomew's Eve, had she survived then a multitude of complications would have arisen. The only way to have done it would have been to take her away and then bring her back at exactly the same moment she left, but it was firmly established that the TARDIS couldn't do this. So instead of bringing Ann into the story we introduced Dodo, who was supposed to be the descendent of Ann. The point never came across very clearly for, although we had written a speech for the Doctor, it was a complex and possibly rather untidy explanation and Bill Hartnell accidentally cut part of it so it appeared even more muddled on transmission.' Story editor Donald Tosh interviewed by Jan Vincent-Rudzki, Stephen Payne and Ian Levine for *TARDIS* Volume 3 Number 2.

- 'Whilst at the Library Theatre I had played the part of a Cockney kid in a play called *Never Had It So Good* written by John Wiles, who came to see rehearsals and of course the first night. When he was casting the part of Dodo some four years later he remembered me and asked to see me. And, with the approval of the Head of Serials, I was given the part.' Actress Jackie Lane interviewed by Ian K. McLachlan for *TARDIS* Volume 6 Number 1.

COMMENT

Another very good historical story, echoing the high standards set by the first season. William Hartnell is given a rare opportunity to show his range when he takes on the role of the scheming Abbot, and it is refreshing to see the character of Steven step into the gap left by a mostly-absent Doctor, and to take charge for much of the story, giving Peter Purves a chance to shine. (8/10)

The Ark (X)

1. The Steel Sky 2. The Plague 3. The Return 4. The Bomb

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	05.03.66	17.15	24'00"	5.5	102
2	12.03.66	17.15	25'00"	6.9	70

3	19.03.66	17.15	24'19"	6.2	85
4	26.03.66	17.15	14'37"	7.3	71

PRODUCTION DETAILS

Ealing filming: 31.01.66-03.02.66.

Studio recording: 18.02.66,25.02.66,04.03.66 and 11.03.66, all in Riverside 1.

The TARDIS materialises on a huge spaceship some ten million years in the future at a time when the Earth is about to plunge into the Sun. The spaceship is carrying all the world's plant, animal and human life (much of it miniaturised and in suspended animation) on a 700-year voyage to colonise the planet Refusis II. Dodo is suffering from a cold and, as the human Guardians of the ship, including the Commander (Eric Elliott), Zentos (Inigo Jackson), Mellium (Kate Newman), Manyak (Roy Spencer) and Baccu (Ian Frost), along with their servant race, the Monoids (Edmund Coulter, Frank George, Eric Blackburn), have no resistance to this ancient virus despite the efforts of their medical staff, led by Rhos (Michael Sheard), a plague breaks out. The Doctor is fortunately able to develop a cure, and he and his companions leave in the TARDIS.

This seems to be the end of this particular adventure, but a surprise is in store as the TARDIS immediately rematerialises in what appears to be almost exactly the same place. The travellers discover that they have in fact returned to the ship - which Dodo has nicknamed the Ark - at the end of its voyage. Partly as a result of the earlier plague, the Monoids (Ralph Carrigan, Edmund Coulter, Frank George, voiced by Roy Skelton and John Halstead), have now grown strong and enslaved the humans whose number includes Maharis (Terence Woodfield), Yendom (Terence Bayler), Dassuk (Brian Wright) and Venussa (Eileen Helsby). However, with the help of an invisible Refusian (voiced by Richard Beale), the Doctor is able to persuade both races to live in peace together on Refusis II.

WHO FAX

- Novelised as *Doctor Who - The Ark* by Paul Erickson in 1986.

- See Chapter Seven on the making of this story for a full account of how *Doctor Who* episodes were brought to the screen during the first Doctor's era.
- This was Jackie Lane's first full story as Dodo. It was originally intended that the character should have a Cockney accent, and Lane had already begun to rehearse the part in that way when producer John Wiles was informed by his superiors that this was unacceptable and that the Doctor's companions should continue to speak 'BBC English'. Consequently Dodo's accent was rather variable in her earliest episodes.
- The Guardians' costumes were pastel colours, pink and white stripes for the females and blue and white for the males. The Commander had some red in his costume to designate his rank.

QUOTES

- "This story was mine, at least from the conceptual point of view. I had this idea of an enormous ship that was so big that you could get the whole of south London into it. You could drive cars, ride bicycles - the whole notion of forests floating in the air. It seemed a marvellous idea but it lacked story material, so we gave it out to two writers with whom I had a very enjoyable time working to shoot a storyline. They delivered some very good material although, in the end I think a lot of it was rewritten by Donald Tosh.' Producer John Wiles interviewed by Jeremy Bentham for *Doctor Who Monthly* Winter Special 1983/84.

COMMENT

Despite the low budget afforded the series, in general this story manages to look and feel as though a lot of money was spent on it. This is in part due to Barry Newbery 's imaginative sets, but also to Michael Imison's impressive and unusual direction, resulting in many visually appealing shots and ideas. The Monoids, whilst no doubt a good idea on paper, don't really work, mainly due to the fact that their legs are joined together and they therefore tend to waddle like ducks - this results in a very static and lack-lustre battle in episode four. (7/10)

The Celestial Toymaker (Y)

1. The Celestial Toyroom 2. The Hall of Dolls 3. The Dancing Floor 4. The Final Test

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	02.04.66	17.50	24'40"	8.0	44
2	09.04.66	17.50	24'45"	8.0	49
3	16.04.66	17.50	24'10"	9.4	32
4	23.04.66	17.51	23'57"	7.8	36

PRODUCTION DETAILS

Ealing filming: 03.03.66.

Studio recording: 18.03.66,25.03.66,01.04.66 and 08.04.66, all in Riverside 1.

The travellers arrive in a strange domain presided over by the Toymaker (Michael Gough) - an enigmatic, immortal entity who forces them to play a series of games, failure at which will render them his playthings. The Doctor has to solve the complex Trilogic game while Steven and Dodo are faced with defeating a succession of apparently child-like but potentially lethal animated toys (Carmen Silvera, Campbell Singer, Peter Stephens) in contests such as blind man's buff, musical chairs and 'hunt the key'.

The Doctor finally overcomes the Toymaker by imitating his voice in order to complete the Trilogic game from within the TARDIS, which then dematerialises as his foe's universe is destroyed.

WHO FAX

- Novelised as *Doctor Who - The Celestial Toymaker* by Gerry Davis and Alison Bingeman in 1986.
- *The Final Test* was released on BBC Home Video on *The Hartnell Years* tape in 1991.
- Working titles: *The Toymaker*, *The Trilogic Came*.
- Brian Hayles' scripts for this story were completely rewritten, first by story editor Donald Tosh with additional input from producer John Wiles and then by Tosh's successor Gerry Davis.

- At the conclusion of the final episode, the BBC transmitted a verbal assurance to viewers that the character of the mischievous schoolboy Cyril - with whom Stephen and Dodo played the final game - was in no way based upon Frank Richards' 'Billy Hunter' character.

QUOTES

- 'I had in fact written all the episodes of *The Celestial Toymaker* based on an idea by Brian Hayles, but Gerry Davis had a very different view from mine as to how the story should be treated. I saw it as a story full of pure menace: two people, Steven and Dodo, caught up in a world of childish games in which everything is at stake. Gerry had a much lighter, more pantomime view of it and rewrote it accordingly. The story was Brian's, the dialogue was Gerry's, the only thing left of mine was the Trilogic game, which was ancient Chinese - so I claimed no authorship at all.' Story editor Donald Tosh interviewed by Jan Vincent-Rudzki, Stephen Payne and Ian Levine for *TARDIS* Volume 3 Number 2.
- 'We suddenly had a crisis on this one. Gerald Savory had written a famous play called *George and Margaret* and Donald Tosh thought it would be terribly funny to do a *Doctor Who* version of this. This was a bit precious for a young audience, I felt, but Hayles had been asked to write this thing about two characters who actually never appear in the play - they are expected throughout but they only arrive, off stage, at the end. We had booked the players, and then suddenly Gerald, who was our Head of Department, read the script and dropped his bombshell. He didn't like the script and wasn't having the names of his characters used for this. And it was actually pretty tedious, but the framework was good. The content was a sort of pseudo-smart Noel Coward comedy which was wrong for the audience, but we had to salvage something - there was no option. Everybody was screaming for something, from the designers down. I literally had to sit down in the garden of the bungalow I'd just bought in Cookham and dash out an episode a day. What happened was that the Toymaker character suggested toys, which suggested nursery, and I played around with something sinister on those lines. Had I had more time I could have done a

better job.' Story editor Gerry Davis interviewed by Richard Marson for *Doctor Who Magazine* No. 124.

- 'I remember there was talk about featuring a dolls' house, and I quite liked the idea of having one which would actually open up, like the real thing. I eventually based the design on Queen Mary's dolls' house. It ended up being about twenty feet across by fourteen feet high. With hindsight, I think that was too big as it tended to look like a real building until the front opened up. The furniture wasn't specially made; I knew that would be too expensive, so I had to root around and find it from specialist suppliers. I wanted to do some opticals where we'd see figures moving about inside the house. We did think at one point of using children, dressed up as dolls, but that idea seemed to go by the board. It was elaborating too much.' Designer John Wood interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 23 & 24.
- 'The Toymaker' s tinplate desk moved along by itself and sparked out of the back, just like a friction-drive toy. I think that was made by Shawcraft. They were originally going to use just an ordinary desk, but I had this one built. The Toymaker would sit in his chair and the desk would come in, sparking out of the back, and place itself in front of him so that he could start writing or whatever.' Designer John Wood interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 23 & 24.

COMMENT

The Celestial Toymaker is one of the most imaginative and unusual stories presented by Doctor Who during its first three years. Michael Cough is superbly cast as the eponymous Toymaker and he exudes both charm and menace in equal portions. Mention must also be made of the rest of the cast, who, during the course of the story, play several characters each. The direction by Bill Sellars, making his only contribution to Doctor Who, is also very assured, creating some highly dramatic moments. The contrast between the child-like games and the menace of the Toymaker' s purpose comes over very effectively. (9/10)

The Gunfighters (Z)

1. A Holiday for the Doctor 2. Don't Shoot the Pianist 3. Johnny Ringo 4. The OK Corral

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	30.04.66	17.51	23'48"	6.5	50
2	07.05.66	17.50	23'47"	6.6	45
3	14.05.66	17.56	23'52"	6.2	51
4	21.05.66	17.52	23'53"	5.7	60

PRODUCTION DETAILS

Haling filming: 28.03.66-31.03.66.

Location filming: 01.05.66.

Studio recording: 15.04.66 in TC4 and 22.04.66, 29.04.66 and] 06.05.66 in Riverside 1.

The TARDIS lands in the Wild West town of Tombstone in 1881. The Doctor, suffering from toothache, seeks out the local dentist, who turns out to be none other than the notorious Doc Holliday (Anthony Jacobs), currently engaged in a feud with Pa Clanton (Reed de Rouen) and his sons Dee (William Hurndell), Phincas (Maurice Good) and Billy (David Cole). Lawmen Wyatt Earp (John Alderson) and Bat Masterson (Richard Beale) are meanwhile doing their best to keep the peace. For once, the Doctor is unable to help and, in the climactic shoot-out, the young Clanton brothers and their gunman ally Johnny Ringo (Laurence Payne) are all killed by Holliday, Earp and Harp's brother Virgil (Victor Carin).

WHO FAX

- Novelised as *Doctor Who - The Gunfighters* by Donald Cotton in 1985.
- Working title: *The Gunslingers*.
- Location: Virginia Water, Surrey.
- An unusual feature of this story was *The Ballad of the Last Chance Saloon*, passages from which were heard throughout all four episodes. The main lyrics were written by Donald Cotton,
-

the score by incidental music composer Tristram Gary and additional lyrics by director Rex Tucker. It was largely pre-recorded, the singer being Lynda Baron and the pianist Tom McCall.

- For the scenes in which Steven was forced to sing the ballad to Dodo's accompaniment, the singer was Peter Purves himself while Jackie Lane mimed playing the piano. As originally scripted, Dodo was to have sung to Steven's accompaniment, but the roles were reversed at the insistence of Jackie Lane, who considered her singing voice too poor. Tom McCall played the piano in the studio (out of vision) for episode one, and Winifred Taylor for episode two.
- Sheena Marshe, who played Kate, was director Rex Tucker's daughter. It was originally intended that she too should be heard singing *The Ballad of the Last Chance Saloon*, and she was present at the initial sound recording session on 5 April 1966, but Tucker decided her voice was not suited to the song. She therefore mimed to Lynda Baron's pre-recorded voice in the transmitted episodes.
- It was actor Maurice Good's idea to give his character Phineas Clanton a stutter.
- Patrick Troughton was one of the actors originally considered for the role of Johnny Ringo, but was unavailable.
- Head of Drama Sydney Newman was less than impressed with this story, sending Head of Serials Gerald Savory a memo of comment on 23 May 1966 from which the following is taken:

In my view it was a very sad serial despite the fact it was quite well acted and certainly well shot. The trouble was that the entire attack was misconceived. Somehow or other Dr. *Who* audiences, as proven from many past successes, always want to believe in the particular life-and-death situation that Dr. *Who* and his companions find themselves in. The mickey-taking aspects of this particular one I think alienated all except the most sophisticated - and I'm not even sure about the latter.

The use of the song was a drag. It seemed to me that every time the story began to gallop, it was slowed down to a desperate crawl by the use of the song. I also didn't like the way Lynda Baron sang. Somehow or other she could not

sustain this type of ballad.

- An unusual props requirement for *The O.K. Corral*, recorded on 6 May 1966, was conveyed in a memo of 4 May 1966 from props assistant June Gillespie to the catering manageress of Riverside Studios:

Please make fully practical:

Sixteen lamb chops and baked beans -*eight of these* to be delivered to studio Riverside 1 at 5.15 p.m. with equal amount of beans on four separate plates and the rest of the chops to be delivered at 8.15 p.m. also on four separate plates with beans, i.e. two chops and spoonful of beans for each of the four Clantons for the actual take.

Two glasses of ice cold milk for Doctor Who to be delivered to studio Riverside 1 at 8.15 p.m.

QUOTES

- 'By the time I wrote *The Gunfighters*, Donald Tosh - with whom I could work well - was loosening his ties with the series, and I was not allowed so much latitude by the new team. The research for *The Gunfighters* was actually done in Tombstone, by my old friend and cabaret partner, Tony Snell, who was performing some of our material over there at the time of my writing the piece.' Writer Donald Cotton quoted in 1982 in *The Black and White of Doctor Who - Pan One*.
- 'Rex Tucker was the director of this story. He was a delightful man, and very competent. He was more at home on serious dramas, but I think his attitude was similar to mine: how many people get the chance to do a Western on British television? I remember he said to me, "Let's have fun on this one"; and *it was great fun*. But of course it was also a challenge.' Designer Barry Newbery interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 20.
- 'Our library got in touch with Yale University, who sent us over a stack of photographs of the relevant area, some taken in Tombstone and some elsewhere. To my surprise, many of the houses could have been built in the East End of London! They were red brick, four storey affairs in very narrow terraces, and all the details resembled those you can see on houses of a similar age in the East End. So obviously they had some British builders

and brickies out there in the States. There weren't any photographs of the O.K. Corral itself, but there were some showing the gateways to other corrals which I was able to refer to instead. In fact, all the sets I created for *The Gunfighters* were based largely on the stills sent over from Yale. However, with sets like the saloon interior I did pay heed to the basic conventions of the Western and made sure they had all the features one would expect.' Designer Barry Newbery interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 20.

COMMENT

After the high drama of the previous story, The Gunfighters is a disappointment. This is a rare example of Doctor Who attempting something previously untried, and failing. On the plus side, the cast perform well, with the Clantons and Doc Holliday coming over as believable characters. William Hartnell seems to enjoy the humourous slant to the story, and Peter Purves also shows perhaps a surprising flair for comedy. Ultimately the attempt to stage a full scale Western adventure in a small UK TV studio proves too much of a challenge and is what lets the story down. The other point of concern is the ballad which is both intrusive and irritating in the extreme. (4/10)

The Savages (AA)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	28.05.66	17.36	23'41"	4.8	62
2	04.06.66	17.35	23'57"	5.6	50
3	11.06.66	17.35	24'59"	5.0	66
4	18.06.66	17.35	24'41"	4.5	93

PRODUCTION DETAILS

Location filming: 01.05.66.

Ealing filming: 27.04.66-28.04.66.

Studio recording: 13.05.66,20.05.66,27.05.66 and03.06.66, all in Riverside 1.

Having arrived on a far-distant and seemingly idyllic world, the Doctor, Steven and Dodo discover that it hides a terrible secret: the apparently civilised Elders maintain their advanced society by draining off and transferring to themselves the life-force of a group of defenceless Savages. Outraged at this exploitation, the Doctor is seemingly helpless to prevent it when some of his own life-force is tapped by the Elders' leader, Jano (Frederick Jaeger). However, in the process, Jano also acquires some of the Doctor's attitudes and conscience. Turning against his own people, he enlists the help of the Savages to destroy the Elders' transference laboratory - a task with which the time travellers gladly assist.

Steven is asked by the Elders and the Savages to remain behind on the planet as their leader. He agrees to do so, and the Doctor and a tearful Dodo leave him to his new life.

WHO FAX

- Novelised as *Doctor Who - The Savages* by Ian Stuart Black in 1986.
- Working title: *The White Savages*.
- Locations: quarries near The Chalfonts, Bucks; sandpit near Sunningdale.

QUOTES

- 'While I was working on a BBC drama serial called *Ransom for a Pretty Girl* I happened to notice that the office adjacent to producer Alan Bromly's had the words 'Doctor Who' on the door. I asked him if this was where the *Doctor Who* team worked, and when he said that it was I told him that I'd like to meet them ... I said, "Is there any chance that I could write a *Doctor Who* story?" They were amazed that I would even consider it, and wondered if I was serious. I said, "Yes, I am, for this special reason: none of my children believes I'm a writer because I haven't done a *Doctor Who*" They asked me if I had any ideas, and I told them the basic outline for what I called *The White Savages*. They liked it, and commissioned me. That's how casual it was!' Writer Ian Stuart Black interviewed by Stephen James Walker for *The Frame* Issue 23 & 24.
- "This was to be Peter Purves's swansong. It was a good, old-fashioned "goodies versus baddies" story by my friend Ian Stuart

Black. I was lucky to get, in leading parts, Frederick Jaeger and Ewen Solon. And Stuart Walker... gave *The Savages* some superb sets.' Director Christopher Barry interviewed by David J. Howe and Rosemary Howe for *The Frame* Issue 1.

COMMENT

The Savages is another story which fails due to a lack of identifiable characters, and the lack of a sufficiently complex plot in which to place them. About the only three-dimensional character aside from the regulars, is Jano, and even Frederick Jaeger seems to struggle to bring him to life. The Savages are faceless and ineffectual - unable to help themselves - and the Elders come over as condescending and oh-so-boring. One of the high points is the music, with Raymond Jones' use of woodwind providing an eerie alternative to the style of music featured in other stories. (5/10)

The War Machines (BB)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	25.06.66	17.35	24'01"	5.4	71
2	02.07.66	18.56	24'00"	4.7	76
3	09.07.66	17.35	23'58"	5.3	62
4	16.07.66	17.17	23'11"	5.5	67

PRODUCTION DETAILS

Location filming: 22.05.66 and 26.05.66.

Haling filming: 23.05.66-25.05.66.

Studio recording: 10.06.66,17.06.66,24.06.66 and 1.07.66, all in Riverside 1.

When the TARDIS arrives in London, 1966, the Doctor visits the Post Office Tower, having sensed evil emanations from the building. There, he meets Professor Brett (John Harvey), who demonstrates his revolutionary new computer, WOTAN (voiced by Gerald Taylor), standing for Will Operating Thought Analogue. Designed as a universal problem-solver, this machine can actually think for itself. Moreover, it is shortly to be linked up to other

major computers around the world - a project overseen by civil servant Sir Charles Summer (William Mervyn).

All is not as it seems, however, as WOTAN has decided that humans are inferior to machines and should therefore be ruled by them. Exerting a powerful hypnotic influence, it initiates the construction of War Machines - heavily-armed, self-contained mobile computers - with which to effect its plan of world domination. The War Machines (Gerald Taylor) prove more than a match for troops, but by establishing a magnetic force field the Doctor is able to capture one of them. He then reprograms it to destroy WOTAN.

Now back in her own time, Dodo decides to leave the Doctor at this point. However, the Doctor soon finds himself with two new companions - Brett's secretary Polly (Anneke Wills) and her merchant seaman friend Ben Jackson (Michael Craze) - whom he inadvertently whisks off in the TARDIS when they come aboard just as it is about to dematerialise.

WHO FAX

- Novelised as *Doctor Who - The War Machines* by Ian Stuart Black in 1989.
- Working title: *The Computers*.
- Locations: Bemers Mews, Newman Passage, Fitzroy Square, Charlotte Place and Bedford Square; panoramic shots taken from Centre Point in Tottenham Court Road and the Duke of York public house in Charlotte Place; exterior of Television Film Studios, Ealing; Covent Garden and Kensington areas, including Cornwall Gardens; high angle shots taken from a house at 50F Cornwall Gardens. All locations in London.
- Sir Charles was originally to have been called Sir Robert.
- Kenneth Kendall, a BBC TV newsreader, appeared as himself in this story. Similarly Dwight Whyllie, who played a radio announcer, was a genuine BBC announcer on the staff of the BBC's Presentation (Sound) Department.
- The taxi in which the Doctor was seen arriving at the Royal Scientific Club in Bedford Square was a genuine London cab hailed by the production crew on location. Its driver, Mr W. Busell, was paid £2 and signed a form giving the BBC all rights to his contribution.

- John Boddimeade, the driver of a fork lift truck seen in episode two, and Bill Taylor, the driver of a lorry seen in episode three, were BBC scene men who each received a staff contribution fee in payment.
- Mike Yarwood was to have appeared as an walk-on in episode three but left the studio at 1.00 p.m. to go to hospital for an X-ray and did not return.
- This story featured some special graphics sequences, designed by Bernard Lodge, giving the story title, writer's credit and episode number at the start of each episode.

QUOTES

- 'When I talked to the production team about the possibility of doing another story I was told that the Post Office Tower was nearing completion and that someone had come up with the brilliant idea of using it in *Doctor Who*. A story involving the Post Office Tower obviously had to be set in this day and age and on Earth. My task was to devise a plot which made its inclusion seem quite natural so that people wouldn't think it had been put in just for the sake of it.' Writer Ian Stuart Black interviewed by Stephen James Walker for *The Frame* Issue 23 & 24.
- 'What the production team were trying to do, I believe, was to find a middle path between pure fantasy and a kind of realistic projection of future technology -and of course they had brought in the scientist Kit Pedler to advise them. The story revolved around computers, and the feeling was that this gave it a basis in reality -computers exist, they're not something fictional. The question was, what would happen if computers had so much power that they were able to take over? At the time, I remember, this wasn't seen as a fanciful idea; it was quite a common fear. Indeed, there are still some people who feel that way!' Director Michael Ferguson interviewed by Stephen James Walker for *The Frame* Issue 18.

COMMENT

After three years of stories set on alien planets and in different ages, it is refreshing to see a story set in contemporary London. The idea of people being attacked and hypnotised via their own telephones is quite chilling for the viewer and the sight of a War

Machine smashing its way violently through crates, people and telephone boxes is very impressive, even though the design of the machine leaves something to be desired. The departure of Dodo seems abrupt, although the introduction of Ben and Polly is well handled and shows promise for the future. (7/10)

SEASON FOUR

The Smugglers (CC)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	25.06.66	17.50	24'36"	4.3	96
2	02.07.66	17.55	24'27"	4.9	77
3	09.07.66	17.50	23'55"	4.2	96
4	16.07.66	17.52	23'37"	4.5	109

PRODUCTION DETAILS

Location filming: 19.06.66-23.06.66.

Studio: 08.07.66,15.07.66,22.07.66 and 29.07.66, all in Riverside 1.

To the astonishment of newcomers Polly and Ben, the TARDIS arrives on the coast of seventeenth-century Cornwall. Here, pirates led by Captain Samuel Pike (Michael Godfrey) are searching for a hidden treasure, while a smuggling ring masterminded by the local Squire (Paul Whitsun-Jones) is trying to offload contraband.

The Doctor is kidnapped by Pike's men after inadvertently learning, from church warden Joseph Longfoot (Terence de Mamey), who is subsequently murdered, a cryptic rhyme which holds the key to the treasure's whereabouts. Although he manages to escape, the Doctor is eventually forced to tell Pike the rhyme's meaning -it refers to names on tombstones in the church crypt - and the treasure is uncovered. At this point, however, the militia arrive, having been summoned by Revenue Officer Josiah Blake (John Ringham).

A fight ensues in which Pike and many of his men are killed and the rest taken prisoner. The Doctor and his companions, mean-

while, slip back to the TARDIS.

WHO FAX

- Novelised as *Doctor Who - The Smugglers* in 1988.
- This was the first *Doctor Who* story on which the crew stayed away from London for a time on a location shoot. A week was spent in Cornwall to film scenes at Sennen, Porthcurno, Helston, Breage church, Ruan Minor church and Church Cove.
- Writer Brian Hayles was asked by story editor Gerry Davis to come up with an idea for a historical adventure and decided that the seventeenth century would make a good setting. Davis agreed that smuggling would be a suitable theme to explore as this was in line with his desire for the series' historical stories to be based on identifiable, romantic areas of fiction - in this case, Russell Thorndike's Doctor Syn books.
- At the beginning of the first episode of this story, following the title sequence and a brief reprise from the previous episode, there was then a shot of the TARDIS scanner screen displaying part of the howl-around title graphics, which were overlaid in black, on the monitor's picture, with the title, writer and episode number captions.

QUOTES

- 'We did quite a lot of location work for this story, which I enjoyed tremendously. I knew Cornwall very well and decided that down there out of the season we would be able to find the caves and old-looking houses plus the atmosphere. The outside of the inn, I remember, was actually a cow barn as most houses had too many windows to be authentic. The caves and beach were great fun and the actors enjoyed it. I'm not so certain if the cameramen and scene boys enjoyed carrying their lamps and the TARDIS down the high cliffs! We also had very little shooting time as the tide came in very fast. My favourite memory is of the "pirates" on the ship wearing plastic caps over their wigs, looking pea green (luckily we weren't in colour) and being sea sick over the side of the fishing boat we had dressed up to be the pirates' boat. It was rough!' Director Julia Smith interviewed by Ian K. McLachlan for *TARDIS* Volume 7 Number 2.

COMMENT

The Smugglers is very different in style to all the previous historical stories, being a swashbuckling adventure in the tradition of romantic fiction favoured by new story editor Gerry Davis. The location filming is highly effective - all the more so because it was extensive and a rare example of filming away from London. The cast really throw themselves into their parts, obviously relishing the opportunity to play 'larger than life' characters. The Doctor is also on good form, and manages to strike up an immediate rapport with his new travelling companions Ben and Polly. (7/10)

The Tenth Planet (DD)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	08.10.66	17.52	23'08"	5.5	77
2	15.10.66	17.50	23'15"	6.4	57
3	22.10.66	17.54	23'31"	7.6	46
4	29.10.66	17.51	24'02"	7.5	48

PRODUCTION DETAILS

Ealing filming: 30.08.66-02.09.66.

Studio recording: 17.09.66,24.09.66,01.10.66 and 08.10.66, all in Riverside 1.

The TARDIS materialises in December 1986 at the entrance to a South Pole Space Tracking Station under the command of General Cutler (Robert Beatty). The scientists there are experiencing problems in controlling the return to Earth of a manned space capsule, and the Doctor realises that this is due to the gravitational pull of another planet which has entered the solar system and is now heading for Earth. His prediction is borne out when the base is invaded by a force of alien Cybermen (Gregg Palmer, Reg Whitehead, Harry Brooks, Bruce Wells, John Haines, John Slater, John Knott; voiced by Roy Skelton, Peter Hawkins).

The Cybermen's world, Mondas, is draining energy from the Earth, and the situation will soon become critical. Although Ben and Cutler manage to destroy the first wave of attackers, the base

is then overrun by a second. However, one of the scientists, Barclay (David Dodimead), suddenly realises that the invaders are susceptible to radioactivity, and this suggests a means of fighting back. Using hand-held uranium rods, Ben and a group of the scientists are able to hold off and kill a number of Cybermen. At the story's climax, Mondas disintegrates due to absorbing too much energy, and all the remaining Cybermen collapse and die, having been totally dependent on their planet.

The Doctor has become steadily weaker during the course of the adventure, and after the defeat of the Cybermen he hurries back to the TARDIS. Polly and Ben follow, and find him collapsed on the floor of the control room. As they watch, his face is transformed into that of a much younger, dark-haired man (Patrick Troughton).

WHO FAX

- Novelised as *Doctor Who - The Tenth Planet* by Gerry Davis in 1976.
- The master videotape of episode four was lent to the production office of *Junior Points of View* after transmission as they wished to use extracts from it on their programme on 4 November 1966.
- Seven Cyberman costumes were made for this story. The guns, chest units and head gear were supplied by Shawcraft to costume supervisor Sandra Reid's specifications.
- This story featured some special title graphics for the opening captions and closing credits of each episode. Designed by Bernard Lodge, they resembled a computer print-out.

QUOTES

- '*The Tenth Planet* and the Cybermen were done together with Kit Pedler. I wanted a scientific adviser for the show, and I wanted to generate new science-fiction-based story ideas, as we had decided to phase out the historical stories. I'd been having meetings with Patrick Moore, Alex Comfort, Professor Laithwaite and the like, with one or two stock questions to see if I could provoke their imaginations... Every time Kit and I met we'd talk for hours and ideas would start bubbling out.' Story editor Gerry Davis interviewed by Richard Marson for *Doctor Who Magazine* No. 124.

- 'The perennial problem with Doctor *Who* monsters is that inside the monster there's always got to be a human being. You've got to try to make a costume that can be worn by an actor, yet at the same time change the shape so that it looks less humanoid. The development of the Cybermen came from discussions between myself, Kit Pedler, Sandra Reid (the costume designer) and Gerry Davis (the story editor). Gerry and Kit would put their fourpenny's worth in, but Sandra and I evolved it between us.' Director Derek Martinus interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 21 & 22.
- 'The Cybermen wore grey jersey masks and we had to cut holes for the eyes and the mouth. Once the actor had the mask on, we would prod his face with our fingers, asking him where his eye was, and then cut a hole in the appropriate position! On their chests they had to wear something like a metal computer and they couldn't sit down with this thing hanging around their neck, so we used to lean them up against walls. Our make-up role was to paint round their eyes and mouths with silver. Because their faces were covered with this stretchy jersey material, the eyes looked like holes, but we painted silver in the background so that if you caught a glimpse you didn't see the flesh, which you might have done even though the picture was in black-and-white.' Make-up assistant Sandra Exelby interviewed by David J. Howe and Mark Stammers for *The Frame* Issue 21 & 22.
- 'There were endless discussions about the Cybermen's voices. I wanted something that had an eerie feeling to try to get away from the human voice, but we didn't want to repeat the Dalek voice. So we came up with the idea of them opening their mouths and then not closing them again until they'd finished speaking. We hoped that would add an other-worldly feel to it. We also developed the Cybermen's elliptical speech patterns, which worked quite well.' Director Derek Martinus interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 21 & 22.
- 'The change over between the Doctors took a long time to do, and there was a lot of consultation about the technical capabilities and how we could use the technical resources and so on. It took a whole morning of studio time to rehearse because it was

thought to be so important. A lot was riding on it working. We wanted people to carry on watching *Doctor Who* even though William Hartnell was no longer playing the Doctor.' Director Derek Martinus interviewed by Stephen James Walker and David J. Howe for *The Frame* Issue 21 & 22.

COMMENT

As the final story of the first Doctor's era, The Tenth Planet is a mixture of the classic and the banal. The Cybermen are very well realised, and tower, literally, over the rest of the cast. The blank, impassive faces command the viewer's attention, and their eerie fluting voices add an element of alien menace to their actions. The rest of the cast just seem to be going through the motions as a routine story of alien attack is played out. It is also very unclear precisely what the Cybermen's plan actually is. Overall the direction is good, but the scenes of the Doctor regenerating are particularly effective, with the use of pulsing lights, combined with the intercutting of images to give the impression of something momentous occurring. The final scene of the Doctor transforming before the viewer's eyes is both unexpected and shocking. (8/10)

SEASON TEN

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

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	23.11.81	17.39	2442	5.0	12
2	24.11.81	17.34	2418	4.5	16
3	25.11.81	17.40	2422	5.7	9

PRODUCTION DETAILS

Location filming: 06.11.72-10.11.72

Ealing filming: 06.11.72

Studio recording: 27.11.72-28.11.72 in TC1, 12.12.72-13.12.72 in TC8.

The first Doctor (William Hartnell), although caught in a time eddy and able only to advise, assists his second and third incarnations (Patrick Troughton and Jon Pertwee) in defeating the insane Time Lord renegade Omega (Stephen Thome).

WHO FAX

- Novelised as *Doctor Who - The Three Doctors* by Terrance Dicks in 1975.
- Story released on BBC Home Video in 1991.
- William Hartnell's appearance in this story was his last work as an actor. His health had deteriorated to such an extent that all his scenes had to be pre-filmed, with him reading his lines from large cue cards.
- These scenes were shot at Ealing on 6 November 1972.

QUOTES

- 'It was obvious that Bill would never be able to play the extensive part which had been written for him, so I hurriedly had to rewrite the script - in particular the final episode, where he was due to appear with Pat and Jon in a dramatic showdown with Omega. Instead I confined him to a few scenes where he would appear on the screen of the TARDIS scanner to deliver advice to his other truculent selves.' Script editor Terrance Dicks interviewed by Jeremy Bentham for *Doctor Who-An Adventure in Space and Time*.

COMMENT

William Hartnell's last ever performance is a good one, capturing much of the spirit of his original portrayal of the first Doctor, even though it is inevitably coloured/or the viewer by the obviously poor state of his health. It is fitting, though, that he should have been on

hand to help celebrate the tenth anniversary of the series he had played such a major part in launching on its road to success. (8/10)

TWENTIETH ANNIVERSARY SPECIAL

The Five Doctors (5K)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	23.11.83	19.20	90'20"	7.7	54

Repeat

EP	DATE	TIME	DURN	VIEWERS	CHART POS
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

Studio recording: 29.03.83-31.03.83 in TC6

Incarnations of the Doctor (Richard Hurndall, Patrick Troughton, Jon Pertwee, Peter Davison) are gathered and transported to Gallifrey's 'death zone' by Time Lord President, Borusa (Philip Latham). There, they are forced to battle some of their old adversaries in order that Borusa might gain immortality for himself. They ultimately defeat him.

WHO FAX

- Novelised as *Doctor Who - The Five Doctors* by Terrance Dicks in 1983.
- Story released in edited form on BBC Home Video in 1985, and in complete form in 1990.
- Aside from being portrayed by Richard Hurndall, the first

Doctor also appears in a pre-title sequence clip from *The Dalek Invasion of Earth*.

QUOTES

- 'I was asked to play the first Doctor because John Nathan-Turner, producer of *Doctor Who*, saw me as *Nebrox in Blake 's 7* and thought I looked very like William Hartnell. I remembered William's approach to the part very well and decided it would be stupid to try to 'mimic' him, so I hope I split the difference between his performance - his personality - and mine. Of course, the part has been most enjoyable to play.' Richard Hurndall quoted in *Doctor Who: The Making of the Five Doctors*.

COMMENT

Richard Hurndell gives a fair performance but really bears very little resemblance to William Hartnell and comes nowhere near to capturing the first Doctor's characteristic mannerisms or vocal inflections. His costume, too, is little more than a caricature of the original. Overall, though, the story works extremely well as a nostalgic celebration of the series' twentieth anniversary. (7/10)

Stories: Appendix

The first Doctor has also appeared in other productions which, while not forming a part of the established *Doctor Who* canon, are 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 Maiden, Surrey

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 first Doctor, along with the second, was represented as a disembodied head, sculpted by Stephen Mansfield and Susan Moore.

COMMENT

A dreadful travesty, which fortunately is not generally regarded as part of the bona fide Doctor Who canon.(0/10)

5: Establishing 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 gone before, while others fit so poorly that the viewer is forced to start rebuilding the picture from scratch. Many hard-core *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.

In this handbook, however, we are concerned not so much with trying to fit new facts into an existing history, as with seeing how that history was established in the first place.

The three most enduring elements of *Doctor Who's* mythology were all introduced within the space of the first two stories. These were the TARDIS, the Daleks and of course the good Doctor himself.

Of the three, the Doctor is by far the most mysterious. There are however a number of tantalising clues given during the first Doctor's era which reveal some insights into the time traveller's background.

One of the most enigmatic aspects of the character is his name. Susan refers to him as 'Grandfather' or occasionally, when speak-

ing to others, as 'the Doctor'. When Ian addresses him as 'Doctor Foreman' in *100,000 BC*, the Doctor's brow creases as he mutters 'Eh? Doctor who? What's he talking about?', leaving little doubt that this is not his name - Susan has apparently taken the surname Foreman for the purposes of the school records, presumably because it is the name on the junkyard doors. The only instance of the Doctor being called 'Doctor Who' is in *The War Machines*, where WOTAN and its controlled human slaves use the term; although, in *The Gunfighters*, when Bat Masterson asks him, 'Doctor who?', the Doctor does respond, 'Yes, quite right!'

In *The Dalek Invasion of Earth*, the Doctor berates Tyler for calling him 'Doc': 'I prefer "Doctor",' he explains to the weary rebel. The Doctor also tells his companion Steven not to use this diminutive form, but it takes the astronaut slightly longer to get used to the idea.

The term 'Doctor' does not denote a medical qualification. In *100,000 BC* he says, 'I'm not a Doctor of medicine'; in *Marco Polo* he tells Kublai Khan the same thing; in *The Aztecs* he corrects the assumption that he is a medical man by explaining that he is 'a scientist and an engineer - a builder of things'; and in *The Rescue* he tells Ian, after giving him a cursory medical examination, 'It's a pity I didn't get that degree, isn't it?'

Equally mysterious is the character's background. First of all there is his granddaughter Susan. There is little doubt that she is indeed his granddaughter, and that this is not simply an unusual term of affection. In *Inside the Spaceship* he refers to himself as being Susan's grandfather and in *The Sensorites* he again clearly states that she is his own grandchild. He also demonstrates obvious familial affection for the girl. What is never explained is the whereabouts of the Doctor's own son or daughter - as, if he has a granddaughter, he must have had at least one child of his own. This of course assumes that his race reproduces in the same way as ours, but (here is never any suggestion to the contrary. The Doctor's decision to leave Susan on Earth with David Campbell at the end of *The Dalek Invasion of Earth* could otherwise seem rather thoughtless; or, at any rate, could leave David in for a shock if he and Susan ever decided to have children!

What is known for sure is that the Doctor and Susan are not from Earth. 'Susan and I are cut off from our own planet, without friends or protection,' the Doctor tells Ian and Barbara in *100,000 BC*. Susan adds that she was 'born in another time, another world';

and in *Marco Polo*, when asked how far away her home is, she says that it is 'as far as a night star'. In *The Sensorites* she confirms: 'Grandfather and I don't come from Earth. It's ages since we've seen our planet. It's quite like Earth, but at night the sky is a burnt orange, and the leaves on the trees are bright silver.' At the end of the same story, she asks the Doctor when they will return to their own planet, and he tells her, 'I don't know my dear, this old ship of mine seems to be an aimless thing.'

There are other pointers to their alien origins, too, like the Doctor not knowing what cricket is when the TARDIS materialises in the middle of a Test Match at the Oval in *The Daleks' Master Plan*. In *The Daleks* he states, 'I was once a pioneer amongst my own people'; and, again in *The Daleks' Master Plan*, he describes himself as 'a citizen of the Universe – and a gentleman to boot!' In *The Rescue* Barbara tells Vicki that the Doctor is 'from a different age, a different planet altogether.'

This is about all we ever learn of the origins of the Doctor and Susan, although Carole Ann Ford (who played Susan) once revealed that the cast had developed their own ideas as to why the pair were travelling about as they were. They had postulated that their own planet had undergone some violent natural catastrophe, like an earthquake or a volcano, and that they had fled in order to survive. No reference was made to this in the televised stories, however, and in fact it was arguably contradicted by the Doctor's meeting with another of his race - the Monk in *The Time Meddler*. The Monk, like the Doctor, is a renegade in search of excitement - but in his case the excitement is derived not from exploring the Universe and seeing its wonders but from interfering with the course of history for the sake of his own amusement. The Monk crosses paths with the Doctor once more in *The Daleks' Master Plan*, and is still meddling and interfering; but no other members of the Doctor's race appear or are mentioned during the era of the first Doctor.

At the start of the series, the Doctor and Susan have been living in twentieth-century England for five months, and Susan is distraught at the prospect of having to leave. The suggestion is that she and her grandfather have previously led a very unsettled, nomadic life to which she has little wish to return. In *Marco Polo*,

she says, 'One day we'll know all the mysteries of the skies, and we'll stop our wanderings.' During the course of the transmitted stories, details of a number of their earlier adventures are revealed. These include a visit to the planet Quinnis in the fourth universe, where they nearly lost the TARDIS (this was four or five journeys prior to *Inside The Spaceship*); a meeting with Gilbert and Sullivan (from whom the Doctor acquired the coat borrowed by Ian at the end of *Inside the Spaceship*); witnessing the metal seas of Venus (as mentioned by Susan in *Marco Polo*); and a trip to the planet Esto, where the plants communicate by thought transference (*The Sensorites*).

The Doctor has met Pyrrho, the inventor of skepticism (*The Keys of Marinas*); travelled to Henry VHT's court, where he threw a parson's nose at the King in order to be sent to the Tower of London and thereby regain the TARDIS (*The Sensorites*); and encountered Beau Brummell ('He always said I looked better in a cloak') (*The Sensorites*). He claims to have taught a boxer (or possibly wrestler) called the Mountain Mauler of Montana (*The Romans*) and seems to be well-known in contemporary London, being accepted without question by senior civil servant Sir Charles Summer and by the scientific community working on the WOTAN project (*The War Machines*). It can also be surmised that he has previously visited Earth at the time of the French Revolution, as Susan asserts in *The Reign of Terror* that this is his favourite period in the planet's history - a fact which might explain her own desire in *100,000 BC* to borrow a book on the subject from Barbara, and her subsequent assertion that details in it are incorrect.

Despite his alien origins, the Doctor seems to have a physiology very much akin to that of a man from Earth. In *Inside the Spaceship* he cuts his head when thrown to the floor of the TARDIS and, although the viewer never actually sees any blood or (this being the era of black and white TV) what colour it is, there are no comments of surprise from Barbara when she dresses the wound. In *The Daleks* the Doctor appears to be at least as susceptible as his companions to radiation sickness, if not more so. In *The Sensorites* he is attacked by an unseen assailant and knocked unconscious by a blow above his heart, suggesting that his internal organs are akin to a human's, too. His respiration seems to act in the same way as ours - he is quickly overcome by fumes in a burning farmhouse in *The Reign of Terror* and even dislikes

London's night air, judging *from* his protective handkerchief and the cough he gives the first time he is seen in *100,000 BC*. Of course, the cough could be the result of smoking too much, as later in the same story he produces a pipe and matches; but as he is never again seen to smoke after he loses these on Stone Age Earth, perhaps it is not a regular habit.

In *The War Machines*, the character Professor Brett speaks of the Doctor's brain as being 'human', and in *The Sensorites* the Doctor actually refers to himself and his companions as 'we humans' when speaking of the difference between their eyes and those of cats. Similarly, in *The Savages*, he tells a guard harassing a defenceless Savage: "They are men; human beings, like you and me.' In this context however he is clearly using the term 'human' as a figure of speech, or as shorthand for 'humanoid', rather than as a reference to a native of the planet Earth.

The Doctor appears to be elderly, and all the evidence is that this is exactly what he is. He has bad eyesight, needing the use of either *pince-nez* glasses or a monocle for close-up work. He also tires quickly, needs sleep and rest in order to recover and uses a walking stick to aid his progress. He even faints on several occasions. He complains of rheumatism in *Marco Polo*, and again in *The Space Museum* when he is subjected to the Moroks' freezing process. He tells Ian that he always gets rheumatism when cold, and yet also comments that throughout the freezing process his mind stayed active and alert - a clear difference between himself and his human companion.

If the Doctor's body seems weak and frail, then his mind is anything but. He displays an enormous intellect and a great wealth of knowledge on a wide range of different subjects. In *The Sensorites*, for example, he can reel off from memory the melting points of steel and molybdenum, and knows not only that the antidote to atropine poison is caffeine citrate but also how to make it. In *The Ark* he even concocts a cure for the common cold virus.

He works out how to operate a complicated mechanism to escape from a Dalek cell in *The Dalek Invasion of Earth* and frequently bamboozles his opponents with his wit and charm, always leaving himself with the advantage. Despite all this, there is no mention at all of the Doctor's age or of any special alien powers - unless one includes the implication in *The Sensorites* that he and

Susan are both partially telepathic.

