

Doctor WHO



THE HANDBOOK



THE THIRD DOCTOR

The Jon Pertwee Years: 1970-1974

David J Howe & Stephen James Walker



THE HANDBOOK

DOCTOR WHO - Doctor by Doctor

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

Jon Pertwee burst on the scene as the new man-of-action Doctor in January 1970. Immediately, the series, now in full colour, took a whole new direction. The Earth-bound Time Lord, backed by the hugely popular UNIT team, soon became a household favourite as the show's traditional strengths were blended with elements of James Bond and the star's own dynamism and charisma.

This book is an in-depth study of Jon Pertwee's tenure as the Doctor, including a profile of the actor, a critical summary of each story in which he starred, an extensive feature on DAY OF THE DALEKS which saw the return of the Daleks to the series after almost five years away, and much more. The authors have established their reputation with best-selling books such as THE SIXTIES and THE SEVENTIES, and their acclaimed work on the four previous books in the handbook range.

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DOCTOR WHO
THE HANDBOOK
The Third Doctor

David J. Howe
Stephen James Walker



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Dedicated to the memory of Jon Pertwee

Introduction

As an actor it is impossible to keep up with the many and intricate points of continuity that may occur when working on a long-running drama show like *Doctor Who*. For a start, while I was working with the director on one story, the next couple of stories were already being discussed and planned by other directors. By the time I actually came to record a story, my main concern was to learn the lines and if any major crimes of continuity had been committed, assuming I could spot them in the first place, I would usually try and suggest some easy way round them.

David J. Howe and Stephen James Walker have bravely stepped through this continuity minefield and have pulled together an incredible number of facts and figures about my time as the Doctor. There are things in this book that I never knew and some, I'm sure, that no-one ever knew! Here you can discover in which story Nick Courtney wore that infamous eye patch; how and where I met the Drashigs, the Ogrons and the Ice Warriors; in which story the Whomobile made its first appearance; and many other fascinating and obscure pieces of information about the period when I played the Doctor.

In my book *I Am The Doctor* I tell the story of that time from my own point of view. In this Handbook you can find out more about the events that I was not party to.

It's an impressive book and I hope you enjoy it.

Jon Pertwee – April 1996

Foreword

The Doctor turned from the large monitor screen in the courtroom and stared at the council of three Time Lords in mock disdain and a little fear. He knew his fellow Time Lords of old. They had calmly sentenced him to exile on the planet Earth and had also stated that changing his appearance was a part of the punishment. Now they had shown him a selection of new 'faces' for him to choose from – and all were disappointing. In fact, thought the Doctor to himself, even if any had been suitable, he would have rejected them regardless. All he had to do was play for time until he could work out how to escape. His silver tongue and quick wits had got him out of worse scrapes than this and he was sure that, given time, he could also get out of this one.

'Is this the best you can do?' he shouted at the council indignantly. 'I've never seen such an incredible bunch.'

'Since you refuse to take the decision, the decision will be taken for you,' responded the leading Time Lord smoothly.

The Doctor suddenly realised he was somewhat out of his depth. 'No . . . no, I never said that,' he started, agitatedly moving his feet from side to side and wringing his hands together. How could he get away from this? Think . . . think! Inspiration suddenly hit him. It was a long shot but it might just buy him a little more time. 'But I maintain I have the right to decide what I look like.'

As he spoke, the Doctor could see the council smiling benignly down at him. Curse them, he thought. They're not going to budge.

'It could be very important on the Earth,' he continued in vain. His body was starting to feel strange. He could sense the beginnings of a process that he had undergone only once before, and then under conditions of extreme stress and with the help of his own TARDIS.

'I . . . People on Earth attach a . . .'

As the Doctor spoke he felt his body wrench as though it were being slowly pulled apart. His jaw no longer seemed to work and he was unable to complete his sentence, which was something about appearances being very important on Earth. To his horror his body began to fade from sight.

His voice suddenly returned, 'What's happening?' he blurted as he realised he was once more in the courtroom, but now he was an image on the monitor screen looking back at where he had been standing only seconds before.