In fact the first suggestion of any special abilities comes in *The Web Planet* when the Doctor uses his large, blue-stoned ring to open the TARDIS doors. "This ring isn't merely decorative," he explains to Ian. In *The Daleks' Master Plan* he puts the ring to a similar purpose to overcome the Monk's jamming of the TARDIS lock mechanism. Later, in *The War Machines*, he uses it to help him hypnotise Dodo, leading one to believe that he has some aptitude in that direction.

Of course, the most startling ability of all is revealed right at the end of the first Doctor's era, when at the conclusion of *The Tenth Planet* he collapses on the floor of the TARDIS and undergoes a complete change of physical appearance - a feat no human could possibly achieve. The result of this remarkable metamorphosis is the second Doctor, who subsequently comments that without the TARDIS he couldn't have survived the process.

Like the Doctor, the TARDIS keeps many of its secrets to itself, but during the first Doctor's era viewers do learn a surprising amount about its properties, size and facilities.

The ship's name is revealed in the first episode of *100,000 BC* to be an acronym made up by Susan from the initials of Time And Relative Dimension In Space - a term which apparently describes the craft and what it does. The inference is that this is the only TARDIS' (and the name does not enter into regular use until the fifth story, *The Keys of Marinus*, the more usual appellation being simply 'the ship'). Nothing is said in *The Time Meddler* to contradict this, as the Monk's vessel is referred to both by the Doctor and by the Monk as a time-ship, and not as a TARDIS - it is the Doctor's companions Vicki and Stephen who assume that its name is the same. In *The Daleks' Master Plan*, however, the Doctor does himself refer to the Monk's machine as a TARDIS.

The fact that the ship is dimensionally transcendental - bigger inside than out - is established from the outset, but exactly how this paradox is achieved is left to the viewer's imagination.

Also quickly established is the fact that the police box exterior is simply a disguise. When the travellers leave the ship to explore the Stone Age in *100,000 BC*, the Doctor and Susan both remark upon its failure to change its appearance. Susan later explains that the ship's exterior should change to suit its surroundings wherever it

lands. It has in the past been an ionic column and a sedan chair, amongst other things. The implication is that this is the first time this particular malfunction has occurred - the TARDIS had disguised itself as a police box as this was a commonplace sight in London in 1963.

The precise details of the ship's interior lay-out and of its instrument panels and contents vary from story to story, suggesting that its dimensions may be in some way unstable.

Inside the Spaceship reveals more of its secrets than perhaps any other story. From the main control room - which is the first room one enters from the external doors - there is a connecting lobby area, with at least two adjoining bedrooms. In the main control room, one wall is taken up with the fault locator - a bank of computers monitoring and checking the operation of the ship. Each component has a reference number, and the numbers of failed components appear on a read-out (K7, for example, is the fluid link).

The centre of the room is dominated by a hexagonal control console, at the apex of which is a transparent, instrument-filled column which rises and falls during flight (and also rotates on occasion, usually when the ship is at rest). The heart of the TARDIS is held under the column, and when the column rises it shows the extent of the power thrust. Should the column come all the way out, then the power would escape; and the Doctor comments that even if a small fraction of it were to escape then it would blow the occupants to atoms. Exactly what the power is and how it is contained is unclear, however.

The control room also has a monitor screen, which gives a black and white picture - the Doctor explains in *The Keys of Marinus* that he has a colour screen but that it is temporarily out of order. In *Planet of Giants* the screen explodes, requiring a hasty - and unseen - replacement for the following adventure. There are also chairs, ornaments and other bits and pieces dotted about the control room.

In the lobby there is a food machine which, as revealed in *The Daleks*, can supply any food in any combination in a form which looks like a small, foil-wrapped chocolate bar. The machine also supplies water that comes sealed in a plastic bag (although in *The Space Museum* it arrives in a glass tumbler, which Vicki promptly

breaks). The bedrooms have contoured sleeping couches which swing down from the walls; and the presence of six buttons on a wall panel suggests that there are either six beds, or three beds which each have one button to lower and one to raise them.

In *The Web Planet* the viewer sees for the first time the "fourth wall" of the TARDIS control room. It seems to house two alcove-like spaces full of ornaments and clutter; and it is here that the Doctor operates the doors by passing his ring in front of a light on one of the pieces of equipment. Also in *The Web Planet*, the central console is seen to spin round, and the TARDIS doors open and close apparently of their own volition. When an inquisitive Zarbi ventures inside, however, it is repelled by some unknown force. In *Inside the Spaceship* Susan remarks upon the fact that the TARDIS is silent, implying that this is highly unusual and that it is normally active all the time. There is a faint vibration inside when it is in flight and this ceases when it arrives at its destination. As Ian and Barbara discover in *100,000 BC*, the exterior vibrates slightly while at rest. Perhaps the most intriguing suggestion is that the TARDIS may actually be sentient. This comes in *Inside the Spaceship* when the ship itself attempts to warn the Doctor of the peril into which he has inadvertently placed himself and his fellow travellers. Although the Doctor is initially adamant that the machine cannot think for itself, he is later forced to consider the possibility that it might.

One area of initial inconsistency in the depiction of the TARDIS concerns the noise it makes on leaving one location and arriving in another. When it departs from London in the first episode of *100,000 BC* a strident roaring is heard inside the control room. This gives way to a raucous cacophony during flight and fades out altogether on arrival in the Stone Age. When the ship dematerialises again at the end of the story, the roaring is heard outside but there is no subsequent materialisation noise inside -just the tail end of the dematerialisation whine, as before. In line with this, when the Doctor sets the controls to dematerialise in the first episode of *The Daleks*, the initial phase of the noise is heard inside (although the take off is subsequently aborted due to an apparent malfunction). The dematerialisation noise is also heard outside the ship at the end of this story. At the beginning of *The Keys of Marinus*, *The Reign of Terror*, *Planet of Giants* and *The Dalek Invasion of Earth*, however, no noise is heard outside when the

TARDIS materialises; and its dematerialisation is also silent at the end of *The Keys of Marinus* and *Planet of Giants* (no dematerialisation occurs at the end of *The Reign of Terror*). It is not until the end of *The Dalek Invasion of Earth* that a fairly consistent pattern emerges whereby the roaring noise is heard both inside and outside the ship, both when it materialises and when it dematerialises.

Amongst the other titbits of information revealed about the TARDIS during the first Doctor's era are: that it is impossible for the ship to crash (*Inside the Spaceship*); that it has a defence mechanism (*Inside the Spaceship*); that it has a memory bank to record all its journeys (*Inside the Spaceship*); that its doors should never open in flight (*Inside the Spaceship* and *Planet of Giants*); that its danger signal sounds like a fog horn or klaxon (*Inside the Spaceship* and *Planet of Giants*); that the interior is susceptible to movement of the exterior (*Inside the Spaceship*, *The Romans*, *The Web Planet*); that the outer shell is light enough to be lifted by several men and carried on a wooden cart (*Marco Polo*); that the external doors cannot be forced open from outside as this would 'disturb the field of dimensions inside the ship' (*The Sensorites*); that the lock is 'an electronic miracle' (*The Sensorites*), requires not only a key but also 'knowledge' to operate (*Marco Polo*) and has 21 different positions, only one of them correct, so that if the wrong combination is used, the whole lock fuses (*The Daleks*); that the ship can materialise inside a moving object (*The Sensorites*) and travel through solid matter (*The Rescue*); that it has some kind of loudspeaker system enabling the Doctor to address someone outside (*The Dalek Invasion of Earth*); and that anyone can operate the controls if properly instructed (*The Daleks*, *The Rescue* and *The Daleks' Master Plan* to name just three stories in which examples occur).

The Monk's ship is said in *The Time Meddler* to be a 'Mark Four' and to have originated some 50 years later than the Doctor's, from which it differs in that for example its control console stands on a raised dais and that it has an automatic drift control which allows it to stay suspended in space with absolute safety. When at the end of the story the Doctor removes its dimensional control, its interior dimensions contract to occupy the same space as the exterior. Components from the Monk's ship are only partly com-

patible with the Doctor's, however, as is demonstrated in *The Daleks' Master Plan* when the Doctor attempts to wire the Monk's directional control into his own control console and causes an explosion.

The other major element of *Doctor Who* mythology established right at the start of the first Doctor's era was the Daleks themselves. In their first story, it is revealed that they are the mutated survivors of a civil war on the planet Skaro which finished some 500 years beforehand when a neutron bomb was detonated. The Doctor deduces that the Daleks - then called Dais - were teachers and philosophers while the Thals, their opponents in the war, were warriors. After the bomb was dropped, both races underwent a cycle of mutation. In the Thals' case this came full circle, so that they are now a race of physically handsome humanoids, dedicated to farming and peace. The Daleks, on the other hand, retreated into their city and built machines in which to live and travel. They became the warriors.

The Thals seem now to have lost most of their technological skills - that is assuming they ever had any - although they are obviously able somehow to make the anti-radiation drugs that they give to the time travellers. The Daleks on the other hand have flourished in this respect. Their city is constructed from gleaming metal and glass, and the machines in which they live are powered by static electricity picked up from the floors. They are able to grow food and to analyse and synthesise drugs. They have cameras which can produce both moving and still pictures; vibration detectors; and a nuclear reactor which provides the power for their city.

The Dalek's casings are themselves also very advanced. They each have an eye-stalk with a dilating lens; a sucker arm which can operate machinery, open doors via a swipe mechanism and hold paper and trays with ease; and a gun which can either paralyse or kill, depending on its setting, and which is powerful enough to scorch metal.

Only once is a brief glimpse afforded of the creature inside the casing. When the Doctor and Ian remove the top of one of the machines, they hear a moist sucking sound and see a sight which brings a look of extreme distaste to both their faces. They then remove the creature from its casing, wrap it in a cloak and throw it

onto the floor nearby, where a withered claw-like appendage pushes its way into view.

Further evidence of what the creature is like can be gleaned from the fact its casing is sufficiently spacious for Ian to climb inside in its place, and from the nature of the equipment that he finds once there. He discovers that there are numerous levers and switches; and, when the eye lens has been cleared of the mud placed on it to trap the creature in the first place, he is able to see out, suggesting some sort of screen or periscope device. His voice is also synthesised into a Dalek-like grate, suggesting that the Dalek speaks aloud. Logically therefore these creatures must have limbs, eyes, a mouth (with lips and tongue, both needed to form words), vocal cords and possibly also lungs.

At the conclusion of the story, the Daleks are deactivated and left on Skaro, apparently dead. When they next appear, in *The Dalek Invasion of Earth*, the Doctor speculates that this is a million years in their past, in the 'middle period' of their history when they are a space-faring race and have invaded Earth in the 22nd-century. If this is indeed the case - and it is possible the Doctor may be mistaken - one can only presume that the planet Skaro must have undergone several rises and falls of civilisation in its history.

What is most telling is that in *The Dalek Invasion of Earth*, the Daleks have gone from being just one of a number of alien races that the Doctor encountered during the series' first season - others being the Sensorites, the brain creatures in the city of Morphoton, the Voords and the Thals - to being the most evil race in the Universe. In behind-the-scenes terms, this change was of course prompted by the massive surge of popularity that the Daleks had enjoyed since their debut appearance, which required them to be developed from one-off characters into recurring villains.

In *The Dalek Invasion of Earth* the viewer learns that the Daleks can now (or could then, depending on one's perspective) travel through space; move on non-metallic surfaces; and condition humans to work for them. They seem also for the first time to have a hierarchy, based on the colour scheme of their casings. One, possibly the captain of their space ship, has a shaded dome and alternately shaded panels on its base unit, and another, apparently the commander of the entire invasion force, has a black dome and base unit and is referred to as 'the Dalek Supreme' or, on occasion,

'the Black Dalek'. All the Daleks in this story are mounted on a wider skirt section than in *The Daleks* and have on their backs a saucer-shaped attachment which Ian suggests could account for their greater mobility.

Also seen in this story is the Slyther-a 'pet' of the Black Dalek, used to keep guard in their mine. It is revealed that the Daleks have direct communication with each other and that they are light enough to be lifted up by several humans. In the process it is seen that they have a smooth, flat base - with no wheels - suggesting some form of hover or anti-gravity capability.

By the time of their third story, *The Chase*, the Daleks have a time machine and are able to follow the Doctor's progress through time and space in an attempt to destroy him. Then, in *The Daleks' Master Plan*, they are seen to have formed a temporary alliance with a number of other races in a plan to take over the Earth's galaxy using a powerful weapon known as the Time Destructor. When the Doctor turns this weapon against them at the end of the story, time runs backwards and their casings split open, leaving the embryonic Dalek creatures - looking something akin to star-fish - floundering on the surface of the planet Kembel.

Like *The Daleks* and *The Dalek Invasion of Earth*, *The Daleks' Master Plan* reveals more about the Daleks than is actually seen on screen. It is now clear that they are in fact one of the dominant forces in the Universe, with a large and effective power base. In the light of this, it is perhaps not surprising that the Doctor keeps crossing paths with them. This, however, was to be the last of the first Doctor's battles with the creatures from Skaro, and further revelations would have to await later eras of the series' history.

Of the other creatures and aliens which appeared in *Doctor Who's* first three years, many had the potential to develop. The Zarbi and the Menoptera from *The Web Planet*, for example, featured in stories in the *Doctor Who* annuals and in comic strips in *TV Comic*. None, though, flourished as the Daleks had done. In fact, apart from the Daleks, the Meddling Monk was the only adversary who returned for a second TV appearance during the first Doctor's era. As that era drew to a close, however, another monster race appeared which was ultimately to rival the Daleks in popularity: the Cybermen.

In *The Tenth Planet* it is revealed that the Cybermen were

originally humanoids from the planet Mondas - Earth's 'twin planet'. Aeons ago, Mondas drifted away from the solar system on a journey through space. During this journey the inhabitants started experimenting with cybernetics and replacing their limbs and organs with machine parts. Now Mondas has returned to the solar system and is drawing energy away from the Earth. The Cybermen intend to destroy the Earth to safeguard their own planet's existence, and to take with them the occupants of a South Pole space tracking station for conversion into further Cybermen.

Like the Daleks, the Cybermen would go on to make many return appearances in later eras of *Doctor Who's* history. It also appears that the Doctor may have encountered them prior to *The Tenth Planet*, as he knows in advance that the planet approaching the Earth will be its twin, and that the tracking station will shortly be receiving visitors.

During the era of the first Doctor, all the most important elements of *Doctor Who's* enduring mythology were established and developed. As a basis from which to progress, it provided an almost perfect formula: a mysterious stranger, a powerful and unpredictable time machine and a race of evil killers who would stop at nothing to achieve their aims.

PART THREE – FACT

6: Production Diary

This chapter takes the form of a diary chronicling the production of *Doctor Who* during the first Doctor's era, concentrating in particular on the steps which led up to the series' BBC TV debut in 1963 and on its formative and highly turbulent first year, when it had not only to establish itself with the viewing public but also to contend with considerable hostility from certain quarters within the BBC itself. All passages reproduced from contemporary memos and correspondence are quoted verbatim, save for spelling and clarifying changes of a minor nature. The sender and the main recipient are always identified but, for reasons of space, details of other copy recipients are generally omitted. For ease of reference, the following people are the main players (not including members of the series production team):

Kenneth Adam	Controller of Programmes for Television [later promoted to Director of Television]
Ian Arkins	Controller of Programme Services for Television
Donald Baverstock	Chief of Programmes for BBC1
James Bould	Design Manager
Terrence Cook	Acting Drama Organiser for Television [designation later

	Changed to Serials Department Organiser]
Richard Levin	Head of Television Design
John Mair	Senior Planning Assistant (I) [designation later changed to Planning Manager (Forward)]
James Mudie	Head of Scenic Servicing for Television
Sydney Newman	Head of Drama
Gerald Savory	Head of Serials [after Donald Wilson]
Joanna Spicer	Assistant Controller (Planning) Television
Ayton Whitaker	Drama Group administrator
Donald Wilson	Head of Script Department [becomes Head of Serials]

The story begins in the spring of 1962 when responsibility for making all the BBC's plays, series and serials rested with the Drama Department, within which a large number of staff producer/directors were employed to take charge of individual projects. The scripts, on the other hand, were the province of the Script Department, which had the task of commissioning and developing material to meet the needs not only of Drama but also of many of the other production departments.

Acting Head of Drama at this time was Norman Rutherford. He had been temporarily promoted to the post in September 1961 pending the arrival of a permanent successor to the long-serving and highly-respected Michael Barry, who had left the BBC earlier in the year. Head of the Script Department was 51-year-old writer, producer and director Donald Wilson, who had joined the BBC in 1955 after a successful career in the film industry.

Wilson's principal staff consisted of eight script editors - each responsible for a specific area of programming - and ten writer/adapters, supported by a team of more junior readers and researchers. The Department was always on the lookout for fresh source material for television adaptation, and in May 1960 Wilson had established the Monitoring Group, later known as the Survey Group, the objective of which was 'to cover and report on current

work in other media, in order that we may keep ourselves fully informed about writing and writers likely to be useful to us here.' The media covered were radio, films, stage plays, books and commercial television. The Group reported its findings at regular Script Department meetings, and the practical pursuit of new talent was then delegated to the editor concerned.

It was around March 1962 that Eric Maschwitz, the Head of Light Entertainment for BBC TV, asked Donald Wilson to have the Survey Group prepare a report on the literary genre of science-fiction, the aim being to determine whether or not this would constitute a suitable source for 'a series of single-shot adaptations'. The task was delegated by Wilson to Donald Bull, the script editor for drama, and his colleague Alice Frick; and it is to their report that *Doctor Who's* earliest roots can be traced ...

* * *

APRIL 1962

Wednesday 25: Alice Frick sends Donald Wilson two copies of the report that she and Donald Bull have prepared. She suggests that one of them be retained for duplication and circulation with the next Survey Group minutes, and that the other be passed direct to Eric Maschwitz.

The report is three-and-a-half pages long. It describes the survey's scope as follows:

In the time allotted, we have not been able to make more than a sample dip, but we have been greatly helped by studies of the field made by Brian Aldiss, Kingsley Amis and Edmund Crispin, which give a good idea of the range, quality and preoccupations of current SF writing. We have read some useful anthologies, representative of the best SF practitioners, and these, with some extensive previous reading, have sufficed to give us a fair view of the subject. Alice Frick has met and spoken with Brian Aldiss, who promises to make some suggestions for further reading. It remains to be seen whether this further research will qualify our present tentative conclusions.

After making the general observations that 'SF is overwhelmingly American in bulk' and 'largely a short story medium' in which 'the interest invariably lies in the activating idea and not in character drama', the report goes on to describe a number of distinct sub-genres: 'the simple adventure/thriller'; the more sophisticated type of story which 'takes delight in imaginative invention, in pursuing notions to the farthest reaches of speculation'; 'the large field of what might be called the Threat to Mankind, and Cosmic Disaster'; and finally 'satire, comic or horrific, extrapolating current social trends and techniques'. Of these sub-genres, the report identifies "Threat and Disaster" as being the one most commonly exploited by British writers and the one most suitable for TV adaptation.

We thought it valuable to try and discover wherein might lie the essential appeal of SF to TV audiences. So far we have little to go on except *Quatermass*, *Andromeda* and a couple of shows Giles Cooper did for commercial TV. These all belong to the Threat and Disaster school, the type of plot in which the whole of mankind is threatened, usually from an 'alien' source. Where the threat originates on Earth (mad scientists and all that jazz) it is still cosmic in its reach. This cosmic quality seems inherent in SF; without it, it would be trivial. Apart from the instinctive pull of such themes, the obvious appeal of these TV SF essays lies in the ironmongery - the apparatus, the magic - and in the excitement of the unexpected. *Andromeda*, which otherwise seemed to set itself out to repel, drew its total appeal from exploiting this facet, we consider. It is interesting to note that with *Andromeda*, and even with *Quatermass*, more people watched it than liked it. People aren't all that mad about SF, but it is compulsive, when properly presented.

Audiences - we think - are as yet not interested in the mere exploitation of ideas - the 'idea as hero' aspect of SF. They must have something to latch on to. The apparatus must be attached to the current human situation, and identification must be offered with recognisable human beings.

As a rider to the above, it is significant that SF is not itself a wildly popular branch of fiction - nothing like, for example, detective and thriller fiction. It doesn't appeal much to women and largely finds its public in the technically minded younger

groups. SF is a most fruitful and exciting area of exploration -but so far has not shown itself capable of supporting a large population.

This points to the need to use great care and judgement in shaping SF for a mass audience. It isn't an automatic winner. No doubt future audiences will get the taste and hang of SF as exciting in itself, and an entertaining way of probing speculative ideas, and the brilliant imaginings of a writer like Isaac Asimov will find a receptive place. But for the present we conclude that SF TV must be rooted in the contemporary scene, and like any other kind of drama deal with human beings in a situation that evokes identification and sympathy.

The report goes on to conclude that 'television science-fiction drama must be written not by SF writers, but by TV dramatists' and that 'the vast bulk of SF writing is by nature unsuitable for translation to TV'. It adds that Bull and Frick 'cannot recommend any existing SF stories for TV adaptation', but that 'Arthur Clarke and John Wyndham might be valuable as collaborators' on any future projects.

Friday 27: Having obtained Donald Wilson's agreement, his secretary Gwen Jones sends a copy of the report to Eric Maschwitz.

MAY 1962

Monday 14: Donald Baverstock, the Assistant Controller of Programmes for BBC television, sends Eric Maschwitz a memo of thanks for letting him see the Survey Group report:

You describe it as interesting and intelligent. I would go further and say that it seems to me exactly the kind of hard thinking over a whole vein of dramatic material that is most useful to us.

I gather that Donald Bull and Alice Frick were responsible for it and I hope H.S.D.Tel. will thank them.

Tuesday 15: Maschwitz forwards Baverstock's memo to Donald Wilson (H.S.D.Tel. in the BBC's internal shorthand) after adding a

hand-written note conveying his own 'admiring thanks'.

A few days later, following further discussion of the report, Alice Frick and Script Department colleague John Braybon are asked to prepare a follow-up, identifying some specific science-fiction stories suitable for TV adaptation.

JUNE 1962

Saturday 9: The BBC transmits in its early evening slot the first of six weekly, half-hour episodes of a science-fiction serial entitled *The Big Pull*, written specially for TV by Robert Could. The serial's producer/director is Terence Dudley.

Sunday 24: ABC TV, one of the ITV companies, screens an hour-long science-fiction play entitled *Dumb Martian*, adapted from a story by John Wyndham, in its *regular Armchair Theatre* slot. It is presented as a prelude to a new thirteen-part anthology series. *Out of this World*, due to begin the following Saturday.

Thursday 28: A new BBC science-fiction serial entitled *The Andromeda Breakthrough* - the sequel to the previous year's *A for Andromeda* - begins its run with the first of six weekly, 45- to 50-minute episodes.

Saturday 30: ABC's *Out of this World* begins, becoming the first science-fiction anthology series ever screened on British TV. It has been given the go-ahead by ABC's drama supervisor, Sydney Newman, who is a lifelong fan of science-fiction and has previously produced a number of children's serials in that genre, including one based partly on Jules Verne's *Twenty Thousand Leagues under the Sea* for CBC in his native Canada and the popular *Pathfinders in Space* and its two sequels for ABC. He is currently being forced to serve out the final months of his contract with ABC before leaving to join the BBC as their new Head of Drama, having accepted an invitation to do so shortly after Michael Barry's departure in the autumn of 1961.

JULY 1962

Wednesday 25: John Braybon and Alice Frick present their report to Donald Wilson. The introduction reads:

It is not the purpose of the comments below to suggest that a science-fiction series should, or should not, be undertaken. However, during the course of the past eight weeks, we have read some hundreds of science-fiction stories; in general, they have been of the short story variety, so beloved by the current science-fiction generation of authors. Included in the attached list are a number of titles each together with a brief synopsis. They have been chosen as potentially suitable for adaptation to television because they fulfil one, or all, of the following requirements:

1. They do not include Bug-Eyed Monsters.
2. The central characters are never Tin Robots (since the audience must always subconsciously say 'My goodness, there's a man in there and isn't he playing the part well').
3. They do not require large and elaborate science-fiction type settings since, in our considered opinion, the presentation of the interior of a space-ship, or the surface of another planet, gives rise to exactly the same psychological blockage as the above-mentioned Robots and B.E.M.s. (In our opinion, this has already resulted in a failure in the current ITV series, which has included *The Yellow Pill*, *Dumb Martian* and *Little Lost Robot*).
4. They do provide an opportunity for genuine characterisation and in most cases, they ask the audience to suspend disbelief scientifically and technologically on one fact only, after which all developments follow a logical pattern.

Because of the above restrictions, we consider that two types of plot are reasonably outstanding, namely those dealing with telepaths, see *Three to Conquer* in the attached list, and those dealing with time travelling, see *Guardians of Time*. This latter one is particularly attractive as a series, since individual plots can easily be tackled by a variety of script-writers; it's the *Z Cars* of science-fiction.

The stories covered by Braybon and Frick in the main body of their report are *Guardians of Time* by Foul Anderson, *Three to Conquer* by Eric Frank Russell, *Eternity Lost* by Clifford Simak, *Pictures Don't Lie* by Catherine MacLean, *Nb Woman Bom* by C.L. Moore, *The Cerebrative Psittacoid* by H. Nearing Jnr and *The Ruum* by Arthur Forges. The report concludes:

An SF serial or series is a possibility. A number of possible stories have already been tackled (with varying degrees of success) by ITV; e.g. *The Impostor*, *Dumb Martian*, *The Cold Equations*. Best bets are: *Three to Conquer* (rights are available, we're told) and *Guardians of Time*.

NOVEMBER 1962

Thursday 8: A science-fiction serial entitled *The Monsters* begins its run on BBC TV. Its four, 45- to 50-minute weekly episodes are written by Drama Script Supervisor Vincent Tilsley with playwright Evelyn Frazer. The serial's director is Mervyn Pinfield.

DECEMBER 1962

Wednesday 12: Sydney Newman finally takes up his post at the BBC, beginning his five year contract as Head of Drama. His superiors are looking to him to revitalise his Department's output in much the same way as he did at ABC; and this is no easy task, as he will recall in a later interview:

'I'll be perfectly frank. When I got to the BBC and I looked my staff over, I was really quite sick, because most of the directors there were people whose work I just did not like. I thought it was soft and slow and had no edge. Believe me, I had a bad Christmas, because I didn't know what to do - how to change those people who were stuck in their old ways, many of them having done their first television work at Alexandra Palace in 1938! Nice guys, willing guys, but most of them were just rigid!'

JANUARY 1963

Early in the new year, Newman receives some welcome news from the BBC's Controller of Programmes:

'When I turned up early in January 1963, after the Christmas week, I was called into Kenneth Adam's office, and Kenneth said, "Sydney, I've got some great news. DG" - that is Hugh Carleton Green, the Director General - "has convinced the Government to allow the BBC to do a second channel, and we're going to go on the air one year from now. So you have an increase in budget of 40 per cent!"

'Of course, that opened the door - I could then hire people whose work I liked. So I put the word around, and many of the directors and writers who had worked for me at ABC - Philip Saville, Ted Kotcheff, Peter Luke and so on - came over to join me at the BBC.'

During the course of this month, Sydney Newman disbands the BBC Children's Department. For the foreseeable future all children's drama programmes will be made by the Drama Department.

FEBRUARY 1963

Newman puts in hand some radical changes to the organisation and working methods of the Drama Department, which now becomes the Drama Group:

'When I got to the BBC and saw the whole of it, I thought "I can't control all this by myself." So I broke the Drama Group down into three separate departments - Series, Serials and Plays - and appointed to each of them a Head who would exercise the direct control and do my bidding.'

One of the most important changes initiated by Newman is the phasing out of the traditional producer/director role in favour of the production team approach already established in a number of the ITV companies but hitherto adopted only infrequently within the

BBC. The producer will now be invariably an executive rather than a director and will have full artistic and financial control over a particular project. Staffer freelance directors will be brought in to handle individual programmes or episodes on a one-off basis. The other permanent member of the production team will be a relatively junior story editor, who will have responsibility for finding and working with writers to provide the scripts.

These changes, which will take place over the following three months, will render the Script Department largely obsolete, and it will consequently be abolished.

MARCH 1963

Sydney Newman discusses with Donald Baverstock, now designated Chief of Programmes for BBC1, and Joanna Spicer, the Assistant Controller (Planning) Television, the requirement for a new drama serial to fill the early Saturday evening slot between the sports round-up *Grandstand* and the pop music show *Juke Box Jury*. What is needed is something which will appeal equally well to the respective audiences of both these highly popular programmes and so bridge the gap between them. Previously the slot has been filled with a wide variety of different shows such as the science-fiction serial *The Big Pull*, a Francis Durbridge thriller and the comedy antics of *The Telegoons*.

Newman has considered a number of different possibilities - including, according to his later recollection, a series about two boys in a boys' school - but eventually decided on a science-fiction idea.

Newman outlines his idea in general terms to Baverstock and Spicer, and they react very favourably. He then asks Donald Wilson, at this point still serving as Head of the Script Department, to come up with suggestions for a suitable format for a 52-week science-fiction series comprised of a number of shorter serials.

Tuesday 26: Wilson convenes a meeting in his office to discuss ideas for the proposed new series, taking as a starting point the Survey Group reports on science-fiction prepared in 1962. Present are John Braybon, Alice Prick and another Script Department

writer/adapter, Cecil Edwin Webber. Webber - generally referred to by the nickname 'Bunny' - has been on the Department's staff for some time and has previously been responsible for many successful children's dramas, including some popular adaptations of Richard Crompton's *Just William* books.

Wednesday 27: John Mair, who as Senior Planning Assistant (I) is responsible for the allocation of studio time within the BBC's television service, sends a memo to Joanna Spicer seeking details of the proposed new series.

Friday 29: Alice Prick sends Donald Wilson a note recording the main points of the meeting held three days earlier:

The following devices were discussed:

1. Time Machine: Donald Wilson suggested if this were used, it should be a machine not only for going forward and backwards in time, but into space, and into all kinds of matter (e.g. a drop of oil, a molecule, under the ocean, etc.).
2. Flying Saucer: Alice Prick thought this might be a more modern vehicle than a time machine, much discussed at present, and with a considerable body of literature concerning it. It would have the advantage of conveying a group of people (i.e. the regular cast of characters).
3. Computer: Donald Wilson thought this should be avoided, since it was the *Andromeda* device.
4. Telepathy: This is an okay notion in modern science, and a good device for dealing with outer space inhabitants who have appropriated human bodies (e.g. *Three to Conquer* by Eric Frank Russell).
5. John Braybon suggested that the series should be set in the future, and that a good device would be a world body of scientific trouble-shooters, established to keep scientific experiments under control for political or humanistic reasons.

Ideas:

A good many possible (and probably some impracticable!) ideas for themes and content were discussed, among them some published works - *Guardians of Time* by Paul Anderson and *Three to Conquer* by Russell.

Some recent scientific discoveries or developments whose uses are still not known nor explored were mentioned, e.g. the Laser Beam. We all thought that the use of seven or eight such 'new' ideas, one for each short serial, could make a 52-week series.

Bunny Webber brought forward the idea of the continuance of thought; the idea that great scientists of the past might continue in some form of existence and could be contacted to discover further advances they had made, ideas they might bring to current discoveries, thought, etc.

Donald Wilson introduced a discussion of human creativity, the presence in the world of the human capacity to initiate original thought, to create new concepts, ideas, etc., the immeasurable and inexplicable work and productivity of genius. This led on to a discussion of energy, the difference between scientific energy, which can be measured, and human energy, which cannot.

Format:

Donald Wilson said that the series must be based on a group of regular characters, some of whom would be employed in major roles in one limited serial, others in the next, according to the needs of the different stories. He felt this was essential to establishing a loyalty audience. He suggested that, for the time-slot, two young teenagers should be included. Alice Frick advanced the opinion that children of that age were more interested in characters who are older than themselves, in their early twenties. Braybon and Webber supported this idea. Young children could be introduced occasionally, but should not be among the regulars.

The major problems in format are, how to involve a part of a permanent group in widely differing adventures, and how to transport them believably to entirely disparate milieu.

The meeting ended with Alice Frick assigned to making this report and Bunny Webber asked to suggest a cast of viable characters, which is attached hereto.

Webber's note, headed 'Science Fiction', begins as follows:

Characters and Setup

Envisaged is a 'loyalty programme', lasting at least 52 weeks, consisting of various dramatised SF stories, linked to form a continuous serial, using basically a few characters who continue through all the stories. Thus if each story were to run six or seven episodes there would be about eight stories needed to form 52 weeks of overall serial.

Our basic setup with its loyalty characters must fulfil two conditions:

1. It must attract and hold the audience.
2. It must be adaptable to any SF story, so that we do not have to reject stories because they fail to fit into our setup.

Suitable characters for the five o'clock Saturday audience.

Child characters do not command the interest of children older than themselves. Young heroines do not command the interest of boys. Young heroes do command the interest of girls. Therefore, the highest coverage amongst children and teenagers is got by:

THE HANDSOME YOUNG MAN HERO (First character)

A young heroine does not command the full interest of older women; our young hero has already got the boys and girls; therefore we can consider the older woman by providing:

THE HANDSOME WELL-DRESSED HEROINE AGED ABOUT 30 (Second character)

Men are believed to form an important part of the five o'clock Saturday (*post-Grandstand*) audience. They will be interested in the young hero; and to catch them firmly we should add:

THE MATURER MAN, 35-40, WITH SOME 'CHARACTER' TWIST (Third character)

Nowadays, to satisfy grown women, Father-figures are introduced into loyalty programmes at such a rate that TV begins to look like an Old People's Home: let us introduce them ad hoc, as our stories call for them. We shall have no child protagonists, but child characters may be introduced ad hoc, because story requires it, not to interest children.

Under the heading 'What are our three chosen characters?', Webber* s note goes on to propose that the regulars should be 'the partners in a firm of scientific consultants' known as:

'THE TROUBLESHOOTERS'

Each of them is a specialist in certain fields, so that each can bring a different approach to any problem. But they are all acutely conscious of the social or human implications of any case, and if the two men sometimes become pure scientist and forget, the woman always reminds them that, finally, they are dealing with human beings. Their Headquarters or Base illustrates this dichotomy: it consists of two pans: 1. a small lab fitted with way-out equipment, including some wondrous things acquired in previous investigations and 2. an office for interviews, homely, fusty, comfortable, dustily elegant: it would not have been out of place in Holmes's Baker Street.

After a brief discussion of the series' villains, suggesting that these be created on an *ad hoc* basis unless a recurring adversary should happen to emerge in the development of the stories, Webber's note concludes with a section headed 'Overall Meaning of the Serial.'

This echoes the reports prepared in 1962 in stressing that science-fiction on TV should be much more character-based than in literature; should have some 'feminine interest' added; and should 'consider, or at least firmly raise' serious moral and philosophical questions.

APRIL 1963

Sydney Newman considers the notes by Frick and Webber, which have been passed on to him by Donald Wilson, and makes a number of hand-written annotations to them. He dislikes Frick's idea of featuring a flying saucer, expressing the view that it is 'Not based in reality - or too Sunday press.' He also summarily rejects the idea of a future team of scientific trouble-shooters, writing simply 'No' against this point in Frick's note. In the margin beside Webber's suggestions on possible characters he writes: 'Need a kid to get into trouble, make mistakes.' Concerned that the series should be partly educational, he notes that within the proposed team of scientists 'no one has to require being taught* He also criticises Webber's suggestions on villains as being 'corny.'

Newman's overall reaction to the ideas put forward by Wilson's team is that they are too highbrow and unimaginative, very much in the mould of old-fashioned BBC family drama from which he is keen to break away. He himself favours a format more akin to that of the *Pathfinders...* serials he produced at ABC, following the long tradition of children's cliff-hanger adventures pioneered in the cinema and on radio and since continued on television - an area of science-fiction completely overlooked in the Script Department reports of 1962, even though the BBC had itself produced a number of earlier serials in this vein, such as *Stranger from Space* (two seasons, 1951 and 1952), *The Lost Planet* (1954) & *Return to the Lost Planet* (1955).

Newman does however approve of the idea of a time-space machine.

Although content to go along with Webber's 'Handsome Young Man Hero' and 'Handsome Well-dressed Heroine', Newman insists that a young teenager be added to the regular team. And in place of Webber's 'Maturer Man", he devises the character who will become the focal point of the series: a frail and grumpy old man

called the Doctor, who has stolen the time machine from his own people, an advanced civilisation on a far-distant planet.

As Newman later recalls (although no contemporary documentation exists to confirm this), he conveys these ideas in a memo to Donald Wilson.

Following the demise of the Script Department, Newman has now appointed Wilson as Head of the new Serials Department - the Department which will be responsible for making the series.

Friday 26: Drama Group administrator Ayton Whitaker replies on Donald Wilson's behalf to the memo that John Mair sent Joanna Spicer on 27 March. Noting that the new series is due to be recorded in Studio D at the BBC's Lime Grove Studios in west London, he goes on to describe the intended production and transmission dates and the requirements for special facilities such as back projection (B.P.):

I understand that facilities are available for recording the Saturday serial weekly in Studio D on Fridays, starting from 5 July (Week 27), the first transmission to be in Week 31 on Saturday 27 July.

The serials, which will in all run for 52 weeks, will average six episodes, and each serial will require one week's filming at the Television Film Studios. For the most part this filming will be confined to special effects, but artists, with therefore attendant wardrobe and make-up facilities, will be required on occasions. The first two serials are each of four episodes. Serial 1 will be recorded from Weeks 27-30 (transmitted Weeks 31-34), Serial

2 recorded Weeks 31-34 (transmitted Weeks 35-38), Serial 3 recording to start Week 35 (transmitted Week 39 onwards). A week's filming at the Television Film Studios will therefore be required in Weeks 26,30 and 34.

Moving and Still B.P. will be required in the studio on all recording days, so there should be a block booking for 52 weeks, starting on the Friday of Week27. Inlay and overlay will also be required as a regular facility.

The serials will cost £2,300 per episode, and an additional £500 will be needed to build the space/time machine which will be used throughout the 52 weeks.

Whitaker is informed that the Design Department should have sufficient capacity to handle the new series, provided that the work involved does not exceed 500 man-hours on the first episode and 350 man-hours on subsequent episodes.

MAY 1963

Around the beginning of May, staff producer/director Rex Tucker is asked to take charge of the series pending the appointment of a permanent producer under Sydney Newman's new production team regime. Tucker - a veteran who joined BBC radio in the thirties and transferred to TV in the fifties, specialising in children's drama and classic serials - is summoned to a meeting in Newman's office, where the format of the new series is explained to him. Also present is Richard Martin, an inexperienced young director who has just been assigned to the newly-established Serials Department after completing the internal directors' training course. It is expected that Tucker will direct the first story and that Martin will direct some of the other early episodes.

In subsequent discussions, the series is given the title *Doctor Who*. (Actor and director Hugh David, a friend of Tucker's, will later assert that it was Tucker who came up with the title. Tucker himself, however, will maintain that it was Newman.)

As the organisational changes initiated by Newman steadily reach fruition, the remains of the old Script Department are redesignated as the Television Script Unit. Bunny Webber, meanwhile, continues to be involved in *Doctor Who's* development. Early in the month, he drafts a document headed 'General Notes on Background and Approach', intended primarily as a guide for prospective writers. It begins by setting out the basic format now established for the series:

A series of stories linked to form a continuing serial; thus if each story ran six or seven episodes there would be about eight stories

needed for 52 weeks of the serial. With the overall title, each episode is to have its own title. Each episode of 25 minutes will begin by repeating the closing sequence or final climax of the preceding episode; about halfway through, each episode will reach a climax, followed by blackout before the second half commences (one break).

Each story, as far as possible, to use repeatable sets. It is expected that B.P. will be available. A reasonable amount of film, which will probably be mostly studio shot for special effects. Certainly writers should not hesitate to call for any special effects to achieve the element of surprise essential in these stories, even though they are not sure how it would be done technically: leave it to the Effects people. Otherwise work to a very moderate budget

The document goes on to give a brief description of each of the series' four regular characters. Apart from the one for 'Dr. Who' himself (which is reprinted in Chapter Three), these are:

BRIDGET (BIDDY)

A with-it girl of 15, reaching the end of her Secondary School career, eager for life, lower-than-middle class. Avoid dialect, use neutral accent laced with latest teenage slang.

MISS MCGOVERN (LOLA)

24. Mistress at Biddy's school. Timid but capable of sudden rabbit courage. Modest, with plenty of normal desires. Although she tends to be the one who gets into trouble, she is not to be gayed: she also is a loyal character.

CLIFF

27 or 28. Master at the same school. Might be classed as ancient by teenagers except that he is physically perfect, strong and courageous, a gorgeous dish. Oddly, when brains are required, **he** can even be brainy, in a diffident sort of way.

Webber next summarises some of the other main aspects of the series:

QUALITY OF STORY

Evidently, Dr. Who's 'machine' fulfils many of the functions of conventional science-fiction gimmicks. But we are not writing science-fiction. We shall provide scientific explanations too, sometimes, but we shall not bend over backwards to do so, if we decide to achieve credibility by other means. Neither are we writing fantasy: the events have got to be credible to the three ordinary people who are our main characters, and they are sharp-witted enough to spot a phoney. I think the writer's safeguard here will be, if he remembers that he is writing for an audience aged fourteen ... the most difficult, critical, even sophisticated, audience there is, for TV. In brief, avoid the limitations of any label and use the best in any style or category, as it suits us, so long as it works in our medium.

Granting the startling situations, we should try to add meaning; to convey what it means to be these ordinary human beings in other times, or in far space, or in unusual physical states. We might hope to be able to answer the question: 'Besides being exciting entertainment, for 5 o'clock on a Saturday, what is worthwhile about this serial?'

DR. WHO'S 'MACHINE'

When we consider what this looks like, we are in danger of either science-fiction or fairytale labelling. If it is a transparent plastic bubble we are with all the low-grade space-fiction of cartoon strip and soap-opera. If we scotch this by positing something humdrum, say, passing through some common object in the street such as a night-watchman's shelter to arrive inside a marvellous contrivance of quivering electronics, then we simply have a version of the dear old Magic Door.

Therefore, we do not see the machine at all; or rather it is visible only as an absence of visibility, a shape of nothingness (Inlaid, into surrounding picture). Dr. Who has achieved this

'disappearance' by covering the outside with light-resistant paint (a recognised research project today). Thus our characters can bump into it, run their hands over its shape, partly disappear by partly entering it, and disappear entirely when the door closes behind them. It can be put into an apparently empty van. Wherever they go, some contemporary disguise has to be found for it. Many visual possibilities can be worked out. The discovery of the old man and investigation of his machine would occupy most of the first episode, which would be called:

NOTHING AT THE END OF THE LANE

The machine is unreliable, being faulty. A recurrent problem is to find spares. How to get thin gauge platinum wire in BC1566? Moreover, Dr. Who has lost his memory, so they have to learn to use it, by a process of trial and error, keeping records of knobs pressed and results (this is fuel for many a long story). After several near-calamities they institute a safeguard: one of their number is left in the machine when the others go outside, so that at the end of an agreed time, they can be fetched back into their own era. This provides a suspense element in any given danger: can they survive till the moment of recall? Attack on recaller etc.

Granted this machine, then, we require exciting episodic stories, using surprising visual effects and unusual scenery, about excursions into time, into space, or into any material state we can make feasible. Hardly any time at all is spent in the machine: we are interested in human beings.

OVERALL CONTINUITY OF STORY

Besides the machine, we have the relationship of the four characters to each other. They want to help the old man find himself; he doesn't like them; the sensible hero never trusts Dr. Who; Biddy rather dislikes Miss McGovern; Lola admires Cliff . . . these attitudes developed and varied as temporary characters are encountered and reacted to. The old man provides continuing elements of Mystery, and Quest.

The document continues with a more detailed discussion of the Doctor's function within the stories and proposes two 'Secrets of Dr. Who' (see Chapter Three). It then concludes as follows:

The first two stories will be on the short side, four episodes each, and will not deal with time travel. The first may result from the use of a micro-reducer in the machine which makes our characters all become tiny. By the third story we could first reveal that it is a time-machine; they witness a great calamity, even possibly the destruction of the Earth, and only afterwards realise that they were far ahead in time. Or to think about Christmas: which seasonable story shall we take our characters into? Bethlehem? Was it by means of Dr. Who's machine that Aladdin's palace sailed through the air? Was Merlin Dr. Who? Was Cinderella's Godmother Dr. Who's wife chasing him through time? Jacob Marley was Dr. Who slightly tipsy, but what other tricks did he get up to that Yuletide?

On receiving a copy of this latest format document, Sydney Newman again records his reactions by making a number of handwritten annotations to it. At the end of the opening paragraph he notes that each episode should close with a 'very strong cliff-hanger'. Much of the section headed 'Quality of Story' he considers 'not clear'. He is concerned that the proposed depiction of the Doctor's time machine is 'not visual', adding that a 'tangible symbol' is needed. He is pleased with the paragraph discussing the unreliability of the time machine, but greatly dislikes the description of the Doctor's role within the stories. As before, his overall reaction is largely negative:

'I don't like this much - it all reads silly and condescending. It doesn't get across the basis of teaching of educational experience - drama based upon and stemming from factual material and scientific phenomena and actual social history of past and future. Dr. Who - not have a philosophical arty-science mind -he'd take science, applied and theoretical, as being as natural as eating. '

Monday 13: Ayton Whitaker circulates a memo indicating that the

start of the new Saturday serial has been postponed by four weeks, and that recording will now begin on Friday 2 August.

Wednesday 15: After further discussion with colleagues involved in the project, Bunny Webber completes a revised draft of the format document. This is essentially a precise of the previous version - running to one-and-a-half pages rather than three-and-a-half- but takes Newman's comments into account. All the material under the heading 'Overall Continuity of Story*', including the 'Secrets of Dr. Who*', has now been dropped. The young girl is no longer named Biddy; instead, Webber suggests a number of different names - Mandy, Gay, Sue, Jill, Janet and Jane - of which he appears to consider Mandy and Sue the front runners. The most significant changes of substance occur in the description of the Doctor's time machine, which now reads as follows:

THE MACHINE

Dr. Who has a 'machine' which enables them to travel together through space, through time and through matter. When first seen, this machine has the appearance of a police box standing in the street, but anyone entering it is immediately inside an extensive electronic contrivance. Though it looks impressive, it is an old beat-up model which Dr. Who stole when he escaped from his own galaxy in the year 5733; it is uncertain in performance and often needs repairing; moreover, Dr. Who has forgotten how to work it, so they have to learn by trial and error.

The new idea for the ship's outward appearance has been suggested by Anthony Coburn, another BBC staff writer whom Donald Wilson has allocated to work on the series. Coburn has had the idea after seeing a police box while out walking near his office.

Also rather different in this version of Webber's document is the proposed outline for the first story:

THE FIRST STORY

Mandy/Sue meets the old man wandering in fog. He takes her to a police box in street. Entering the box, she finds herself inside

this large machine; directly she leaves it she is again in street outside police box. Cliff and Lola, who have been to a late meeting at the school, come across Mandy/Sue and the old man. She shows them the machine. They are all reduced in size, to about one-eighth of an inch tall, and the story develops this situation for four episodes within the school science laboratory. The next story will begin with their regaining normal size, and at once start them on another adventure.

On this occasion it is Donald Wilson who makes hand-written annotations to Webber's work. These consist mainly of minor changes of wording, although he puts a cross right through the description of the Doctor's character, indicating that he considers this in need of more extensive revision. He also chooses the name Sue for the young girl character, striking out Webber's other suggestions, and changes the heading of the paragraph about the Doctor's time machine from 'The Machine' to 'The Ship*.

Thursday 16: Another draft of the format document is produced. Again Wilson makes some hand-written annotations to it, and a further draft is typed up the same day to incorporate these changes. The document then reads as follows:

'DR. WHO'

General Notes on Background and Approach for an Exciting Adventure-Science Fiction Drama Series for Children's Saturday Viewing.

A series of stories linked to form a continuing 52-part serial; each story will run from between 4 and 10 episodes. Each episode of 25 minutes will have its own title, will reach a climax about halfway through, and will end with a strong cliff-hanger.

APPROACH TO THE STORIES

The series is neither fantasy nor space travel nor science-fiction.

The only unusual science-fiction 'angle' is that four characters of today are projected into real environments based on the best factual information of situations in time, in space and in any material state we can realise in practical terms.

Using unusual exciting backgrounds, or ordinary backgrounds seen unusually, each story will have a strong informational core based on fact. Our central characters because of their 'ship' may find themselves on the shores of Britain when Caesar and his legionnaires landed in 44 BC; may find themselves in their own school laboratories but reduced to the size of a pinhead; or on Mars; or Venus; etc. etc.

The series, by the use of the characters in action stories, is designed to bridge the gap between our massive audience who watch sport on Saturday afternoon and those teenagers who watch *Juke Box Jury*.

CHARACTERS

Our four basic characters:

SUE

15, working-class, still at school; a sharp intelligent girl, quick and perky. She makes mistakes, however, because of inexperience. Uses the latest teenage slang. Has a crush on Cliff and regrets that his name is the same as Cliff Richard whom she now thinks is a square.

CLIFF

27, red-brick university type, the teacher of applied science at Sue's school. Physically perfect, a gymnast, dextrous with his hands.

MISS MCGOVERN

23, a history mistress at the same school. Middle class. Timid

but capable of sudden courage. Admires Cliff, resulting in undercurrents of antagonism between her and Sue.

These are the characters we know and sympathise with, the ordinary people to whom extraordinary things happen. The fourth basic character remains always something of a mystery . .

DR. WHO

A name given to him by his three earthly friends because neither he nor they know who he is. Dr. Who is about 650 years old. Frail looking but wiry and tough like an old turkey - is amply demonstrated whenever he is forced to run from danger. His watery blue eyes are continually looking around in bewilderment and occasionally a look of utter malevolence clouds his face as he suspects his earthly friends of being part of some conspiracy . He seems not to remember where he comes from but he has flashes of garbled memory which indicate that he was involved in a galactic war and still fears pursuit by some undefined enemy. Because he is somewhat pathetic his three friends continually try to help him find his way 'home', but they are never sure of his motives.

THE SHIP

Dr. Who has a 'ship' which enables them to travel together through space, through time, and through matter. When first seen, this ship has the appearance of a police telephone box standing in the street, but anyone entering it finds himself inside an extensive electronic contrivance. Though it looks impressive, it is an old beat-up model which Dr. Who stole when he escaped from his own galaxy in the year 5733; it is uncertain in performance; moreover, Dr. Who isn't quite sure how to work it, so they have to learn by trial and error.

FIRST STORY

The Giants

Four episodes of turbulent adventure in which proportion and size are dramatised.

Leaving the secondary modern school where they work at the end of Parents Day, the applied science master, Cliff, and the history mistress, Miss McGovern, come across Sue in the fog. She asks them to help her find the home of a strange old man (Dr. Who) who is lost.

To their surprise they find that his home is apparently a police box. To their further amazement they discover that its shabby exterior conceals a vast chromium and glass interior of a kind of space ship. They become locked in. Through the pressing of wrong buttons the ship convulses itself, breaking away from its moorings (no exteriors of this, please). More wrong buttons pressed and they discover that the ship has the capacity to transport them into time, space and other seemingly material worlds. In fact they get a preview of this.

The first episode ends when they find themselves in Cliff's own school laboratory. To their horror they have been reduced to the size of pinheads. 'All we have to do,' says Sue 'is to get back to the ship.' Miss McGovern (somewhat hysterically) "That's all! At our present size the door is equivalent to two miles away!"

Three more episodes follow to complete this first story in which their dreaded enemies turn out to be the other students and teachers who are of normal size and who might step on them at any moment. This adventure ends about two-thirds through the fourth episode and a new adventure begins.

Prepared by: Donald Wilson
C.E. Webber
Sydney Newman

16 May 1963

Monday 20: Sydney Newman, now satisfied with the format document, sends a copy of it to Donald Baverstock with the following memo:

This formalises on paper our intentions with respect to the new Saturday afternoon serial which is to hit the air on 24 August. As you will see, this is more or less along the lines of the discussion between you and me and Joanna Spicer some months ago.

Those of us who worked on this brief, and the writers we have discussed assignments with, are very enthusiastic about it. If things go reasonably well and the right facilities can be made to work, we will have an outstanding winner.

Baverstock later tells Newman that the series is 'looking great.'

Tuesday 21: Ayton Whitaker sends John Mair a memo indicating that, owing to the previously notified four week postponement in recording of the series' first episode, the planned pre-filming at the BBC's Television Film Studios in Baling should also be put back by four weeks. Filming for the first story should therefore take place in week commencing Saturday 20 July (Week 30 in BBC production terms).

Later the same day, Whitaker sends Mair another memo, requesting that filming for the first story now be brought forward by two weeks to week commencing 6 July as there is to be an experimental pilot episode of the series recorded on Friday 19 July. If this pilot proves successful, it will form the first transmitted episode on Saturday 24 August: if it proves unsuccessful, however, there will be two weeks remaining in which to resolve any technical problems before the previously scheduled first recording date of Friday 2 August.

Tuesday 28: Rex Tucker sends a memo to Donald Wilson expressing the view that the facilities available at Lime Grove Studio D will be inadequate for recording of such a technically complex production as *Doctor Who*.

Friday 31: Donald Wilson discusses Rex Tucker's memo of 28

May with Ian Atkins, who as Controller of Programme Services for Television has overall responsibility for the BBC's studio facilities. Ayton Whitaker is also present and later in the day produces a note of the meeting. Atkins agrees that, with its 'old fashioned lighting equipment,' Studio D is 'virtually the worst possible studio for such a project.' Other options are considered, including using either TC2 or TC5 at Television Centre which, because of their smaller size, would require recording over two days rather than one, with a concomitant increase in artists' fees. Donald Wilson decides that this is unacceptable and that the larger TC3 or TC4 should be used for the first serial - unless TC2 and TC5 can both be used together on the same day, with the artists moving between them as required. It is also agreed that Studio 2 at Riverside could be acceptable for the second serial, provided that new inlay equipment has been installed by then as anticipated.

By the end of May, *Doctor Who's* production team has gained an additional member in the person of associate producer Mervyn Pinfield. Pinfield has worked in the BBC's television service since its earliest days in the thirties and is particularly expert in technical matters. His job will be to co-ordinate and advise on the technical aspects of *Doctor Who's* realisation, drawing in part on his experience of directing the science-fiction serial *The Monsters* the previous November.

JUNE 1963

Whilst development of the series' format has been progressing, Rex Tucker has been turning his attention to other aspects of the production. He has approached composer Tristram Gary to see if he would be willing to provide both the theme tune and the incidental music for the first serial, and has asked Hugh David if he would be interested in taking on the role of the Doctor. David however has declined, disliking the high public profile he has gained as a result of a recent stint as a regular in the Granada TV series *Knight Errant*. Anthony Coburn has meanwhile started work on the series' second story, another four-parter, in which he proposes that the Doctor's time machine should journey back to the Stone Age. Coburn - full name James Anthony Coburn - has been on staff at

the BBC ever since coming to England from his native Australia, where he worked as a butcher's assistant before turning to writing.

Tuesday 4: Donald Wilson sends Sydney Newman a full synopsis for Webber's story *The Giants*, promising that draft scripts for the first two episodes will be ready by the end of the week.

Webber's synopsis refers back to the 16 May format guide for the opening part of the first episode. It goes on to describe how in the later episodes the four travellers find themselves back in Cliffs classroom but reduced to one-sixteenth of an inch tall. A biology class is in progress and Cliff and Sue, having become separated from Lola and the Doctor, face a variety of dangers including a caterpillar, a boy carving his initials in a desk with a compass point, and a spider in a matchbox. They eventually make their way over to a microscope and position themselves under the lens, where they are spotted first by the pupils and then by the teacher.

By recording their voices onto tape and playing them back at a slower speed, so as to compensate for the change in pitch resulting from their miniat

urisation, Cliff and Sue are able to communicate with the 'giants' and explain their predicament. The 'giants' and the 'minis' then cooperate in rescuing Lola, who has set out on a valiant but hopeless attempt to find Sue and Cliff. The travellers are returned to the police box just in time to avert an impending clanger (which Webber suggests might be the threat of the ship being eaten by a mouse).

Friday 7: Sydney Newman briefly discusses with Donald Wilson and John Mair the problem regarding the unsuitability of Lime Grove D for recording of *Doctor Who*. It now appears that this will be the only studio available on the dates required for the first two serials. It is agreed that Mair will talk to Ian Atkins to ascertain how difficult it would be to have the facilities there adapted to make them more suitable.

Monday 10: Sydney Newman, having made a number of handwritten annotations to Bunny Webber's synopsis of *The Giants*, returns it to Donald Wilson with a memo summarising his reactions. He comments that 'the four episodes seem extremely thin on incident and character*' and that Webber has 'forgotten that his

human beings, even though minuscule, must have normal sized emotions.' The memo continues:

Items involving spiders etc. get us into the B.E.M. school of science-fiction which, while thrilling, is hardly practical for live television. In fact what I am afraid irritated me about the synopsis was the fact that it seemed to be conceived without much regard for the fact that this was a *live* television drama serial. The notion of the police box dwindling before the policeman's eyes until it's one-eighth of an inch in size is patently impossible without spending a tremendous amount of money.

There are also some very good things in the synopsis, like the invention of the use of the microphone and microscope to enable our central characters to communicate with the normal size people.

I implore you please keep the entire conception within the realms of practical live television.

(Newman's comments about 'live television' here are presumably figurative rather than literal, referring to the fact that the series is to be recorded largely continuously, as if live. *Doctor Who* has been planned from the outset as a recorded programme - a fact that Newman recognises in earlier correspondence.)

Bunny Webber has by this time completed draft scripts for the first two episodes of *The Giants*. On the basis of these, however, Donald Wilson and Rex Tucker have decided to reject the story. This is mainly because the necessary 'giant' effects will now be impossible to achieve given that the production is to be restricted to Studio D, where amongst other problems the cameras cannot take either wide-angle or zoom lenses.

Wilson has concluded that, in view of the shortage of time now remaining before the planned recording dates, Anthony Coburn's story should be moved forward from second place to first in the running order. He has asked Coburn to adapt the first episode of his story accordingly, drawing on Webber's draft for ideas. He has also given him the task of writing in due course a replacement

second story, again in four episodes.

Ayton Whitaker sends a memo to John Mair summarising the planned production dates and budgets for these first two serials. He ends with the following note headed 'Subsequent Serials': While the first two serials of this 52 week series of serials can be produced in Studio D, a change of studio will almost certainly be required for some of the later ones. This change should be to (in order of preference): (i) TC2 & TC5; (ii) TC3 *or* TC4; (iii) Riverside 2. We would be glad if this change could be made in time for recording the third serial.

Tuesday 11: Donald Wilson goes on leave to take a holiday in Norway.

Rex Tucker sends Ayton Whitaker a 'blocked-out schedule' for production of the first serial, starting with pre-filming for the pilot episode in week commencing 6 July and ending with recording of the fourth and final episode either in week commencing 10 August or in week commencing 17 August depending on whether or not the pilot episode has proved acceptable for transmission. In his covering memo, Tucker notes that he has taken 19 July as the optimum date for recording of the pilot episode but that if the whole schedule is shifted 'a day or two earlier or (*preferably*) later' it would not matter as there is a week in hand at the end before he is due to go on leave. He adds:

The post-recording of the special music on the video tape *after* the latter is made (a special and essential facility Donald Wilson agreed with me) prevents the pilot (1) date coming much closer to the second recording date than the fortnight which (for other reasons) I know you consider necessary.

The playback immediately following recordings is for me to brief the composer. It is essential for the pilot (1) recording and very desirable after the others.

Wednesday 12: John Mair and Ian Atkins discuss the continuing problem of *Doctor Who's* studio allocation. It is suggested that specialist inlay equipment could be transferred from TC2 to Riverside 2 to enable the series to be made in the latter.

Thursday 13: John Mair sends a memo to Ian Atkins. He reports that Donald Baverstock is unwilling to have inlay equipment transferred from TC2 to Riverside 2 as suggested, as this would deprive the popular satirical show *That Was The Week That Was* of the facility. He also reports that the Drama Group have now agreed that the first eight episodes of *Doctor Who* can be made in Lime Grove D and that Baverstock wishes to see how this works out before deciding whether or not a move is necessary. Baverstock does wish to know, however, what the cost and other implications would be of installing specialist inlay equipment in Riverside 2; if the answers are satisfactory, he might reconsider that studio being used on a permanent basis.

Richard Levin, the Head of Television Design, sends a memo to Joanna Spicer for the attention of John Mair, protesting at the demands which the new series will place on his Department:

So far there are *no* accepted scripts for the series - at least if there are we have not seen any.

The designer allocated for the series - and I have no substitute - does not return from leave until Monday of Week 26 and I am not prepared to let him start designing until there are four accepted scripts in his hands. The first filming cannot take place within four weeks of this.

I also understand that the series requires extensive model-making and other visual effects. This cannot be undertaken under four weeks' notice and, unless other demands are withdrawn, I estimate the need would be for an additional four effects assistants and 400 sq. ft. of additional space.

To my mind, to embark on a series of this kind and length in these circumstances will undoubtedly put this Department in an untenable situation and, as a natural corollary, will throw Scenic Servicing Department for a complete 'burton'. This is the kind of crazy enterprise which both Departments can well do without.

Ayton Whitaker sends a memo to Sydney Newman's deputy, Assistant Head of Drama Group Norman Rutherford – Newman

himself having, like Donald Wilson, gone away on leave at this point - recommending that if the series' previously-stated production requirements cannot be met, as would appear to be the case from Richard Levin's comments, then the Drama Group should make no further compromise in its attempts to meet the planned first transmission date of 24 August but should 'ask for postponement ... until such time as *we* are ready.'

By the end of the week, another major development has occurred with the arrival at Television Centre of *Doctor Who's* permanent producer, Verity Lambert. She has been appointed to the post by Sydney Newman after his first choice, Don Taylor, turned it down. As Newman will later recall, she is exactly the kind of young, go-ahead person he wants in charge of the series:

When Donald Wilson and I discussed who might take over the responsibility for producing the show, I rejected the traditional drama types, who did the children's serials, and said that I wanted somebody, full of piss-and-vinegar, who'd be prepared to break rules in doing the show. Somebody young with a sense of 'today' - the early 'Swinging London' days.

I phoned Verity Lambert, who had been on my *Armchair Theatre* staff at ABC. She had never directed, produced, acted or written drama but, by God, she was a bright, highly intelligent, outspoken production secretary who took no nonsense and never gave any. I offered her the job and after Donald Wilson met her she joined us. I have a vague recollection that Donald Wilson at first sniffed at Verity Lambert's 'independent' ways. Knowing both of them, I knew they would hit it off when they got to know one another better. They did.

Lambert's office is in Room 5014 on Television Centre's fifth floor, where she begins to acquaint herself with the work already carried out on the series. She has been sent in advance by Newman a copy of the format document and also a copy of a report published by ABC describing the results of a study carried out by two educationalists into children's reactions when viewing episode seven of *Pathfinders to Venus*.

Staff director Waris Hussein is also assigned to *Doctor Who*

around this time to handle the second story.

Monday 17: A meeting takes place between production and servicing personnel with a view to reaching agreement *over Doctor Who's* requirements. A two week postponement in production has now been decided upon, with initial pre-filming for the pilot episode put back to week commencing 20 July. Anthony Coburn's draft script for the first episode of serial one is now available, and those for the other three are confidently expected to be completed by 26 June. It is agreed that the series' filming, costume and make-up requirements can all be met without difficulty, both in the short term and in the long term. Although Richard Levin has specified that scenic design work for serial one cannot get underway until all four scripts are available, this should cause no difficulties provided that their completion is not delayed. To meet Levin's request for an extra four effects assistants and 400 square feet of space, however, would add approximately £40 to the cost of each episode. James Bould, the Design Manager, points out that the design and construction of the space/time machine will be particularly time consuming.

Tuesday 18: John Mair sends Joanna Spicer a memo recording the outcome of the previous day's meeting. He concludes:

1. It is clear... that provided the script dates are met we could handle recording on a weekly basis from Week 33 of the first two serials, carrying us up to Week 40, all in Studio D.

2. The question to be decided is whether to do this before the long-term studio problem has been solved. It seems unlikely that this can be done by June 26; and it seems therefore that we can either:

- (a) Ask Head of Drama Group to accept D on a continuing basis for the present, with an assurance that we will try to provide Riverside 2 as and when possible, but no certainty that in fact it can be done. Transmission would then start in Week 37;

- (b) Postpone the start of production for, say, another six weeks, and decide the Riverside 2 issue before we launch out on a continuing basis. If we did that, transmission would not start

before Week 43. We should have to fill with further repeats -e.g. *Dark Island*.

3. My own feeling is that the long-term studio basis should be settled first, and that we should do all we can to do this before June 26, or as soon thereafter as we possibly can.

Ian Atkins speaks to D.M.B. Grubb -designated Senior Assistant, Planning, Television - who agrees to report by 26 June on the implications of specialist inlay equipment being installed in Riverside 2.

Ayton Whitaker sends a memo to Terence Cook, the Acting Drama Organiser for Television, requesting that arrangements be made for an experimental session to take place in Lime Grove D between 10.30 a.m. and 5.30 p.m. on Friday 19 July. The purpose of this session is to test the viability of achieving the dematerialisation of the Doctor's ship without recourse to inlay, using the previously untried 'roll back and mix' technique of rewinding the videotape between shots and performing a mix between two separately recorded images:

In all aspects our requirements are minimal, i.e. design: a police or 'phone box, plus a little additional stock; technical requirements: two cameramen, simple lighting. We shall also require one vision mixer and one scene hand.

N.B. This experimental session is for technical purposes and is quite distinct from the pilot recording two weeks later.

Thursday 20: Donald Baverstock, Joanna Spicer and John Mair meet to discuss the problems regarding the servicing of the new series.

James Mudie, the Head of Scenic Servicing for Television, sends Mair the following memo:

The present late information/drawing/properties plot situation is so bad that I feel you should think twice before proceeding with a weekly series of this nature. If you decide to proceed and the series falls in arrears with scripts, can I have an assurance that it

will be withdrawn? If you cannot give this assurance and you decide to proceed as planned, I consider you are likely to endanger the rest of the planned output.

Friday 21: Mair sends Spicer a memo informing her that since the previous day's meeting he has heard from Assistant Head of Drama Group Norman Rutherford that Baverstock has now given his agreement for the new series to be started once four scripts are available. As previously stated, this should be by 26 June. In the event of a delay, further repeats can be scheduled as a stop-gap. He also reports that he has now heard it will be a year before specialist inlay equipment can be installed in Riverside 2, and that the cost would be £5,000. He continues:

I am frankly not very happy about the idea of starting this series without Drama knowing the continuing studio basis on which they are to operate. I suspect that unless we tell them they will instruct their script-writers - and they are struggling to get some scripts written - to write on the assumption that they can use extensive visual effects, tricks etc. For the same reason I feel we have to let them know whether additional Effects Assistants are likely to be available in the long run or not.

Monday 24: By the beginning of this week, the final member of *Doctor Who's* production team has been appointed in the person of David Whitaker. He has spent the past six years on the staff of the recently-abolished Script Department, most recently as the assistant script editor responsible for Sunday plays, and is already fully conversant with the background to *Doctor Who*. His office, which he shares with fellow BBC story editor Barry Thomas, is in a caravan parked outside Television Centre.

Spicer sends Baverstock a memo, attaching the one of 20 June from Mudie to Mair:

This had not arrived when we had our discussion last Thursday: but it supports my statement to you that I feel we ought not to embark on this series until there are an agreed number of scripts completed and accepted for servicing requirements.

A.H.D.G.(Tel) [Assistant Head of Drama Group Norman Rutherford] informed S.P.A.(I) [Mair] after our meeting with you that you had accepted the series subject to the availability of four scripts. I hope you will agree that, before we give pre-recording facilities, these scripts must have reached the servicing departments and have been fully discussed with them and then with us.

I think the real danger is that scripts will fall behind again after this delivery of the first four. From our meeting, however, I understood that you would be prepared to drop the series after eight if things go badly.

A.C.P.S.(Tel) [Ian Atkins' assistant, Leonard Miall] has informed S.P. A.(I) that it would cost £5,000 to buy specialist inlay equipment for Riverside 2 and that the equipment would have to be installed in a room adjacent to the gallery, not in the gallery itself.

It seems definite therefore that we must inform H.S.D. (Tel) [Donald Wilson] that all the episodes which they are now planning must be written for Studio D.

Tuesday 25: Terence Cook replies to Ayton Whitaker's memo of 18 June, telling him that as 'the whole production is awaiting the arrival of four scripts, and there is a stand-still on all facilities pending this moment,' no progress can be made on arranging the requested experimental session for 19 July.

Coburn has now completed a draft script for the second episode of serial one, which he has decided to assign the working title *The Tribe of Gum*. He has given the male schoolteacher the new name Mr Chesterton and has amended the young girl's name to Susan Forman. The script contains no dialogue for the Stone Age characters as the intention is that they will communicate merely by grunts. He sends the script to David Whitaker with the following letter:

I meant you to have this on Monday morning, but I have found out one thing about the cave man that you might pass on to any learned anthropologists you know - and I am sure you number

many amongst your closest Mendis - and it is this. They must have been very much smaller than ourselves. This fact I deduce, not from a close study of their implements, nor by using my Scobonomometer in Hachendorff's Test of the Plutonium content of their left elbows ... but by knowing how bloody difficult it is to get into their skins.

And lastly, I rather think that, wordwise, this one might be a little too long. I'm a lousy timer. See what you think.

Son of the son of the son of the son of the son of the ad infinitum, firemaker,

Tony

Verity Lambert has a meeting with Richard Levin and James Bould. Levin backs down from his previous stand and agrees that scenic design work can now go ahead on the basis of just the two scripts currently available, given that no new sets are to be required for the other two episodes of the story.

D.M.B. Grubb sends a memo to Ian Atkins explaining that the reason no inlay equipment can be installed in Riverside 2 until the following year is that all resources are currently tied up in providing the additional studios and facilities required for the forthcoming launch of BBC2. He indicates that the cost of the new equipment would be (contrary to the figure previously quoted) around £3,500.

Rex Tucker holds auditions in Television Centre Room 2 1 19 for the roles of Susan Foreman and Miss McGovern. The audition list reads:

Susan: Maureen Crombie, Anna Palk, Waveney Lee, Anneke Wills (not seen), Heather Fleming, Christa Bergman (to be considered in her absence), Camilla Hasse, Ann Casteldini.

Miss McGovern: Phillida Law, Penelope Lee, Sally Holme.

Tucker will later recall that he decided to cast 'an Australian girl' as Susan.

Wednesday 26: Coburn has now completed a draft script for the third episode of *The Tribe of Gum*, but the fourth is not expected to be ready until Friday 28.

Verity Lambert and David Whitaker both dislike Coburn's story and, despite the problems already caused by the unavailability of scripts, seriously consider rejecting it. Coburn is asked to carry out a substantial rewrite. Around the same time, Lambert approaches Terence Dudley - the producer responsible for the earlier Saturday serial *The Big Pull* - to see if he would be willing to write a replacement first story, but he declines.

Lambert sends a memo to Pauline Mansfield-dark, Head of Artists' Bookings, to set out the basis on which the series' cast should be engaged:

Will you please note that the four principals in the above series, i.e. Dr. Who, Mr Chesterton, Miss McGovern, Susan Foreman, should be booked on the following basis: for the pilot to be recorded on Friday 2 August (rehearsals to start on 26 July) on a two thirds payment to be made up to a full payment if it is transmitted, with an option for 51 weekly episodes, the first to start rehearsals on Monday 14 August, with a further option for one extra week should the pilot not be transmitted. To confirm our telephone conversation, there will be no recording or rehearsals during Christmas week, which will mean adding a week on to the total.

Will you please note that all the small parts for the first four episodes should be booked for the pilot on a two thirds payment, to be made up to a full payment on transmission, and for three weekly episodes (rehearsals to start on Monday 14 August) at full payment with an option for a further week at the end of this period should the pilot not be transmitted.

Artists may be required from time to time to do pre-filming, and bookings for this should be taken direct from the director concerned.

It will subsequently be agreed that the 52 week contracts for the regulars should be subdivided into four option periods of eight

weeks, twelve weeks, sixteen weeks and sixteen weeks respectively, rather than two periods of one week and 51 weeks as Lambert has suggested. w I

Thursday 27: Sydney Newman, having now returned from leave, learns of the behind-the-scenes wrangling which has gone on in his and Donald Wilson's absence. He has a heated phone conversation with Joanna Spicer in which Spicer alleges that the Serials Department has failed to follow correct BBC procedures in setting up the new series; that the production team has been carrying out auditions and making other preparations without her authorisation; and that the series' ambitious nature will place unreasonable demands upon the servicing departments. Later in the day, Newman sends Spicer a memo headed '*Dr. Who* Hassle' which begins as follows:

Your comments of today on the 'phone absolutely flabbergasted me and I take exception to most of what you said. We are trying to get a new children's serial out economically and quickly and from what I can see the Serials Department of this Group has acted in complete accordance with all the standard Corporation procedures.

The memo then summarises some of the key steps in the development of the series to date, before concluding:

In view of the above, and since the first recording date is only five weeks away, do you wonder that we are anxious not to be held up? We have got to cast four people who must wear well over something like 52 episodes.

I cannot understand from the mass of correspondence that has gone on about this project why permission is still required from your office. At no time have I received from Ch.P.(I). [Baverstock], or anybody else, the notion that the project was ever even vaguely in doubt. Especially as we have in the main held to the limitations stated on 26 April. While I may be ignorant of some of the finer points of Corporation routine, it is apparent that Ayton Whitaker and others in my Group are not. I am, therefore, surprised at what seems to me a last minute hold up. After all, it was only H.Tel.Des. [Levin] who dug his heels in about the scripts and he changed his mind two days ago.

You may assume only that I intend to get drama programmes out on time and within budget. That my attitude to you and to Corporation routine will never be less than correct.

Spicer subsequently has a meeting with her Head of Department and Donald Baverstock in which a change is agreed to the early Saturday evening schedule: instead of two 25 minute children's programmes, broadcast between 5.00 p.m. and 5.50p.m., there will in future be only one half hour one, broadcast between 5.20 p.m. and 5.50 p.m. This change will take place on 28 September and the new slot will be filled initially with the cartoon series *Deputy Dawg*; *Doctor Who* will then take over from 9 November onwards.

Friday 28: John Mair's deputy Alan Shallcross sends Spicer a memo reporting that Richard Levin and James Bould have now studied the first three scripts for *The Tribe of Gum* and have confirmed that they can meet the servicing requirements based on the previously agreed production dates. They are however unable to accept the requested experimental session on Friday 19 July.

Spicer, meanwhile, sends Baverstock a memo noting the outcome of their meeting the previous day. She also has a meeting with Sydney Newman and Kenneth Adam, the Controller of Programmes for Television, and later sends Newman a memo recording the decisions taken. In view of the change in the Saturday evening schedule, production of *Doctor Who* is to be postponed for a further eight weeks and the episode length increased from 25 minutes to 30. The pilot episode is to be recorded on Friday 27 September and the subsequent episodes weekly from Friday 18 October, all in Lime Grove D. The budget per episode is set at £2,300 and Newman is asked to make a formal request if the producer still wishes to use extensive visual effects which will entail the cost of extra staff, space and equipment. In addition, Newman is asked to confirm that the 'space time machine which is to be used throughout the series' cannot be financed on the standard budget.

Later in the day, at a Programme Management Board meeting,

Sydney Newman protests at the change of episode length, pointing out that it has always been planned as 25 minutes. Ronald Waldman, the General Manager of Television Enterprises, also favours that length as it is better for overseas sales purposes. It is agreed that the episode length should be the subject of farther discussion.

JULY 1963

Monday 1: The production team are informed of the postponement of the series. They quickly realise that Rex Tucker will no longer be able to direct *The Tribe of Gum* as the new production dates cut across the period when he is due to take a holiday in Majorca. It is therefore agreed that Waris Hussein will now direct the first story and Tucker the second.

Tucker subsequently phones composer Tristram Gary to tell him that, as a result of this change of plan, he will no longer be required to provide the music for *The Tribe of Gum*.

Verity Lambert and Waris Hussein dislike Tucker's casting ideas for the four regulars and, during the course of July, set about making their own choices. Actors considered for the role of the Doctor include Cyril Cusack (David Whitaker's suggestion) and Leslie French (favoured by Mervyn Pinfield and by Lambert herself). Lambert eventually decides to approach 55-year-old character actor William Hartnell, having been impressed by his performances in the Granada TV comedy series *The Army Game* and in the film *This Sporting Life*. She contacts his agent - Hartnell's own son-in-law, Terry Carney, of the Eric l'Epine Smith agency - who, although a little reluctant to recommend a part in a 'children's programme', realises that this might be just the thing the actor needs to break out of his typecasting as a tough-guy army officer or crook. Carney visits Hartnell at his home in Mayfield, Sussex and discusses the idea with him, taking along a copy of the draft first script for his perusal. Hartnell's reaction is initially quite positive, and he agrees to a meeting with Lambert and Hussein. His remaining reservations are then overcome, and he accepts the role of the Doctor.

The role of Ian goes to Russell Enoch, who uses the stage name William Russell. He is another actor whom Verity Lambert has

admired for some time and is well known for his portrayal of Sir Lancelot in the Sapphire Films series *The Adventures of Sir Lancelot*.

Jacqueline Hill, whose husband, Alvin Rakoff, is an old friend of Verity Lambert's, is cast as Barbara after Lambert sees her at a party.

A number of actresses are considered for the role of Susan. These include Jackie Lane (then working under the name Jackie Lenya), whom Lambert and Hussein have seen appearing in recent episodes of the soap opera *Compact*. Lane loses interest however when she learns that the series is to run for a year, being disinclined to commit herself to one job for that length of time. The role eventually goes to 23-year-old Carole Ann Ford after Hussein spots her on a monitor at Television Centre and recommends her to Lambert.

Tuesday 2: Ayton Whitaker sends a memo to John Mair setting out proposed new dates for filming at Haling for the first three stories. He adds that an additional £500 will still be needed for building of the space/time machine and that a one day experimental session is still desired for Friday 19 July.

Ayton Whitaker also phones James Bould and points out that the production team are awaiting the allocation of a designer so that they can explain their requirements for the space/time machine.

Wednesday 3: Ayton Whitaker sends a further memo to John Mair explaining that as the Design Department are unable to service the experimental session planned for 19 July, and as the technical adviser for the session is due to go on leave on 20 July, it should be postponed until Friday 13 September.

Anthony Coburn has left the staff of the BBC at the end of June following the demise of the Script Department. David Whitaker therefore briefs the Copyright Department to commission him to continue working on his two stories on a freelance basis. It has been agreed that the second story, with the working title *The Robots* will now be a six-parter rather than a four-parter.

Friday 5: Head of Copyright R.G. Walford sends Coburn a contract for his ten episodes. At David Whitaker's request, it is

made clear in the contract that the initial idea of *Doctor Who* and its four basic characters are the property of the BBC. Coburn is to receive the standard script fee of £225 for each of his episodes. Walford's letter continues:

I understand that in this case you would like the payments for the initial fees for the ten programmes to be paid in the form of twelve monthly payments beginning on 1 August 1963 (so that in effect they will replace payments which you would have had in your staff contract as a scriptwriter/adaptor which has recently been terminated).

Donald Baverstock confirms that the episode length of *Doctor Who* will, after all, be 25 minutes. Sydney Newman conveys this information in a memo to Donald Wilson.

During the course of this week, both Verity Lambert and Mervyn Pinfield have made further calls to James Bould to enquire if he is yet in a position to allocate a designer to *Doctor Who*. He has told them that he may be able to do so on the following Monday.

Monday 8: Shortly after receiving and signing his contract on this day, Coburn delivers to David Whitaker a revised script for the first episode of *The Tribe of Gum*. Concerned at the possible sexual connotations of a young schoolgirl travelling alone with an old man, he has suggested making Susan an alien of royal blood from the same planet as the Doctor and renaming her Suzanne.

David Whitaker passes the script on to Verity Lambert with the following note:

Tony has improved episode one very much - particularly regarding CHESTERTON.

He agrees to the change of any names we wish.

I have discussed the whole business with him and we have agreed he shall push on and finish all four of the scripts before we get down to going through each one with the minor changes.

He feels that the 'Gums' ought to talk.

I have some reservations about this episode, this newly rewritten one, but all in all it flows much better. Tony has inserted some details about Suzanne regarding her own existence which we ought to consider, for they are important. Doctor Who, as you will read, tells that (or hints that) Suzanne has some sort of royal blood. This gives Dr. Who and Suzanne good reason to leave their own environment, of course, but I think we must discuss this carefully with Tony when we go through the scripts with him.

Regarding Doctor Who, I feel that he should be more like the old Professor that Frank Morgan played in *The Wizard of Oz*, only a little more authentic. Then we can strike some of the charm and humour as well as the mystery, the suspicion and the cunning. Do you agree with this idea?

The insertion of Suzanne as a princess or whatever can be carried off quite well but I think it ought to be done in a rather lighter way. Also I think Chesterton is a couple of shades too beefy in attacking Doctor Who.

Minor reservations then, but this is a better script. The cliff-hanger isn't as good as Tony's earlier one.

In subsequent discussions with Coburn, the idea of Suzanne being a princess is dropped. Instead, it is decided that she should be the Doctor's granddaughter. Her name is finally fixed as Susan Foreman, and those of the two teachers as Ian Chesterton and Barbara Wright. It is however agreed that the Stone Age tribe should have dialogue. Whitaker will later describe this as 'the hardest decision we had to make' with regard to the tribe.

Tuesday 9: David Whitaker briefs the Copyright Department to commission Canadian writer John Lucarotti to provide the series' third story, a seven-parter with the working title *A Journey to Cathay*. Lucarotti has been suggested as a potential contributor to *Doctor Who* by Sydney Newman, who is an old friend of his. He lives and works in Majorca and makes only occasional visits to England, so most of his subsequent discussions with David

Whitaker will be conducted over the phone. Waris Hussein has been assigned to direct Lucarotti's story.

Wednesday 10: Verity Lambert again phones James Bould about the allocation of a designer to the series, and is told that Peter Brachacki has been detailed to handle the first four episodes and the design of the space/time machine. At present, however, Brachacki is largely tied up on other programmes.

In the afternoon, Lambert, Mervyn Pinfield and Waris Hussein have a preliminary meeting with Brachacki. Brachacki can spare only half an hour and informs the production team that he will be completely unavailable for the next two weeks.

Friday 12: Verity Lambert asks the Music Copyright Department to contact the New York agent of the avant-garde French electronic music composers Jacques Lasry and Francois Baschet with a view to commissioning them and their group, Les Structures Sonores, to provide fifteen to twenty seconds of opening tide music for *Doctor Who*. Les Structures Sonores create their music by such techniques as playing glass rods mounted in steel.

David Whitaker has by this time prepared a revised version of the series' format document. This is based on the 16 May version but has been updated to take account of more recent developments. The following new paragraphs have been added to the section headed 'Approach to the Stories':

It is emphasised that the 'ship' may transport the four characters backwards or forwards, sideways into lesser or greater dimensions or into non-gravitational existence or invisibility etcetera, but once arrived into the different place and time the four characters have only their intelligence and ingenuity upon which to rely. They cannot produce a 'ray gun' to reduce a horde of Picts and Scots, nor can they rely upon specialised drugs to cure a Greek philosopher.

It is also emphasised that the four characters cannot make history. Advice must not be proffered to Nelson on his battle tactics when approaching the Nile, nor must bon mots be put into the mouth of Oscar Wilde. They are four people plunged

into alien surroundings armed with only their courage and cleverness.

The character outline for Doctor Who now states that he is aged 'over 60' rather than 'about 650" and the one for Susan has been amended to read as follows:

The Doctor's grand-daughter, aged fifteen. She is a sharp intelligent girl, quick and perky. She makes mistakes, however, because of inexperience. Addicted to 20th-century contemporary slang and likes pop records - in fact, she admires the life teenagers enjoy in 1963. At the beginning of the story, she has persuaded her grandfather to stay in 1963 so that she can go to school and create at least one complete section of experience. Since she has been visiting all sorts of existences and places with her grandfather, Susan has a wide general knowledge and on some subjects can be brilliantly factual. On other matters, she is lamentably ignorant. She has something of a crush on Ian Chesterton.

The paragraph on the Doctor's ship has also undergone substantial revision, and now reads:

Doctor Who has a 'ship' which can travel through space, through time and through matter. It is a product of the year 5733 and cannot travel forward from that date (otherwise the Doctor and Sue could discover their own destinies), the authorities of the 50th-century deeming forward sight unlawful. This still enables Ian and Barbara (and the audience) to see into environments and existences far beyond the present day. The ship, when first seen, has the outward appearance of a police box, but the inside reveals an extensive electronic contrivance and comfortable living quarters with occasional bric-a-brac acquired by the Doctor in his travels. Primarily, the machine has a yearometer, which allows the traveller to select his stopping place. In the first story, however, the controls are damaged and the 'ship' becomes uncertain in performance, which explains why Ian and Barbara, once set upon their journey, are never able to return to their own time and place in their natural forms.

The revised document continues as follows:

The first story of four episodes, written by Anthony Coburn, begins the journey and takes the four travellers back in time to 100,000 BC to mid-Palaeolithic man, and it is in this story that the 'ship' is slightly damaged and forever afterwards is erratic in certain sections of its controls.

The second story of six episodes, written by Anthony Coburn, takes the travellers to some time approximately near the 30th-century, forward to the world when it is inhabited only by robots, where humanity has died away. The robots themselves, used to a life of service, have invented a master robot capable of original thought but, realising the dangers, have rendered their invention inoperative, even though it means they must sink into total inertia. The travellers, unaware of this situation, bring the robots and then the new invention 'to life' and face the dangers inherent in a pitiless computer.

Since this is primarily a series of stories concerning people rather than studio effects, and the original characters and backgrounds have been prepared already, the writer will be asked to submit a storyline from which he will be commissioned. This need not go into fractional detail - three or four pages of quarto ought to be sufficient to express the idea.

Technical advice is available insofar as what may or may not be achieved in the studio, but every endeavour will be made to meet the requirements of your story. There is a certain film budget, not extensive but sufficient to cover most contingencies, and the episodes will be Ampexed so that a 'stop and start' may be achieved if desired.

Writers may consult the story editor who will work out their plots and situations with them and arrange meetings with the associate producer who acts as the arbiter on technical and factual detail.

David Whitaker has sent this revised document to a number of

freelance writers and writers' agents.

Writers so far invited to submit storylines are: Malcolm Hulke, Peter Yeldham, Robert Stewart (who will later write under the name Robert Banks Stewart), Terry Nation, Alan Wakeman, John Bowen and Jeremy Bullmore, and Barbara Harper.

Monday 15: Ayton Whitaker sends John Mair a memo listing the working title, director and number of episodes for each of the first three stories. He confirms that the second and third stories will each require five days' filming at Baling, in weeks commencing 26 October (Week 44) and 7 December (Week 50) respectively, and concludes:

In the event of the pilot recording in Week 39 being considered suitable for transmission, we will record part two of *The Tribe of Gum* in Week 42 and bring all subsequent recordings forward by one week until the Friday of Week 51 when we should record part one of *A Journey to Cathay*. We would then not record in Christmas week (Week 52), but record part two of *A Journey to Cathay* on the Friday of Week 1, as already planned. This arrangement cannot be put into effect until after the pilot recording has been assessed.

I understand that Studio D will probably be going out of commission for conversion in December; I would be glad to know as soon as possible which will be the replacement studio for *Dr. Who* as it will clearly have a bearing on facilities available for *A Journey to Cathay*.

Tuesday 16: C.E. Webber is paid a staff contribution fee of £187 10s Od for the two scripts he wrote for his rejected story *The Giants*.

Wednesday 17: Verity Lambert sends Donald Wilson a memo recording her concern that the limited availability of designer Peter Brachacki has so far made it impossible to discuss with him in detail the requirements for the design of the first story and of the Doctor's time/space machine. She concludes:

As we have been prepared to discuss in detail the design of the

machine as from 2 July, I hope we will not be asked to make any compromises owing to shortage of effort in the Design Department.

Donald Wilson subsequently writes to Richard Levin conveying the substance of Lambert's memo and continuing:

I should add that at the beginning of June, before I went away, I saw James Bould and told him of the special problems involved in *Dr. Who*. We discussed possible designers and he told me there would be difficulty in obtaining the ideal man at that moment. There was no doubt in my mind when I heard of the postponement of the programme that a designer would be made available in time, particularly as everyone clearly understood the necessity for your Department to design and execute the space machine as early as possible.

If the circumstances are as reported in Miss Lambert's note, it seems to me that this project, which is designed to run for 52 weeks, is not getting the necessary attention. We are constantly being asked for earlier information to help in design problems; the information is available, and has been available for some time. I would like to ask you now that one designer for the whole project of 52 weeks be agreed with Miss Lambert, with whatever assistance may be required, because we shall wish to maintain the same style of design throughout, however varied the different stories may be.

Monday 22: Donald Wilson holds a meeting with Richard Bright, the Television Publicity Organiser, to discuss promotion of *Doctor Who*.

David Whitaker is continuing to liaise with Anthony Coburn on his scripts for the first two stories. No one on the production team is particularly enthusiastic about *The Tribe of Gum*, but it is too late for a replacement story to be found. Coburn's other story, which he has given the title *The Robots*, has undergone a number of revisions, and is now set on an alien planet rather than on a future Earth.

Tuesday 23: Richard Bright circulates a memo to his publicity

colleagues attaching a copy of the format document for *Doctor Who* and reporting on the previous day's meeting with Donald Wilson. Likening the format to that of *Tim Frazer*, an earlier BBC drama which also consisted of a series of serials, he notes:

This is the first time we have undertaken a 52-part serial. It will be rather on the *Tim Frazer* pattern - a series of stories of varying lengths, each one starting during the last episode of the previous one. It will go on the air at 5.20-5.45 on Saturdays and is planned for family viewing with special attention to the 11-14 group.