He became aware of his essence splitting and pulling apart and duplicated images of himself swirling about as though he were trapped inside a giant kaleidoscope. 'What's happening?' he called once more.

'The time has come for you to change your appearance Doctor, and begin your exile,' came the calm, measured tones of the leading Time Lord.

'Is this some sort of joke?' managed the Doctor as his face started to blur and change. The images of himself started to spin faster and their faces also started to lose definition. The Doctor was becoming confused as to which one was actually him. 'No . . . I refuse to be treated in . . .' he protested in vain. 'What are you doing?'

The acute sense of dislocation intensified and the Doctor felt as though his head was about to explode. He spun faster, holding his mutating face in his hands. 'Ohhh. Stop! You're making me giddy!' He felt himself start to fade as a black void began to iris open to swallow him whole. His helpless protests echoed through the courtroom. 'No! You can't do this to me.'

As the Doctor was slowly swallowed up by the echoing

nothingness, his cries reverberated through the void. ‘No . . . no . . . no . . . no . . . no . . . no . . .’

Then there was blackness.

Time passed.

A familiar sound filtered through the cotton wool that filled the Doctor’s mind. The groaning and wheezing of a TARDIS in materialisation phase.

Had he been dreaming? He wasn’t sure. He thought he might have been and might still be doing so, as he couldn’t see anything. He wasn’t sure where he was, how he had got there, or how long it had taken.

The TARDIS shuddered as it finished its materialisation sequence. Although he instinctively felt safer inside the ship, the Doctor felt an irresistible urge to escape. The doors opened and a blast of fresh country air hit him as he staggered to the entrance of his ship and literally fell outside, collapsing in a dead faint as the TARDIS doors swung shut behind him.

Movement.

Voices.

Time had passed but the Doctor still had no way of knowing how much. He thought he dreamed he had lost the key to the TARDIS. Shoes. He had to find his shoes. Why? Something to do with the TARDIS key. This was the most important thing at this precise moment. He had to know he still had his TARDIS key.

And with that thought, blackness overtook him once more.

More voices.

This time one of them was strangely familiar. A deep, confident, cultured English accent. Public school. The Doctor knew this voice from somewhere . . . from somewhere.

The Doctor gently cracked open one eye and then the other, wincing slightly at the unaccustomed light. He was in bed. A faintly antiseptic smell filled the air. Green walls. Fluorescent lights. A hospital. The Doctor breathed an experimental gulp of air. He felt weaker than he could ever remember being before.

Then a face loomed over him.

The Doctor looked. He widened his eyes as he struggled to remember.

Sharply clipped military-style moustache. Fawn beret perched on the head. Kindly yet curious eyes. Circular white badge with a cross-hatch pattern in the centre and the initials U, N, I and T around the outside. Flashes of furry Yeti and silver Cybermen filled the Doctor's mind, and a friendly human who had believed in and supported him.

The Doctor searched his memory, or what was left of it. He could already sense large holes in certain areas but was reluctant to probe too deeply. Suddenly a name came almost unbidden to his lips.

'Lethbridge-Stewart?' he murmured. 'My dear fellow. How nice to see you again.'

'He knows you, sir,' came another male voice from elsewhere in the room. The Doctor chose to ignore this comment, concentrating on the face he saw before him. So familiar. The Doctor was convinced he was right.

'But he can't do,' said the man that the Doctor recognised. He leaned further over the bed. 'Look here. Can you hear me? Who are you?'

'Don't you recognise me?' asked the Doctor, slow realisation dawning as his fragmented memory started to slot back into some semblance of order.

'I'm positive we've never met before,' stated the military man with finality.

The Doctor started to fear the worst. 'Oh dear,' he murmured. 'Oh. I can't have changed that much, surely.'

Adapted from *The War Games* part ten by Malcolm Hulke and Terrance Dicks, and *Spearhead from Space* part one by Robert Holmes.

The close of the sixties was an exciting time. Technological advances seemed to be coming thick and fast. No sooner had people become used to having black and white television, than colour television was just around the corner. Cars were becoming more sophisticated and, to cap it all, we put a man on the moon on 21 July 1969 – surely the greatest acknowledgement of man's technological greatness.