After briefly summarising the intended transmission and production dates and the subject matter of the first three stories and giving the names of the four principal cast members, Bright continues:

Of the production team, the producer, Verity Lambert, is a twenty-seven year old girl who has done a lot of commercial TV over here and has worked in the USA for David Susskind. She has been put on programme contract for a year to handle this serial. The two directors, Waris Hussein and Rex Tucker, will be in charge of alternate stories beginning with Hussein on No. 1. Anthony Coburn is writing the first two stories and the third will be written by John Lucarotti who has written a lot of television in the USA, Canada and commercial over here.

This would obviously be an important part of C.P. Tel's [Kenneth Adam] autumn plans announcement and A.H.P. [the Assistant Head of Publicity] may decide to have a press launching when the first episode has been finally approved.

John Mair sends Sydney Newman and Donald Wilson a memo explaining that, due to previously unanticipated coverage of an athletics meeting in Moscow the previous Saturday, transmission of both *Deputy Dawg* and *Doctor Who* has been put back a further week. The first episode of *Doctor Who* is now therefore due to go out on Saturday 16 November.

Ronald Waldman, the General Manager of Television Enterprises, sends R.G. Walford, the Head of Copyright, a memo

informing him of a dispute which has arisen with a company called Zenith Film Productions Ltd. Zenith has for some time been trying to interest the Children's Department and latterly Television Enterprises in commissioning a proposed new puppet series called *The Time Travellers*, devised by Martin and Hugh Woodhouse, the principal writers of the first season of Gerry Andersen's *Supercar* in 1959/60, but Waldman has turned the proposal down as being 'much too similar for comfort*' to *Doctor Who*. Zenith are now claiming that the idea for *Doctor Who* has been stolen from them.

Thursday 25: Walford writes to Kenneth Cleveland, the legal adviser to Zenith, denying that the idea for *Doctor Who* has been taken either directly or indirectly from *The Time Travellers*:

The first important point which I must make is that this *Dr. Who* series was devised jointly by Sydney Newman and Donald Wilson and I have ascertained that at the time when they worked it out they had no knowledge whatever of the suggested puppet series *The Time Travellers*. The scriptwriter of the first ten episodes of *Dr. Who* is Anthony Coburn who likewise had no knowledge whatever of *The Time Travellers*. He was commissioned in the usual way as an outside writer to write scripts on the basic format which Sydney Newman and Donald Wilson devised and which of course the BBC owns.

Ronnie has already told you that he himself had no knowledge of *Dr. Who*. *Dr. Who* was of course never thought of in terms of a puppet series, and as Ronnie said in his letter of 16 July 'this is a large organisation and many things happen in the area of the creation of programme ideas which take a long time to come to the surface.'

The next important point to emphasise is that while, as Ronnie stated, *the idea* of the two programmes is similar, i.e. the idea of crossing time barriers, the two series are themselves completely different, one being for puppets and the other for live actors, and there could be no possibility of there being plagiarism of any sort.

Walford goes on however to offer Zenith 'a special *ex gratia* payment of 100 guineas, this being without prejudice and on the understanding that while we admit no legal liability we make the offer as a gesture of goodwill.'

Ian Atkins' assistant Leonard Miall sends him a memo to let him know that John Mair has now indicated that *Doctor Who* will be recorded in Lime Grove D on a permanent basis, and that the scripts will be tailored accordingly.

Tuesday 30: Donald Wilson circulates his own note of the preliminary promotion meeting held on 22 July. This summarises in more detail the points recorded by Richard Bright in his memo of 23 July and includes the revised first transmission date of 16 November.

Wednesday 31: The four regular cast members are issued with their contracts for the series.

David Whitaker briefs the Copyright Department to commission from writer Terry Nation a six-part story entitled *The Mutants*. This is on the strength of a detailed storyline that he has submitted under the earlier working title *The Survivors*. Nation's agents, Associated London Scripts, have negotiated a higher-than-usual fee of £262 per episode. His story is intended as the fourth in the series' running order, to be directed by Rex Tucker.

Whitaker also circulates a note giving a brief summary of the plot of each of the first four stories:

Sufficient information is given of the flavour of each story to avoid possible future duplication of periods of history or environments by Saturday evening films, US or foreign television shows and so on, securing *for Doctor Who* an additional strength in its constantly varying locales, costumes and motivations.

Around this time, writer Alan Wakeman is also commissioned to write one episode as a pilot for a story entitled *The Living World*, the production team having been unable to decide on the basis of his storyline whether or not it might be suitable for the series. In the event, nothing comes of this. Wakeman is paid a fee of £75 for the work he has carried out.

By the end of the month, the idea of commissioning Les Structures Sonores to provide the series' opening music has been abandoned. At the suggestion of Lionel Salrer, Head of TV Music, Verity Lambert has since had a meeting with Desmond Briscoe, Head of the Radiophonic Workshop, and explained that what she is seeking is something radiophonic, with a strong beat, which will sound 'familiar but different'. She has also expressed a desire for the theme to be written by Ron Grainer - a top TV composer who has provided memorable signature tunes for series such as *Maigret* and *Steptoe and Son*. Briscoe has been able to arrange this without difficulty as Grainer has only recently finished collaborating with the Workshop on *Giants of Steam*, a programme about railways.

AUGUST 1963

Thursday 1: Kenneth Cleveland of Zenith Films replies to R.G. Walford's letter of 25 July. He argues that plagiarism is not ruled out simply by the fact that *The Time Travellers* is intended for puppets and *Doctor Who* for live action, and requests a round table meeting between his clients and Sydney Newman, Donald Wilson and Ronald Waldman. i

Friday 2: Mervyn Pinfield goes on leave.

Verity Lambert sends E. Caffery, the BBC's Assistant Head of Copyright, a memo confirming that Ron Grainer is to provide the I opening and closing music for *Doctor Who* in conjunction with the Radiophonic Workshop:

Perhaps you could arrange a contract for him to compose approximately one minute of music at the opening and one minute of music at the closing, making a total of two minutes in all. I understand from Mr. Grainer that because he will be working in conjunction with the Radiophonic Workshop, the BBC will automatically have some rights in any music produced.

Wednesday 7: William Hartnell visits Television Centre to have a make-up test and be measured for his costume.

Thursday 8: R.G. Walford replies to Kenneth Cleveland's letter of 1 August, reiterating that *Doctor Who* has been developed completely independently of Zenith's *The Time Travellers*:

I am not saying that because one series related to puppets and the other to actors there could be no plagiarism, but simply that in this particular case the facts were such that neither series could possibly have been derived directly or indirectly from the other, so that any similarities that there may be could only be the result of coincidence, and such coincidences would not of course amount to plagiarism.

Walford goes on to reject Cleveland's request for a meeting.

David Whitaker sends the following memo to Ayton Whitaker arguing that the recording of *Doctor Who* in Lime Grove D on a permanent basis will 'badly restrict the variation of stories so necessary for the maintenance of the entertainment level':

We badly need a serial about our four running characters being reduced in size. This requires inlay and could make effective use of overlay. I know the difficulties of black and white separation are not lost upon you nor the fact that these can be overcome in the right studio. I have had great experience of these techniques, having worked with Graeme Muir on over forty different productions employing inlay for which I wrote the scripts. I am very loathe to abandon the idea of a 'miniscule' adventure for *Doctor Who* without asking you what chances there are of eventual transfer from D to a studio capable of handling the visual effects which are, after all, an integral part of this project.

David Whitaker also sends E. Caffery a memo stating that Terry Nation's story *The Mutants* is to be extended from six episodes to seven:

Group producer Miss Lambert and I agree that Mr. Nation's story is better expressed with the additional episode.

Around this time, Terry Nation delivers his first draft scripts to David Whitaker. The working title of the story has at this point

been changed to *Beyond the Sun*, although it subsequently reverts to *The Mutants*. The production team consider the scripts and Whitaker discusses them with Nation, making a number of suggestions for rewrites. Consideration is given to dropping this story back to fifth in the running order, subject to obtaining the necessary facilities to mount a 'miniscules' story in the fourth slot.

Verity Lambert sends a memo to Jack Kine, one of the Heads of the Visual Effects Department (a separate unit within the Design Department), requesting that he provide a model of a 'Frank Lloyd Wright type of building' for filming on 28 October. This is to appear at the close of the final episode of *The Tribe of Gum*, in the scene leading into *The Robots*, to depict the travellers' new arrival point.

Monday 12: Waris Hussein contacts the BBC Radiophonic Workshop to brief them on the series' special sounds requirements. The man assigned to meet these requirements is Brian Hodgson. His biggest challenge on this first story is the sound effect to accompany the dematerialisation of the Doctor's ship, which Anthony Coburn has now named TARDIS - standing for Time And Relative Dimension In Space. He is inspired with an idea while out visiting a local cinema and later creates the effect by recording and then manipulating the sound of him scraping his front door key along the strings of an old upright piano at the Workshop.

Donald Wilson sends Sydney Newman a memo conveying his continuing dissatisfaction with *Doctor Who's* studio allocation. Although it has previously been accepted that the series should be made in Lime Grove D, and the first four stories have been tailored accordingly, Wilson argues that a better result could be achieved with more advanced facilities:

These four stories cover a wide variation in time (100,000 BC to 30,000 AD) and space, but for so long as we are operating from D we shall not be able to introduce the third variant, that of size. I am particularly anxious that we should mount the 'miniature' adventure of *Dr. Who*. Ideally this should be No. 4 in the series (starting recording on Friday 14 February 1964). Would you support an application for TC3, TC4 or Riverside 1 to be made available to us for Friday 14 February 1964 and the five successive Fridays? Of course if we could have one of these

studios for story No. 3 (20 December 1963) and continue on a permanent basis, so much the better.

I feel most strongly that *Dr. Who* must from time to time explore the full range of technical resources, otherwise we shall lay ourselves open to criticism for lacking in imagination and boldness.

Tuesday 13: Newman replies to Wilson's memo of the previous day:

You've got me wrong man! When I agreed to Studio D, I was led to believe that this studio contained all the technical facilities *Dr. Who* required. It was only after the realisation that Studio D was inefficient for our purposes that I suggested we tried to 'live with it' for a while.

I'll do the best I can about getting the proper 'inlay, overlay' studio for the 'diminutive' size *Doctor Who*.

Thursday 15: Carole Ann Ford has a make-up test and costume fitting at Television Centre.

Monday 19: Mervyn Pinfield returns from leave.

Tuesday 20: The first filming for *Doctor Who* - the creation of the series' opening title sequence - takes place on Stage 3A at the BBC's Television Film Studios in Haling. The sequence has been designed by Bernard Lodge of the BBC Graphics Unit and makes use of a technique known as howl-around, which involves pointing a TV camera at a screen displaying the camera's own output and then filming the resultant feedback patterns. As Lodge recalls in a later interview, he has been inspired to use this technique by the pioneering work of a man named Ben Palmer

'Quite a lot of howl-around footage already existed as a technical guy called Ben Palmer had been experimenting and had produced these patterns for a drama called *Amahl and the Night*

Visitors. Although the pattern generation was a purely electronic process it had been recorded on film. They had yards and yards of this experimental footage and I was asked to go down to Baling and watch through it all with Verity Lambert.'

Lambert's initial idea was that Lodge should create some animated lettering of the words 'Doctor Who' to be superimposed over the existing footage, but Lodge convinced her that the studio should be set up again so that the words could be fed into the picture electronically:

'What I didn't realise was that the simple shape of the words, the two lines of fairly symmetrical type, would actually generate its own feedback pattern. We shot a whole lot of new cloudy abstract stuff as well, but in the end I think we used one piece from the old *Amahl* footage - the very nice opening line which comes up the screen then breaks away. I can't take credit for that.'

The generation of the howl-around effect for this studio session has been supervised by a technician named Norman Taylor. Lodge subsequently takes the completed footage away and has it edited together into the finished sequence.

Having agreed with Lodge a rough timing for the sequence, Ron Grainer has meanwhile been working on his theme music. He has written a fairly simple score while on holiday in Portugal and has since discussed it with Delia Derbyshire, the Radiophonic Workshop composer assigned the task of committing it to tape. Keen that the music should be in keeping with the visuals, he has used expressions like 'windbubble and clouds' when describing the sort of sounds he envisages. Derbyshire and her assistant, Dick Mills, have created these sounds using sine and square wave generators, a white noise generator and a special beat frequency generator. The tune has been put together virtually note by note -each 'swoop' in the music being a carefully-timed hand adjustment of the oscillators - and the sounds have been cut, shaped, filtered and manipulated in various ways to prepare the tracks for mixing and synchronisation.

Wednesday 21: Jacqueline Hill has a make-up test and costume fitting at Television Centre.

Verity Lambert discusses the first story's design requirements in detail with Peter Brachacki, who is now free of his other commitments.

Thursday 22: Verity Lambert sends a memo to James Bould noting that *Doctor Who's* fourth story will be either a futuristic one or an adventure concerning 'people who are greatly reduced in size', and that 'extensive use of electronic and scenic effects' will be required. She continues:

I understand that George Djurkovic has made a detailed study of the Swedish entry for the Montreux Festival, which concerned new techniques in this field. In the circumstances, I think George Djurkovic would be particularly useful to us on either of these two stories, and, if he is available, I would like to request that he be allocated to us.

Lambert now has a new office in Room 5017 of Television Centre, just two doors along from her old one. She has also been assigned a secretary, who is in Room 5016.

Friday 30: Rex Tucker goes on leave to take his holiday in Majorca. It has however been decided by this stage that when he returns on 23 September he will no longer be involved with *Doctor Who*. He has never been entirely happy working on the series and has now been reassigned to direct a prestigious Giles Cooper adaptation of Flaubert's *Madame Bovary* for transmission in March 1964.

SEPTEMBER 1963

Monday 2: David Whitaker receives from writer Malcolm Hulke proposed outlines for two six-part stories: one set in Roman-occupied Britain around 400 AD and the other, entitled *The Hidden Planet*, set on a planet in the same orbit as the Earth but out of view on the opposite side of the sun.

Monday 9: By the beginning of this week, the first transmission of *Doctor Who* has been postponed again, to Saturday 23 November.

Tuesday 10: Revised versions of the scripts for episodes one and three of *The Tribe of Gum* are sent out to the cast, who previously received drafts of all four episodes.

Tuesday 12: Verity Lambert sends a memo to R.W Bayliff, the Head of Technical Operations for Television Studios, requesting permission for Norman Taylor to be given a credit on the pilot episode for his electronic howl-around effects.

Friday 13: The experimental session originally scheduled for 19 July finally takes place in Lime Grove D, the purpose being to try out the effect of the dematerialisation of the Doctor's ship. A problem immediately arises when it is discovered that the police box prop is too tall to fit into the service lift by which scenery is transported up to the studio.

Monday 16: David Whitaker circulates a note containing synopses of the stories now planned to fill the first six slots in the series' running order. The first three are, as before, *The Tribe of Gum*, *The Robots* and *A Journey to Cathay*. The fourth, however, is now a four-part 'miniscules' story by writer Robert Gould, and is described by Whitaker as follows:

Tardis' transports Doctor Who and his party back to 1963 but reduced down to one sixteenth of an inch in size. One room becomes a world of frightening proportions, one carpet an impenetrable jungle, where 'dust storms' are minor concerns. The immense difficulties of finding food and water, the death that can result from the sudden falling cigarette ash, the terrifying creatures that inhabit the new world in which they find themselves make up an unusual and thrilling adventure.

The fifth slot is now occupied by Terry Nation's *The Mutants*, while the sixth has been set aside for one of the Malcolm Hulke stories, summarised by Whitaker in the following terms:

The travellers are set down in a Britain of 400 AD, when the Romans are just about to retire from the island. The Romans leave behind them an authority which intends to carry on their civilisation but this is opposed by a group of people who see profit in destruction and disorder. This latter group are excellent allies for invading Saxons, completely opposed to anything Roman. Doctor Who and his friends are involved in a struggle at a time when the blank pages of history occur, in an adventure full of excitement and action.

Waris Hussein is still expected to direct the first, third and fifth stories, while Christopher Barry - an experienced staff director who joined the BBC in 1955 after starting his career in the film industry - has been pencilled in for the second and sixth and Richard Martin for the fourth. Whitaker concludes:

These six stories, covering thirty-four episodes, are, as has already been stated, not finalised - however they do provide a statement of flavour and intention. The first, second, third and fifth serials have been commissioned and are in various stages of development - the first being complete, the second being half written in draft, the third in preparation and the fifth delivered in draft. Serials four and six are in discussion stages.

Waris Hussein is definite for the first and third serials but the actual deployment of Christopher Barry and Richard Martin has yet to be finalised.

Wednesday 18: R.W. Bayliff replies to Verity Lambert's memo of 12 September declining permission for Norman Taylor to receive an on-screen credit. This is on the grounds that his electronic effects fall short of meeting the established policy requirement of being 'both artistic and substantial, or of significant interest to viewers.' Composer Norman Kay, conducting a group of seven musicians, records the incidental music for *The Tribe of Gum* between 6.00 p.m. and 10.00 p.m. in the Camden Theatre.

Thursday 19: A day of filming is carried out on Stage 3 A at Haling for the first story.

Friday 20: The series' regular cast take part in a photocall at Television Centre. It begins at 3.00 and is due to last an hour.

Saturday 21: Waris Hussein and the cast begin rehearsals for the pilot episode, *The Tribe of Gum: An Unearthly Child*. The venue is a Drill Hall at 117 Walmer Road, London W2 - one of a number of West London halls used regularly by the BBC for rehearsal purposes.

Monday 23: A further four days' preliminary rehearsal begins for the pilot episode.

By the beginning of this week, Verity Lambert and David Whitaker have decided that Anthony Coburn's *The Robots* and Terry Nation's *The Mutants* should swap places in the planned running order. This is mainly because design work now needs to get underway on the second story and Nation's scripts are the only ones ready. The production team are dissatisfied with the work so far carried out by Coburn on *The Robots* and have asked for further rewrites.

The current intention is that, after the six-part Malcolm Hulke story pencilled in as the sixth in the running order, the remainder of the 52-week season should be broken down into two seven-parters and one four-parter. Terry Nation is to be asked to contribute the second of the seven-parters - a historical story entitled *The Red Fort* - but the other two slots remain to be filled.

During the course of this week, it is decided that only the individual episode titles will appear on screen and not the overall story titles, which will now be used for production purposes only.

Tuesday 24: Terry Nation is commissioned to write *The Red Fort*. This is to be a seven-part historical story set during the Indian Mutiny and will see the four time travellers becoming involved in events which took place on 11 May 1857 at the so-called Red Fort in Delhi. The target delivery date for the scripts is 16 December.

Friday 27: The pilot episode is camera rehearsed and recorded in Lime Grove D. The total cost of the episode (estimated at 18 November 1963) is £2,143 3s 3d.

It has yet to be decided *how Doctor Who's* visual effects

requirements will be serviced on a long-term basis, so the interior of the Doctor's ship has been constructed from Peter Brachacki's designs by a firm of freelance contractors, Shawcraft Models (Uxbridge) Ltd. The set has a number of unusual aspects, including its size -it takes up almost half the studio - and a large hexagonal unit suspended from the ceiling. The central control console is the dominant feature, with its six instrument panels and transparent central column. Brachacki's reason for having a console of this sort is that the ship is supposed to be capable of operation by a single pilot. He initially hoped to create special controls, moulded to the pilot's hands, but this proved too expensive so standard switches and dials have been used instead. Budgetary restrictions have also ruled out some of the designer's other ideas, such as having translucent wall panels which would pulsate during flight. One feature which has been afforded, however, is a distinctive pattern of indented circles on the walls. Brachacki's intention in using a geometric shape is to create a timeless feel, and he has chosen circles due to the fact that the plastic from which he made his original design model of the set happened to have circles on it. The central column of the control console is designed to rise, fall and rotate, but it frequently jams in the studio, causing hold-ups during camera rehearsals. The doors of the set also prove very difficult to open and close.

The costume supervisor assigned to the first story is Maureen Heneghan and the make-up supervisor Elizabeth Blattner.

Monday 30: By the beginning of this week, Sydney Newman has arranged to view a recording of the pilot episode. He jots down a number of comments on the back of two pages of the script. These range from technical instructions (such as 'Music to be very loud' at the start of the episode, 'Tremble camera' with reference to the scene of the dematerialisation of the Doctor's ship and end credits too big and roll credits faster' at the close), through relatively minor observations on the direction and scripting ('Bad profile of girl -can she be more cheeky? - too dour', 'Lay off her profiles' and 'What does she draw?') to more substantive criticisms ('Old man - not funny enough', 'They don't act as if he's locked her in box' and, again, 'Old man ain't cute enough').

Newman subsequently takes Verity Lambert and Waris Hussein

out to lunch and tells them that the pilot is unacceptable for transmission. The episode will therefore have to be remounted, as already planned on a contingency basis.

A meeting is held in Lambert's office to discuss special effects requirements for *The Mutants*. Present are Lambert, Mervyn Pinfield, David Whitaker, Christopher Barry (who has now been assigned to direct this story), designer Barry Newbery, lighting supervisor Geoff Shaw and secretary Susan Pugh.

Although *Doctor Who* has always been planned as a 52 week series, Donald Baverstock has yet to give his formal approval for it to continue beyond the first four episodes.

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Tuesday 8: Production assistant Douglas Cornfield learns that scenery due to be delivered the previous day to the Television Film Studios at Baling has yet to arrive. On making enquiries, he discovers that this is due to a lack of transport and a lack of staff at Television Centre to load it onto a van. The scenery eventually arrives at 3.40 p.m. and Camfield authorises the scene crew to work overtime to get it ready for the start of filming the following day.

Wednesday 9: Three days' filming begins at Baling to complete all the film inserts required for the second, third and fourth episodes of *The Tribe of Gum*. Camfield directs some of these scenes himself, on Waris Hussein's behalf.

Thursday 10: Donald Wilson sends a lengthy memo to Donald Baverstock. Joanna Spicer, Sydney Newman and Richard Levin about the 'special effects effort' required on *Doctor Who*. After summarising discussions and correspondence to date on this issue, he protests that no extra visual effects staff have yet been provided for the series and that Programme Services are working on the basis that it is 'to be tailored to normal Saturday afternoon series level.' He continues:

I do not know what 'normal Saturday afternoon series level' may mean, but if it means that the effort required to build the space

ship for *Dr. Who* is abnormal, then it seems to me that I should have been told so and I would then have informed everybody that the serials could not be done on these terms and we should therefore have to withdraw the project.

What happened in fact was that a certain amount of effort was bought outside to make it possible for the pilot to be recorded on 27 September. The work was defective and this was one of the reasons why we determined that the pilot episode could be very much improved if it was done again. It was not until the deficiencies appeared that I myself realised that the effort we had asked for was not being provided and could not be provided in the future without a large weekly sum of money over and above the agreed budget.

Wilson goes on to argue for an immediate decision to be taken on the continuation of the series beyond the first four episodes:

As a result of the pilot, we have engaged the artists for the four running characters according to the option terms set out in their contracts, and have two further serials in writing.

If we begin recording weekly on 18 October without a decision being made about the continuation we will be able, given the £800 promised by A.C.(Planning), to complete the first four episodes and the filming of the special effects for the second serial, but if we do not make a decision until after the third recording there will not be time enough to have the design effort and building ready for continuous production after number four. In other words, we would have to cease production for a period of three weeks after the decision is made, during which time we would have to continue paying the four running artists at the rate of £550 a week. We would also be unable to cast the second serial.

To sum up, I think we should commit ourselves to at least eleven episodes on the basis of the existing pilot. (Eighteen episodes would be more satisfactory from the budgeting point of view.) We know that subsequent episodes will be better than this pilot

if the effort is available and in view of the changes we have now made in script and characterisation. But in my professional opinion what we have here is something very much better both in content and in production value than we could normally expect for this kind of money and effort.

Friday 11: Christopher Barry sends David Whitaker a note of his initial thoughts on the scripts for *The Mutants*.

Monday 14: Four days' preliminary rehearsal begins for the remount of *The Tribe of Gum: An Unearthly Child*. The venue for the series' rehearsals has now been changed to a Drill Hall at 239 Uxbridge Road, just a few minutes' walk from Lime Grove Studios. This begins a regular pattern whereby each camera rehearsal and recording day is preceded by a four day rehearsal period in an outside rehearsal room.

Wednesday 16: Donald Baverstock decides on the basis of the pilot episode that he is willing to give the go ahead to thirteen episodes of *Doctor Who*. John Mair, whose official designation has now changed from Senior Planning Assistant (I) to Planning Manager (Forward), is asked to 'state what extra programme allowance will be required to finance the special effects requirements and the operating effort needed to work them in the studio' so that Baverstock can decide by the end of the week whether or not he can agree to the consequent increase in the series' budget.

Friday 18: The remount of *The Tribe of Gum: An Unearthly Child* is camera rehearsed and recorded in Lime Grove D. Its total cost is £2,746.

It has by this point been decided that Peter Brachacki is unsuited to working on *Doctor Who*, and Verity Lambert has asked for a different designer to be allocated to the series. (Brachacki is in any case unwell and is soon to be admitted to hospital for an operation.) Two designers, Barry Newbery and Raymond P. Cusick, have been asked to take over from Brachacki, handling stories on an alternate basis. Newbery's first task on *The Tribe of Gum* has been to have all the sets for the first episode rebuilt from Brachacki's plans as -despite Lambert's instructions to the contrary

- only the set of the interior of the Doctor's ship has been retained from the pilot recording.

Director Christopher Barry sends David Whitaker a memo of further, more considered comment on the scripts for the first two episodes of *The Mutants*.

A major crisis arises *for Doctor Who* when Donald Baverstock sends Donald Wilson the following memo just before going on leave for three weeks:

I am told that a first examination of your expenditure on the pilot and of your likely design and special effects requirements of later episodes, particularly two, three and four, shows that you are likely to overspend your budget allocation by as much as £1,600 and your allocation of man-hours by as much as 1,200 per episode. These figures are arrived at by averaging the expenditure of £4,000 on the spaceship over thirteen episodes. It also allows for only £3,000 to be spent on the expensive space creatures and other special effects. It does not take account of all the extra costs involved in the operation of special effects in the studio.

Last week I agreed an additional £200 to your budget of £2,300 for the first four episodes. This figure is now revealed to be totally unrealistic. The costs of these four will be more than £4,000 each - and it will be even higher if the cost of the spaceship has to be averaged over four rather than thirteen episodes.

Such a costly serial is not one that I can afford for this space in this financial year. You should not therefore proceed any further with the production of more than four episodes.

I am asking A.C.(P) Tel. [Joanna Spicer] and P.M.F. [John Mair] to examine with everyone concerned the exact realistic costs of this serial so far and the costs we should have to face if it were to continue.

In the meanwhile, that is for the next three weeks while I am away, you should marshal ideas and prepare suggestions for a

new children's drama serial at a reliably economic price. There is a possibility that it will be wanted for transmission from soon after Week 1 of 1964.

Sydney Newman receives a copy of this memo and immediately notes that the cost of the Doctor's ship was supposed to be £3,000 spread over 52 weeks, not £4,000 spread over thirteen.

Tuesday 22: The implications of Donald Baverstock's memo of the previous Friday are now being considered. At Joanna Spicer's request, John Mair sends her a memo detailing some of the background to *Doctor Who's* production, focusing in particular on its budget and costs. With regard to the interior of the Doctor's ship, he notes that 'this was originally to cost £500; the producer was told it would cost £3,000; in the event it appears to have cost nearly £4,000' but that Donald Wilson had always planned its cost to be spread over the full 52 episodes and kept within the original £2,300 budget.

Spicer subsequently holds a meeting with Mair, Donald Wilson, Verity Lambert, James Bould, Jack Kine and others to discuss the situation. She explains that Baverstock would be prepared to accept a run of thirteen episodes of *Doctor Who*, but only if he can afford it. She asks Wilson and Lambert to examine the possibility of making thirteen episodes within a budget of £2,500 each (£32,500 in total), from which £75 per episode (£975 in total) would go towards the cost of the interior of the Doctor's ship, £200 per episode (£2,600 in total) would be used to employ an outside contract scenic effects firm and £500 per episode (£6,500 in total) would be the Design Department's budget allocation (D.D.B. A. in BBC terminology). The man-hours allocation would be 500 per episode (6,500 in total) and Lambert would have to gain clearance from James Mudie if an unusually large proportion of the total was to be used up on any one episode. A special allocation would be made to pay off the remainder of the cost of the set of the Doctor's ship.

Wilson and Lambert are confident that the series can be produced within these limits. They agree to consider the matter in more detail and respond shortly. This marks the beginning of a week of intensive meetings and discussions between Wilson,

Lambert and other members of the production team.

During the course of the week, David Whitaker prepares a new story listing which indicates that the plans for the year-long run are now as follows: *The Tribe of Gum* (four episodes) by Anthony Coburn; *The Mutants/Beyond the Sun* (seven episodes) by Terry Nation; *Marco Polo/A Journey to Cathay* (seven episodes) by John Lucarotti; an untitled 'miniscules' story (four episodes) by Robert Gould; *The Robots/The Masters of Luxor* (six episodes) by Anthony Coburn; an untitled historical story (seven episodes) by Whitaker himself; *The Hidden Planet* (six episodes) by Malcolm Hulke (this having been substituted for Hulke's historical story set in Britain around 408 AD); *The Red Fan* (seven episodes) by Terry Nation; and a futuristic story (four episodes) still to be decided.

It is subsequently concluded that, given Donald Baverstock's decision to accept only thirteen episodes for the time being, a two-part story will have to be slotted in after *The Mutants*. This will have to be written by Whitaker himself as it is now too late for a suitable story to be found and commissioned from a freelance writer. It will also have to be confined to the interior of the Doctor's ship as there is no money available for additional scenery to be designed and constructed.

Also around this time, a less significant development occurs when the title of the first story is changed from *The Tribe of Gum* to *100,000 BC* (the likely reason being that the Palaeolithic tribe is no longer given a name in the final version of Anthony Coburn's scripts). As it has previously been decided that only the individual episode titles are to appear on screen and not the overall story titles, this creates no difficulty with regard to the recording already carried out.

It has now been agreed that Christopher Barry and Richard Martin should share responsibility for directing *The Mutants*. Directors for the later stories have yet to be assigned at this point.

Richard Martin sends the following memo to Verity Lambert, Mervyn Pinfield, David Whitaker and Christopher Barry:

At the back of my mind there is a worry. This is the vagueness of the ship itself, whose qualities and possibilities *must*, I think, be understood and accepted by the audience before the adventures of its occupants are given credence. Therefore here is some

phoney science for your agreement/disagreement.

The ship is out of time but in space. The entrance is in both time and space. This entrance (the phone box) can best be described as a time/space ship gangplank. Or compression-decompression (comparison-decomparison) chamber.

The only way to pass down the gangplank is by an effort of will. Therefore if you are afraid or doubtful all you would find is the inside of a phone box, and if you stayed inside you would have a bad headache from the intercellular electronic pulses forming the mental link. Therefore it is not easy to get in and out of the ship. For those unused to it traumatic.

The unit producing the band waves which form the time/space penetrator beams and the electronic computer to control this force are the two main pieces of machinery, the third being a service unit to take humans with it in their environment -oxygen, food etc. This is of strictly limited dimensions as every square foot supported out of time and space needs great energy!

The outside appearance of the machine is a police box because when the machine is made and before it goes critical it is given an anchor in a definite age and space, without which there can be neither past nor future, and the time/space traveller would go mad - or meet God. Therefore its occupant must tie the machine to some definite anchor. This is the most complete of all its functions and one which Dr. Who has only dared to do once when he originally escaped. When he does this again it could well be the end of the series - or at least a good reason to alter the external shape if desired.

Agreement on these basic rules I feel is necessary to the right use of the ship - the internal limit of it and the handling and mending of the controls and their appearance.

None of these ideas is taken up by the production team.

Wednesday 23: John Mair sends Donald Wilson a memo

recording the main points of the previous day's meeting chaired by Joanna Spicer.

Friday 25: *100,000 BC: The Cave of Skulls* is camera rehearsed and recorded in Lime Grove D. Its total cost is £4,307.

Spicer sends Wilson a memo setting out in detail the financial basis on which she has asked him and Lambert to consider making *Doctor Who*.

Monday 28: Five days' shooting of film inserts for *The Mutants* begins at Baling.

Tuesday 29: Mair sends Spicer the following memo:

As a result of further intensive discussions the costs of *Dr. Who* appear to come out as follows:

Part I (four episodes)

Actual costs are not yet available for all four episodes, but on present reckoning it seems that:

(a) The spaceship cost £4,328 in all. The programme budget can contribute $14 \times £75 = £1,050$. Net sum to be met from special funds is therefore £3,278.

(b) The pilot, and episodes one and two together, cost a total, above the budget and above a sum equivalent to the original allocation of 350 man-hours, of £782. It is thought however that when the costs of the remaining two episodes come in, they will be well below the man-hour allocation, and much of this £782 can be paid for from D.D.B.A.

Pan II (seven episodes')

There is every hope that this can now be managed within a budget of £2,500 and 500 man-hours per episode.

Wilson and Lambert have a meeting with Spicer in which they

agree to *Doctor Who* being taken forward on the basis proposed on 22 October.

Wednesday 30: James Mudie writes to Joanna Spicer drawing her attention to the memo he sent John Mair on 20 June protesting at the demands placed on his department by *Doctor Who's* scenic servicing requirements. He adds that the design drawings for the second story, which were due on 24 October, have yet to be received, and concludes:

In these circumstances, you may wish to call a halt to the series before the output of the service as a whole is jeopardised by this production.

Spicer, meanwhile, sends the following memo to Kenneth Adam and (to be seen on his return) Donald Baverstock:

I held a detailed discussion of the problems of, and future plans for, *Dr. Who* on 22 October on the basis of Ch.P.BBC 1 's [Baverstock] wish to schedule thirteen programmes in this serial, as an initial stage, subject to a proper method of servicing being found and subject to acceptable cost

H.Serials.D.Tel. [Donald Wilson] and Miss Lambert followed up this meeting by further detailed discussions and came to see me yesterday with the position as it now appears.

The details are as follows; and I recommend that these episodes are acceptable on this basis:

1. The pilot programme was made on an allocation of £2,300 which has already been covered in the BBC 1 Pilot Fund for this financial year.
2. Thirteen episodes of *Dr. Who* are offered to us in three parts of four episodes, seven episodes and two episodes respectively.

The allocation for each programme would be £2,500; and in addition a special grant of £3,278 would be made for the

provision of the special model space machine.

Out of her £2,500 allocation per episode the producer will contribute £75 for this model. She will also set aside £200 per episode within which her requirement for scenic effects will be met by employment of the outside contract firm.

The producer also intends to set aside £500 a week for the cost of sets etc., in the studio and for the filming sessions.

3. Each episode will be allocated seven days' designer effort and five hundred man-hours. The producer is fully informed about the use of man-hours and states that the programme can be successfully planned on this basis.

She will expect the designer to inform her if on any occasion the script, as first presented to him, requires more effort than this. It is then open to the producer to ask for an increase from within her programme allocation, subject always to H.S.S.Tel. [James Mudie] being able to handle this.

I hope it can now be agreed that H.Serials.D.Tel. can plan the serial on this basis. These thirteen episodes would thus run weeks 48-7 inclusive; and discussions could be held in good time about a continuation of the serial.

Approval is subsequently given for production to proceed on this basis, resolving the crisis which has threatened *Doctor Who* with cancellation before the first episode has even been transmitted. One consequence of the agreement reached is that the BBC's Visual Effects Department will have only minimal involvement in *Doctor Who* during the first Doctor's era. Instead, all the series' special props and effects will be designed by the scenic designer and realised by specialist freelance contractors such as Shawcraft.

Thursday 31: Richard Martin sends David Whitaker a three-page memo of comment on the script for the fifth episode of *The Mutants*.

A short video insert is recorded for *100,000 EC: The Forest of*

Fear in Lime Grove D. This is for the scene where the caveman Za is attacked by a tiger (unseen).

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Friday 1: *100,000BC: The Forest of Fear* is camera rehearsed and recorded in Lime Grove D. Its total cost is £2,181.

A meeting is held between Ian Atkins, James Mudie, Assistant Head of Scenic Servicing Tony Reeves, Assistant Head of Design Beynon Lewis and designer Raymond Cusick to discuss the sets for *The Mutants*. Atkins decides that the interior of the Doctor's ship should be redesigned as it is currently too heavy and too difficult to put up and take down in the studio. Reeves later conveys this decision to Verity Lambert, who replies that although she has no objection, the costs should be borne by the Design Department rather than by the series itself as the fault lies with the original designer, Peter Brachacki.

The same day, Lambert produces an amended version of Donald Wilson's promotional note of 30 July, taking account of the changes agreed over the previous fortnight. The note no longer refers to the series running for 52 weeks but lists the first three stories, *100,000 BC*, *The Mutants* and *Inside the Spaceship*, the latter of which it describes with the single sentence: 'Dr. Who and his companions find themselves facing a terrifying situation within the ship itself.' The note goes on to name the writers and directors for the three stories, indicating that Paddy Russell has been assigned to direct *Inside the Spaceship*.

Tuesday 5: Donald Wilson is informed that plans to publicise the first episode of *Doctor Who* with a photograph on the front cover of the BBC's listings magazine *Radio Times* have been dropped, partly due to a lack of confidence in the series on the part of Controller of Programmes Kenneth Adam (C.P.Tel.). Wilson sends the following memo to the editor of *Radio Times*:

I am unhappy to hear today that the proposal to give *Dr. Who* the front page of *Radio Times* has now been abandoned. It was particularly distressing to hear that one reason given was lack of

confidence in the programme at Controller level. I assure you that this does not exist and if you have a word with C.P.Tel. I know he will express enthusiasm. I myself believe that we have an absolute knock-out in this show and that there will be no question but that it will run and run.

I would be most grateful, if it is not too late, for the decision against it to be reversed, and that will help me to get this show off to a good start.

The *Radio Times* cover photo for the week 23-29 November will in the event be of Kenneth Home from the radio comedy series *Beyond our Ken*, although *Doctor Who* will be prominently mentioned in the cover text and will be featured within the magazine in the form of two photographs and a short article. The series will also be promoted in the previous week's edition as a forthcoming attraction.

Wednesday 6: James Mudie sends Beynon Lewis a memo reminding him of Ian Atkins' decision that the interior of the Doctor's ship should be redesigned and asking him to take this forward as a matter of urgency 'as in its present form it is obstructing the night setting operations for the whole of the Television Service.'

Thursday 7: Joanna Spicer responds to Mudie's memo of 30 October. She notes the developments which have occurred since the meeting she chaired on 29 October and expresses the hope that 'the situation in which your memo of 30 October was written no longer obtains.'

Raymond Cusick queries with Verity Lambert the instructions he has been given to redesign the interior of the Doctor's ship and shows her a copy of the previous day's memo from Mudie to Lewis. Lambert speaks to James Bould and asks where the money and man-hours are to be found for this, reiterating her strong view that they should not come out of *Doctor Who's* own allocation. She also sends a memo to Donald Wilson informing him of these developments and concluding:

I would like to mention that I only found out about the redesign

of the spaceship having been put into operation because the designer called me to check. No copy of Mr. Mudie's memo was sent to me and instructions were issued to the designer without reference to me in spite of the fact that no provision of man-hours or money has been made for this by anybody up to the present time.

Friday 8: *100,000 BC: The Firemaker* is camera rehearsed and recorded in Lime Grove D. Its total cost is £2,316.

Friday 15: *The Mutants: The Dead Planet* is camera rehearsed and recorded in Lime Grove D.

This episode is the first to feature costumes designed by Daphne Dare, who has now been assigned as *Doctor Who's* regular costume supervisor. The make-up is designed, as for *100,000BC*, by Elizabeth Blattner. Subsequent make-up designers for the first year of stories will be Ann Ferriggi, Jill Summers and Sonia Markham, the latter of whom will go on to handle the make-up for the great majority of the first Doctor's stories.

Sydney Newman sends the following memo, marked 'Strictly Confidential', to Donald Wilson:

I talked to Donald Baverstock this morning about *Dr. Who* and am happy to tell you he is very keen about what he has heard about the serial.

He is worried about money and was unable to commit himself at this time to the continuation of the serial beyond thirteen. I would suggest that some time next week you give him a ring and ... go and see him for a decision. If you handle him right I am sure everything will be O.K.

Saturday 16: A trailer for *100,000 BC: An Unearthly Child* is transmitted at 5.40 p.m. on BBC TV.

Monday 18: Verity Lambert sends Donald Wilson a memo giving estimated total cost figures, and actual design cost figures, for all four episodes of *100,000 BC*. These indicate that the series is operating well within budget and should certainly be able to pay

off its outstanding commitment to the cost of the Doctor's ship by the end of the initial thirteen episodes.

The *Doctor Who* production office has now been moved to Room 512 of Threshold House, a BBC-owned building overlooking Shepherd's Bush Green in west London.

Tuesday 19: A serious problem has by this point been discovered with the previous Friday's recording of *The Mutants: The Dead Planer*, talk-back from the production assistant's headphones (i.e. the sound of messages relayed to him from the director in the control gallery) has been picked up by the studio microphones and is clearly audible on the soundtrack of the episode. Having viewed the episode, Donald Wilson has decided that this 'induction' is 'so bad as to made the recording unsuitable for transmission.' It is agreed that the episode will have to be completely re-recorded on 6 December, in the slot originally intended for recording of the fourth instalment of *The Mutants*. All subsequent episodes will therefore be put back one week. This change of plan will also allow for model filming of the Dalek city to be redone, as the production team were unhappy with the model which Shawcraft built for the original recording of the episode.

Thursday 21: David Whitaker sends Donald Wilson a memo, headed 'Confidential', to convey some information he feels he is unable to give to Verity Lambert 'because of a personal friendship between her and Jacqueline Hill':

Jackie told me in confidence that she has been offered a film which will begin immediately after her current engagement on *Doctor Who* is terminated, with the proviso that the BBC have an option on her services. Apparently the problem is that with the re-recording of episode one of Serial B, because the talk-back interfered, this will add another week on to the current contract, but from what I gather, no additional week's contract has been arranged by the Corporation with her.

She told me that she was informed that there would be an extra week added on to the current commitment and felt that Verity would only ask her to do this because of their personal friend-

ship, and she told me that she was not prepared to sacrifice her film simply for one extra week. It is not for me to decide whether or not this is reasonable, and neither do I wish to raise any mountains where mole hills exist, but it is surely right to let you know so that you can anticipate the situation. I hope I can be kept out of it.

It may be symptomatic of a gradual lessening of confidence that the four contracted actors and actresses have in the serial itself. I think they are afraid that it is going to be taken off, and what worries me is that it will eventually affect their performances. Already I sense a certain *laissez-fair* attitude, and I would dearly love to stop this at birth. The only solution I can see is, of course, to tell them that the serial will continue after thirteen weeks, or not, as the case may be. Perhaps it is the indecision which is really making them feel insecure.

I hope I am right in writing to you on this subject, which I hope you will treat in confidence.

After receiving this memo, Wilson recommends to Donald Baverstock that a further thirteen episodes of *Doctor Who* be given the go-ahead.

A press conference to launch the series is held at 5.00 p.m. in Room 222 at the Langham, a BBC-owned building opposite Broadcasting House in London's West End. Present are Wilson, Whitaker, Lambert and the four regular cast members.

Friday 22: Baverstock accepts Wilson's recommendation and sends him a memo authorising him to take up options for a further thirteen episodes, with a budget of £2,300 each. He adds:

It is likely that I should be able to make a decision on the option to take up another thirteen, making thirty-nine in all, sometime early in the New Year.

The Mutants: The Survivors is camera rehearsed and recorded in Lime Grove D. Its total cost is £2,796.

The set of the interior of the Doctor's ship has now been

redesigned and is somewhat simpler than before, omitting altogether the large hexagonal unit which previously hung from the ceiling between the central console and the main doors.

Saturday 23:100,000 BC: *An Unearthly Child* is transmitted on BBC TV marking the start of the series' first season.

Tuesday 26: An additional day's shooting of film inserts for *The Mutants* takes place on Stage 2 at Baling.

Wednesday 27: Donald Wilson sends the following telegram to Sydney Newman, who is currently staying at the Warwick Hotel in New York, USA:

DOCTOR WHO OFF TO A GREAT START EVERYBODY
HERE DELIGHTED REGARDS DONALD

Friday 29: *The Mutants: The Escape* is camera rehearsed and recorded in Lime Grove D. Its total cost is £2,232.

DECEMBER 1963

Monday 2: One day's shooting of film inserts for *The Mutants* takes place at Haling.

David Whitaker briefs the Copyright Department to commission the scripts for the six part story *The Hidden Planet* from writer Malcolm Hulke.

Tuesday 3: Verity Lambert sends a memo to Head of Artists' Bookings Pauline Mansfield-Clark enquiring if there is any possibility of changing the option terms of the regular cast's contracts:

At present we have taken up the first option for eight and the second option for twelve weeks; our next two options are for sixteen weeks each. Ideally if we could issue a third option to run six weeks, bringing us to a total of twenty-six, and two further options to run thirteen weeks each, this would bring us into line with the Planning Department. I do not see any reason

why the money should be altered, but this is something that probably you will have to go into in detail with the agents.

Lambert goes on to ask if separate contracts could be issued to extend the second option period from twelve weeks to thirteen in order to allow for the re-recording of *The Mutants: The Dead Planet*.

Thursday 5: Lambert sends Ian Atkins a memo reminding him of the difficulties presented for *Doctor Who* by the antiquated facilities and lack of space in Lime Grove D and requesting that the studio be allocated four ring pedestal cameras rather than, as at present, two ring pedestals and two of the more cumbersome ordinary pedestals which 'are heavy to move and... cannot easily move up and down in vision, thereby imposing further restrictions on both director and cameraman and end product'

Friday 6: *The Mutants: The Dead Planet* is re-recorded in Lime Grove D. This re-recording was not budgeted for; however, the cost - £2,817 - is largely confined to the artists' fees as all scenery etc. can be reused from the original recording.

Friday 13: *The Mutants: The Ambush* is camera rehearsed and recorded in Lime Grove D. Its total cost is £2,641.

Friday 20: *The Mutants: The Expedition* is camera rehearsed and recorded in Lime Grove D. Its total cost is £2,223.

Monday 23: A photo shoot with the Daleks is carried out around Shepherd's Bush in London.

Tuesday 31: Donald B overstock sends Donald Wilson a memo committing himself to accepting a further ten episodes of *Doctor Who* after the 26 already accepted. The budget per episode will remain at £2,300. Baverstock continues:

I mentioned that I need from you now an outline of the future storylines with their locations in space and time. I hope that in these you will brighten up the logic and inventiveness of the scripts. In the episodes already recorded we have seen Dr. Who

and his daughter, though ageless and miraculously clever, reduced to helpless unscientific ordinariness once they left their spaceship, whereas even the two lay characters should have appeared incredibly knowledgeable to such people as the Cave Dwellers and the Country Dwellers outside the blasted city. Any ordinary man of the mid-20th-century returning to, say, the Marco Polo age could hardly help making assertions all the time which would sound to the 14th-century Chinese or Venetians like mad ludicrous prophesies. Likewise, the characters of the past and the future should also have appeared more strikingly and differently ingenious - the one more often reminding us of lost simple knowledge; the other of credible skills and capacities that can be conceived likely in the future.

I suggest that you should make efforts in future episodes to reduce the amount of slow prosaic dialogue and to centre the dramatic movements much more on historical and scientific hokum.

JANUARY 1964

Friday 3: *The Mutants: The Ordeal* is camera rehearsed and recorded in Lime Grove D. Its total cost is £1,919.

Tuesday 7: Donald Wilson sends Donald Baverstock a memo containing synopses of the next three stories due into production, which at this point are *Inside the Spaceship* (now to be directed by Richard Martin rather than by Paddy Russell or by Mervyn Pinfield who had been suggested as her replacement), *Marco Polo* (to be directed by Waris Hussein) and *The Hidden Planet* (to which a director has still to be assigned). The concluding scenes of *Marco Polo*, leading into *The Hidden Planet*, are described as follows:

... the travellers repossess their ship and land in a country which, at first sight, could well be England. The cycling policeman they see on their scanner screen however, once out of sight, behaves in a most extraordinary fashion, a way which

leaves no doubt that wherever the TARDIS has landed, it is certainly not 20th-century England.

The Hidden Planet itself is then summarised as follows:

Without knowing it, the space and time travellers have landed on a planet identical to Earth; the Tenth Planet on the other side of Earth's sun. The glass of fashion has a different reflection, the mould of form an altered pattern, yet both have sprung from the same roots as their counterparts on Earth. Thus, Doctor Who and his friends find themselves in a world where every parallel is in fact a paradox that comforts whilst it mocks. Primarily, the male sex is insisting on equality and the vote. The leader of the ruling (and female) class is, to all intents and purposes, Barbara's double. When Barbara is kidnapped by the male rebels, she is forced to assume her double's identity, while Doctor Who, Susan and Ian find themselves caught up not only in the violent struggle for male suffrage but in a web of intrigue and suspicion.

Thursday 9: J.J. Stringer, an administrator in Programme Planning, sends Donald Wilson a memo informing him that while it is acceptable within any given financial year for savings on one episode to be carried forward to help finance others, 'it is not possible to carry forward savings from one year to the next.' This means that the first eighteen episodes of *Doctor Who* - i.e. those currently due to be transmitted before week commencing 4 April 1964 (Week 14) - must be 'financially self-balancing, as no savings on these can be carried forward, neither can overspending be offset by savings in the following year.' He goes on to note that as the series' allocated budget up to the end of 1963 was fully spent, 'expensive programmes in January/March must be financed by savings within the same quarter.'

It has now been decided that Waris Hussein should direct all seven episodes of *Marco Polo*. Previously, Richard Martin has been due to direct episodes four and six.

Friday 10: *The Mutants: The Rescue* is camera rehearsed and recorded in Lime Grove D. Its total cost is £2,634.

This episode is the first to utilise the 'roll back and mix' technique experimented with on 13 September 1963 for the effect of the police box dematerialising. The effect proves very difficult

to achieve and will be used less than half a dozen times on *Doctor Who* during the sixties.

Monday 13: Five days' shooting of film inserts for *Marco Polo* begins on Stage 3B at Baling.

A permanent production office has by this time been set up for *Doctor Who* in Rooms 505, 506 and 507 of Union House - the building directly adjoining its previous location, Threshold House.

Wednesday 15: At Verity Lambert's request, David Whitaker sends Donald Wilson a memo setting out audience size and audience reaction figures for *100,000 BC* and for each of the first three episodes of *The Mutants*.

Friday 17: *Inside the Spaceship: The Edge of Destruction* is camera rehearsed and recorded in Lime Grove D. Its total cost is £1,480.

Tuesday 21: The production team have by this point decided to abandon Terry Nation's historical story *The Red Fort*. They ask him instead to write a six-part replacement story with a futuristic theme. Nation agrees that, in view of the shortage of time remaining before the planned production dates, he will complete and deliver his scripts within the space of four weeks. Whitaker arranges to help him with weekly or bi-weekly discussions.

Friday 24: *Inside the Spaceship: The Brink of Disaster* is camera rehearsed and recorded in Lime Grove D. Its total cost is £1,506.

Friday 31 :*Marco Polo: The Roof of the World* is camera rehearsed and recorded in Lime Grove D. Its total cost is £2,687.

FEBRUARY 1964

Monday 3: William Hartnell is ill and unable to take part in this week's rehearsals for *Marco Polo: The Singing Sands*.

David Whitaker visits Terry Nation's home for a script conference on the writer's new six-part story, which he has decided to call *The Keys of Marinus*. They discuss the first four episodes in depth and work out the set, filming and casting requirements as far as possible.

Tuesday 4: Whitaker has a meeting with writer Robert Gould in which they discuss at length the difficulties of the 'miniscules' idea. Whitaker asks Gould to submit another story proposal instead. Gould says that he has had an idea about a planet where plants treat people the way that people normally treat plants, and that he will let Whitaker know if this works out.

Two of the four Dalek props made by Shawcraft for *The Mutants* have now been put into storage, along with the control panels from their city, in the BBC's special effects store at Baling. Jack Kine of the Visual Effects Department has decided that there is no room for the other two to be stored so, rather than let them be broken up, the production team decide to donate them to Dr Barnardo's children's homes.

Thursday 6: David Whitaker collects from Terry Nation's home the draft script for the first episode of *The Keys of Marinus*.

Friday 7: *Marco Polo: The Singing Sands* is camera rehearsed and recorded in Lime Grove D. Its total cost is £1,618.

Sunday 9: Robert Gould sends Whitaker a card to let him know that he has decided against proceeding with his idea for a story about a planet where the roles of people and plants are reversed.

Tuesday 11: Whitaker collects from Nation's home the draft script for the second episode of *The Keys of Marinus*.

Wednesday 12: David Whitaker sends Assistant Head of Copyright E. Caffery a memo seeking advice about a request which has been made to the production office by A.R. Mills, Deputy Editor of publishers Frederick Muller Ltd, for permission to produce novelisations of 'several of the *Doctor Who* stories'. Mills had previously contacted writer Terry Nation about this 'but now

thought it better to come to the fountain head, so to speak.' Whitaker has explained to Mills that *Doctor Who* is the property of the BBC and that he is unable to release any copies of scripts at this stage. 'I closed the meeting,' Whitaker notes, 'by saying that I would endeavour to find out, in the next few days, if the BBC was willing to grant permission for publication.'

Frederick Muller Ltd will later publish three novelisations: *Doctor Who in an exciting adventure with the Daleks* by David Whitaker (1964), *Doctor Who and the Zarbi* by Bill Strutton (1965) and *Doctor Who and the Crusaders* by David Whitaker (1966).

Thursday 13: Donald Baverstock, at a meeting with Donald Wilson to discuss the Serials Department's offers for the July/September quarter, agrees in principle that *Doctor Who's* four regular cast members can now be firmly engaged right up to the end of their 52 week contracts. Production is to continue uninterrupted and Baverstock will consider at a later date a proposal made by Wilson for a six week break in transmission at some point during the run. Baverstock agrees a budget for the last sixteen episodes of £2,380 per episode if outside stock film hire is involved or £2,300 per episode as before if film requirements can be serviced from within the BBC. He also agrees to consider separately a bid by Wilson for extra money to make a four part 'miniscules' story.

Friday 14: *Marco Polo: Five Hundred Eyes* is camera rehearsed and recorded in Lime Grove D. Its total cost is £1,958.

Monday 17: Terry Nation delivers to David Whitaker his draft scripts for the third and fourth episodes of *The Keys of Marinus*.

Tuesday 18: Donald Baverstock sends Donald Wilson a memo recording the points agreed at their meeting on 13 February.

Thursday 20: Sydney Newman is sent a memo by the Head of Business for Television Enterprises, who asks how long *Doctor Who* is due to continue and whether or not there are any plans to resurrect the phenomenally popular Daleks.

Friday 21: *Marco Polo: The Wall of Lies* is camera rehearsed and recorded in Lime Grove D. Its total cost is £2,317.

Saturday 22: *Marco Polo: The Roof of the World* is transmitted on BBC TV. It is promoted with a photograph on the front cover of this week's edition of *Radio Times* - the first time *Doctor Who* has been accorded this privilege. The photograph shows the Doctor (William Hartnell) with Marco Polo (Mark Eden) and the Mongol warlord Tegana (Den-en Nesbitt).

Sunday 23: William Russell writes to his agent, T. Plunkett Green, raising a number of grievances about his role in the series.

Monday 24: Donald Wilson replies on Sydney Newman's behalf to the memo of 20 February from the Head of Business for Television Enterprises. He informs him that there is now a firm commitment to 52 weeks of *Doctor Who* and continues:

We have in mind, of course, to try and resurrect the Daleks, but with the writing we at present have in hand it is hardly likely to happen until well on in the summer.

I am asking Verity Lambert to keep you informed both of the continuation dates for the programme and of any possible exploitation ideas, including the return of the Daleks.

T. Plunkett Green writes to Wilson conveying the grievances that his client William Russell has raised with him. First, Russell is irritated that two of the guest cast rather than the regulars were pictured with William Hartnell on the previous week's *Radio Times* front cover, secondly, he feels that recent scripts have given him, and his fellow regulars, an insufficiently substantial role in the action; thirdly, he is concerned that a six-minute scene, largely involving him, was added to *The Wall of Lies* only the day before the episode was recorded, leaving him very little time to learn and rehearse it

Tuesday 25: Terry Nation has now completed his draft scripts for all six episodes of *The Keys of Marinus*, and these have been formally accepted by the production team.

At David Whitaker's request, Assistant Head of Copyright E. Caffery writes to Malcolm Hulke's agent, Harvey Unna, to inform him that the scripts for *The Hidden Planet* are unacceptable in their present form and will have to be abandoned unless Hulke is prepared to rewrite them completely.

Whitaker also briefs the Copyright Department to commission from writer John Lucarotti a four-part historical story entitled *The Aztecs*.

Wednesday 26: John Crockett, a BBC staff director who has been brought in to handle episode four of *Marco Polo* before taking full responsibility for *The Aztecs*, sends David Whitaker a list of ideas for subsequent historical stories. The list reads as follows:

Jack Cade/Peasants' Revolt/Pilgrimage of Grace

Viking Raids on Britain

The '45 and Bonnie Prince Charlie

Drake/Armada

Raleigh/Colonisation

Globe Theatre/Burbage/Alleyne/Plague/Puritans

Australian Convict Settlement

Roman Invasion of Britain

or

Defeat of Romans in Britain

} c.f. Alfred Duggan

Crusades/Richard I

Akhnaton/and his downfall

Guelphs & Ghibellines Medici

(Leonardo, Michelangelo,

Savonarola etc.) or Borgias

Benvenuto Cellini

} Florence

Covered Wagons

18th to early 19th-century Cornish smugglers and wreckers

Boadicea

Friday 28: *Marco Polo: Rider from Shang-Tu* is camera rehearsed and recorded in Lime Grove D. Its total cost is £2,821.

Donald Wilson replies in apologetic terms to T. Plunkett Green's letter of 24 February. He explains that many shots of the four regulars were taken at the *Radio Times* photocall for *Marco Polo* and that the production side had 'confidently expected* one of these to be used on the cover. The magazine makes its own decisions, however, and Wilson can only complain after the event - which he is now doing. On the question of the series' scripts, he continues:

I know that Verity Lambert has discussed all this very thoroughly in the last two days with all four principals and I believe that now they are feeling much happier about what she has been able to tell them of our future plans. As you will now know, it is agreed that we should continue *Dr. Who* for at least 52 weeks. This gives us a chance to work much further ahead on scripts and make sure that we do not again have to plunge into an unprepared job.

I assure you that I will, myself, be watching very carefully to make sure that neither William Russell's or our own interests suffer from scripts which do not use his talents to the maximum.

Lambert sends Wilson a memo informing him that up to the end of the financial year the production team will have had to write off one script by Alan Wakeman (the trial episode of *The Living World*) and six by Malcolm Hulke (*The Hidden Planet*). If *Doctor Who* were to be discontinued after its initial 52 week run they would also have to write off ⁴a six-part serial by Anthony Coburn which has been accepted but which needs further work on it* (*The Masters of Luxor*). She adds that they are currently considering commissioning a four-part serial from writer Margot Bennett to act 'as a cover' in case TC1 proves unavailable or 'the "miniscule" story falls through,' and that this might also have to be written off if the series were to be discontinued.

David Whitaker has by this point commissioned a six-part future-based story entitled *The Sensorites* from writer Peter R. Newman and has himself undertaken to write a six-part historical

story set in sixteenth-century Spain after the Armada. Terry Nation has also agreed to write a six-part story concerning a future Dalek invasion of Earth, thus meeting the ever-growing demand for a return appearance by the series' most popular monsters. Moris Farhi is another writer currently in discussion with the production team.

The planned running order for the stories after *Marco Polo* is now: *The Keys of Marinus* (six episodes) by Terry Nation, to be directed by John Gome; *The Aztecs* (four episodes) by John Lucarotti, to be directed by John Crockett; *The Sensorites* (six episodes) by Peter R. Newman, to be directed by Mervyn Pinfield; David Whitaker's historical story (six episodes), to be directed by Gerald Blake; a 'miniscules' story (four episodes), yet to be commissioned, to be directed by Richard Martin; and Terry Nation's Dalek story (six episodes), director yet to be assigned.

MARCH 1964

Monday 2: Harvey Unna writes to E. Caffery to convey his client Malcolm Hulke's concern at being asked to make substantial revisions to his scripts for *The Hidden Planet*. He points out that the scripts adhere closely to the storyline, which was agreed with the production team in advance, and that the requested revisions constitute an unreasonable departure from this.

Friday 6: *Marco Polo: Mighty Kublai Khan* is camera rehearsed and recorded in Lime Grove D.

Tuesday 10: Caffery replies to Unna's letter of 2 March, refuting the assertions made by Hulke about the requested revisions to his scripts for *The Hidden Planet*'.

In our opinion, and subject to the suggestions already made about it, there is nothing basically wrong with the storyline. It is the scripts - and their treatment of the storyline - which proved unacceptable and which need completely rewriting to bring them up to acceptance standards. Given Mr. Hulke's contention that we are not adhering to the storyline and that he has already done

what he was asked to do - a contention with which we cannot agree - is there really any point in continuing? In view of this impasse, is not the only sensible and practical solution to pay Mr. Hulke for the work he has done and call the whole project off? Whilst Mr. Hulke is free to rewrite the scripts on the basis proposed in my letter of 25 February, there can surely be no useful point in continuing in the face of such fundamental disagreement between the production unit and the writer.

Hulke subsequently agrees to continue working on his scripts and rewrite them as suggested by the production team. Episode two of the story subsequently acquires the working title *Year of the Lame Dog*.

Friday 13: *Marco Polo: Assassin at Peking* is camera rehearsed and recorded in Lime Grove D. The start of the day's work is delayed when the lift required to transport a camera dolly to the studio breaks down and has to be hastily repaired. A further fifteen-minute hold up occurs when the studio fireman refuses to let camera rehearsals get underway due to his concern over a clutter of electrical equipment left in the fire gangways. A compromise is eventually reached on this.

Monday 16: Writer John Lucarotti is making good progress on his scripts for *The Aztecs*, but illness prevents him from bringing them in to the production office as he had planned. He agrees to come in the following day instead.

David Whitaker makes an appointment to see writer Dennis Spooner at 11.00 a.m. on 18 March to discuss the possibility of him contributing a story about the French Revolution. This would act as a replacement for Whitaker's own Spanish Armada story.

Whitaker also visits rehearsals. He later reports to Verity Lambert, who is absent from the office this week, that they are going well and that the cast like director John Gorrie.

In addition, Whitaker sends some stills from *Doctor Who* to A.R. Mills of Frederick Muller Ltd, who are taking forward their plans to publish novelisations based on the series. Mills promises to return them by the end of the week.

Tuesday 17: David Whitaker briefs the Copyright Department to commission Terry Nation's new Dalek story, which at this point is referred to as *The Daleks*. It will shortly afterwards be given the new working title *The Return of the Daleks*. The target delivery date for the scripts is 19 June 1964.

John Lucarotti spends the day at the production office. His scripts for *The Aztecs* are two-thirds finished, and he works all day on the remainder.

Whitaker, meanwhile, completes some rewrites on episode four of *The Keys of Marinus* to remove the Doctor from the plot and thereby allow William Hartnell a week's holiday (Hartnell is also to be on holiday for episode three of the story).

The BBC are currently considering a proposal from the *Daily Express* newspaper to run a regular cartoon strip based on *Doctor Who*. Jacqueline Hill, however, has considerable reservations about her likeness being used for this.

Wednesday 18: Whitaker meets Dennis Spooner to discuss the French Revolution idea. Spooner agrees to submit a storyline in two weeks' time.

Whitaker also sends copies of the completed scripts for *The Aztecs* to James Bould.

Donald Wilson attends rehearsals to see a run-through of the episode due to be recorded in two day's time. He has only three minor comments on the dialogue, and Whitaker agrees to take these on board. Subsequently Wilson talks to Jacqueline Hill and the rest of the regular cast about the *Daily Express* proposal for a *Doctor Who* cartoon strip.

Whitaker speaks to William Russell about giving him a holiday from the series and suggests that this could fall during the French Revolution story, due to be made in July and August. Russell agrees to leave it to him.

Whitaker also makes arrangements with John Gorrie for Carole Ann Ford to be released from rehearsals on 13 April as she will be needed at Baling for the shooting of some film inserts for *The Aztecs*. These are designed to cover for Ford's planned absence on holiday during the period when episodes two and three of that story are in production.

Mervyn Pinfield sends Wilson a memo explaining the reasons

for the late start of recording the previous Friday. He notes that the problem of electrical equipment is an old and continuing one, as 'a certain quantity of equipment is permanently allocated to Studio D and it has to be kept in the studio, there being absolutely no other area to accommodate it.' He adds that this problem is particularly acute 'when the studio is chock full of sets' and concludes:

Of course, the only real remedy is not to fill the studio area with sets and to leave a reasonable amount of room for this lighting equipment, but last Friday's production was, perhaps, the most complicated set-wise that we have yet had in the *Doctor Who* series.

With the aim of reducing the possibility of a future delay of this description, perhaps the designers could be made more aware of this aspect of the problem.

Friday 20: *The Keys of Marinus: The Sea of Death* is camera rehearsed and recorded in Lime Grove D.

Monday 23: David Whitaker briefs the Copyright Department to commission from writer Louis Marks a storyline for a possible 'miniscules' story to replace Robert Gould's.

Thursday 26: Whitaker sends Donald Wilson a memo refuting a charge made by Gould that Terry Nation's script for *The Screaming Jungle*, the third episode of *The Keys of Marinus*, plagiarises his idea for a story about a planet where plants treat people the way that people normally treat plants. Whitaker sets out the key stages in the development and writing of Nation's story and continues:

I spoke to Terry Nation this morning on the telephone and a summary of his words is as follows:

That the conception of an episodic serial (three or four different adventures in one serial) arose from combined discussions.

That episode one was entirely his creation, with only minor suggestions.

That episode two arose out of combined discussion - the 'throwing' of ideas back and forwards.

That episode three began with a suggestion from me that he wrote a 'House that Jack Built' story - some house or place that was full of booby-traps. Since episodes one and two had been basically interior sets, he wished to tell a story more 'out in the open' to give the designer a chance for different settings. It was his own idea to speed up Nature's process and have some of our principal artists battling with vegetation rather than with alien people.

Episode four started with an idea from me to change the climate (from the hot jungle of episode three to a snow region). The rest came out of general discussion.

Episodes five and six arose out of general discussion, although episode six was totally the author's.

Terry Nation is prepared to write to you himself with the relevant dates in confirmation of this, if necessary.

In conclusion, I can only say that Robert Gould at no time discussed his idea in any detail with me. My reaction after our meeting on 4 February was to repeat his 'plants treating people as people treat plants' comment to Miss Lambert, who agreed with me that it might be too near *The Day of the Triffids* by John Wyndham but that we would wait to see the storyline.

Friday 27: *The Keys of Marinus: The Velvet Web* is camera rehearsed and recorded in Lime Grove D.

APRIL 1964

Thursday 2: David Whitaker briefs the Copyright Department to commission from Dennis Spooner the six scripts for his French Revolution story, now entitled *The Reign of Terror*.

Friday 3: *The Keys of Marinus: The Screaming Jungle* is camera rehearsed and recorded in Lime Grove D. Severe problems are encountered with the scenery during the recording of this episode. James Mudie later puts this down to lateness of the design drawings, which was due in turn to lateness of the scripts.

Tuesday 7: Verity Lambert sends Donald Wilson the following memo:

As we discussed, I would like to put forward the following suggestion for a break in transmission of *Doctor Who* for the six weeks of 1 August to 5 September inclusive.

We would, of course, continue recording *Doctor Who* during this period and, therefore, when transmissions commenced again on 12 September, we would be ten weeks in hand. This would mean that, if the series should continue for the following year, we would be able to have a break in recording of five weeks after 23 October (Week 43), and we would commence recording again in Week 48 with five weeks in hand.

For the six weeks that we are not transmitting *Doctor Who*, we will provide a six part serial at approximately the same budget as *Doctor Who* to be recorded from Weeks 27 to 32 inclusive. David Whitaker and I are, at present, discussing ideas for this and we hope to let you have something definite by the end of next week.

Monday 13: Two days' shooting of film inserts for *The Aztecs* begins at Baling.

Tuesday 14: David Whitaker sends Verity Lambert a memo setting out his ideas for the second season of *Doctor Who*, on the assumption that the series 'will be renewed for a full 52 week period':

The first thing of importance to say is that the fewer writers we employ the better. It is quite obvious that Terry Nation, for example, has improved his approach to the serial and to the four

running characters, although he had to write his second serial very speedily. I think a nucleus of writers would ensure that the characters did have growth and added dimension.

This is the way I suggest the future 52 weeks to be set up:

Serial A	Past	Spanish Armada	6 parts
Serial B	Future	(Possibly Malcolm Hulke)	6 parts
Serial C	Past	Egyptian	4 parts
Serial D	Future		6 parts
Serial E	Sideways		4 parts
Serial F	Future	(Possibly Tony Coburn)	6 parts
Serial G	Past	American Civil War	6 parts
Serial H	Future		4 parts
Serial I	Past	Roman	4 parts
Serial J	Future		6 parts

What I suggest is this. That at some time in the summer when the plans are clear, we ask two or three writers to attend a planning conference. That we discuss which characters are going to continue in *Doctor Who* the way they are to develop; and the subjects we would like treated. (Obviously the above list is merely a suggestion.) Then I think we should put authors' names beside certain serials and in this way we can have a grand plan of operations. Writers will be able to see a year's work ahead of them and will know in plenty of time what their delivery date situation is, and their subject, and finally it will be very much easier to devise the ending and the beginning of new serials when the writers are able to co-operate with each other. At the moment I am entirely responsible for the linking of one serial into another, and while this may work well enough I feel that the more original ideas we have the better. If we are guaranteeing a year's work in the shape of, say, a promise of two serials to a writer, then he is going to be prepared to contribute ideas to the project as a whole.

I recommend that we make Terry Nation the senior writer, insofar as future subjects are concerned. He has worked very well for us and his writing is obviously improving. His figures

are certainly the highest so far of all the writers and my suggestion is that he be offered three serials in the new 52 weeks. Secondly, I suggest that there be a senior 'past' writer who is offered two serials. This will then leave five serials only, and I suggest that they are split up between no more than four writers.

As you can see from my list above, I have suggested places where we can use scripts we have bought, like the Malcolm Hulke future serial, and Tony Coburn's robot serial.

Wednesday 15: Evelyn M. Thomas, designated Editorial Assistant Publicity, sends the BBC's Publications Executive a memo confirming that, 'subject to the usual agreement being reached concerning the BBC's right to approve content and format,' there is no objection in principle to a proposal from Souvenir Press Ltd to publish a *Daleks Annual*, based on contributions from Terry Nation and BBC illustrations, or to the proposal from Frederick Muller Ltd to produce *Dr. Who and the Daleks*, written by David Whitaker based on Terry Nation's scripts. The Head of Films Television has agreed that reasonable facilities may be granted to Souvenir Press to view telerecordings of episodes and arrange for stills to be taken from them.

These are just the first of many product proposals which will soon see a whole host of *Doctor Who*-related and, in particular, Dalek-related merchandise appearing in the nation's toyshops.

Thursday 16: Donald Baverstock sends Donald Wilson the following memo regarding the continuation of *Doctor Who* beyond its initial 52 week production run:

Present commitments, as I understand them, commit us to transmission of *Doctor Who* until the end of October this year. Provided you can assure me that, after a full examination of the problems ahead, you will find it possible to obtain a sufficient variety of good new storylines, I am willing to agree in principle that *Doctor Who* should continue for three months beyond the end of October. In contracting the four artists for this period I suggest you should also obtain options at the same fees for a further three months.

Friday 17: *The Keys of Marinus: Sentence of Death* is camera rehearsed and recorded in Lime Grove D.

Monday 20: BBC2 begins transmission.

Friday 24: *The Keys of Marinus: The Keys of Marinus* is camera rehearsed and recorded in Lime Grove D.

Tuesday 28: Kenneth Adam, now promoted to the Director of Television, sends a memo to Stuart Hood, the new Controller of Programmes for Television, conveying the concerns of fellow members of the BBC's Board of Management about the direction *Doctor Who* is taking:

The 'creepiness' is laid on rather thick and there are so many refugees from Attica or, if you prefer, the Eisteddfod wandering about. If it is to survive, it needs a touch of discipline - especially in the writing; they couldn't really be so stupid by now as always to split up the way they do when danger threatens. Even my 3½ year old grand-daughter remarked on it on Saturday.

Hood subsequently passes a copy of this memo on to Sydney Newman, and Newman raises the matter with Donald Wilson.

Thursday 30: John Mair responds to a request from Joanna Spicer for recommendations regarding 'the Studio D situation with particular reference to *Dr Who*.' He explains that there are two problems currently faced by the production: first, the studio is to be taken out of service from 1 to 16 August inclusive to allow for work to be carried out on the sound equipment and to meet requests from the electricians' trade union for improved ventilation at studio gallery level; secondly, the lack of storage facilities for technical equipment means that space has to be allowed for this on the floor of the studio itself, leading to setting and rigging difficulties and potential union demarcation disputes.

Mair goes on to note that *Doctor Who's* claim to one of the big Television Centre studios has previously been thought unjustified, but that he undertook some time ago to try to transfer it to the Centre during the summer months due to the excessive heat in Studio D.

Consequently the series is due to be in TC4 for the six Fridays from 7 August to 11 September inclusive. Donald Wilson has also agreed that it can be moved into Lime Grove G for the four weeks prior to that, and Mair is hopeful that Verity Lambert will be prepared to accept this studio on a longer-term basis. The series could be moved to a larger studio if an exchange could be arranged with another show which similarly recorded just one day a week, but the only shows which follow that pattern are situation comedies and BBC2's *Thriller* serial, which are unsuited to being made in Studio D. He concludes:

Given all these complexities, my recommendations would be:

- a) that we make TC3/4 available to *Dr. Who* in the immediate future as and when possible, and subject to a guarantee that no last minute move will be made later than four weeks before production;
- b) that we put *Dr. Who* into G and then TC3/4 as already agreed up to Week 37; and
- c) that we review the whole position in the light of autumn needs (which will by then be more clearly known) about two months before *Dr. Who* is due to move out of the Centre in Week 38, unless we can do so earlier.

MAY 1964

Friday 1: *The Aztecs: The Temple of Evil* is camera rehearsed and recorded in Lime Grove D.

Wednesday 6: Donald Wilson sends Sydney Newman the following response to Kenneth Adam's memo of 28 April:

I myself have been concerned about D.Tel.'s [Adam] points, particularly his last one, and some three weeks ago I urged on Verity the necessity for making sure a) that our leading characters don't appear to be simply stupid and b) that the thrills should

genuine and lead directly out of a strong situation and not be added for kicks. When I last spoke about this serial to you if you remember I made the point that the kind of writers with the necessary invention are not always necessarily the best in terms of characterisation and dialogue, but we must keep trying.

I made a copy of D.Tel.'s note and will make sure that both Verity and David Whitaker see it.

Friday 8: *The Aztecs: The Warriors of Death* is camera rehearsed and recorded in TC3.

Sydney Newman sends Stuart Hood the following memo about the points raised by Kenneth Adam:

Donald and I were on to this three or four weeks ago and rather forcefully brought these to Verity's attention. The scripts are what is difficult!

Wednesday 13: Verity Lambert sends Donald Wilson a memo commenting on John Mair's suggestion that Lime Grove G could become *Doctor Who's* regular studio. She informs him that neither *The Aztecs* nor *The Sensorites* could be made there as they will require large composite sets and cannot be radically rewritten at this late stage. Although Studio G is larger in area than Studio D, it is long and narrow in shape and therefore accommodates only simple box sets. This makes it unsuitable for a drama series like *Doctor Who*, which depends greatly on having solid and sizeable sets - particularly for the historical stories. She concludes:

If we were to move into Studio G, which certainly is inadequate for our design requirements, we would have to impose even more severe restrictions on our writers than we are doing at the moment. I can only say that this will obviously be detrimental to the series as a whole.

As you already know, I am certainly not in favour of staying in Studio D, even if we are allowed to do so. The restrictions in D involve technical facilities and working conditions. We have struggled along for six months in this studio and have made

compromises of all kinds. The sound equipment is inadequate, old-fashioned and worn out. The cameras do not take any wide angle lenses or any zooms. The lighting equipment makes life almost impossible for the lighting supervisor and, because of the heat, unbearable for everybody else in the studio.

Friday 15: *The Aztecs: The Bride of Sacrifice* is camera rehearsed and recorded in TC3.

Tuesday 19: Three days' preliminary rehearsal begins for *The Aztecs: The Day of Darkness*. (The rehearsal room has been closed on Monday 18 as it is Whit Monday.)

Wednesday 20: Sydney Newman sends Donald Baverstock a memo in which he outlines the problems currently facing *Doctor Who* and proposes a six week break in transmission after the conclusion of *The Sensorites* on Saturday 25 July:

(1) The contracts of the main lead characters expire on 24 October. It is urgent that we renew on the basis of run-of-programme. In short, they should be contracted for as long as the programme continues, subject to our giving them between six and twelve weeks' notice. May I urgently request that you agree with this on the understanding that we will continue *Dr. Who* until such time as you give us warning that it should stop - such warning to be as short a period of cancellation time as we can negotiate with the four stars.

(2) On the assumption that you agree generally with the above it is proposed that we stop producing *Dr. Who* for six weeks at the expiry of the present contracts. Since this comes at very much of a peak time of the year, I would like to recommend that we take *Dr. Who* off the air from Weeks 32 to 37 inclusive, but continue the recordings to enable programmes to continue from the resumption in Week 38 during the winter months.

Relating to an earlier conversation on this problem, we have found it impossible to plan the production of another serial to fill

in the six-week summer gap, due largely to the shortage of studio facilities and production staff.

(3) The most vexing problem of all is studio facilities. Studio D has worked against the best interest's of *Dr. Who*, has tired the cast, has not allowed for sufficient camera rehearsal, the heat is unbearable, it has no proper technical gimmicks, and so on. At any rate, I understand the deficiencies of the studio have been recognised and it is being withdrawn for use as a drama studio. Studio G, because of its somewhat ridiculous proportions, is unacceptable. Riverside 1 or the Television Centre studios are what remain as being suitable. I have gone into the question of seeing what single play series or weekly series can be switched about to make room for *Dr. Who* and have come to the irrevocable conclusion that none can. Unless the proper studio can be allocated for *Dr. Who* from Week 38 (the start of *The Return of the Daleks*) I think it would be better that I recommended its cancellation. I can't bear to see this potentially marvellous programme go down the drain through inadequate support.

In general, Donald, I am proposing going off the air for six weeks in the summer in order to achieve a six-week break in the autumn. This will enable us to lick our wounds, consider the future with possible changes in cast, script, etc. so that we can go on with the series with more promise than any idea we have yet thought of.

Baverstock subsequently approves a break in transmission, but stipulates that this must last for only four weeks and start from week commencing 12 September (Week 38) rather than from week commencing 1 August (Week 32). Dennis Spooner's French Revolution contribution, *The Reign of Terror*, will therefore form the closing story of the first season rather than the opening story of the second. Baverstock is furthermore unwilling to renew the series on an indefinite basis, agreeing only that it can continue transmission up to the end of January 1965.

Over the next few weeks, the production team discuss this situation and convey their thoughts to Donald Wilson. They have

been considering making changes to the series' format and cast for its second year - in particular, they have been thinking of dropping the character of Barbara, thus reducing the number of regulars from four to three, and replacing Susan with another, younger girl - but Baverstock's indecision over the series' long-term future raises doubts as to whether or not this is worthwhile. Wilson summarises these considerations in the following discussion document:

We intend to continue recording until Week 43, then break recording for four weeks. This arrangement puts back our final transmission date of the current programme to Week 51 so only one more six-part serial will be required to take us up to the end of January. It is quite clearly not worth rethinking in terms of cast or format for one more six-part serial. I doubt even if the break in recording is necessary after Week 43. Moreover, there is no point in obtaining new scripts beyond the present limit unless and until we have decided on any changes in format and cast. One of our troubles has always been (from a design point of view) in getting scripts early enough. If we are to make changes starting with the first recording date of the new series, which date is in Week 48, i.e. week commencing 21 November, we must have the scripts for the first new serial completed by 1 October. I estimate, therefore, that the latest commissioning date for this serial... must be not later than 7 July. At this date we shall have the artists engaged only up to the end of the present recording period, namely 23 October.

If we are to lose any members of the cast - and our present thinking is that we may well drop the Jackie Hill character altogether and replace Carole Ann Ford with another younger girl - this must be decided upon in time so that we can write into *The Return of the Daleks* serial (the last in the first year's programme) the scenes which will make these changes work from then on. This serial is at present being written by Terry Nation and he is naturally anxious for an early decision.

In short, if we are to continue only to the end of January we will not make any changes in format or cast because it won't be worthwhile. If we are to change the format and cast we must

decide to do so not later than 7 July.

Wilson is in one respect mistaken in this memo: the number of episodes required to take transmission up to the end of January 1965 would be seven, not six.

Thursday 21: John Mair sends Joanna Spicer a further memo about *Doctor Who's* studio allocation. He begins:

As spoken, in discussion with H.Serials.D.Tel. [Wilson] yesterday he explained that Serial G of *Dr. Who* (production Weeks 22-27) is really too close to be rewritten for Studio G.

He is having difficulty in any case with one or two of the storylines and he would prefer to accept D in certain weeks, even given the problems there, than to risk further disruption by trying to get the whole rewritten in terms of sets.

On the other hand, I am sure we must not because of union problems leave it in D any more than is essential. I have therefore said that I would recommend:

Weeks 22, 23	TC3
Week 24	D
Week 25	TC4
Week 26	D
Week 27	D unless, as seems possible, the producer can manage G for this particular production. This she will confirm.

You accepted that in the circumstances we should work on this basis.

Mair goes on to note the previously-agreed arrangement that the first four episodes of Serial H - *The Reign of Terror*- will be made in Studio G and the other two in TC4, and that all four episodes of Serial J - the 'miniscules' story - will be made in the latter.

The scripts for the four-part 'miniscules' story have now been commissioned from writer Louis Marks. It is known for a time

simply as *The Miniscules*, but is later given the title *Planet of Giants*.

Friday 22: *The Aztecs: The Day of Darkness* is camera rehearsed and recorded in Lime Grove D.

Friday 29: *The Sensorites: Strangers in Space* is camera rehearsed and recorded in TC3.

JUNE 1964

Thursday 4: Discussions have been continuing over the past fortnight with regard to *Doctor Who's* long-term studio allocation. Sydney Newman has asked Donald Wilson and Verity Lambert to consider the possibility of using the small Television Centre studio TC2 and compensating for the reduction in space by recording each episode over two days rather than one (an idea first proposed as early as the end of May 1963). Lambert sends Wilson a memo pointing out that this would mean spending one day shooting on a large composite set and the other on all the more minor sets, therefore doubling the number of occasions on which scenery had to be put up and taken down in the studio. She adds that under the terms of the BBC's agreement with the actors' union Equity it would mean paying some £250 extra in fees to the cast for each episode. It would also necessitate an increase in camera rehearsal and recording time. She ends:

The above-the-line costs of a two-day operation are, in fact, not great, but I think that the below-the-line costs will be quite considerable.

My own feelings are that this would be a very unsatisfactory way of doing *Doctor Who* from both a monetary and an artistic point of view.

It is subsequently agreed that *Doctor Who* will continue to be recorded one day per week and that Studio 1 at Riverside will be made available for it from the start of *The Return of the Daleks*.

Friday 5: *The Sensorites: The Unwilling Warriors* is camera

rehearsed and recorded in TC3.

Friday 12: *The Sensorites: Hidden Danger* is camera rehearsed and recorded in Lime Grove D.

Monday 15: *Doctor Who's* first ever location filming takes place. The filming consists of some silent inserts for *The Reign of Terror* of the Doctor walking towards Paris. The Doctor, seen only from a distance, is played by Brian Proudfoot, who has spent most of the previous Friday learning to imitate William Hartnell's walk.

Tuesday 16: Three days' shooting of film inserts for *The Reign of Terror* begins on Stage 3A/B at Baling. The first two days are devoted to live action work and the third, Thursday 18 June, to model shots of a farmhouse burning down for the end of the first episode.

Friday 19: *The Sensorites: A Race Against Death* is camera rehearsed and recorded in TC4.

Friday 26: *The Sensorites: Kidnap* is camera rehearsed and recorded in Lime Grove D.

JULY 1964

Friday 3: *The Sensorites: A Desperate Venture* is camera rehearsed and recorded in Lime Grove D.

Saturday 4: No episode of *Doctor Who* is scheduled for this evening as the sports programme *Grandstand* is extended to cover the cricket Test Match between England and Australia and the finals of the Wimbledon tennis tournament. The gap between recording and transmission is therefore restored to the position before *The Mutants: The Dead Planet* had to be remounted.

Friday 10: *The Reign of Terror: A Land of Fear* is camera rehearsed and recorded in Lime Grove G.

This is the first episode since the pilot to feature sets designed by

someone other than Barry Newbery or Raymond Cusick. Roderick Laing has been brought in to handle *The Reign of Terror* in order to ease the workload on the two regulars.

Friday 17: *The Reign of Terror: Guests of Madame Guillotine* is camera rehearsed and recorded in Lime Grove G.

Friday 24: *The Reign of Terror: A Change of Identity* is camera rehearsed and recorded in Lime Grove G. Director Henric Hirsch collapses outside the studio control room shortly before recording is due to begin, and John Gorrie is hastily brought in to take over from him for the rest of the evening.

Thursday 30: One day's shooting of film inserts for *Planet of Giants* takes place at Baling.

It has now been over two months since Sydney Newman first raised with Donald Baverstock the question of *Doctor Who's* long-term future, and still no decision has been taken. The start of the series' second season has meanwhile been put back to 31 October, three weeks later than originally planned. The production team have concluded that, if there remains a real possibility of the series being discontinued at the end of January 1965, a four part story will be required for transmission after *Planet of Giants* and *The Return of the Daleks*. This presents them with a number of difficulties, not least of which is that there is no four-part story currently commissioned; they have been thinking of using Malcolm Hulke's *The Hidden Planet*, now rewritten as a five-parter, to launch the new production block.

The production team have now abandoned the idea of writing Barbara out of the series but still intend to replace Susan with another, younger girl. To this end they have prepared a document headed 'Proposed Elimination of Susan from *Doctor Who* Series' which describes a possible plot scenario.

Friday 31: *The Reign of Terror: The Tyrant of France* is camera rehearsed and recorded in Lime Grove G.

AUGUST 1964

Monday 3: The regular venue for the series' rehearsals changes to the London Transport Assembly Rooms, a training establishment opposite Television Centre, as the Drill Hall at 239 Uxbridge Road has been criticised by cast and production team alike for its poor facilities.

Thursday 6: Verity Lambert sends the Serials Department Organiser a memo with the heading 'Renewal of Artists' Contracts for *Doctor Who*' in which she points out that the need for a decision on *Doctor Who's* long-term future is becoming increasingly pressing:

If we could get an OK for a further thirteen weeks from 2 January, I would at least be able to take out contracts for thirteen weeks with an option for a further thirteen. I have a feeling that, if we wait for much longer, we will find ourselves in the position of losing our artists, which can only lead to a certain amount of chaos at the end of our next serial.

We will not be renewing Carole Ann Ford's contract, but I would like to retain the other three principals. I therefore would be most grateful if we could have a decision on the continuance of *Doctor Who* as soon as possible.

Friday 7: *The Reign of Terror: A Bargain of Necessity* is camera rehearsed and recorded in TC4.

The recording of this episode is covered by a film crew working on a documentary called *Short Circuit - The Park*.

Tuesday 11: Verity Lambert follows up her memo of the previous Thursday by preparing the following discussion document:

NOTES

On the effect of not having a decision as to whether we continue after the end of January.

1. If we continue to the end of January, we have to provide a four week serial, since the last transmission of the Daleks is on 2 January.

a) I really do not see what kind of an approach I can make to artists' agents at this point on the basis of a four week extension.

b) William Hartnell has already had an offer. William Russell's agent is going ahead on the understanding that his client's contract finishes on 23 October. The best offer I can make at this point is a four week extension with no guarantee of the serial continuing thereafter.

CONCLUSIONS:

If a four week extension is the best that Baverstock can offer us, I feel that we should terminate *Doctor Who* at the end of this present series.

2. We had intended to write the character of Susan out, and this has been done in the Dalek serial, the first recording of which is on 18 September. Filming for this serial takes place on 23 August to 28 August. If we are only continuing for four weeks, or if we finish at the end of this series, there does not seem to be any point in writing Susan out.

a) We, therefore, have to rewrite the serial which goes into production in five weeks' time.

b) If the series is to continue, we have to develop a character in this serial which we intend to take Susan's place. This means that, in the next week to ten days, we have to look for and cast somebody who, to all intents and purposes, may continue at least for six months next year. We cannot approach any artist on the basis of a six weeks' engagement if, in fact, we are intending a six months' engagement. We, therefore, have to take out options.

CONCLUSIONS:

If we do not have a decision within the next two weeks as to at least a thirteen week extension, we will not be able to write Susan out and we will be stuck with the prospect of renewing her contract for next year when we have no desire to do so. The best we can do under the circumstances is to write the part of the new girl out of the present serial. This will involve considerable rewriting and it will also present us with the problem of introducing the new girl.

3. We also have the problem of commissioning a four pan serial when we do not want to. We have a five part serial which we would have put in. It means that we have now the prospect of commissioning a serial in which we may have to introduce the new girl or we may not have to introduce the new girl: we may have to write in the part of Susan or we may not have to write in the part of Susan.

The information for this serial will be required eight weeks before our first recording date, which is scheduled for Week 50, i.e. 4 December 1964. This means that the information for the serial will be required at the latest by 12 September. This, of course, means commissioning it now.