With this final conquest of space, thoughts were again turning

outward. Were we drawing attention to Earth from alien beings? The moon was proved to be dry, dusty and dead, but what of Mars? Or Venus? What wonders might we be able to witness on those worlds?

With this new attitude, the science fiction shows of the past started to look very dated. The concept of rockets travelling across the vast reaches of space powered only by a firework could no longer be sustained. The idea of alien creatures crawling out of every nook and cranny of every planet – and many of them looking like humans – was also a dated one.

Things had changed, and *Doctor Who* had to change with them.

Co-producers Derrick Sherwin and Peter Bryant had several problems on their hands during the making of the series' sixth season. They knew that for the following season, the show was to be made in colour – even though there was no additional budget to cover this – and the alien monsters and creatures that had been *Doctor Who's* staple for many years were becoming prohibitively expensive to realise.

Faced with having to solve these problems, Sherwin felt that moving *Doctor Who* to a more Earth bound setting was a sensible move. It was easier and cheaper to go out on location to film something that was supposed to be on Earth than something futuristic or alien. In addition, the menaces fought by the Doctor could be more home-grown, removing the need for complex alien make-up and costume requirements.

With this in mind, Sherwin introduced the concept of UNIT in the sixth season story *The Invasion*. UNIT was a military organisation dedicated to the protection of Earth from alien forces and who would deal with any situation that seemed out of the remit of the regular army. Even if lead actor Patrick Troughton had not left the show, the Doctor would still have been exiled to Earth with UNIT effectively becoming the Doctor's 'home'.

As it was, Troughton stepped down and Jon Pertwee was chosen to play the third incarnation of the Doctor. A popular radio comedian and character actor, Jon Pertwee was to bring a

sense of style and flair to the show, and update its image from an eccentric teatime series to an engaging action/adventure romp, with gadgets worthy of James Bond, and a dynamic Doctor with a sexy young woman in miniskirt and boots as his companion.

With the new format in place, Sherwin and Bryant left *Doctor Who* in the hands of new producer Barry Letts while they moved on at short notice to look after another BBC series, *Paul Temple*. Letts' vision for *Doctor Who* was not too dissimilar from that of Sherwin and Bryant, and he delivered an action-packed show which allowed for alien invaders and visitors, whilst still keeping the Doctor more or less trapped on this planet.

Other events at the time included the capture of the Manson 'family' for the killing of Sharon Tate; famine in Biafra; the first publication of the New English Bible, which sold at over 20,000 copies a week; the splitting up of the Beatles; and the Tories' return to power led by Edward Heath.

During the era of the third Doctor the public saw the introduction of decimal currency to the UK, hot pants were all the rage in the fashion scene, the first heart and lung transplant was carried out, the miners went on strike over pay and blacked out large portions of the country, Nixon surrendered to the scandal of Watergate, Princess Anne was married to Mark Phillips, and Harold Wilson and Labour were swept to power after the fiasco of the miners' strike, ousting Edward Heath who was himself replaced by Margaret Thatcher as leader of the Tory party.

Jon Pertwee was a radical change from Patrick Troughton and his era saw the introduction of several new foes. Foremost among them was the Master, played by Roger Delgado. This evil renegade from the Doctor's own race appeared several times to try to conquer Earth and to destroy the Doctor. Viewers were introduced to, among others, the Axons, the Sea Devils, the Mutants and the Sontarans, as well as seeing the return of some old foes in the forms of the Daleks and the Ice Warriors.

In this book we look at the development of *Doctor Who* during the third Doctor's era. The stories are all presented in detail, and *Day of the Daleks* is examined as a typical example of *Doctor Who* during this period in the show's history. We look at Jon

Pertwee through his own words, and discover how the art of costume design was achieved and developed. We also look at the series' developing mythology, and examine the promotion and marketing that surrounded the series.

Join us as we revisit the era of the third Doctor.

PART ONE – THE DOCTOR

1: Jon Pertwee – In His Own Words

ON HIS EARLY LIFE:

'I was born in the Chelsea area of London on 9 July 1919. I have mixed blood. My father came from a French Huguenot family, and my real name is Jean Roland Perthuis de Leillevaux. We were Huguenots, who during the French Revolution escaped from France and set up in Essex. Anybody with the name Pertwee is a relation. There's Guy Pertwee in the Navy, and Admiral Jim Pertwee is my cousin. Bill Pertwee, the comedian from *Dad's Army*, is my cousin. Michael Pertwee, the playwright, is my brother. My father was Roland Pertwee, a famous actor, playwright, screenwriter – one of the top screenwriters in the world in the heyday of the movies.

'My father influenced me a great deal. He taught me to stand on my own two feet, to go out and earn my own living when I was sixteen and a half. He gave me a very good education, which I was hopeless at – I was expelled from a couple of schools, because I rebelled against ludicrous authority. I rebelled against spotty boys calling me back from my music lesson when I'd have to run about a quarter of a mile to their little rooms where they'd say: "Make me a piece of toast". I would say, "Why can't you make it yourself, are you crippled?", for which I'd be soundly beaten. I finally rebelled at the end of term after being beaten very unjustly and said to my fag master, "You threaten me with beating once more and I'll beat you within an inch of your life". He didn't believe me and

sent me down into the quad, so I managed to grab a cane and, as he came round the corner, I gave him one across the face and opened it up like Errol Flynn slashing Basil Rathbone. That, of course, was the end of my career as a public school-boy, because they did not “give the sucker an even break”. It was tradition, tradition, play with a straight bat. Games were all-important. Human relationships and personality meant nothing. I was influenced by my father, a brilliant conversationalist and a wonderful man with words. He was intensely interesting, he could do anything . . . fisherman, actor, painter, writer.’

**Interviewed by John Hudson and Stuart Money in 1975
for *Jon Pertwee Fan Club Newsletter* Issue 3.**

‘My parents always told me I was born in Innsbruck, Austria, and then when I got my birth certificate I found I wasn’t – I was born in Chelsea. My mother was an Austrian and my father was of a French family, so we were a slightly mongrel family.’

**Interviewed by Simon M. Lydiard in 1984
for *Skaro* Volume IV Number 3/4.**

‘I had a strange sort of childhood. My mother and father parted just after I was born and my father, who was a writer and originally an actor with [Sir Beerbohm] Tree and [Sir Henry] Irving, was rather wrapped up in himself and his own life. I was the youngest of three brothers and always felt a bit left out.

‘We were brought up in the country, at Dulverton in the Exe Valley, near Tiverton, and I wish I’d appreciated how lucky we were in that. My father was a keen sportsman and we had our own horses and rode to hounds and fished and shot. We had enormous physical freedom. Like my father, I had an ear for dialect and, living in the West Country, soon picked up the accent I now use for Worzel Gummidge.

‘I went to several boarding schools, none of which I liked except the last, Frensham Heights in Surrey. That was better because it was co-educational and being of French extraction . . . I was interested in girls from an early age. I was offered a

wonderful education and I wish I had taken advantage of it, but I've never liked the role of student. I've always had a thirst for adventure though.'

**Interviewed by Pamela Coleman in 1983
for the *Sunday Express*.**

'I joined a circus and had to drive a converted Austin Seven on the Wall of Death, with a lion sitting on a platform behind me. It was a very old lion, mark you. So old you'd have had to kick it where it hurt to make it roar. Only the boss didn't want it roaring. "Folks'll see it ain't got no teeth," he used to moan. Anyway, the act ended one afternoon when we were having a break inside the base of the Wall. You know, sort of "take five" – only the lion took forever. We had to dismantle the Wall to get rid of it!'

**Interviewed in 1972
for *Motor Cycle*.**

'My father was an overpowering man. He had so many talents. As well as his acting and writing abilities, he knew all sorts of quaint, unexpected things. For instance, he was a great fly-fisherman and he invented his own kind of imitation fly, which is still sold commercially.

'I admired him intensely, but he seemed to find it terribly difficult to show love. I will always remember the night of my first professional performance in rep in Brighton. My father had promised to be there and when I looked through the curtains before the performance there he was in the fifth row. "He'll be round after the performance," I told my friends. But he never came, and the others said he couldn't have been there. But I had seen him. So the next day I rang him up and asked him why he didn't come round. He said, "I'm terribly sorry, I was too busy, I couldn't get there." But I had seen him . . .