I think this is an absolutely insoluble problem unless we can get a decision one way or another.

Wednesday 12: Verity Lambert sends John Mair a memo summarising the problems set out in her discussion document. She ends:

I am really not trying to force a decision on this, but I think it would be a pity to jeopardise scripts if, in fact, there is any intention at all to carry on *Doctor Who* after the end of January.

John Mair subsequently sends Donald Baverstock a memo describing the problems put to him by Verity Lambert and concluding:

There appear to be three possible lines you could take.

- a) You could stop transmission after Serial K, in Week 1. This would save possible contractual trouble with the artists, but would mean rewriting Serial K at short notice to make it suitable for a 'farewell' one. Replacement would be difficult at such short notice.
- b) You could stop at end January. This would involve the problems described above.
- c) You could continue to end March.

My own feeling is that an equivalent audience-puller will be difficult to find and a new series in any case unwise to launch in the middle of a winter when audience figures are particularly important, and that *Dr. Who* should now go on till end March.

(Sample audience figures are attached. The series is doing less well than it did during last winter, but the drop may be at least partly seasonal.)

The search for a replacement should begin now, so that you are able to make a choice by say November/December on what to put in after March 1965.

Mair also sends Sydney Newman a memo briefly outlining the problems. He explains that Baverstock would like the cast's existing contracts to be extended by four weeks but that 'Verity Lambert is afraid that the agents will either ask exorbitant sums or refuse.' He adds that he has asked Lambert to get the agents' reactions, after which he will report back to Baverstock.

Thursday 13: A further day's shooting of film inserts for *Planet of Giants* takes place at Baling.

Friday 14: *The Reign of Terror: Prisoners of Conciergerie* is camera rehearsed and recorded in TC4.

Donald Baverstock has a meeting with Verity Lambert in which he finally agrees to *renew Doctor Who* for thirteen weeks, with the possibility of a further thirteen after that. Later the same day, he

sends her a memo recording the outcome of the meeting. With regard to the regular cast, he notes:

I agreed that you should renew contracts for three of the principals (and negotiate a new one for the artist who will now play the fourth) for a further thirteen weeks, with an option on thirteen more beyond that. This will take transmissions to 21 March. It is important that you should not assume the necessity for an automatic increase in fees. Negotiations should aim initially at no increase. If increases are demanded, I would like to be informed so that I can decide whether or not to agree them...

No plans should be made, please, which might involve commitment to productions beyond these thirteen (other than options for us to decide) without prior discussion with me.

Music for episodes one and two of *Planet of Giants* is recorded.

Monday 17: Following Donald Baverstock's agreement to renew *Doctor Who* for at least thirteen weeks, Verity Lambert chooses actress Pamela Franklin to replace Carole Ann Ford as the series' fourth regular cast member. Franklin is to be introduced in Terry Nation's Dalek story, now retitled *The Dalek Invasion of Earth*, playing a human resistance fighter named Jenny (originally called Saida), who will be befriended by the Doctor's party and stow away on board the TARDIS at the end of the story.

Lambert sends Head of Artists' Bookings Pauline Mansfield-Clark a memo asking her to offer William Hartnell, William Russell and Jacqueline Hill new contracts on the basis agreed by Baverstock, and to offer Pamela Franklin a contract on the same basis but also covering the six episodes of *The Dalek Invasion of Earth*. She requests that Mansfield-Clark let her know if the established regulars' respective agents demand an increased fee, or if Franklin's agent asks for a higher fee than Carole Ann Ford's.

Wednesday 19: Lambert sends Baverstock a memo reporting the outcome of the approaches made to the regulars' agents:

WILLIAM HARTNELL has turned down the offer completely. He would like a six months' contract with no options at 250 guineas per episode. This is 25 guineas more than he is getting at the present time.

WILLIAM RUSSELL'S agent is away on holiday. In his absence, the contract for thirteen with an option of a further thirteen would be acceptable on the following terms: William Russell feels that his fee should be brought into line with William Hartnell's. He is, at the present time, getting 150 guineas a week and this would mean a raise in salary of approximately 75 guineas.

JACQUELINE HILL would accept the offer of thirteen programmes with an option of a further thirteen at a salary of 200 guineas per episode. Her present salary is 105 guineas per episode and this would mean a raise of 95 guineas (I think there would be some room for negotiation in this particular case).

We have not tried to negotiate on any of the above. As you can see, it would mean a considerable increase in money.

Baverstock calls a meeting with Lambert to discuss the situation and then sends her the following memo recording his reactions:

1) That as a first step you should talk with the three principals and mention that if they were to hold to their demands for such very large increases, you might have difficulty in recommending a continuation of the series beyond January, with the same cast. Of the three, Hartnell and Russell would be more valuable to you than Jacqueline Hill. But you thought it possible that none of them might prove indispensable. If the two men were to show willingness to sign again for their present fees (or with only a nominal increase), I mentioned to you that I would be willing to consider a commitment for six months, rather than for three with an option for three.

2) That I would agree to face the replacement of *Dr. Who* for a period of six weeks, from 2 January, with another short serial

(preferably science-fiction) if you would need this time to restore *Dr. Who* with a totally new or partly new group of principals after the end of the run which finishes in January.

3) That it would be unwise to attempt to establish the new girl as a permanent member of the cast in the last episode of the present series already booked.

Baverstock goes on to inform Lambert that he has decided, on reflection, that it would be wrong of him to act as her adviser 'on matters of negotiations and of such professional details', and that she should consult instead with Elwyn Jones, the BBC's Head of Series. Jones is currently deputising for Sydney Newman as both Newman and Donald Wilson are away from the office on holiday.

Later in the day, Lambert has a discussion with Jones and then sends him the following memo:

After careful consideration, I have decided, based on the premise that we can get permission to continue *Doctor Who* for six months, that it would be best to meet William Hartnell's demand for six months' contract at 250 guineas per episode.

As far as William Russell and Jacqueline Hill are concerned, we will try and negotiate contracts with them on the basis of a nominal rise of between £ 10 and £20 per episode. If this is not acceptable, we will write these two artists out at the end of the present series.

Bearing in mind that negotiations with the latter two artists may take a little time, I think, if we could keep the six weeks' break which Chief of Programmes BBC 1 agreed with me this morning, this would alleviate the situation as to commissioning future scripts.

Thursday 20: Verity Lambert, director Richard Martin and a group of Daleks spend the morning visiting well-known London landmarks - including the Planetarium and Westminster Bridge with the Houses of Parliament in the background - for a press photocell.

Lambert later has a further discussion with Elwyn Jones about the situation regarding the regular artists* contracts. Jones supports most of the proposals she has made, but is unwilling to recommend a six-week break in transmission after *The Dalek Invasion of Earth*. Instead, he suggests that if William Russell and Jacqueline Hill have to be written out, William Hartnell should carry the main burden of the action on his own for three or four episodes. Lambert confirms that this would be possible and Jones then conveys their conclusions in a memo to Donald Baverstock, recommending that he now 'concede the existence of this programme for six months rather than for three with an option for three.'

In the light of the decisions already taken, Lambert has by this time requested that *The Dalek Invasion of Earth* be rewritten so that Jenny is no longer established as a regular character but relegated to a more minor, one-off role (which will eventually be played by actress Ann Davies). The new regular will now be introduced in the first story of the new production block, but Pamela Franklin is no longer in the running for the role.

Friday 21: *Planet of Giants: Planet of Giants* is camera rehearsed and recorded in TC4.

Elwyn Jones sends Verity Lambert a memo informing her that Donald Baverstock, in accordance with the recommendation put to him the previous day, has now agreed to renew *Doctor Who* for six months, rather than for three with an option for three as before.

Sunday 23: Six days pre-filming begins for *The Dalek Invasion of Earth*.

Monday 24: Four days' preliminary rehearsal begins for *Planet of Giants: Dangerous Journey*.

Verity Lambert sends Head of Artists' Bookings Pauline Mansfield-dark a memo informing her of the decision taken by Donald Baverstock the previous Friday and asking her to negotiate contracts with Jacqueline Hill and William Russell on the basis that they can be offered a raise of between ten and 25 guineas per episode each, but no more. She adds:

As far as the options are concerned, we will leave it to you to do the best deal you can with their agents, but I am not averse to tying them both up for 26 weeks with no option.

Lambert also writes to Donald Wilson at his holiday home in Southwold, Suffolk, to inform him of the conclusions reached 'after the dramas of the last ten days'. She apologises for having disturbed him in the middle of his leave, but notes that 'things were a bit fraught here'.

Tuesday 25: Music for episodes three and four of *Planet of Giants* is recorded between 6.30p.m. and 10.30p.m. in studio 2 at Maida Vale.

Friday 28: *Planet of Giants: Dangerous Journey* is camera rehearsed and recorded in TC4.

Monday 31: David Whitaker, now starting to look for stories to use in the series' second production block, briefs the Copyright Department to commission from writer Dennis Spooner the scripts for a four-part historical adventure entitled *The Romans*.

SEPTEMBER 1964

Friday 4: *Planet of Giants: Crisis* is camera rehearsed and recorded in TC4.

Friday 11: *Planet of Giants: The Urge to Live* is camera rehearsed and recorded in TC4.

Monday 14: Camera tests are held at 11.15 a.m. for the role of the new companion to replace Susan. The two actresses under consideration are Maureen O'Brien -one of whose former teachers at the Central School of Speech and Drama, now working at the BBC, has brought her to Verity Lambert's attention - and Denise Upson. The part eventually goes to the former. O'Brien has most recently been working as one of the founder members of the Everyman

Theatre in her native Liverpool. She is initially reluctant to accept the *Doctor Who* role, but does so partly to be with her London-based boyfriend (later her husband).

Friday 18: *The Dalek Invasion of Earth: World's End* is camera rehearsed and recorded. This is the first episode to be recorded in *Doctor Who's* new regular studio, Riverside 1.

Thursday 24: David Whitaker has by this time got down to work in earnest on finding and commissioning stories for *Doctor Who's* second production block. It has been agreed that he himself should write the first of these, a two-parter which will introduce the Doctor's new companion. An early name considered for the character is Tanni, and Whitaker's draft scripts will bear the title *Doctor Who and Tanni* before the story is subsequently renamed *The Rescue*.

This story will mark Whitaker's own departure from the series' production team, as he has now decided to move on to other work. His successor is to be Dennis Spooner, whose *The Romans* is to be the second story of the new production block and who on 6 August began a period of trailing Whitaker to 'learn the ropes' of the story editor's job. Spooner has been working as a freelance writer since the early fifties, when he abandoned an unsuccessful career as a stand-up comic. His earliest TV scripts were for half-hour sitcoms, but he has since gone on to work prolifically on a wide variety of different shows including *Hancock*, *The Avengers*, *No Hiding Place* and Gerry Anderson's puppet series *Fireball XL5* and *Stingray*.

It has now been decided that Malcolm Hulke's *The Hidden Planet* should be finally written off as unsuitable. Whitaker sends Hulke's agent, Harvey Unna, a letter in which he explains the reasons as follows:

Considerable re-writing would be necessary because Carole Ann Ford is leaving the cast, and I think also that the science-fiction series that have been most successful in the past year have been those with mechanical or alien monsters in them. Mac's idea is based upon similarities of Earth and his invented planet. In the future we would rather give the audience more monsters and

more truly science-fiction creations.

I am sorry about this after all the hard work Mac has put into it and, of course, it is not his fault that climates of opinion and styles of approach change as a serial like *Doctor Who* progresses.

Another story rejected by Whitaker on this date is *The Slide* by a young writer named Victor Pemberton.

Friday 25: *The Dalek Invasion of Earth: The Daleks* is camera rehearsed and recorded in Riverside 1.

Monday 28: David Whitaker briefs the Copyright Department to commission from writer Bill Strutton a six-pan story entitled *The Web Planet*. The target delivery date is 13 November 1964.

OCTOBER 1964

Friday 2: *The Dalek Invasion of Earth: Day of Reckoning* is camera rehearsed and recorded in Riverside 1. William Hartnell is injured during camera rehearsals when the supports of the Dalek spaceship's entry ramp, down which he is being carried on a stretcher, suddenly collapse. He falls awkwardly on his spine and for a while is paralysed, but x-rays show no permanent damage and he recovers sufficiently to take part in the evening's recording. It is however agreed that he should be given the following week off to recover fully.

Monday 5: Rehearsals begin for *The Dalek Invasion of Earth: The End of Tomorrow*, with William Hartnell absent. The episode is rewritten so that the Doctor - to be played by stand-in Edmund Warwick with his face out of vision - falls unconscious at the beginning and plays no further part in the action.

Tuesday 6: Dennis Spooner briefs the Copyright Department to commission from Terry Nation the scripts for a new six-part story with which it is intended to conclude the second production block. The target delivery date is 30 January 1965.

Thursday 8: Verity Lambert is sent a memo by Christopher Barry, who has been assigned to direct both *The Rescue* and *The Romans*. Barry requests a planning meeting with the production team before rehearsals begin; expresses the view that there has been insufficient rehearsal in the past, and that he would like therefore to rehearse from 10.00 a.m. to 5.00 p.m. each day during the rehearsal period; and requests that the cast be asked to attend a script conference before work starts in earnest on *The Rescue*.

Friday 9: *The Dalek Invasion of Earth: The End of Tomorrow* is camera rehearsed and recorded in Riverside 1.

Verity Lambert replies as follows to the previous day's memo from Christopher Barry:

As far as I am concerned I am quite happy to have planning meetings for the episodes you have prepared before you go into rehearsal.

I think it is up to you to discuss with the actors a possible 10.00 a.m. to 5.00 p.m. rehearsal period. I do not think that they are particularly against this. The only day that we have regularly had an 11 o'clock start is Monday, as Bill Hartnell travels up from the country on that day and cannot get to rehearsal before 11.00a.m.

I am afraid it is not possible to get the cast together for a script conference before we go into rehearsal. They have been working regularly for 52 weeks and I feel, from their point of view, they must have a complete break away from the show.

I agree with you it is quite possible that we are, perhaps, rehearsing too little. Most directors during the past few weeks and months have not rehearsed on Thursday afternoons. The cast have now got to feel that Thursday afternoon is an afternoon free. However, this is not so and, in fact, should you wish to rehearse Thursday afternoons, with them, they are being paid for it.

As you know, we can, in fact, rehearse for six hours. If you are

not with the actors till 11.30 a.m. or 12.00 a.m. on a Wednesday, you have an extension till 7.00 p.m. There is no reason, in fact, not to rehearse after the script conference (or to have a late run-through, as discussed this morning).

Barry subsequently agrees that rehearsals can continue to begin at 11.00 a.m. on Mondays.

Friday 16: *The Dalek Invasion of Earth: The Waking Ally* is camera rehearsed and recorded in Riverside 1.

Tuesday 20: Verity Lambert sends Donald Wilson a memo informing him that the total fees paid out to Malcolm Hulke for his ultimately unused story *The Hidden Planet* amounted to £1,612 10s Od.

Donald Wilson sends Sydney Newman the following memo:

As spoken yesterday, I am arranging to reduce the four-part serial entitled *Planet of Giants* to three parts. This is the 'miniscule' story with which we must begin our new season and I am not satisfied that it will get us off to the great start that we must have if it runs to its full length. Much of it is fascinating and exciting but by its nature and the resources needed we could not do everything we wanted to do to make it wholly satisfactory. I would, of course, have preferred to start with the Dalek serial but at the end of this one Carole Ann Ford is written out and we cannot, therefore, have her appearing afterwards in *Planet of Giants*.

Wilson goes on to say that, to makeup for the lost episode, the Terry Nation serial with which it is planned to end the new twenty-six week production block will be extended from six episodes to seven. This idea will later be abandoned, however.

The reduction of *Planet of Giants* from four episodes to three is subsequently accomplished by the editing together of the final two episodes, with around half the recorded material from each being discarded.

A party is held in the Bridge Lounge at Television Centre to celebrate the impending completion of the first 52 episodes.

Friday 23: *The Dalek Invasion of Earth: Flashpoint* is camera rehearsed and recorded in Riverside 1. The recording overruns its allotted time by some fifteen minutes, finishing at around 10.30 p.m. This is due partly to the fact that around twenty minutes has to be spent resetting scenery during the course of the evening, and partly to a number of problems which arise during recording of the last few minutes of the episode: a brief camera failure; a longer sound failure; a retake necessitated by William Hartnell fluffing his lines in the final scene; and a further retake required to rectify an unsatisfactory inlay shot.

This is Carole Ann Ford's last regular episode as Susan, and she subsequently writes to Sydney Newman to express her gratitude for having been given the opportunity to appear in the series.

Wednesday 28: Sydney Newman replies to Carole Ann Ford's letter as follows:

Are you kidding - expressing your appreciation for appearing in *Doctor Who!* Fact is, we are greatly indebted to you. You have done a fine job for us in the BBC and we are deeply appreciative of your work.

May I wish you the very best of luck in your future career, and hope to see you time and time again on the BBC screen in roles other than that of the 'waif from Outer Space' (what a title!).

Saturday 31: David Whitaker's engagement as story editor formally ends at this point as he completes his hand-over to Dennis Spooner. Writers currently under consideration to work on the series are: William Emms, who is due to meet Verity Lambert to discuss his ideas; John Lucarotti, who may contribute another historical story; Brian Hayles, who has had one submission rejected but been asked to submit another; Alex Miller, who has likewise had two ideas rejected but been asked to try again; Hugh Whitemore, a writer on the soap opera *Compact*, who is to visit the production office to discuss the possibility of submitting some storylines; and Keith Dewhurst, a Manchester-based writer who has been approached through his agent but has yet to respond.

Also on the point of leaving the series' production team at this time is Mervyn Pinfield. Verity Lambert is by now well able to cope with the demands of the producer's job, and there is now no need for an associate producer. Pinfield will however continue to be credited on screen for the first two stories of the new production block.

NOVEMBER 1964

Thursday 12: Verity Lambert sends Dennis Spooner, Mervyn Pinfield and Christopher Barry a memo stating that the name now decided upon for the new companion is Lukki (pronounced Lucky). Aside from Tanni, other names previously considered for the character have included Millie (which has been discounted because of possible associations with the *That Was The Week That Was* comedienne Millicent Martin) and Valeric.

Friday 13: Christopher Barry returns to composer Tristram Gary three tapes of incidental music from *The Mutants*, two of which Gary has lent him and the other of which he has found in the recording studio. Barry intends to re-use a number of pieces of this music for *The Rescue*.

Monday 16: Two days' filming of model sequences for *The Rescue* begins at Baling.

Tuesday 17: Two days' shooting of film inserts for *The Romans* begins on Stage 3 A/B at Baling. On the second day, Wednesday 18, the Doctor is played by stand-in Albert Ward, wearing a Roman toga and with his face kept out of shot.

Friday 20: By this time the name of Maureen O'Brien's character has been fixed as Vie lei.

Tuesday 24: Dennis Spooner has been carrying out extensive rewrites on David Whitaker's scripts for *The Rescue*, and revised versions are now sent out to principal cast members.

Wednesday 25: Raymond Jones's incidental music for *The Romans* is recorded at Broadcasting House. It is played by five musicians, supplied by Alec Firman.

Friday 27: Verity Lambert's secretary, Valentine Spencer, sends her the following note reporting some grievances on the part of two of the series' designers, Raymond Cusick and Spencer Chapman (the designer of *The Dalek Invasion of Earth*):

Raymond Cusick would be most grateful if you would ring him.

He wants to talk about the exploitation of the Daleks. He is 'rather sore' about it, as he is not getting anything out of it.

He also told me that during rehearsal of Serial K, some people came into the studio and tried to start measuring up the Robomen's head pieces. Spencer Chapman found out they hadn't got permission to do this and asked them to leave. Ray thinks they may have been something to do with Press Department.

Design Department is worried about both the above and have been having a Departmental meeting about these two things.

Cusick is later paid a bonus of £100 for having designed the Daleks. He regards this sum as derisory.

DECEMBER 1964

Tuesday 1: A photocall is held to introduce Maureen O'Brien as Vicki to the press.

Friday 4: *The Rescue: The Powerful Enemy* is camera rehearsed and recorded in Riverside 1. Sound recordings of Jacqueline Hill screaming and of Ray Barren (as the character Bennett) delivering the line, 'You can't come in!' are made at 3.00 p.m., as these are required to be played in on tape during the episode.

Earlier in the year, David Whitaker approached John Wyndham

to see if he would be interested in writing for the series, and today his agent replies that he is too busy working on a book.

Friday 11: *The Rescue: Desperate Measures* is camera rehearsed and recorded in Riverside 1.

Wednesday 16: The six-part story commissioned from Terry Nation on 6 October 1964 has been abandoned. However, Dennis Spooner now briefs the Copyright Department to commission from Nation a replacement story, again a six-part story, featuring the Daleks. The target delivery date remains 30 January 1965. The story has the working title *The Pursuers*.

Friday 18: *The Romans: The Slave Traders* is camera rehearsed and recorded in Riverside 1.

Monday 21: Dennis Scuse, Ronald Waldman's successor as General Manager of Television Enterprises, sends Sydney Newman a memo informing him that the recent sale of *Doctor Who's* first 52 episodes to CBC in Canada was placed in jeopardy by the substandard telerecordings made from the 405-line videotapes:

As you may or may not know, we have recently concluded a fairly substantial deal in Canada for the *Dr. Who* series. The correspondence which I attach is largely self-explanatory and the problems which are mentioned arise from a considerable amount of low-key lighting used in the production. This is extenuated by the inevitable degradation of tape transfer and 16mm telerecording.

There may not be very much that can be done but I would be grateful if these problems could be brought to the attention of the producer and the situation borne in mind for the future.

I need hardly add that a success with *Dr. Who* in Canada could be extremely lucrative not only directly but also indirectly through merchandising activities.

Wilson subsequently brings this memo to Verity Lambert's attention.

Tuesday 22: Lambert sends Wilson a memo about future plans for *Doctor Who*. She notes that the last scheduled recording in the series' second, 26 week production block is due to take place on 4 June 1965, and the last scheduled transmission on 26 June 1965. She goes on:

Should *Doctor Who* be continued after this date, I would like to suggest that we break transmission throughout July and August. This would involve nine weeks (Weeks 27 to 35 inclusive). We could then start transmission again on 4 September 1965 (Week 36).

We could start recording on 30 July (Week 30), which would give us five weeks in hand and a break of eight weeks in recording.

I know that nine weeks seems a long break in transmission, but I think that July and August are bad months from our point of view.

JANUARY 1965

Friday 1: *The Romans: All Roads Lead to Rome* is camera rehearsed and recorded in Riverside 1.

Monday 4: Pre-filming begins for *The Web Planet* on Stage 2 at the BBC's Television Film Studios in Baling. It is scheduled to be completed by Friday evening but overruns so that a number of scenes have to be held over to the following Monday. The only member of the regular cast required for the filming is Jacqueline Hill. Most of her scenes are shot on Wednesday 6 January and the remainder on the following day, and she is released from rehearsals for *The Romans: Conspiracy* to enable this to be done.

Friday 8: *The Romans: Conspiracy* is camera rehearsed and

recorded hi Riverside 1. The total cost of the episode is £2,383.

Monday 11: During the course of this week, Dennis Spooner draws up a revised schedule for the series' second production block, which indicates that the planned running order for the stories after *The Romans* is now: *The Web Planet* (six episodes) by Bill Strutton; a historical story (four episodes) by David Whitaker; *The Space Museum* (four episodes) by Glyn Jones; and Terry Nation's new Dalek story (six episodes). No recordings are planned for 25 December (Week 52) or for 2 April (Week 13), as these are public holidays.

Shortly after this, the proposals in Verity Lambert's memo of 22 December 1964 to Donald Wilson are rejected. It is agreed instead that the closing episode of *Doctor Who's* second season should be transmitted on 24 July 1965 and the opening episode of the third on 11 September 1965, leaving a six-week break in between. The series' second production block is to be extended from 26 episodes to 35, with the last recording taking place on 6 August 1965, so that there will still be five episodes in hand when the break occurs. There will however be only a five-week break in recording, with the first studio session of the third production block taking place on 17 September 1965.

Friday 15: *The Romans: Inferno* is camera rehearsed and recorded in Riverside 1. The total cost is £2,221.

Thursday 21: Christopher Barry sends the following memo to Raymond Cusick, who after *The Romans* is ending his regular assignment as a *Doctor Who* designer:

Thank you for such lovely sets on *Dr. Who*. I hope you enjoy your other work that you have now gone on to.

Don't breathe a word but there's a vague chance that I may do another Dalek serial later in the year and if so I hope you would not mind working on it if it can be arranged.

Cusick will later work on three further *Doctor Who* stories, all featuring the Daleks, but from this point onwards it will generally

be the case that scenic designers are asked to handle stories on a one-off basis rather than as part of a longer-term attachment to the series.

Friday 22: *The Web Planet: The Web Planet* is camera rehearsed and recorded in Riverside 1. The total cost is £3,033.

Friday 29: *The Web Planet: The Zarbi* is camera rehearsed and recorded in Riverside 1. The total cost is £2,428. The recording overruns its allotted time by sixteen minutes.

FEBRUARY 1965

Tuesday 2: Verity Lambert sends Serials Department Organiser Terence Cook a memo explaining the reasons for the overrun on the previous Friday's recording. After describing the seven retakes required, she concludes:

This was an extremely difficult episode to do technically, in that there had to be a tremendous amount of scenery in the studio, and apart from the breaks necessary because of scene changes, there was the added problem that we had not used the Zarbi, except briefly in episode one, and it was impossible to tell until we got into the studio the kind of difficulties we would run into with dressing them and moving them from one scene to another. As it turned out we had to put in sufficient recording pauses to allow them to reposition from scene to scene.

Finally, I would say that this was probably the most difficult episode of any we have attempted so far, and it certainly was the most complicated one of this particular six.

Friday 5: *The Web Planet: Escape to Danger* is camera rehearsed and recorded in Riverside 1. The total cost is £2,196. This studio day proves to be one of the most problematic since the series began, and the recording overruns its allotted time by 37 minutes. The start of camera rehearsals is delayed until 11.10 a.m. as two

sets – the TARDIS laboratory area and the landscape of the planet Vortis -have yet to arrive in the studio, and a third - the Zarbi's Carsenome base - has yet to have its floor painted. This leads to further problems as the lighting supervisor has been unable to light the sets in advance and has to continue repositioning lights right up to and even during the evening recording period. Further delays occur during recording owing to a number of technical faults - one camera breaks down altogether and has to be dispensed with - and to the resultant nervousness of the cast.

Saturday 6: *The Romans: Inferno* is transmitted on BBC 1. This is the last episode on which Mervyn Pinfield receives a credit as associate producer. The episode is followed by a short trailer for *The Web Planet*, consisting of a compilation of shots from the early episodes of the story and an accompanying voice-over.

Monday 8: Director Richard Martin sends Verity Lambert a memo about the trailer transmitted the previous Saturday for *The Web Planet*. He protests that, particularly in its use of long shots, it gave away too much, leaving him feeling 'like a conjurer about to do an elaborate two and a half hour trick when all the audience know the secrets already.' Lambert responds that she was responsible for the way in which the story was promoted, and that it was 'done with the specific purpose of taking the curse out of the Zarbi'; i.e. making them seem less horrific.

Tuesday 9: Lambert sends Martin the following memo headed 'Rewrites':

I am very concerned about the amount of *line changing* that is going on during rehearsal of *Dr. Who* scripts. I am not against rewrites, particularly if they improve the finished product. If, however, artists are continually changing lines purely because they can't remember what they are supposed to be saying this does not end up as an improvement. I feel that it is your responsibility as a director to exercise control over this.

We have a reading on Wednesday, at which major points should come up. Odd line changes should take place on the Monday

when you are blocking the show. By the Monday evening, save in exceptional circumstances, the script should be set and no changes should be made after that time. In this way the artists have a chance of learning their lines and going into the studio in control of the situation. If you allow them to keep on changing lines they will do so, and we have nobody but ourselves to blame if they don't know the script. As you know, Dennis is always available to come down to rehearsal for rewrites, and if you do have major problems of course he can come after the Monday, but in general all script changes should be made by Monday evening.

This note is for you to act on as you think fit, but I would strongly advise against making any kind of general announcement of its contents to the cast; as you know already, this only causes unpleasantness. I suggest possibly trying to have a chat with Bill on his own if you find it difficult to stop the constant changing in rehearsal.

If you would like to discuss this with me, or if you would like me to put the point to Bill, I would be delighted to do so!

Friday 12: *The Web Planet: Crater of Needles* is camera rehearsed and recorded in Riverside 1. The total cost is £2,850.

Tuesday 16: Three days' shooting of film inserts for *The Crusade* begins at Eating.

Friday 19: *The Web Planet: Invasion* is camera rehearsed and recorded in Riverside 1. The total cost is £2,676.

Thursday 25: Verity Lambert sends the draft scripts for Terry Nation's new Dalek story, *The Chase*, to Richard Martin, who has been assigned to direct it. She notes that she is 'really very happy with it as far as the movement and action in the story are concerned,' and that "it is slightly tongue-in-cheek and obviously is purely an adventure story, but... there are lots of opportunities for imagination and for excitement.' She does however have a number of reservations. She is concerned about how two new monsters –

the Mire Beast and the Fungoid - will be realised, particularly in view of problems experienced with the design of the Slyther creature in *The Dalek Invasion of Earth*, and considers that another alien race, the Aridians, are too 'unpleasant looking*' as described by Nation. She feels that an episode involving Frankenstein's monster is out of keeping with *Doctor Who's* usual style and could suggest a lack of imagination, and is considering asking Nation to replace it with something else - a suggestion to which he is quite amenable.

It has by this point been established that William Russell will be leaving *Doctor Who* when his contract expires at the end of *The Chase*. Terry Nation has therefore introduced in the final episode of his story a new character, an astronaut called Brack, who will become the Doctor's new male companion.

Nation has meanwhile been discussing with Verity Lambert and Dennis Spooner ideas for a further six-pan Dalek story to be made during the series* third production block. They agree that this new story should be preceded by a single episode 'trailer*' in which none of the regular characters appear, allowing the cast a week's holiday. Spooner briefs the Copyright Department to commission from Nation the script for this trailer, referred to as *Dalek Cutaway*.

Friday 26: *The Web Planet: The Centre* is camera rehearsed and recorded in Riverside 1. The total cost is £3,342.

Dennis Spooner briefs the Copyright Department to commission from writer Brian Hayles a storyline for a story entitled *The Dark Planet*. This will ultimately be rejected.

MARCH 1965

Wednesday 3: Richard Martin has gone on holiday abroad following completion of *The Web Planet*. Verity Lambert sends him a memo to see on his return, listing the scenes from *The Chase* which she has agreed with the Design Department should be done as film inserts. She ends:

Your filming schedule will be heavy, although it will not involve location shooting, but your model making etc. will be most

expensive. I do implore you to keep your studio settings down in cost. I shall be away on your return, but you will no doubt find out that you have exceeded your budget on the Zarbi story by something in the region of £1 ,000. I do not want this to happen again.

Will you please work to a budget of £2,750 per episode. If you should require more on this serial, will you please notify my office.

The budget allocated to *The Chase* is higher than usual as it is regarded as one of the more prestigious stories of this production block; savings will have to be made on some of the other stories to compensate.

It will later be decided that the story should in fact have one day of location filming for some scenes set on the planet Aridius in the first two episodes.

Friday 5: *The Crusade: The Lion* is camera rehearsed and recorded in Riverside 1. The total cost is £3,515.

Thursday 11; One day's shooting of film inserts for *The Space Museum* takes places at Baling.

Verity Lambert has by this time decided to leave *Doctor Who* at the end of the second production block and move on to other work, but her successor has yet to be chosen. She sends Donald Wilson the following memo, headed '*Doctor Who: Serial S*', requesting permission to take the unusual step of commissioning story editor Dennis Spooner to write the story which will follow *The Chase* in the season's running order:

As you know, I agreed with you last week that we should contract Dennis Spooner to write this serial. This is because we will not have, at this point, finalised negotiations with Jacqueline Hill and Maureen O'Brien. This will make it impossible to commission an outside writer.

This serial has to be ready for design information by the last week in April and, as I mentioned to you, we will not know

about Jacqueline Hill until the new producer has been decided upon.

I think it would be a great risk to try an outside writer on this serial for the following reasons:

- 1) He will not be able to start writing it until he knows the characters.
- 2) None of the writers we have used so far are available and this would mean trying a completely new writer.
- 3) Of necessity, this serial has to be written fairly economically and I would not have the same control over an outside writer.
- 4) I also have had to agree with Bill Hartnell's agent to let him have one week out of this serial. Obviously this complicates matters still further.
- 5) Using an outside writer, it could quite well be that the serial will necessitate some considerable rewriting. This will put us in a very awkward position as far as design information is concerned.

Because of these points, I will be most grateful if you can confirm to me that I can commission Dennis Spooner to write this serial.

Friday 12: *The Crusade: The Knight of Jaffa* is camera rehearsed and recorded in Riverside 1. From this episode, *Doctor Who's* budget per episode is increased from £2,330 to £2,500. The total cost of *The Knight of Jaffa* is £2,300.

Monday 15: Verity Lambert begins two weeks holiday.

Donald Wilson agrees that Dennis Spooner can be commissioned to write Serial S.

Friday 19: *The Crusade: The Wheel of Fortune* is camera rehearsed and recorded in Riverside 1. The total cost is £2,150.

Friday 26: *The Crusade: The Warlords* is camera rehearsed and recorded in Riverside 1. The total cost is £2,065.

APRIL 1965

By the beginning of this month, Dennis Spooner has - like Verity Lambert - decided to move on from *Doctor Who* when his contract expires later in the year. Spooner's replacement is to be Donald Tosh, a BBC staffer who has just completed an eighteen-month assignment as story editor on *Compact*. Although he will be present during production of *The Chase*, his first on-screen credit will be for the following story, Dennis Spooner's four-parter, now entitled *The Time Meddler*. Lambert's successor has also been chosen now and is to be John Wiles, who has been on the staff of the BBC since the early fifties as a writer/adaptor and story editor and who has recently been promoted to producer by Head of Serials Donald Wilson.

To help acquaint the newcomers with the background to the series, Lambert and Spooner provide them with a note headed 'The History of *Doctor Who*', which gives a brief story-by-story summary up to the end of the second production block.

It has by this point been tentatively decided that the new companion character introduced in *The Chase* should be called Michael rather than Bruck.

Friday 2: *The Space Museum: The Space Museum* is camera rehearsed and recorded in TC4. The total cost is £2,643.

Dennis Spooner rejects Malcolm Hulke's *The Hidden Planet* and *Britain 408 AD*, which Hulke has re-submitted to the production office following David Whitaker's departure.

Friday 9: *The Space Museum: The Dimensions of Time* is camera rehearsed and recorded in TC4. The total cost is £2,394.

Monday 12: Four days' shooting of film inserts for *The Chase* begins on Stage 3A/B at Baling.

Friday 16: *The Space Museum: The Search* is camera rehearsed

and recorded in TC4. The total cost is £2,028.

Tuesday 20: The first of two sessions is held between 2.00 p.m. and 6.00 p.m. at the Olympic Sound Studios to record Dudley Simpson's incidental music for *The Chase*. Simpson conducts an ensemble of five musicians, and the instruments used are: an electronic organ; a celeste; three tymps (one pedal); a xylophone; a marimba; and a vibraphone.

Thursday 22: The second of the two music recording sessions for *The Chase* is held between 1.30 p.m. and 5.30 p.m. at the Olympic Sound Studios. The personnel and instruments used are the same as on Tuesday.

Friday 23: *The Space Museum: The Final Phase* is camera rehearsed and recorded in TC4. The total cost is £1,636.

Writer Robert Holmes meets Donald Tosh to discuss possible story ideas for *Doctor Who*. Tosh explains that he and John Wiles are intending to bring a new, more sophisticated style to the series.

Sunday 25: Following their meeting the previous Friday, Robert Holmes sends Donald Tosh a letter containing a storyline for a proposed four-part story. (Nothing comes of this idea now, but Holmes will resubmit it five years later under the title *The Space Trap* and it will eventually be made as *The Krotons* in *Doctor Who's* sixth season.)

Monday 26: Four days' preliminary rehearsal begins for *The Chase: The Executioners*. Rehearsals this week and next take place in a Drill Hall at 58 Bulwer Street, London W12.

Friday 30: *The Chase: The Executioners* is camera rehearsed and recorded in Riverside 1. The total cost is £6,083. Recording overruns its allotted time by ten minutes. This is a knock-on effect from delays caused earlier in the day by the fact that a special effect commissioned from Shawcraft was unavailable; the Shawcraft effects man had been asked to make a short trip back to their workshop on *Doctor Who* business but failed to return, having been sent out for the rest of the afternoon on another job.

Verity Lambert later asks designer Raymond Cusick to register a protest with Shawcraft, as they are paid to have a man working on *Doctor Who* for the whole of the studio day.

MAY 1965

Wednesday 5: Graphics and Effects Manager Tony Foster sends Verity Lambert a memo informing her that he has taken up with Shawcraft 'in the strongest possible terms' their failure to provide a proper service for the previous Friday's studio work, and that he has received an assurance that it will not happen again. Shawcraft's labour charge for the episode is to be reduced accordingly.

Thursday 6: Director Douglas Camfield and a BBC photographer meet Jacqueline Hill and William Russell at 2.00 p.m. in the main reception area at Television Centre. They then visit a number of London locations, including Trafalgar Square and Hyde Park, to take stills for inclusion in a montage sequence showing Barbara and Ian back on Earth after parting company with the Doctor at the end of *The Chase* - Hill having by this point decided, like Russell, to leave the series when her current contract expires.

Friday 7: *The Chase: The Death of Time* is camera rehearsed and recorded in Riverside 1. The total cost is £2,441. The recording overruns its allotted time, almost entirely due to problems cutting from telecine film to live action and the time needed to rewind the telecine for retakes. .

Monday 10: Four days' preliminary rehearsal begins for *The Chase: Flight Through Eternity*. This week and next, rehearsals take place in the Territorial Army Centre at Artillery House, Horn Lane, London W3.

Two further film inserts for the final episode of *The Chase* are completed at Haling. The first, shot on Stage 3A/B in front of a back-projection screen, shows Ian and Barbara on a double decker bus following their return to Earth at the end of the story. The second, shot between 2.00 p.m. and 3.30 p.m. just outside a maintenance garage behind Stage 3A/B, is a slightly earlier scene

of the two companions running away from the building where the Daleks' time machine has deposited them, with an explosion (in truth a simple lighting effect) then occurring beyond the garage doors. These scenes are directed by Douglas Camfield and designed by Barry Newbery, effectively being made as part of the following production, Dennis Spooner's *The Time Meddler*. Baling film inserts for the latter story, showing the TARDIS on a beach beside a rugged cliff-face, are also shot on this date.

Friday 14: *The Chase: Flight Through Eternity* is camera rehearsed and recorded in Riverside 1. The total cost is £2,614. The recording again overruns its allotted time, for the same reasons as did the previous week's. During the course of the day, Verity Lambert and Dennis Spooner ask Peter Purves, who has been cast as the American hillbilly character Morton Dill, if he would like to play the Doctor's new companion, Michael Taylor, who is to be introduced in the final episode of the story. Purves readily agrees. Terry Nation has by this point delivered his script for the *Dalek Cutaway* episode and started work on the new six-part Dalek story it foreshadows.

Friday 21: *The Chase: Journey into Terror* is camera rehearsed and recorded in Riverside 1. The total cost is £2,658. The recording overruns its allotted time owing to its exceptionally complicated nature and to the fact that the start of camera rehearsals was delayed by the need to wait for paint to dry on a piece of scenery.

Monday 24: Four days' preliminary rehearsal begins for *The Chase: The Death of Doctor Who*. Rehearsals this week take place in the Drill Hall at 239 Uxbridge Road.

Wednesday 26: Verity Lambert sends a memo to Barry Learoyd, Chief Designer (Drama), complaining about the poor quality of the walls for the Empire State Building set featured in *Flight Through Eternity* episode.

Thursday 27: The Copyright Department is briefed to commission from writer Paul Erickson the scripts for a four-part story entitled *The Ark*.

Friday 28: *The Chase: The Death of Doctor Who* is camera rehearsed and recorded in Riverside 1. The total cost is £2,529. A fight scene between the Doctor and his robot double (played in some shots by Edmund Warwick) is pre-recorded between 3.00 and 3.30 in the afternoon as William Hartnell finds such scenes tiring and needs time to recover before the main recording in the evening.

Gerald Savory, Donald Wilson's successor as Head of Serials, has now asked Verity Lambert to make the next season's Dalek story a twelve-parter rather than a six-parter. Lambert sends Savory the following memo in response:

Re. your request to make Serial V (Dalek serial) a twelve-part serial instead of a six. I have put into motion the following, subject to negotiations with Terry Nation's agent and Dennis Spooner's agent. It will be possible to have a twelve part Dalek serial written jointly by Terry Nation and Dennis Spooner. The first recording for this will be on 15 October 1965 (Week 41) and it would continue up to and including 7 January 1966 (Week 1). At the moment we have one week's filming allocated to us in Week 39. We shall now require two weeks' filming and this ideally should be in Weeks 38 and 39.

I am not able at this point to say if these serials can be done for less than £3,000 an episode, which as you know is what we have spent on the last two Dalek serials. I have asked Terry and Dennis to try to keep the overall cost as low as possible. However until they have been able to get together and work out a storyline it is not possible for me to commit myself.

The start of the third production block will subsequently be put back by one week. Recording of the twelve-part story will therefore begin on 22 October, and pre-filming at Baling will take place over Weeks 39 and 40.

John Wiles later confirms that it will be impossible to mount the story on the usual budget of £2,500 per episode. An additional, one-off allocation of £3,500 is then made to the programme, which he elects to split equally between the first two episodes of the story.

JUNE 1965

Friday 4: *The Chase: The Planet of Decision* is camera rehearsed and recorded in Riverside 1. The total cost is £2,285.

Monday 7: Four days' preliminary rehearsal begins for *The Time Meddler: The Watcher*. This story's rehearsals take place in the Drill Hall at 239 Uxbridge Road.

Wednesday 9: Director Richard Martin sends a memo of appreciation to designers Raymond Cusick and John Wood for their work on *The Chase* and, in Wood's case, also *The Web Planet*.

Barry Learoyd replies to Verity Lambert's memo of 26 May, saying that the Empire State Building set looked satisfactory to him on transmission and pointing out that continual late information from the production office and consequent late design drawings mean that construction work is often rushed, leaving additional tidying up for the designers and studio staff to do on the recording day.

Incidental music for *The Time Meddler* is recorded in Lime Grove Studio R, featuring drums played by Charles Botterill. (Other music for this serial is to come from stock.)

Friday 11: *The Time Meddler: The Watcher* is camera rehearsed and recorded in TC4. The total cost is £1,949. The recording overruns its allotted time by seven minutes. This is due partly to the fact that a technical fault causes it to start four minutes late and partly to the fact that an entire sequence has to be reshot as it has used more stock music than can be cleared for copyright purposes - a fact not discovered until the end of the day.

Wednesday 16: Verity Lambert replies to Barry Learoyd's memo of the previous Wednesday, asserting that the only reason that the Empire State Building set looked satisfactory was that the director changed some of his shots to disguise its deficiencies, and that scripts and design discussions for *The Chase* were on time.

Friday 18: *The Time Meddler: The Meddling Monk* is camera rehearsed and recorded in TC3. The total cost is £1,803. A fight scene featuring stuntmen Fred Haggerty and Tim Condren is

recorded out of sequence before the main recording of the episode.

Thursday 24: A photocall featuring the Drahvins and Chumblies takes place at Haling, where pre-filming for *Galaxy 4* is being carried out this week.

Friday 25: *The Time Meddler: A Battle of Wits* is camera rehearsed and recorded in TC4. The total cost is £1,677. During camera rehearsals, actor Michael Miller, playing Wulnoth, is asked to make a sound recording of one line of dialogue to facilitate cueing in the main recording that evening.

Saturday 26: *The Chase: The Planet of Decision* is transmitted on BBC 1. This is the last episode on which Dennis Spooner is credited as story editor.

JULY 1965

Friday 2: *The Time Meddler: Checkmate* is camera rehearsed and recorded in TC4. The total cost is £1,728. -.

Monday 5: John Wiles has by now taken over the day-to-day production of *Doctor Who* from Verity Lambert.

Donald Tosh briefs the Copyright Department to commission from Dennis Spooner his six scripts for the new twelve-part Dalek story, now entitled *The Daleks' Master Plan*. (Spooner has still not fully relinquished the story editor's post but is unable to commission himself as this would breach BBC restrictions on story editors writing for their own shows.)

Friday 9: *Galaxy 4: Four Hundred Dawns* is camera rehearsed and recorded in TC4. The total cost is £3,100.

Donald Tosh briefs the Copyright Department to commission from John Lucarotti a new four-part historical story about the massacre of the Huguenots in Paris, 1572. This subject matter is the production team's suggestion; Lucarotti originally proposed to write a story about Eric the Red discovering Newfoundland.

Friday 16: *Galaxy 4: Trap of Steel* is camera rehearsed and recorded in TC4. The total cost is £2,094.

Dennis Spooner briefs the Copyright Department to commission from Terry Nation his six scripts for *The Daleks' Master Plan*.

Tuesday 20: Douglas Camfield, who has been assigned to direct the forthcoming twelve-part Dalek story now entitled *The Daleks' Master Plan*, writes to composer Tristram Gary to ask if he would be willing to provide the incidental music for it.

Friday 23: *Galaxy 4: Air Lock* is camera rehearsed and recorded in TC4. The total cost is £2,293.

Friday 30: *Galaxy 4: The Exploding Planet* is camera rehearsed and recorded in TC3. The total cost is £2,463.

AUGUST 1965

Friday 6: *Dalek Cutaway: Mission to the Unknown* is camera rehearsed and recorded in TC3. The total cost is £2,440.

SEPTEMBER 1965

Tuesday 7: John Wiles sends Terry Nation the following letter conveying comments by director Douglas Camfield and others on the draft scripts for the early episodes of *The Daleks' Master Plan*:

Douglas has come up with some very exciting ideas for the serial which I do hope you will consider. One of his fears is that as far as he himself is concerned he would like to try to get more into the production indicative of the year 4,000 AD.

We have had a lot of talks about this and some of the things we feel for example concern names of people. We both feel that, just as our names have changed a great deal since the time of Christ, so too in another 2,000 years a lot of names, now in use (and, in fact, used in your script) will have been corrupted into

something else. This might happen by the dropping of consonants or the changing of vowels, e.g. ROALD instead of RONALD, WON instead of WALTON. He also feels - and I think this is an interesting idea - that we may return to a kind of heraldry whereby the basic names in English reappear, e.g. BORS for one of the convicts on Desperus.

In this connection also, it seems possible that words will emerge meaning 'SPACE VESSEL'. Donald has suggested a vehicle called a *FJJPT* (Faster than light inter-planetary transporter) and a *SPAR* (Space car): terms like this can easily be explained in the scripts and will add to the possible vernacular of the period. We are a little worried also about Vitaranium. Bill Hartnell will certainly have great difficulty in saying it May we for certain occasions change it to VX 2?

Some of the people who have read the scripts have also been a little worried by the reference to New Washington. They feel that in the year 4,000 the world will possibly be a single country owing allegiance to nothing that we know today. One suggestion is that we refer to it as Communication Centre Earth, which gives us the feeling that the whole world may be one giant built-up area where nationalities have ceased to exist.

How do you feel about these ideas?

This possibly sounds as if my only reaction to the scripts is to suggest amendments - far from it! I think there are some most exciting things in the story. But if we can help Douglas realise his ambitions for it we will get an even more exciting result.

Terry Nation replies later in the week indicating that he has no objection to most of the changes suggested by Wiles. He dislikes the substitution of 'VX 2' for 'Vitaranium', however, and suggests 'Vita' as a possible alternative. He also asks that the names of two of his characters, Mavic Chen and Sara Kingdom, be left unchanged.

Monday 13: John Wiles writes again to Terry Nation, thanking

him for his co-operation over the changes suggested the previous week and assuring him that there is no intention to change the names Mavic Chen and Sara Kingdom. He continues:

'Vita' and its derivatives worries us slightly because of its association with vitamins. Would you wear TARANIUM as a contraction of your original word? I am sure the Daleks would make it sound most sinister.

Four days' preliminary rehearsal begins for *The Myth Makers: Temple of Secrets*. This story's rehearsals take place at North Kensington Community Centre.

Maureen O'Brien, returning from holiday for the start of the new production block, learns that she is to be dropped from the series at the end of *The Myth Makers*. John Wiles' intention has been to replace Vicki with a new character, Katarina, whom he has had written into the final episode of the story as a late addition. He and Donald Tosh have quickly realised however that this character, a handmaiden to the prophetess Cassandra, would pose enormous difficulties for the series' writers owing to her lack of modern knowledge. They have therefore decide to kill her off in the following story, *The Daleks' Master Plan*, and to use as another short-term companion Terry Nation's character Sara Kingdom, who will also be killed off at the end of that story. Adrienne Hill is subsequently cast as Katarina, and Jean Marsh as Sara.

Friday 17: *The Myth Makers: Temple of Secrets* is camera rehearsed and recorded in Riverside 1. The total cost is £3,327.

Friday 24: *The Myth Makers: Small Prophet, Quick Return* is camera rehearsed and recorded in Riverside 1. The total cost is £2,566.

Monday 27: Five days' shooting of film inserts for *The Daleks' Master Plan* begins on Stage 3A/B at Baling. The first scene to be shot is the death of Katarina for episode four - ironically, actress Adrienne Hill's first work on the series. As the story's scripts are still undergoing revision, director Douglas Camfield has to improvise some of the action based upon the agreed storyline. Problems

occur all week due to the late delivery, and in some cases non-delivery, of props and scenery. A number of model shots due to be done on Friday are held over for completion the following Monday.

OCTOBER 1965

Friday 1: *The Myth Makers: Death of a Spy* is camera rehearsed and recorded in Riverside 1. The total cost is £2,230.

Monday 4: A further five days' shooting of film inserts for *The Daleks' Master Plan* begins on Stage 3 A/B at Baling. The morning of the first day is spent completing the model shots held over from the previous Friday. Filming then continues with scenes of a battle between Daleks and Ancient Egyptians, Extras hired from the Denton de Gray agency to play non-speaking Egyptian soldiers are judged by director Douglas Camfield and production assistant Viktors Ritelis to be very poor, and a number of shots involving them are dropped. Problems again arise with scenery, and in particular with a model pyramid which takes one-and-half hours to erect on the morning of Wednesday 6 October after Shawcraft have worked all through the night to complete it. Bill Roberts, the manager of Shawcraft, tells Ritelis that he would be happy for some of the specialist prop and model work on *Doctor Who* to be put out to some other firm in future, as his team are overstretched.

Friday 8: One of the final pieces of filming for *The Daleks' Master Plan* at Baling is a model shot of an erupting volcano, utilising steam and compressed air to achieve the effect of the magma. This proves unsatisfactory, however, as the volcano is out of scale with the model TARDIS required to materialise on it. A decision is taken to remount it at a later date.

The Myth Makers: Horse of Destruction is camera rehearsed and recorded in Riverside 1. The total cost is £2,091.

Saturday 9: *Dalek Cutaway: Mission to the Unknown* is transmitted on BBC1. This is the last episode on which Verity Lambert receives a credit as producer.

Wednesday 13: Composer Tristram Gary's incidental music for the first six episodes of *The Daleks' Master Plan* is recorded between 6.30 p.m. and 10.30 p.m. at the IBC Studios, at 35 Portland Place, London W1 A. The instruments, played by an ensemble of musicians led by Eddie Walker, are: horn, cello, percussion, flute, oboe and vibraphone.

Friday 15: *Doctor Who's* budget is set for the financial year beginning 1 April 1966 at an average of £2,750 per episode.

Monday 18: Four days¹ preliminary rehearsal begins for *The Daleks' Master Plan: The Nightmare Begins*. The venue for this story's rehearsals is the Drill Hall at 58 Bulwer Street.

The volcano model shot initially attempted on Friday 8 October is remounted on Stage 2 at Baling, this time using a high speed camera to increase its effectiveness. Again however it proves unsuccessful, this time because the rushes show strobing and an occasional sideways kick on the picture. It will therefore have to be remounted again.

Thursday 21: The volcano model shot is again attempted at Ealing, but once more proves unsuccessful as the same picture fault occurs as on Monday.

Friday 22: *The Daleks' Master Plan: The Nightmare Begins* is camera rehearsed and recorded in TC3. The budget is initially set at £4,250 - the standard £2,500 plus half the additional one-off sum of £3,500 allocated to this story. It is subsequently increased to £4,310. The total cost is £5,318.

A press photocall takes place at 3.45 p.m. on the set, featuring William Hartnell and the actors playing characters called Technix, who are required to have their heads shaved for the production.

Tuesday 26: John Wiles sends make-up supervisor Sonia Markham a memo pointing out that in *The Nightmare Begins* the beard worn by actor Brian Cant, playing the character Kurt Gantry, differed noticeably between the pre-filmed inserts and the studio recordings, and that the hair-lace on William Hartnell's wig was showing badly in close ups. He concludes:

I would be grateful if you could look into these points. The make-up on the whole in the programme is so good that I think it a pity when something lets it down.

Wednesday 27: Sonia Markham replies as follows to John Wiles' s memo of the previous day:

Thank you for your memo of 26 October. I have noted the contents. I appreciate your remarks and can only apologise for the lack of continuity on the make-up of Brian Cant.

Regarding the hair-lace on Mr. Harwell's wig, owing to different lighting and change of positions on various sets, this does sometimes occur, especially in big close-ups, and this is almost unavoidable.

Friday 29: *The Daleks' Master Plan: Day of Armageddon* is camera rehearsed and recorded in TC3. The budget for this episode is £4,250, the total cost £4,031.

NOVEMBER 1965

Friday 5: *The Daleks' Master Plan: Devil's Planet* is camera rehearsed and recorded in TC3. From this episode, the budget reverts to £2,500 per episode for the remainder of the story. The total cost of *Devil's Planet* is £2,268.

Friday 12: *The Daleks' Master Plan: The Traitors* is camera rehearsed and recorded in TC3. The total cost is £2,448.

Monday 15: The volcano model shot attempted on 8, 18 and 21 October is remounted again on Stage 3B at Baling, and finally proves satisfactory.

Tuesday 16: Donald Tosh briefs the Copyright Department to commission from writer Brian Hayles the storylines for two stories entitled *The White Witch* and *The Hands of Aten*.

Friday 19: *The Daleks' Master Plan: Counter Plot* is camera rehearsed and recorded in TC4. The total cost is £2,194.

Barry Learoyd, the Chief Designer (Drama), sends John Wiles the following memo:

Dr. Who Serial V is proving a near disaster. I understand that the director is doing all possible to meet his dates but that his commitment to twelve consecutive episodes has made this virtually impossible. Scripts or near-complete scripts are often available but planning the design and shooting arrangements for these is entirely haphazard. The director has declared his availability to the designers, but in practice this means the designer designs to the script, presents the prepared design and gets an O.K. from the director in a meeting lasting perhaps five minutes. The result being that when he (the director) reaches the stage where he can plan his shots, he must use what is done - or whatever 'bits' of what is done that now fit in with his production ideas. This very often means large areas of unwanted and wasted scenery.

I give you this summary, despite the fact that this Serial V will almost certainly continue in this same way, in order that you may make quite sure that the following four episode parts allow proper planning with the designers and directors together and so that you may fight wholeheartedly against any recurrence of more than six episodes being given to one director and in order that you take some action to ensure that the addition of the Christmas holiday period to the problem does not lead to real disaster.

Tuesday 23: John Wiles responds as follows to Barry Learoyd's memo of 19 November:

Thank you for your memo. Once again I am sorry that script difficulties on the ... serial have caused so much trouble to our designers. Nevertheless, I have no hesitation in affirming that I think the results to date have been first class, and a credit to all concerned with the programme. I am sorry that you consider some of the director's shooting to be wasteful as far as sets are

concerned, this hadn't occurred to me, nor do I believe I agree with you. Your point about any director working for more than six consecutive episodes is valid and I agree. Personally, I am planning no serial of more than four episodes. The director of Serial W joins me at the end of this week and will be available for discussions with her designer thereafter, and the director of Serial X will join me when he returns from leave in about two weeks' time. Consequently, I am hopeful that the same situation will not arise in the immediate future.

Wiles also sends Douglas Camfield a memo expressing his gratitude for the fact that the early episodes of *The Daleks' Master Plan* have been achieved within budget.

Friday 26: *The Daleks' Master Plan: Coronas of the Sun* is camera rehearsed and recorded in TC4. The total cost is £1,914.

DECEMBER 1965

Friday 3: *The Daleks' Master Plan: The Feast of Steven* is camera rehearsed and recorded in TC3. The total cost is £2,562.

Friday 10: *The Daleks' Master Plan: Volcano* is camera rehearsed and recorded in TC3. The total cost is £2,265.

Friday 17: *The Daleks' Master Plan: Golden Death* is camera rehearsed and recorded in TC3. The total cost is £2,398.

Friday 23: An extra day's shooting of film inserts for the final episode of *The Daleks' Master Plan* takes place on Stage 2 at Baling.

Friday 31: *The Daleks' Master Plan: Escape Switch* is camera rehearsed and recorded in TC3. The total cost is £2,391.

JANUARY 1966

Monday 3: Four days' shooting of film inserts for *The Massacre of St Bartholomew's Eve* - John Lucarotti's four-part historical set in Paris 1572 - begins at Baling.

Wednesday 5: Chief Designer (Drama) Barry Learoyd sends John Wiles a memo following on from their correspondence the previous November about *Doctor Who's* scenery requirements:

I was sorry to learn from the designer in the studio that there has been a bit of misunderstanding about our attitude to 'wasted' scenery. It is never our contention that a director should 'show the set' except where this is an integral part of his conception of the production.

Our only interest in this respect is that he does not ask for more set than he is going to use. In Serial V, where the director had not the time available to plan productions with the designer in advance, and had no alternative therefore but to accept what was given to him, our interest was that he should shoot his action within these bounds, to the best advantage of the production.

Friday 7: *The Daleks' Master Plan: The Abandoned Planet* is camera rehearsed and recorded in TC3. The total cost is £1,919.

One day of location filming is carried out for *The Massacre of St Bartholomew's Eve*. This is for a scene at the end of the story where a young girl named Dodo enters the TARDIS, subsequently to become the Doctor's new female companion. The production team's original intention was that the Huguenot character Anne Chaplet, played by Annette Robertson, should be taken on board the TARDIS at the end of this story. However, they have now reached the conclusion that to have a companion originating from Paris 1572 would pose the same problems of lack of modern knowledge as had been envisaged with Katarina. They have therefore decided to introduce instead a present-day character, Dorothea 'Dodo' Chaplet, descended from Anne. The actress cast as Dodo is Jackie Lane.

Friday 14: *The Daleks' Master Plan: Destruction of Time* is camera rehearsed and recorded in TC3. The total cost is £1,888. The recording overruns its allotted time owing to the fact that the roller caption for the closing credits keeps sticking, requiring numerous retakes of the final scene. A further retake proves necessary when a stage hand appears in shot during the roller caption sequence, incurring director Douglas Cornfield's wrath. During production of *The Daleks' Master Plan*, John Wiles and Donald Tosh have both decided to quit the *Doctor Who* production team early in the new year. Wiles has never been entirely happy working as a producer, feeling more at home as a writer and a director, and he has had a very strained working relationship with William Hartnell. He has indeed proposed replacing Hartnell with another actor but this has been vetoed by Gerald Savory. Tosh has decided to leave partly out of loyalty to Wiles and partly due to a desire to move on to other work.

The man appointed as Wiles' replacement is Innes Lloyd, who has been on staff at the BBC since 1953 and has worked on a wide variety of different programmes. He has been chosen for the job by Sydney Newman but accepts it with some reluctance as he is not a fan of science-fiction. Tosh's successor is Gerry Davis, who has asked to be transferred to *Doctor Who* after a stint on the football team soap opera *United!*

A number of stories have already been commissioned for the latter part of the third production block, including *The Ark* by Paul Erickson, *The Toymaker* by Brian Hayles (Tosh having now decided against using Hayles' other submissions *The White Witch* and *The Hands of Aten*) and *The Gunfighters* by Donald Cotton. Accomplished writer Ian Stuart Black is also due to submit a storyline to the production office. *The Toy maker* - the story in which it was proposed that Hartnell might be written out - is currently being heavily rewritten by Tosh from Hayles' scripts as, partly because of their extensive special effects requirements, these were considered unsuitable for production. It will therefore be some time before the influence of Lloyd and Davis will be fully felt.

Monday 17: Four days' preliminary rehearsal begins for *The Massacre of St Bartholomew's Eve: War of God*. This story's rehearsals take place in the Drill Hall at 58 Bulwer Street.

Donald Tosh has by this point left the production office after completing his rewrites on Brian Hayles's *The Toymaker* (which will shortly undergo a change of name first to *The Trilogic Game* and then to *The Celestial Toymaker*). In consultation with John Wiles and director Bill Sellars, he has removed a number of impractical effects sequences- including some scenes set in a maze - and substituted two new games of his own, one of these being the Trilogic Game.

Tosh has now also formally rejected Hayles's storylines for *The Witch Planet* and *The Hands of Aten*; but Gerry Davis will subsequently commission from the writer a four-part historical adventure entitled *The Smugglers*, which will be made as the last story of the series' third production block.

Davis himself has meanwhile rejected an idea end tied TV New Armada by the series' first story editor, David Whitaker, and returns it to him with the following letter:

Enclosed please find your storyline entitled *The New Armada* which was passed on to me by Donald Tosh.

Sorry, but I don't feel that this is quite in line with the direction set down by the Head of Serials for *Doctor Who*.

We are looking for strong, *simple* stories. This one, though very ingenious, is rather complex with too many characters and sub-plots. To simplify it, as it stands, would reduce the plot to the point when it would virtually be a new creation.

I should very much like to hear from you. Perhaps we could meet for a chat in the near future. Could you bring over a number of storylines in embryo form we could take a look at?

Tuesday 18: John Wiles sends the following letter to Donald Tosh:

I have now had a chance of reading episode four of *The Toymaker* and I think it goes extremely well. Bill Sellars is also very pleased with it and a set of the scripts is now with the designer to start preliminary work. It is possible that it may be a bit short and I have agreed with Bill that I will look at all the

episodes: in the event of one, three and four I'll try and work in sufficient business to give us an extra two or three minutes per episode and for episode two I will try and find another four minutes. I have discussed all this with Innes and Bill; I hope to do this as painlessly as possible, anyway don't worry, I shall respect the 'fabric' as if it were of Westminster Abbey itself. I gather ... that you are sending back the Hayles versions of episodes one and two. I do appreciate this as it may help me to find the extra stuff, which I want to do early next week.

Things go well here. Ian Stuart Black has brought in a very exciting synopsis and we are going ahead with Serial AA. Douglas has even finished his editing and has lost ten years!

In conclusion I must thank you for everything you have done for the programme, not only in the immense amounts of rewriting which you have done, always so cheerfully and efficiently, but also for your constant encouragement and support in everything we have undertaken. Your help to me personally was quite fantastic and deeply appreciated and I hope that we shall continue to work together many times in the future. Have a splendid holiday and come and see us as soon as you get back.

Friday 21: *The Massacre of St Bartholomew's Eve: War of God* is camera rehearsed and recorded in Riverside 1.

The production team have now formally adopted a system of setting a budget for each episode according to its own particular requirements, rather than using the standard budget figure throughout. In future, the opening episode of each story will always be allocated a larger proportion of the total budget than the others, as this is the episode for which the new sets, monsters etc. have to be made. It will however remain the case that if the total cost of a story exceeds the standard budget for the number of episodes it contains, savings will have to be made on other stories within the same financial year so that, at the end of the day, the books balance.

The budget for *War of God* is £2,825, the total cost £3,576.

Wednesday 26: Innes Lloyd sends copies of the draft scripts for the first two episodes of Donald Cotton's *The Gunfighters* to Rex

Tucker, who has been assigned to direct it. The third episode is currently being rewritten as it 'came through with precious little action and nine sets,' and the fourth has yet to be delivered.

Friday 28: *The Massacre of St Bartholomew's Eve: The Sea Beggar* is camera rehearsed and recorded in Riverside 1. The budget is £2,425, the total cost £2,041.

FEBRUARY 1966

Friday 4: *The Massacre of St Bartholomew's Eve: Priest of Death* is camera rehearsed and recorded in Riverside 1. The budget is £2,425, the total cost £2,632.

Friday 11: *The Massacre of St Bartholomew's Eve: Bell of Doom* is camera rehearsed and recorded in Riverside 1. The budget is £2,425, the total cost £2,019.

Monday 14: Although John Wiles will receive the on-screen credit as producer of *The Ark*, Innes Lloyd has by this point taken over full responsibility for the day-to-day production of the series.

Friday 18: *The Ark: The Steel Sky* is camera rehearsed and recorded in Riverside 1. The budget is £2,700, the total cost £5,678.

Saturday 19: *The Massacre of St Bartholomew's Eve: Priest of Death* is transmitted on BBC1. This is the last episode on which Donald Tosh is credited as story editor.

Tuesday 22: Director Rex Tucker has by this time received draft scripts for all four episodes of *The Gunfighters*, but has expressed to Gerry Davis a number of reservations about them. Innes Lloyd sends him the following letter

Gerry Davis has told me that he was able to talk to you yesterday about episodes three and four of *The Gunfighters*, and he will look at them again in the light of your criticisms.

Whilst they are not the greatest scripts, I believe and hope that there is a great deal of humour and adventure that can be got out of them. I am sure you will agree that it would be absurd to try and make a traditional western - I would suggest that the approach might be more on the lines of *Car Ballou* - tongue in cheek - heroes and villains well defined. Perhaps before you do the casting we could have a talk about it. One of the things I believe we should look for is either American actors in London suitable to play parts in it, or English actors with really authentic accents.

We will let you have the revised scripts as soon as they are available. I look forward to seeing you after you have finished editing *A Farewell to Arms*.

Friday 25: *The Ark: The Plague* is camera rehearsed and recorded in Riverside 1. The budget is £2,400, the total cost £1,945.

Gerry Davis has by this point completely rewritten the scripts for *The Celestial Toymaker* as Gerald Savory has objected to Tosh's inclusion of two characters, George and Margaret, whom he himself created for his successful West End *play George and Margaret* (the gimmick of which was that the title characters never actually appeared). On seeing the rewritten scripts, John Wiles sends a memo of protest to Savory, pointing out that he might otherwise be open to criticism for wasting money on Hayles's originals. He stresses that the story was supposed to have been one of great menace - although arising from a battle of wills between the Doctor and the Toymaker character, rather than from ray guns and monsters - and that this was what had given it its relevance to *Doctor Who*. He expresses the view that this has now been lost, as the Toymaker has been reduced virtually to a bystander and his conflict with the Doctor downplayed. He ends by expressing his regret that the story is going ahead at all now that the producer and story editor who commissioned it have both left.

MARCH 1966

Thursday 3: One day's shooting of film inserts for *The Celestial*

Toymaker takes place at Baling. Also carried out is a sound recording of William Hartnell for the scenes in episode two where the Doctor is invisible and heard only as a disembodied voice. Hartnell himself will be on holiday for the studio recording of that episode and of episode three.

Friday 4: *The Ark: The Return* is camera rehearsed and recorded in Riverside 1. The budget is £2,400, the total cost £1,939.

Tuesday 8: Gerry Davis briefs the Copyright Department to commission from Brian Hayles the storyline for a story entitled *The Nazis*.

Friday 11: *The Ark: The Bomb* is camera rehearsed and recorded in Riverside 1. The budget is £2,400, the total cost £1,597.

Monday 14: Four days' preliminary rehearsal begins for *The Celestial Toymaker: The Celestial Toyroom*. This story's rehearsals take place in the Drill Hall at 58 Bulwer Street.

Tuesday 15: Gerry Davis briefs the Copyright Department to commission from Ian Stuart Black the scripts for a further four-part story, working title *The Computers*, which will be transmitted immediately after *The Savages*. The basic scenario for this story, involving an attempt by a computer to take over the world from its base in the newly-constructed GPO Tower, has been suggested by scientist Dr Kit Pedler in discussion with Davis. It has been further developed in a storyline accepted from writer Pat Dunlop, who has since had to withdraw from the project as the proposed delivery dates for the scripts clashed with work he was already committed to doing on another BBC serial called *United!* Dunlop will subsequently be paid £50 for his contribution to the story. Pedler will meanwhile strike up a firm friendship with Davis and become *Doctor Who's* unofficial scientific adviser.

It has by this point been decided that Steven will be written out of the series at the conclusion of *The Savages*. Peter Purves has been dissatisfied for some time with what he sees as a lack of development of Steven's character, and Innes Lloyd and Gerry Davis feel that the time is right for a change. The intention is that

The Computers will introduce a replacement character called Richard, or Rich for short, who will join the Doctor and Dodo on their travels after meeting Dodo at a discotheque.

Friday 18: *The Celestial Toymaker: The Celestial Toyroom* is camera rehearsed and recorded in Riverside 1. The budget is £2,700, the total cost £3,686.

Tuesday 22: Rex Tucker views the cinema film *Gunfight at the O.K. Corral* as part of his preparatory work for *The Gunfighters*.

Friday 25: *The Celestial Toymaker: The Hall of Dolls* is camera rehearsed and recorded in Riverside 1. The budget is £2,350, the total cost £2,535.

Saturday 26: *The Ark: The Bomb* is transmitted on BBC 1. This is the last episode on which John Wiles is credited as producer.

Monday 28: Four days' shooting of film inserts for *The Gunfighters* begins on Stage 3A/B at Eating.

Thursday 31: Innes Lloyd sends Terence Cook a memo in which he reports that Barry Newbery's design drawings for episodes two and three of *The Gunfighters* will be unavoidably late. There are two reasons for this: first, the production team have 'had much trouble with scripts, due to rewrites and an uncontactable author'; and, secondly, Newbery has been tied up with work on *The Ark*, due in particular to the unusually extensive special effects requirements of that story.

APRIL 1966

Friday 1: *The Celestial Toymaker: The Dancing Floor* is camera rehearsed and recorded in Riverside 1. The budget is £2,475, the total cost £1,716.

Monday 4: Gerry Davis rejects two storylines, *The Ocean Liner* and *The Clock*, submitted to the production office by David Ellis,

and one, *The Evil Eye*, by Geoffrey Orme.

Tuesday 5: A sound recording session takes place between 1.30 p.m. and 6.00 p.m. at Riverside Studios for *The Ballad of the Last Chance Saloon* - a song, written by Tristram Gary and Donald Cotton, which is to be featured throughout all four episodes of *The Gunfighters*. The singer is Lynda Baron and the pianist Tom McCall. The recording goes badly, however, as Baron has difficulty mastering the tune, and it is decided that a further session will be required the following week.

Friday 8: *The Celestial Toymaker: The Final Test* is camera rehearsed and recorded in Riverside 1. The budget is £2,475, the total cost £1,449.

Monday 11: Four days preliminary rehearsal begins for *The Gunfighters: A Holiday for the Doctor*. Rehearsals for this story take place in the Drill Hall at 58 Bulwer Street.

Tuesday 12: A further sound recording session takes place between 7.00 p.m. and 11.00 p.m. at Riverside Studios to finish work on *The Ballad of the Last Chance Saloon*.

Friday 15: *The Gunfighters: A Holiday for the Doctor* is camera rehearsed and recorded in TC4. The budget is £3,205, the total cost £4,065.

Friday 22: *The Gunfighters: Don't Shoot the Pianist* is camera rehearsed and recorded in Riverside 1. The budget is £2,575, the total cost £2,142. Rehearsal is delayed by the late arrival of the prop guns required for the action.

Monday 25: Michael Ferguson, the director assigned to handle *The War Machines* (formerly called *The Computers*), visits Theatre 3 at Lime Grove Studios from 10.30 a.m. to 11.30 a.m. to view a film entitled *Machines Like Men*, which he hopes may provide some inspiration for his realisation of the story.

It has by this point been decided that Dodo will be written out of the series in the second episode of *The War Machines*, Innes Lloyd

and Gerry Davis having concluded that a younger and more sophisticated female companion is required. *The War Machines* will therefore introduce two new companions, whom the production team have decided to call Ben (replacing the character Rich in writer Ian Stuart Black's original storyline) and Polly.

A number of actresses have attended auditions for the role of Polly, at which they have been required to read the following speech:

(SENTENCES IN CAPS SPOKEN TO PERSON IN ROOM)

POLLY: (INTO PHONE) Hello, yes right I'll hold on. (TO FRIEND IN ROOM) A LONG DISTANCE CALL - DUNDEE. NO HAVEN'T THE FOGGIEST. WHO LIVES IN DUNDEE ANYWAY? (TO PHONE) Oh, yes. (TO ROOM) HE'S COMING ON NOW!

Who's that? Doctor? Doctor, who? I didn't catch your last name, oh, I see. (TO ROOM) I WASN'T MEANT TO. (MAKES A FACE) Look are you sure you haven't got the wrong number or something?

Yes, my name is Polly Wright. But?... Oh, I see a friend of my uncle's. But which uncle? Charles? Haven't seen him for ages - don't think he quite approves of me.

What! He's been kidnapped! You're joking! Who'd want to kidnap Uncle Charles? Oh I see!

(HAND ON PHONE - TO ROOM) HE SAYS THAT UNCLE CHARLES HAS BEEN KIDNAPPED BY DALEKS OR SOMETHING. HE MUST BE A NUT OF SOME KIND.

Look, I think you'd better tell the police hadn't you, I mean... Oh!

(TO ROOM) HE SAYS I'M HIS ONLY HOPE.

I'm very flattered Doctor whatever your name is but... Oh. He's in danger. You don't know Uncle Charles. They're in danger not

him. He'll bore them to death. What's that? I'm in danger as well. Oh now, a joke's a joke but this... (TO ROOM) HE SOUNDS QUITE SINCERE ABOUT IT -

But who is threatening me? - What! But he's right here I (BACKING AWAY PHONE IN HAND) ROGER DON'T FOOL AROUND WITH THAT KNIFE. STAY WHERE YOU ARE...

On the basis of these auditions, the role of Polly is this month awarded to Anneke Wills. She came to the production team's attention earlier in the year when her husband, actor Michael Gough, portrayed the Celestial Toymaker. Michael Craze is cast as Ben. Contracts have been agreed under which Wills is to receive £68 5s per episode and Craze £52 10s per episode. (William Hartnell is by this point receiving £315 per episode.)

Wednesday 27: Two day's shooting of film inserts for *Savages* begins at Baling.

Friday 29: *The Gunfighters: Johnny Ringo* is camera rehearsed and recorded in Riverside 1. The budget is £2,575, the total cost £2,196.

MAY 1966

Sunday 1: Rex Tucker carries out one day of location filming for a scene in episode four of *The Gunfighters* where a fur-clad Savage is seen on the TARDIS scanner screen. The Savage is played by walk-on John Raven. Location filming for *The Savages* also takes place on this date.

Friday 6: *The Gunfighters: The OK Corral* is camera rehearsed and recorded in Riverside 1. The budget is £2,575, the total cost £2,012. Rehearsal is again delayed by the late arrival of prop guns, causing vociferous complaints from members of the cast required to use them.

Friday 13: *The Savages* episode one is camera rehearsed and recorded in Riverside 1. The budget is £3,205, the total cost £4,542.

Friday 20: *The Savages* episode two is camera rehearsed and recorded in Riverside 1. The budget is £2,575, the total cost £2,806.

Sunday 22: Location filming for *The War Machines* takes place between 10.00 a.m. and 5.00 p.m. in Bemers Mews, Newman Passage, Fitzroy Square, Charlotte Place and Bedford Square, all in the vicinity of the GPO Tower in central London. A prop police box is set up in Bedford Square for scenes of the TARDIS arriving at the beginning of the story and leaving again at the end. The GPO have refused permission for filming to take place from the Tower itself - this is the first weekend after the public opening of the Tower and they are concerned that there would be too much disruption - so panoramic high angle shots of the area are taken instead from the Centre Point building on Tottenham Court Road and the Duke of York pub in Charlotte Place.

Monday 23: Three days' shooting of film inserts for *The War Machines* begins at Baling. The first two days are spent on Stage 3A/B, filming scenes of a warehouse where the War Machines are constructed. Wednesday 25 May sees the crew moving outside onto the studio lot for scenes of army troops storming the warehouse.

Thursday 26: A second day of location filming takes place for *The War Machines*, this time in the Covent Garden and Kensington areas, including Cornwall Gardens. Some high-angle shots are taken from a house at 50F Cornwall Gardens.

Friday 27: *The Savages* episode three is camera rehearsed and recorded in Riverside 1. The budget is £2,575, the total cost £2,252. Also recorded today are the first eight scenes of episode four, which involve smoke effects.

JUNE 1966

Friday 3: *The Savages* episode four is camera rehearsed and recorded in Riverside 1. The budget is £2,575, the total cost £1,931.

Monday 6: Four days' preliminary rehearsal begins for *The War Machines* episode one. Rehearsals for this story take place in the Drill Hall at 58 Bulwer Street.

Friday 10: *The War Machines* episode one is camera rehearsed and recorded in Riverside 1. The budget is £3,205, the total cost £5,098.

Wednesday 15: Gerry Davis rejects the following storylines: *The Nazis* by Brian Hayles, *The People Who Couldn't Remember* by David Ellis and *The Herdsmen of Aquarius* by Donald Cotton.

Friday 17: *The War Machines* episode two is camera rehearsed and recorded in Riverside 1. The budget is £2,575, the total cost £2,355.

Sunday 19: Five days' location shooting for *The Smugglers* begins in Cornwall. The regular cast are needed only for the first day. They then return to London to continue work on *The War Machines*.

Monday 20: Innes Lloyd sends Jackie Lane a letter following her departure from the series:

I'd like to thank you for all the hard work that you have put in since you have been playing Dodo. I am very sorry that because of the background etc., you were a victim of circumstance. Anyhow, let's hope that your time with us has not been wasted, and that from it you may receive a tempting offer.

Should you want any photographs or anything, please do not hesitate to contact us; do come in and see us when you can.

Thursday 23: Michael Craze and Anneke Wills are presented to the press at a photocall beginning at 2.30 p.m. in Television Centre.

Friday 24: *The War Machines* episode three is camera rehearsed and recorded in Riverside 1. The budget is £2,575, the total cost £2,069.

Innes Lloyd sends Gerry Davis a memo confirming that William Hartnell will be unable to appear in episode three of Serial HH (yet to be commissioned), which is due to be recorded on Saturday 11 February 1967.

By this point, however, moves are afoot to write Hartnell out of the series altogether and replace him with another actor. Hartnell has been finding his role as the Doctor increasingly taxing and has now become extremely difficult to work with. Lloyd has decided that a change would be good both for the series and for Hartnell himself, and has won agreement to this from his superiors. He is already in discussion with well-known character actor Patrick Troughton to establish if he would be willing to take over from Hartnell. Other actors previously considered for the role of the second Doctor have included Michael Hordern and Patrick Wymark,

Wednesday 29: Michael Craze carries out a sound recording for *The War Machines* episode four at Lime Grove R.

JULY 1966

Friday 1: *The War Machines* episode four is camera rehearsed and recorded in Riverside 1. The budget is £2,575, the total cost £2,090.

Friday 8: *The Smugglers* episode one is camera rehearsed and recorded in Riverside 1. The budget is £3,213, the total cost £4,261.

Friday 15: *The Smugglers* episode two is camera rehearsed and recorded in Riverside 1. The budget is £2,580, the total cost £2,299.

Saturday 16: William Hartnell - having as usual returned for the weekend to his family home in Mayfield, Sussex from his weekday digs at 98 Haven Lane, Baling - tells his wife Heather that he has agreed to give up the role of the Doctor and that his final appearance will be in October. This will be in a story entitled *The*

Tenth Planet, written by Kit Pedler with story editor Gerry Davis, which will be the first of the series' fourth production block.

Friday 22: *The Smugglers* episode three is camera rehearsed and recorded in Riverside 1. The budget is £2,580, the total cost £1,552.

Friday 29: *The Smugglers* episode four is camera rehearsed and recorded in Riverside 1. The budget is £2,580, the total cost £2,369. This brings to an end the recording of *Doctor Who's* third production block.

AUGUST 1966

Monday 22: Director Derek Martinus sends the scripts for *The Tenth Planet* to William Hartnell, who is currently on holiday in Cornwall:

We've done quite a lot of work on these and I think the end result moves along at a real pace and has a lot of action. We've got a very good supporting cast for you headed by Bob Beatty as General Cutler. It would be very useful indeed if we could have a read through of all four episodes on the first Tuesday morning so that any inconsistencies can be ironed out and the new people get a perspective on the development of their characters. If we do this, it shouldn't be necessary for you to come in until after lunch on succeeding Tuesdays. I know you'll want to come up from the country, so can we say 10.45 for the first Tuesday morning (13 September)?

I hope you are having a wonderful rest in Cornwall, I very much look forward to working with you once more.

Rehearsals for this story are to start on the Tuesday of each week rather than, as in the past, on the Monday due to the fact that *Doctor Who's* regular studio recording day has now been changed from Friday to Saturday, and the rest of the schedule has had to be adjusted accordingly.

Wednesday 24: Martinus holds a planning meeting for *The Tenth Planet*.

Hartnell replies as follows to Martinus's letter of 22 August:

The script arrived safely, thank you indeed.

I am extremely glad to hear that we have Bob Beatty with us, a good actor and an extremely pleasant fellow.

Forgive the repetition. We know each other well.

One important factor to me, at this boy's club, there are two ping-pong tables in the outer room where I would like to sit and compose my thoughts, therefore, I would ask you to forbid the rest of the cast playing at these tables during our working hours.

I find it most distracting trying to concentrate.

It will be my last four weeks with, or as, Dr. 'Who', then I turn to pastures new.

My wife and I are certainly enjoying the rest together with beautiful surroundings and perfect peace.

Tell Innes, the fishing is superb.

Finally, let me add my thanks to you for the considerate after lunch calls, so much easier at that awkward place.

My affection and regards to all those concerned.

Tuesday 30: Four days' shooting of film inserts for *The Tenth Planet* begins on Stage 3A/B at Baling. The first day is devoted to model shots.

SEPTEMBER 1966

Tuesday 6: Martinus sends a further letter to Hartnell's holiday address in Cornwall:

Thank you very much for your nice letter - I am glad you think Bob Beatty is a good idea. I have worked with him myself before in the theatre and, as you say, he is both a very good actor and a very nice chap.

I am still not completely happy with the scripts though we are in the process of making one or two minor changes. However, I shall do my utmost to let you have a complete corrected set by the end of the week.

You will be glad to know that we have found a much better rehearsal room at St Helen's Hall. I very much look forward to seeing you on Tuesday at 10.45 a.m.

Tuesday 13: Four days' preliminary rehearsal begins for *The Tenth Planet* episode one at St Helen's Hall, St Helen's Gardens, London W10.

Saturday 17: *The Tenth Planet* episode one is camera rehearsed and recorded in Riverside 1. The budget is £3,215, the total cost £4,835.

Saturday 24: *The Tenth Planet* episode two is camera rehearsed and recorded in Riverside 1. The budget is £2,585, the total cost £2,355.

Tuesday 27: William Hartnell fails to arrive for the first day's rehearsal for *The Tenth Planet* episode three, informing the production team that he is ill. Story editor Gerry Davis rewrites the script so that the Doctor is unconscious for the entire episode and seen only briefly from behind, played by a double, Gordon Craig.

Thursday 29: Derek Martinus sends Hartnell the following letter:

Very sorry to hear you are so poorly, but please don't worry about the show. Gerry has been very clever and managed to write around you.

Everybody sends their warmest regards and we all hope you will be fit to do battle on the last one.

OCTOBER 1966

Saturday 1: *The Tenth Planet* episode three is camera rehearsed and recorded in Riverside 1. The budget is £2,585, the total cost £2,171.

Saturday 8: *The Tenth Planet* episode four is camera rehearsed and recorded in Riverside 1. The budget is £2,585, the total cost £2,453. The transformation from William Hartnell to Patrick Troughton is recorded first, from 6.30 p.m. to 7.00 p.m., having earlier been rehearsed for an hour. Following the dinner break from 7.00 p.m. to 8.00 p.m., the remainder of the episode is then recorded between 8.30 p.m. and 10.00 p.m. Recording slightly overruns its allotted time as Anneke Wills, Michael Craze and Gregg Palmer (playing a Cyberman) are required to do a retake of one scene in which technical problems occurred. This takes place between 10.00p.m. at 10.15p.m.

After completion of the recording, the principal cast and members of the production team attend a farewell party for William Hartnell at Innes Lloyd's flat. Lloyd later drives Hartnell home.

Tuesday 11: Video editing is carried out between 7.30 p.m. and 10.30 p.m. on episode four of *The Tenth Planet*, bringing to an end the production of the first Doctor's era.

* * *

In the months between July and October 1966, following Patrick Troughton's agreement to take over from William Hartnell, the production team carried out a considerable amount of work on formulating the new Doctor's character and commissioning and developing scripts for the remainder of the fourth production block. These details will be covered in *The Handbook - The Second Doctor*.

The final episode of *The Tenth Planet* was transmitted on BBC1 on 29 October 1966, concluding the first Doctor's era on screen.

7: From Script to Screen – *The Ark*

Introduction

This chapter presents an in-depth look at just one of the first 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 thought which go into a production.

The production chosen for this case study is *The Ark*, a story transmitted mid-way through the third season in 1966.

The Ark was made during a period of transition for *Doctor Who*. Producer John Wiles and story editor Donald Tosh were both on the point of leaving the series, and their respective successors Innes Lloyd and Gerry Davis had yet to take over full responsibility from them. Consequently, Wiles, Tosh, Lloyd and Davis were all left with very few memories of this particular production. The story's writer, Paul Erickson, died in 1991, and as far as we know never gave an in-depth interview about his work on it. For our account of the production we have therefore turned primarily to director Michael Imison and to designer Barry Newbery. We have however incorporated a few comments from other participants, including some recollections from Paul Erickson taken from on-stage inter-views given at two *Doctor Who*

conventions in the eighties.

The Scripts

Every *Doctor Who* adventure which 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 Ark*, the idea of setting a story on board a giant travelling spaceship was one that the producer, John Wiles, was keen to develop. 'I loved the idea of the Ark,' Wiles remembers. 'It's always been one of my joys to imagine the world as a giant spaceship travelling on and on and on.' Wiles discussed this idea with story editor Donald Tosh who contacted Paul Erickson to see if he would be interested in submitting a story outline based on the concept. Tosh and Erickson then worked on the story outline together to develop the idea into final scripts.

Erickson was formally commissioned to write *The Ark* on 27 May 1965, at which time the story was assigned serial code 'Y'. Erickson was required to deliver the scripts for the first two episodes on 1 September 1965 and for the final two on 1 November 1965, for a production date of 5 March 1966. Erickson was paid through his agents a fee of £250 per episode.

Erickson and his agents were initially concerned about whether or not there would be any fee payable if the scripts were ultimately rejected by the BBC. On 9 June, the agents arranged for a revised schedule of delivery dates, together with an assurance from Donald Tosh that he would advise promptly of the acceptance/non-acceptance of each script as it was delivered. The necessity for this assurance was that Erickson did not wish to work on any further episodes unless he was happy that they would be accepted. The revised delivery dates made provision for this. Episode one was now due on 18 August, episode two on 1 September, episode three on 30 September and episode four on 1 November.

Meanwhile, plans for the season as a whole were shaping up, and the extension of *The Daleks' Master Plan* from a six- to a twelve-parter (see Chapter Six) meant that one story was effectively lost from the production order. Therefore, on 4 June 1965, *The Ark* was assigned the new serial code 'X'.

Erickson signed his contracts on 14 June 1965 and delivered his draft scripts for episodes one and two on 7 September. John Wiles and Donald Tosh then discussed them with him, and the latter requested that he make some revisions. The revised versions, together with the first drafts of episodes three and four, were all delivered on 18 November.

On 4 January 1966, Tosh accepted the scripts and authorised the full payment of all the monies due to Erickson.

On 20 January 1966, Erickson's agent contacted Tosh to ask that the final writer's credit be shared between Erickson and someone named Lesley Scott, although he accepted that no further money would be due as a result. Up to this point, Erickson had seen the sole name on all documentation pertaining to the writing of the story. When asked about this in later years, Erickson replied that Scott - who was in fact his wife at the time - made no contribution whatsoever to the scripts. 'It was a personal arrangement I had with her,' he explained, 'which was my own personal business at the time. The circumstances went into history. I need say no more than that.'

The scripts for the first two episodes had amendments made to them by Donald Tosh, and further input into all four episodes was made by the director, Michael Imison.

'I was brought in and given the scripts,' recalls Imison. "Then I worked with the scriptwriters on them.'

Imison was not particularly impressed with the scripts at first. 'I didn't think they were wonderful!' he says. "The Monoids were my idea. I can't remember what they were called originally. They were fairly indefinite creatures, but I had this idea, which I thought was brilliant, of having actors with ping-pong balls in their mouths so that they could play these one-eyed creatures which would appear to have a living eye. I thought this would be a great thing for BBC Enterprises to market, but of course it was a total damp squib! I don't remember what else I got them to change. Having worked quite a lot as a script editor I was quite happy to get people to rewrite.'

Pre-production

Michael Imison was a director new to *Doctor Who*, who had started his career at the BBC working for the Script Department. "There was pool of us who, when we weren't working on a particular programme, carried out a sort of general survey of what writing was available. It meant for instance that I could go to the theatre a good deal at the BBC's expense! Which I was very happy to do as the theatre has always been my main love.

I worked on a programme called *Compact*, which I was script editor of for quite a time, and was getting a bit fed up with this when a directing course became available. After I'd done the course I started by directing some poetry programmes, which were a sort of summer replacement for *Monitor*. Then I became one of the regular directors on *Compact*. From there I went on to do classic serials, the most important of which was a version of *Buddenbrooks* by Thomas Mann. That was really quite a big undertaking, nine episodes, of which I was rather proud, but at that time the departments were split up and there was a new department head and he didn't like what I'd done on *Buddenbrooks*.'

Buddenbrooks was the third classic serial that Imison had directed, and then out of the blue he was assigned to work on *Doctor Who*, a job he saw as being a kind of penance. 'I thought I'd gone on to bigger things!'

Also assigned to the production was designer Barry Newbery, who had worked on *Doctor Who* since the very beginning, initially alternating on stories with Raymond P. Cusick. Newbery had yet to design a science-based story for the series, although he had handled some episodes of *The Daleks' Master Plan*, and *The Ark* was to be his first.

Unfortunately, Newbery does not have very happy memories of working on this story. 'One of the problems was that I didn't feel that the director was happy directing science-fiction. Looking at it now, I can see that Michael was into the story and understood it and did a good job. You had so little time designing *Doctor Who* in those days and you needed a director who was really proactive when it came to the nitty gritty of getting the programme made. When you're working to such a tight deadline, you've got filming

and studio work to plan and you give a director an outline which you hope he will understand. You do sketches and plans of the sets for him and you want to know which he wants to shoot in the studio and which on film. The clock goes round ever so quickly and you need someone who comes up with the answers you want and need quickly.

'I was usually terribly enthusiastic about my work, and I probably gave myself too much to do in the allotted time. When you've got all the balls in the air and at the same time are trying to get sense from the director, and he is likewise trying to get sense from you and doesn't understand what you're talking about, then you get a terrible feeling of frustration. And I got that with Michael Imison. Mind you, I am talking about my troubles, but he had his troubles too.'

A part of this frustration was perhaps due to the fact that Imison was not happy to have been assigned to *Doctor Who* in the first place, but that he was nevertheless determined to make his mark with the show.

'I think I was deliberately trying to show off,' he admits. 'I had a pretty ambitious camera script, not all of which was achieved! I did feel that one of the things *Doctor Who* should be doing was to have as much science and as many effects as one could manage. It was very complex and, I think, over-ambitious.

'I remember vividly, because of the circumstances, that while I was recording the first episode the Departmental Organiser, Terry Cook, appeared in the gallery and sat behind me. As a courtesy I said, "We're on page twelve," and indeed we'd been on page twelve for quite a time. "I was beginning to wonder if there was any other page!" he commented. So yes, it was quite complex.'

The Ark was the first full story for Jackie Lane, who played Dodo. Michael Imison remembers having to introduce her, as well as working with William Hartnell and Peter Purves. 'I had quite a lot to do with deciding what she was going to be like. Bill of course was very set in his ways and, as you can see in the finished episodes, was never very certain of his lines and had to be handled with kid gloves. It was made very clear to me that I had to be very careful with him. Peter was very jolly. I liked him.'

The costumes for the Monoids were designed by BBC costume supervisor Daphne Dare and constructed by freelancers Jack and

John Lovell. Dare recalls that the costumes were particularly challenging for the actors who had to wear them: 'The Monoids were a classic example of a monster which came together on the day. You see we had so little time to practise the make-up and putting things together. The Monoids' Beatle wigs were more or less there to conceal the air holes in their heads. The costumes were very hot and uncomfortable as they were made from latex and rubber. The actors would always wear cotton T-shirts underneath which were absorbent and then would put the costume on only at the last moment before rushing onto the set so that they were less likely to faint or expire!'

The novel aspect of the creatures was, as Michael Imison points out, the fact that they had only one eye. This detail is recalled by Jack Lovell. 'The eye was a ping-pong ball level with the actor's tongue. The actors looked out through holes in the mask which is maybe why the upper part of the mask was covered with hair to conceal the holes, because I'm certain they were originally never meant to have hair.' John Lovell further recalls that the hair was actually yak hair.

During the sixties, the use of stock rather than specially-composed incidental music was a common practice, and it was one that Imison elected to follow for *The Ark*.

The music chosen was a combination of extracts from Tristram Gary's score for the season one story *The Daleks*, some of which had been reused on *Doctor Who* twice since, and some stock drum music by Robert Famon (the track was actually called 'Drum-dramatics No. 11'). The latter was used as backing for the Monoid funeral in episode two, and also in episode four.

All the music and the new sound effects - which were provided as usual by Brian Hodgson at the BBC's Radiophonic Workshop - were pre-recorded onto tape and then 'played in' during the actual recording of the episodes in the TV studio. This meant that the cast and crew could hear the music and effects as they performed; and if a retake was necessary, the tapes would need resetting accordingly. This is one of the reasons why recording tended to be continuous, as the complexity of fitting together all the elements often precluded a retake if the only thing that was wrong was an actor fluffing a line and then recovering from it.

In Studio

Eventually, the programme went into the studio. By the time of the third season, recording of *Doctor Who* was being split between the faculties at Riverside Studios on the south bank of the Thames at Hammersmith and those at Television Centre in White City. *The Ark* was recorded entirely in Riverside Studio 1, with shooting of film inserts taking place beforehand at the BBC's Television Film Studios in Baling.

The four episodes of *The Ark* were camera rehearsed and recorded on 18 February, 25 February, 4 March and 11 March 1966. There was also apparently a single piece of recording completed on 24 January (between the recording of episodes one and two of *The Massacre of St Bartholomew's Eve*) with actor David Greneau playing a Guardian. It is not known exactly what this extra recording was, or why it was scheduled for a non-recording day rather than for one of the adjacent recording days. It is possible that it was a session with a photographer to take the still required for a sequence in which the Guardian is miniaturised in episode one.

Rehearsals for *The Ark* took place in a Territorial Army Drill Hall at 58 Bulwer Street, London W12. The cast would start rehearsing each episode on a Monday morning with a read-through of the script. This would be followed by initial rehearsals, with full rehearsals taking place from Tuesday to Thursday. Wednesday morning would normally be devoted to a first read-through of the *following* week's episode, so that the story editor would then have time to take it away and, in consultation with the writer, iron out any problems identified.

On the Thursday morning there would be a 'producer's run', for which the producer and story editor would be present and any final adjustments would be made to the script and the performances before the cast and crew moved into the studio on the Friday morning.

During the day on Friday, a final series of rehearsals would take place on the sets (these having been erected overnight), for the benefit not only of the director and his cast but also of the cameramen, lighting and other technical personnel. By about 7.00 p.m., all would have to be ready for the episode to be recorded.

After an hour's dinner break, the half-hour between 8.00 p.m. and 8.30 p.m. would be spent on line up - i.e. making sure that that cast and crew were all in their correct positions and that all technical equipment was ready. The recording itself would then be scheduled to take place between 8.30 p.m. and 9.45 p.m. (although in the case of *The Ark* there were a few variations from the norm, as the recording of episodes one and three was scheduled to last from 8.30 p.m. to 10.00 p.m. and that of episode two from 8. IS p.m. to 9.4S p.m., the dinner break in the latter case having taken place between 6.45 p.m. and 7.45 p.m. and line-up between 7.45 p.m. and 8.15 p.m.).

Recording had to finish by 10.00 p.m. if the production was not to go into overtime and incur additional costs. In the case of *The Ark*, this deadline was passed for some of the episodes.

Typically in the sixties, stories would be recorded in the same scene order as would be seen on transmission. As videotape was very difficult to edit, recording breaks would be scheduled only if absolutely necessary - to allow cast to change costume or make-up for example, or to move from one set to another where this could not be achieved by way of a 'bridging' scene. These scheduled breaks were kept to a minimum, with an upper limit of five normally permitted in any one episode.

In a complete departure from the normal course of events, however, *The Ark* saw the first use in *Doctor Who* of full out-of-scene-order recording. This was for the final episode of the story, and was required because of the difficulty involved in moving the single full-size space shuttle pod prop from one set to another.

The scenes in the final episode were recorded in the following order:

The closing TARDIS scenes were recorded first, with the cast in their costumes for the following story, *The Celestial Toymaker*. William Hartnell was on a separate set to allow him to fade from view as the episode ended.

The closing credits for the episode were then recorded from the caption roller.

There was then a recording break to allow the regular cast to

change into their costumes for *The Ark*.

Recording continued from the start of the episode up until the first scene in the Refusian castle. Then all later scenes in the castle were recorded together.

The scenes involving the escape of Steven and the Guardians from the kitchen were then recorded, as were all the scenes on the Ark involving the launcher.

Next, the launcher prop was moved to the Refusis II set and all the scenes of the launcher on the planet were recorded.

Finally, the remaining scenes were recorded in order.

Michael Imison also remembers doing storyboards for the episodes, planning out what the shots would look like when recorded and cut together. These storyboards would have been used to help the designers and technical personnel to understand what the director was expecting. They were produced prior to the rehearsals, and then amended, if necessary, during the rehearsal process.

In other books in this series we have, at this point, given a detailed scene-by-scene summary of the story under consideration, with comments from many of those involved in the production. On this occasion, lack of space prevents us from doing so, so instead we present the following observations from Michael Imison and Barry Newbery on some of the key aspects of the story's production in studio.

Michael Imison:

"There were children present on the Ark because this was meant to be a community travelling for many years through space and we wanted to suggest that.

I insisted that we had shots of the cast actually touching the elephant in the jungle because I'd gone to the trouble of getting a real animal in rather than using some stock footage. I actually had the elephant in a van outside my flat overnight because it had to be driven down from somewhere in the north of England and the BBC

wouldn't give the driver anywhere to park on the premises. The driver fed it and then went off to some hotel and he asked if I could keep an eye on it.

I went to Baling myself and supervised all the filming of the models. The model of the statue was lifted by someone holding its legs out of shot, and then shifting their grip to the head as it moved past the camera. That gave the effect of it being moved by an invisible creature. The model statue wasn't actually blown up as I kept it afterwards. The explosion was a separate piece of footage that was mixed in at the right point.

'One of the problems with the Monoids was that a lot of them were extras and you're not allowed to give extras specific direction, so I wasn't able to get them to do the sort of Monoidy things which I'd hoped would make it a popular monster.

"The Monoids' voices were created live in the studio using a similar process to that used on the Daleks. Obviously the voices were not spoken by the actors playing the Monoids as they had ping-pong balls in their mouths! There would have been a speaker on the studio floor so that the actors could hear the voices as well. Each of the Monoids had a communicator device around its neck. They moved a slider to reveal a black dot at the front when they were speaking. I think that was to try and show which one was speaking at any given time, because it wasn't obvious otherwise. "The effect of the Monoid's gun firing was done by turning up the contrast on the camera so the picture whited out. There was also a light at the end of the gun, and a small charge of flash-powder was ignited to give a puff of smoke.'

Barry Newbery:

'The jungle set was quite big. It filled more than half of one of the stages at Ealing. At the very back there was a painted cloth. It was from stock, painted with Dylon, and had been used so often that it had faded. It worked exceedingly well as it gave the impression of a tremendous distance, although it didn't come over too well on the black-and-white recording. The boles of the trees were constructed scenery, but all the foliage was from real trees. There was a great mixture of plants and trees from England and from elsewhere in the world. All the greenery was hired from a firm called Greenery who were based at Hampton. They'd supply all the

raw materials and we'd put peat and sawdust on the floor, marsh grasses and grass sods around, and then place all the trees and leaves to complete the effect. A smoke machine was used in the jungle, and dry ice too.

"The animals were all hired from a specialist firm and then looked after by minders. They'd put them into the shots where we'd need them. I remember one shot where we had the camera mounted on a mole crane and tracked along about 60 foot of camera track, then came down and stopped in close-up on a python moving over some dead tree branches.

'For the scene where the Doctor and his companions look up through the trees and see that it has a metal roof, I got a very nice bonsai plant and set it up in front of a scaled-down painting of the roof. With a wide angle lens on the camera, the bonsai looked like a full-size tree and the effect was quite convincing. However, the shot seen on screen wasn't the one I set up.

'The metal roof was also seen as a painted cloth. I asked the scenic artist to paint it in such a way that it appeared to curve downwards, giving the impression that the Ark was spherical. You see, I had decided - whether rightly or wrongly - that since the ship obviously had artificial gravity it must be spinning like a ball in order to create this. Actually, having since given it some further thought, I now realise that the characters would have had to have been standing on the inner surface of the sphere for this to have worked, so the roof/sky wouldn't have looked like that at all!

'All the Ark's control consoles and equipment were built on to stock rostra. All the equipment was made. I put small pea-lights in the control panels, which didn't do anything except light up and look good. The small monitor screens on the main console were just transparencies with lights behind them to give the effect.

'Other parts of this set were made from moulded PVC, which to me at the time was a brand new material and technique. The navigation chart was provided by back projection. If you wanted to use back projection, you had to book it in advance as its availability was limited.

'It would have been far too expensive to have built a separate set for the shot of the cabinets containing the miniaturised humans, so I improvised. I used a couple of filing cabinets and two mirrors set up at angles to one another to give multiple reflections. The

miniaturised humans were just painted cut-outs, made by a freelance designer called Peter Pegrum who went on to manage the BBC's Visual Effects Department. However, these miniatures were not seen on screen and nor was a shot of a Monoid removing a tray. I don't know why as I know it was recorded.

'We were always having to break new ground. When doing science-fiction we all tried to make our designs look like the son of thing which belonged to a different era. In addition, if you put commonplace items in a strange situation then they tend not to be recognised for what they really are. For example, I used school desks in the Ark's kitchen set, and they did look alien. Well, I hope they did!

'Later I had to create the landscape of the alien planet that the Ark reaches at the end of its journey. For this, I used a lot of broom-type plants, on the stems of which I hung rovings of fibreglass, strewn so as to give the impression of a kind of candy-floss. My aim was to create a setting totally unlike any you could find on Earth. I also added some fibreglass rocks from stock and some grass and sawdust.

'Also for that set I had to build a ten foot diameter circular spacecraft - the landing module in which the Ark's crew descend to the planet's surface.'

Post-production

While the recording of a *Doctor Who* adventure accounts for what is eventually seen on screen, the diary of a production does not end there.

Far less time tended to be spent on post-production during the first Doctor's era than during later eras simply because nearly all the work was done in pre-production and live in the studio. All that remained for the director to do was to supervise any editing required, and any final sound dubs. 'There would have been a certain amount of editing done the week after recording,' confirms Michael. 'That tended to take place on the Monday or Tuesday evening the following week.'

As previously mentioned, the number of edits tended to be minimised by having the story recorded in transmission order with few recording breaks. In addition, the recording of each episode

was done only about two weeks' prior to its transmission. The director therefore had to split his time between the episode just completed, the episode to be rehearsed and recorded the following week, and, possibly, further episodes of the story being planned for subsequent weeks.

For Michael Imison, work on *The Ark* was overshadowed by the fact that he was told when he was mid-way through making the final episode that his services as a director were no longer required by the BBC.

'Before I went into the gallery to record the last episode,' he recalls, 'I was handed a note to say that my contract was not being renewed.'

Michael therefore went back to being a story editor. 'I had to find the job myself; I wasn't offered it. Some friends in the Plays Department employed me and, curiously, the fact that I had done *Doctor Who* helped. They were setting up a science-fiction series called *Out of the Unknown* and needed someone who knew something about science-fiction. I knew nothing about science-fiction, but as I had done *Doctor Who* they thought I might!

'After a crash course in science-fiction, which I thoroughly enjoyed, I had a marvellous time. I attended the Trieste Science-fiction Film Festival in France as a BBC observer and was immediately put on the Grand Jury! They thought that to have someone English on the Jury would be a good idea. Then the next year we entered one of the *Out of the Unknown* episodes. *The Machine Stops*, and won, so that was rather fun.

"Then the man who had sacked me became Head of Plays and I realised that my future at the BBC was going to be very limited. An actor friend whom I'd employed in *Buddenbrooks*, who was at the time represented by a large American agency in London, came to talk to me. His agency had lost their London agent to a rival company and they needed someone in a hurry to look after their American clients in England - the other agent had gone off with all the English clients!

'My friend arranged for me to be interviewed and they offered me twice the money the BBC was paying! So then I became an agent, and I must say I've never regretted it.'

Transmission

The Ark was eventually transmitted on consecutive Saturdays from 5 to 26 March 1966. It achieved ratings, in millions of viewers, of 5.5 (episode one), 6.9 (two), 6.2 (three) and 7.3 (four), all of which were lower than the season average of 7.65.

Although the third season of *Doctor Who* had started successfully, enjoying audiences around the 10 million mark for most of the epic twelve part *The Daleks' Master Plan*, *The Massacre of St Bartholomew's Eve* had proved particularly unpopular, the ratings dropping off dramatically from 8.0 to 5.8 million. *The Ark* went some way towards improving the situation, and this trend was continued by *The Celestial Toymaker*, but *The Gunfighters* and *The Savages* proved less popular. In terms of position in the weekly TV chart, *The Ark* fared poorly. The highest placing it could manage was for episode two, which clocked in at 70th. For episode one it dropped out of the top 100 shows altogether; the first time that *Doctor Who* had failed to appear in the top 100 since it started.

Part of the reason for *The Ark's* poor figures was that most ITV regions were showing the highly popular music magazine show *Thank Your Lucky Stars* in the slot opposite *Doctor Who*. It seems that, against this competition, *Doctor Who* could command a really high audience only when the Daleks appeared.

Considering the problematic background of the third season as a whole (see Chapter Six), and also the limited technology and time available, *The Ark* stands up well as an example of *Doctor Who* in this period. It was a very ambitious project, achieved with much imagination and skill by all those involved.

CREDITS

Written by	Paul Erickson and Lesley Scott
Title Music by	Ron Grainer and the BBC Radiophonic Workshop
Title Sequence	Bernard Lodge
Incidental Music by	Tristram Gary (stock) Tristan Gary (stock)
Special Sound	Brian Hodgson
Production Assistant	David Maloney

Assistant Floor Manager	Chris D'Oyly-John
Assistant	Thelma Helsby
Floor Assistant	Ernest Skinner
TM2	Fred Wright
Grams	John Hurley
	Tony Bowes
Vision Mixer	Clive Halls
Crew	1
Film Cameraman	Tony Leggo
Film Editor	Noel Chapman
Costume Designer	Daphne Dare
Make-Up	Sonia Markham
Lighting	Howard King
Sound	Ray Angel
Story Editor	Gerry Davis (and Donald Tosh before his departure)
Designer	Barry Newbery
Producer	John Wiles (and Innes Lloyd after his arrival)
Director	Michael Imison

8: Selling the Doctor

Media

One of the main bastions of public interest in *Doctor Who* was the BBC's own listings magazine, *Radio Times*. From the series' on-air debut in 1963 right through to the end of the first Doctor's era, every story was heralded by a feature article, accompanied as often as not by a photograph. Occasionally features would appear partway through a story's run as well. As *Radio Times* was published in regional editions, each giving details of programmes specific to its own particular region as well as of those transmitted nationwide, there would often be regional variations in the coverage given to the series. For example, the London edition might present a small feature while the Welsh one boasted a whole page plus a photograph.

The first story to be promoted with a front cover photograph in the magazine was *Marco Polo* in February 1964. The same privilege was later accorded *Dalek Invasion of Earth* and *The Web Planet* - the stories given perhaps the most publicity of any of the first Doctor's adventures.

Doctor Who's first mention in *Radio Times* was actually in the edition published the week *before* its debut episode was transmitted, when in the 'Next Week' preview column a photograph and 'teaser' text announced the start of the first story. The BBC's own

in-house magazine, *Ariel*, also covered the event, this time with a photograph of associate producer Mervyn Pinfield, producer Verity Lambert and director Waris Hussein on the classroom set from *An Unearthly Child*. *Ariel* described *Doctor Who* as 'an ambitious space/time adventure serial consisting of a series of stories of a varying number of episodes. Each episode will end on a cliff-hanger.'

Clearly there was considerable interest in the new series but, as things turned out, the opening episode was transmitted in less than ideal circumstances. First, the assassination the previous day of US President John F. Kennedy meant that many viewers were simply not in the mood to watch television - unless it was to see one of the special programmes hastily put together by the BBC and ITV to mourn Kennedy's passing. Then, on the Saturday evening many viewers' homes were blacked out by a widespread power failure.

Those who did watch, however, apparently liked what they saw. 'William Hartnell, gazing from under locks of flowing white,' wrote Michael Gowers in the *Daily Mail* on 25 November, 'and the appealing Carole Ann Ford represent the Unknown Them, William Russell and Jacqueline Hill the ignorant, sceptical Us, and their craft is cunningly disguised as a police callbox. The penultimate shot of this, nestling, after a three-point touchdown, in a Neolithic landscape, must have delighted the hearts of the *Telegoons* who followed.'

The press were largely silent during the run of *The Daleks*, but the fact that Terry Nation's evil creations had caught the public's imagination did not go unregistered. On 4 February, just three days after the transmission of the story's final episode, Douglas Marlborough reported in the *Daily Mail* that, 'since the Daleks vanished from the series, hundreds of children have written to ask what would happen to them. Some suggested that they should be competition prizes. Now the future of two of the five-foot-tall fibreglass-and-wood robots has been decided. Today they go to children of Dr Bamardo's Homes.' Marlborough went on to explain that two more Daleks had been kept by the BBC in case they were needed 'for future TV appearances'.

Under the headline 'Do-it-yourself Daleks are coming,' *Reveille* reported on 2 April that the BBC was arranging for 'hundreds of do-it-yourself scale models of the robots to be put on the market.'

The article went on to state that 'the eerie, clipped-voice robots which appeared in *Dr. Who*, the BBC television serial, proved so popular that they are to be brought back to the screen again, probably in the Autumn.'

During 1964 and 1965 the Daleks became a national cult, but they were not the only race of *Doctor Who* monsters that the BBC tried to promote. Another first season menace which received a fair amount of coverage was the Voords, who were revealed to the public by the *Daily Mail* on 11 April.

"They bounce across BBC TV screens today in the first episode of a new DR. WHO space series - and could rival the dreaded Daleks,' wrote the reporter. The article was accompanied by a photograph showing Carole Ann Ford in the clutches of a rubber-clad Peter Stenson.

1964 drew to a close with another Dalek-related report in the *Daily Mail* - the paper which had given *Doctor Who* the most coverage over the previous year. Hot on the heels of the conclusion of *The Dalek Invasion of Earth*, they reported that Terry Nation was being asked to bring back the aliens once more, but that he didn't want to do so. 'I don't want to bring them back,' he explained to Douglas Marlborough. "They've hit such a level of popularity that nothing they do can be quite as popular again. The Beatles and pop groups in general have dropped a bit, and the Daleks seem to have filled the gap. I can't see them hitting this level for much longer. But what can one do? I don't want the Daleks back. The BBC does. They've insisted on it.' Perhaps the fact that, as Marlborough reported, Nation was speaking from a '15-room £15,000 Elizabethan mansion near Teynham, Kent had something to do with his being persuaded to write another Dalek story.

During the series' second season, Nation's finances continued to fascinate Douglas Marlborough, who on 11 March 1965 reported that 'the man who invented the Daleks has made a fortune out of his science-fiction mechanical monsters. Mr Terry Nation, their 34-year old creator, last night declined to say how much. But the TV and film rights are believed to be worth £300,000.' Nation was quoted later in the article as saying, 'There was a sudden need for money and so I did the series. It turned out to be the shrewdest move I've ever made.'

Reveille carried an interview with Verity Lambert around the

same time and revealed that Carole Ann Ford was to be replaced with Margaret O' Brien [sic]. The ever dependable *Daily Mail* also interviewed Lambert on 28 November 1964, as the second Dalek Story finished its run. On 2 April 1965, the *Daily Mail* reported that Jacqueline Hill and William Russell had both asked to leave the series by June.

Monsters other than the Daleks continued to be mostly ignored by the press, with two notable exceptions: the Zarbi, who received almost full-page coverage in the *Daily Mail*, and the Mechanoids, who were afforded similar treatment.

After *Galaxy 4* went into the studio, newspaper readers were treated to the sight of a trio of attractive women wielding large guns. 'Enter Dr Who's new foes: The ray-gun blondes' screamed the headline to Brian Bear's feature in the *Daily Mail*. This was followed by 'UGH! It's the TV monsters' after *Mission to the Unknown* was recorded on 7 August. On 23 October, a sextet of bald men peered from the paper as the Technix from *The Daleks' Master Plan* were unveiled. On 4 December, Jean Marsh hit the headlines as 'A Touch of the Avengers: The New Girl Linking Up with Dr. Who Tonight.' The feature, with an accompanying photograph, revealed that Marsh had been given 'a woollen catsuit, black leather boots, expertise in judo and karate and a ray gun for when that suits the script writers better.' The Beatle-wigged monocular creatures of *The Ark* also appeared in the press when Jackie Lane was announced as the latest addition to the TARDIS's crew.

On 3 December 1965, the *Manchester Evening News* speculated that William Hartnell might be giving up the role of the Doctor. 'I've had a good innings,' he apparently explained to their reporter. Hartnell's agent, Eric l'Epine Smith, denied any such thing: 'I can assure you categorically that William Hartnell is not giving up. I have plans for him when he finishes the series.'

Of course, Hartnell did eventually leave, and on 6 August 1966 newspapers reported that the BBC was searching for a new actor to take the role of the Doctor. 'I think three years in one part is a good innings and it is time for a change,' Hartnell was quoted as saying in *The Times*.

Overseas Sales

England was by no means the only country to enjoy the first Doctor's era. *The Keys of Marinus* was the story sold to the most countries in the sixties and early seventies and *Dalek Cutaway* and *The Daleks' Master Plan* (with no overseas sales at all) those sold to the least. It appears that *The Daleks' Master Plan* may have been offered for sale only as an eleven-part story -presumably minus the off-beat Christmas Day episode *The Feast of Steven*.

Two countries which received the great majority of the stories were Australia and New Zealand.

In New Zealand, *Doctor Who* began on 18 September 1964 on the Auckland regional channel, AKTV-2, with *100,000 BC*. It then continued until 11 December, when *Inside The Spaceship* concluded. This was the first time that *Doctor Who* had been shown outside the UK. Other New Zealand regions - Christchurch (CHTV-3), Wellington (WNTV-1) and Dunedin (DNTV-2) - subsequently transmitted the same episodes, but at different times and to a different schedule.

Marco Polo was the next story transmitted on AKTV-2. This was nearly two years later, between 27 October and 8 December 1966. After a short break, it was followed between 24 May 1968 and 30 August 1968 by *The Reign of Terror*, *Planet of Giants*, *The Rescue* and *The Romans*. The fourth and final run of first Doctor stories started on 27 October 1968 and continued until 3 November 1969. The stories shown were *The Space Museum*, *The Time Meddler*, *Galaxy 4*, *The Myth Makers*, *The Massacre of St Bartholomew's Eve*, *The Ark*, *The Celestial Toymaker*, *The Savages*, *The War Machines*, *The Smugglers* and *The Tenth Planet*.

Doctor Who first aired in Australia at 7.30 p.m. on Tuesday 12 January 1965, when ABW Channel 2 Perth (part of the Australian Broadcasting Commission (ABC) network) transmitted the opening episode of *100,000BC*. As in New Zealand, programmes were transmitted on a regional basis rather than nation-wide, as the film had to be physically taken from one region to the next. *Doctor Who's* debut in other regions therefore came a few days later. In Sydney, for example, the first episode went out at 7.30 p.m. on Friday 15 January.

The Australian Censorship Board (ACB), by whom all TV

programmes and films were required to be vetted and classified before they could be shown, had rated the first three *Doctor Who* stories as 'A', or Adults Only - hence the relatively late time slot. This initial batch of episodes had in fact been made available to Australia back in April 1964, but transmission had been delayed due to this unexpected hitch. When it came to *Marco Polo*, the ACB were prepared to rate some of the episodes 'G', or General, but only after certain cuts were made. This set a precedent whereby most of the other first Doctor episodes shown in Australia would be rated 'G' but subjected to minor cuts to remove supposedly objectionable shots.

Once weekly transmissions got underway, Australians were able to see *Doctor Who* regularly for 67 weeks until the fourth and final episode of *The Crusade* was screened in Sydney on 22 April 1966 - one of the longest uninterrupted runs that *Doctor Who* has ever enjoyed anywhere in the world.

A further season began later in the year, on 3 October in Sydney, but *now Doctor Who* was being shown four nights a week (Monday I, to Thursday) rather than weekly, and at 6.30 p.m. rather than 7.30 p.m. All the episodes in this season received a 'G' rating, but again cuts were made. Stories to suffer in this way included *The Chase*, *Galaxy 4*, *The Ark* (from which all close-ups of the Monoids were removed!) and *The Gunfighters*. *Dalek Cutaway* and three episodes of *The Daleks' Master Plan* were not cleared for transmission as it was considered impracticable to bring them within a 'G' rating by making cuts, the problem lying with the grim nature of the storyline itself. Consequently these two stories were not purchased for transmission in Australia.

The first *Doctor Who* repeat in Australia was of *The Reign of Terror*, beginning on 9 November 1966. This was followed by repeats of *Planet of Giants*, *The Romans*, *The Web Planet* and *The Crusade*. (*The Dalek Invasion of Earth* and *The Rescue* were omitted from this run due to their 'A' ratings.) After the repeats, the final batch of first Doctor stories were transmitted, starting on 31 March 1967 in Sydney. The final episode of *The Tenth Planet* - a story which, unusually, had escaped any cuts - went out on 14 June 1967.

Another country which saw *Doctor Who* at a very early stage was Canada. The first episode was broadcast by the Canadian

Broadcasting Corporation (CBC) at 5.00 p.m. on Saturday 23 January 1965. Transmissions then continued weekly until 3 April 1965, when the programme's slot was moved to 5.00 p.m. on a Wednesday. Apart from the first episode of *The Daleks*, all the first five stories of season one were shown before the run came to an end on 7 July 1965.

Merchandise

The overwhelming success of *Doctor Who* in the sixties can arguably be traced back to the seven-part Terry Nation-scripted story *The Daleks*, which added two new words to the vocabulary of schoolchildren everywhere: 'Dalek' and 'Exterminate'.

The BBC were bombarded with letters asking when the Daleks would return, and interest continued unabated for the following three years. Their meteoric rise to become *the* merchandise item of the mid-sixties owed a great deal to one man, Walter Tuckwell.

In the early sixties, the BBC created a licensing department, BBC Exploitation, whose job it was to exploit the varied and numerous rights in BBC-owned characters and settings, including the Daleks. The rights to market the Daleks were eventually given to a character-licensing company with whom the BBC had done business before, thus relieving the BBC of much of the work involved in such dealings. This company was Walter Tuckwell Associates.

'When they made their first appearance in about the fifth episode of *Dr. Who*, late in 1963, I rang the BBC and asked if they were going to be a big thing,' Tuckwell explained in an interview at the time. 'They said: "Forget it. *Dr. Who* is going to finish them off after six episodes and then he is off to China with Marco Polo."

'But like Dick Barton just after the war, this was a scary programme that the kids loved. They enjoy being frightened when they know the goodies are going to win in the end. Before the end of that first series, youngsters were running round their school playgrounds growling "Ex-term-in-ate". It was bingo and nobody knew it.'

Tuckwell's job was to approach manufacturers and publishers and try to interest them in buying a licence to use the Daleks in

conjunction with their products. As this involved the companies being approached and given the idea, rather than the companies independently deciding to approach the BBC, Tuckwell met with a very favourable response. By Christmas 1964, there were numerous companies gearing up to release toys and games the following year. When the BBC announced that they were planning another Dalek story for Christmas 1965, interest grew even stronger, and by the end of 1965 around eighty-five different products had been released to tie in with *Doctor Who* and the Daleks.

This trend was reported by the press and there was even a special BBC 'Interlude' film, set in a toyshop, during the course of which an army of Louis Marx Daleks was seen to be wiped out by a large crawling doll.

Tuckwell's success at getting the Daleks into every toyshop, and from there into every child's Christmas stocking, was what really brought *Doctor Who* into the public eye. Without that marketing push, it is arguable that *Doctor Who* would not have become the hit it did.

There was even a fan following for the programme, and reviews of *Doctor Who* started to appear in science-fiction fanzines of the period. A fan club for William Hartnell, concentrating on his role as the Doctor, was set up and run by a young fan who lived in Stoke-on-Trent. It provided occasional newsletters and sent out autographed publicity photographs of the regular cast members.

Spin-Offs

Interest in *Doctor Who* spilled over into the theatre and on to cinema screens as the Daleks moved outside the boundaries of the television show which had spawned them.

1965 saw the release on 24 June of the first full-length cinema film to feature the Daleks. *Dr. Who and the Daleks* was an instant hit with people of all ages, and preparations started almost immediately on a follow-up, *Daleks Invasion Earth 2150 A.D.* This second film was released in June 1966, but as the Dalek craze was dying down by then it fared less well at the box office. Although both films were based on televised scripts (for *The Daleks* and *The Dalek Invasion of Earth* respectively), the Doctor was played by

Peter Cushing and his assistants by Roy Castle, Jennie Linden and Roberta Tovey (first film) and Bernard Cribbins, Jill Curzon and Roberta Tovey (second film).

Both films generated a large amount of media attention, which was boosted in 1965 by the Daleks paying a visit to the Cannes Film Festival and by a major display of props and sets which was mounted initially in London's Selfridges department store and then went on tour around the country to other stores owned by the same parent company.

Producer Milton Subotsky's later claim that there were plans for a third film (reported to have been called *Doctor Who's Greatest Adventure*) seem to have no factual basis in the BBC documentation of the time.

Aside from the two cinema films, there was also a one-offstage play. *The Curse of the Daleks* was written by *Doctor Who's* story editor, David Whitaker, and featured neither the Doctor nor the TARDIS, concentrating instead on the Daleks themselves. The plot of the play picks up on the Daleks' immobilisation at the end of *The Daleks* and depicts the activation of the creatures by an unwary archaeological team, one of whose number has secret plans for them. The play was staged at the Wyndham's theatre in London's Charing Cross Road and ran for two weeks from 21 December 1965.

The Daleks also had their own comic strip, which ran in *TV Century 21*, and their own annuals and books. They even made appearances at numerous promotional events and exhibitions, including the *Daily Mail* Boys' and Girls' Exhibition of 1964/65. This was the first major public appearance of the Daleks, and crowds packed the hall at London's Olympia exhibition centre to catch a glimpse of them.

Viewer Reaction

The series' audience appreciation figures were generally good. These statistics were compiled by the BBC from a regular survey of a panel of viewers, whose comments would occasionally be used to write up more detailed Audience Research Reports on particular programmes. The Reports for *Doctor Who* provide a

fascinating insight into how the series was perceived by the general public at the time of transmission.

Tonight's new serial seemed to be a cross between Wells' Time Machine and a space-age Old Curiosity Shop, with a touch of Mack Sennett comedy,' commented one viewer, a retired Naval officer, after watching the opening episode of *100,000 BC*. There were occasional voices of discontent - 'A police box with flashing beacon travelling through interstellar space - what claptrap!' was one viewer's opinion - but on the whole the episode was regarded as 'an enjoyable piece of escapism, not to be taken too seriously, of course, but none the less entertaining and, at times, quite thrilling.'

By the time of *The Aztecs*, interest was apparently falling off. One viewer said he was 'afraid that this series has gone on far too long: the danger and escape there from fall into a never-varied pattern length and repetition - result, *ennui*.' And this was for the third episode of the sixth story to be transmitted! Others expressed a preference for the science-fiction based adventures over the historical, but younger children seemed to have enjoyed *The Aztecs* more than their parents.

When the second season began with *Planet of Giants*, viewers welcomed the series' return - 'preposterous' though its concepts were. The most frequently-expressed view about the first episode of *The Dalek Invasion of Earth* was that there was not enough of the Daleks in it. Another comment was that the show was 'rather gruesome for young children to watch, with drowned bodies and daggered bodies.'

The Romans came under fire as being 'so ridiculous it's a bore!' Again there was criticism of the historical adventures in general, and one common comment was that the story lacked any realism - everything was 'transparently phoney.' *The Web Planet* was not liked either, being described as a 'third rate kiddies pantomime.' It was generally felt that the series had 'lost its entertainment value and should be either rested or "scrapped." Plainly, ideas were running out.' *The Space Museum* seemed to confirm this view as, after a promising start, it was thought to have deteriorated into 'a load of drivel.' Some viewers commented that William Hartnell seemed unsure of his lines - 'or,' said one, 'was it that Dr. Who was given too many "urn's", "ah-h-h's" and "er's" in the script?'

An interesting point to note here is that the stories which tended to attract the most criticism in the Audience Research Reports were those which received the highest ratings!

The Chase was very well received, with many positive comments being expressed. 'Full of adventure' and 'exciting, lively and quite convincing' were examples. However, a large minority seemed to hate *Doctor Who* with a vengeance, dismissing the programme as 'rubbishy, incredible and ridiculous - too ridiculous even for children.'

The Daleks' Master Plan elicited a wide variety of comments also, but the summation at the end of episode twelve was: 'It may be said that if adult viewers start by "tolerating" this serial for the sake of their children, it seems clear that they often find that it has its attractions and on this occasion there were, in fact, plenty who considered *Dr. Who* excellent entertainment by any standards.'

Other, more *ad hoc* surveys of viewers' reactions were carried out from time to time by the BBC's audience researchers. During the run of *Marco Polo*, for instance, numerous comments were received to the effect that '*Dr. Who* seemed to be a great favourite, apart from one or two younger children who find it frightening,' but that 'the punch and excitement of the Dalek period has given way to boring details of maps and commentary,' and more generally that 'several children and their parents have said they prefer this series to look into the future rather than the past.' Again, the occasional more disparaging comment was made. Two 'professional class' fathers, for example, thought that *Doctor Who* was 'a bad and pernicious programme' for the BBC to be putting out. However, these views were very much in the minority.

Overall, *Doctor Who* had been a great success, and from humble beginnings had risen to a position of prominence in British popular culture unparalleled by any contemporary TV series.

William Hartnell Stories in Order of Average Viewing Figures

(Figures in millions of viewers)

<i>The Rescue</i>	12.5
<i>The Web Planet</i>	12.5
<i>The Dalek Invasion of Earth</i>	11.9
<i>The Romans</i>	11.6
<i>Inside the Spaceship</i>	10.15
<i>Galaxy 4</i>	9.9
<i>Marco Polo</i>	9.47
<i>The Chase</i>	9.4
<i>The Crusade</i>	9.38
<i>The Daleks' Master Plan</i>	9.3
<i>The Space Museum</i>	9.2
<i>The Keys of Marinus</i>	9.07
<i>The Daleks</i>	8.97
<i>Planet of Giants</i>	8.57
<i>The Time Meddler</i>	8.4
<i>The Myth Makers</i>	8.34
<i>The Celestial Toymaker</i>	8.3
<i>The Aztecs</i>	7.53
<i>The Sensorites</i>	6.92
<i>The Tenth Planet</i>	6.75
<i>The Reign of Terror</i>	6.73
<i>The Ark</i>	6.48
<i>The Massacre of St Bartholomew's Eve</i>	6.43
<i>100,000 BC</i>	6.4
<i>The Gunfighters</i>	6.25
<i>The War Machines</i>	5.23
<i>The Savages</i>	4.91
<i>The Smugglers</i>	4.48

Production Credits

TITLE	AUTHOR	DIRECTOR	COSTUME	MAKE-UP	MUSIC	DESIGNER
<i>SEASON ONE</i>						
<i>Producer – Verity Lambert; Associate Producer – Mervyn Pinfield; Story Editor – David Whitaker</i>						
A	100,000 BC Anthony Coburn (@ C.E. Webber (1))	Waris Hussein	Maureen Heneghan	Elizabeth Blattner	Norman Kay	Barry Newbery Peter Bruchacki (1)
B	The Mutants (The Daleks) Terry Nation	Christopher Barry (1,2,4,5) Richard Martin (3,6,7)	Daphne Dare	Elizabeth Blattner	Tristram Cary	Raymond P. Cusick (1-5,7) Jeremy Davies (6)
C	Inside The Spaceship David Whitaker	Richard Martin (1) Frank Cox (2)	Daphne Dare	Ann Ferriggi	Raymond P. Cusick	
D	Marco Polo John Lucarotti	Waris Hussein (1,2,3,5,6,7) John Crockett (4)	Daphne Dare	Ann Ferriggi	Tristram Cary	Barry Newbery
E	The Keys of Marinus Terry Nation	John Gorrie	Daphne Dare	Jill Summers	Norman Kay	Raymond P. Cusick
F	The Aztecs John Lucarotti	John Crockett	Daphne Dare Tony Pearce	Jill Summers	Richard Rodney Bennett	Barry Newbery
G	The Sensorites Peter R. Newman	Mervyn Pinfield (1,2,3,4) Frank Cox (5,6)	Daphne Dare	Jill Summers	Norman Kay	Raymond P. Cusick
H	The Reign of Terror Dennis Spooner	Henric Hirsch John Gorrie (3)	Daphne Dare	Jill Summers (1,2) Sonia Markham (3-6)	Stanley Myers	Roderick Laing
<i>SEASON TWO</i>						
J	Planet of Giants Louis Marks	Mervyn Pinfield (1-3) Douglas Camfield (4)	Daphne Dare	Sonia Markham	Dudley Simpson	Raymond P. Cusick
K	The Dalek Invasion of Earth Terry Nation	Richard Martin	Daphne Dare	Sonia Markham Tony Pearce	Francis Chagrin	Spencer Chapman

TITLE	AUTHOR	DIRECTOR	COSTUME	MAKE-UP	MUSIC	DESIGNER
		<i>Story Editor – Dennis Spooner (Uncredited)</i>				
L	David Whitaker	Christopher Barry	Daphne Dare	Sonia Markham	Tristram Cary (stock)	Raymond P. Cusick
M	Dennis Spooner	Christopher Barry	Daphne Dare	Sonia Markham	Raymond Jones	Raymond P. Cusick
		<i>Mervyn Pinfield leaves; Story Editor – Dennis Spooner</i>				
N	Bill Strutton	Richard Martin	Daphne Dare	Sonia Markham	-	John Wood
P	David Whitaker	Douglas Camfield	Daphne Dare	Sonia Markham	Dudley Simpson	Barry Newbery
Q	Glyn Jones	Mervyn Pinfield	Daphne Dare	Sonia Markham	-	
R	Terry Nation	Richard Martin Douglas Camfield +	Daphne Dare	Sonia Markham	Dudley Simpson	Raymond P. Cusick John Wood Barry Newbery +
		<i>Story Editor – Donald Tosh</i>				
S	Dennis Spooner	Douglas Camfield	Daphne Dare	Sonia Markham	Charles Botterill	Barry Newbery
		<i>SEASON THREE</i>				
T	William Emms	Derek Martinus Mervyn Pinfield	Daphne Dare	Sonia Markham	-	Richard Hunt
DC	Terry Nation	Derek Martinus	Daphne Dare	Sonia Markham	-	Richard Hunt Raymond P. Cusick
		<i>Producer – John Wiles</i>				
U	Donald Cotton	Michael Leeston-Smith	Daphne Dare Tony Pearce	Elizabeth Blattner	Humphrey Searle	John Wood
V	Terry Nation (1-5,7) Dennis Spooner (6,8-12)	Douglas Camfield	Daphne Dare	Sonia Markham	Tristram Cary	Barry Newbery (3,4,8-10) Raymond P. Cusick (1,2,5-7,11,12)

TITLE	AUTHOR	DIRECTOR	COSTUME	MAKE-UP	MUSIC	DESIGNER
W The Massacre Of St. Bartholomew's Eve	John Lucarotti Donald Tosh (4)	Paddy Russell	Daphne Dare	Sonia Markham	-	Michael Young
X The Ark	Paul Erickson Lesley Scott *	Michael Imison	<i>Story Editor - Gerry Davis #</i> Daphne Dare	Sonia Markham	Tristram Cary (stock)	Barry Newbery
		<i>Producer - Innes Lloyd</i>				
Y The Celestial Toymaker	Brian Hayles	Bill Sellars	Daphne Dare	Sonia Markham	Dudley Simpson	John Wood
Z The Gunfighters	Donald Cotton	Rex Tucker	Daphne Dare	Sonia Markham	Tristram Cary	Barry Newbery
AA The Savages	Ian Stuart Black	Christopher Barry	Daphne Dare	Sonia Markham	Raymond Jones	Stuart Walker
BB The War Machines	Ian Stuart Black **	Michael Ferguson	Daphne Dare	Sonia Markham	Raymond London	
		<i>SEASON FOUR</i>				
CC The Smugglers	Brian Hayles	Julia Smith	Daphne Dare	Gillian James	-	Richard Hunt
DD The Tenth Planet	Kit Pedler Gerry Davis (3,4)	Derek Martinus	Sandra Reid	Gillian James	-	Peter Kindred

Notes:

Visual effects were designed by the scenic designer on all stories of this period.

It must be presumed throughout that the respective story editors had input into all the scripts to a greater or lesser degree.

* = Credited but had no input into the script.

** = Initial ideas provided by Kit Pedler (credited) and Pat Dunlop (uncredited)

+ = Douglas Camfield directed and Barry Newbery designed certain sequences for episode six without on-screen credit.

= Gerry Davis was story editor from episode four of *The Massacre of St. Bartholomew's Eve*

@ = Indicates extensive input to original drafts of scripts where the work was completed by another writer.



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