'Yet he would work at being a father in his own strange way. One day, my brother and I were due to go fishing and we understood the tackle would be waiting for us in a fishing hut by the river. When we arrived there was none, but by using our imaginations a bit, we were able to improvise tackle from

things lying around the hut – bits of cane, twine et cetera. Then, later, it dawned on me that my father had carefully left everything necessary to build tackle in the hut. It was a planned exercise in initiative.’

**Interviewed by Ian Cotton in 1974
for *TV Times*.**

ON HIS TIME AT THE ROYAL ACADEMY OF DRAMATIC ART (RADA):

‘I had a teacher of Greek drama who wanted me to be a Wind. She wanted me to stand on the side of the stage and make wind noises – go “Wooh”. This was such a load of rubbish that I really couldn’t be bothered with it and didn’t take it seriously, so I was very much reprimanded by the principal. On top of that I was accused of writing rude remarks about the principal and this teacher on the lavatory walls – something that I denied categorically, because I had *not* written rude remarks on the lavatory walls. I told my father, who was absolutely furious. He rang the principal up saying that he was going to sue him for defamation of character, for libel and every other charge you can think of. He said he was going to employ the greatest graphologist – handwriting expert – he could find to prove that it was not my writing. The principal then realised that he’d bitten off more than he could chew and dropped the charges. But he hated me, and soon afterwards I was given my cards, so to speak, and told that I was not the sort of person they wanted.

‘It was after this, just before I left RADA, that we were doing an end of term play. In the first act I was a man who was murdered, and in the second I was a detective who came in and found out who did the murder. Noël Coward was judging, so when the play was over they asked him if he’d seen anyone he liked. He said, “Yes, there were two very, very promising performances, from the murder victim in the first half and from the detective in the second. Who were the two people who were playing them?” So they had to tell him it was actually *one* person, and I was introduced to him.

He said, "Ah yes, Pertwee. You're Roland's son, no doubt." Which of course I was. "Very good, very promising." And this was about the person they'd just expelled because, as they said, I wasn't cut out for the theatre!

**Interviewed by John Hudson and Stuart Money in 1975
for *Jon Pertwee Fan Club Newsletter Issue 5.***

ON THE START OF HIS ACTING CAREER:

'After RADA came a tremendously happy period when I joined a travelling theatre company. We went round in an old bus and I drove it, put up the theatre, got the water to put in the carbide lights that dripped onto the crystals that made the gas that lit the stage. It was as primitive as that.

'Then I went into rep. The name Pertwee certainly opened doors, but it didn't get me jobs. My father didn't give me a lot of encouragement and now I think that that is probably what motivated me. I took on anything and grossly overacted.'

**Interviewed by Pamela Coleman in 1983
for the *Sunday Express.***

'I was 19 in 1938 and had just joined the Rex Leslie-Smith Repertory Company at the end of the West Pier in Brighton, a job that marked the end of a lean time.

'The company paid me the splendid remuneration of three pounds ten shillings a week and I stayed with a Madame Penison in the Victoria Road. I had a very comfortable room with crisp, clean French linen and, because this was the summer season, fresh flowers by the bed. My room and board cost me thirty shillings a week.

'From the residue of my earnings I ran a superb Ariel Square-Four motorcycle, paid for on HP at a few shillings a week. I smoked five Woodbines a day, drank a quantity of rough cider and found I still had enough left over to escort "lady friends" out for cups of tea, ice cream and to take them dancing at Sherry's Dance Hall and generally lead the life of Riley.'

Quoted in 1996 in the *Daily Mail.*

ON HIS RADIO ROLES:

‘I was in Naval intelligence during the War, and they sent me down to see a radio show that Lieutenant Eric Barker was doing. It was rumoured to be insulting to leading figures in the Government, and I was sent to put a stop to any risqué jokes. I sat in the auditorium and Eric said “I want somebody to shout out these lines”. I said “I’ll do it”. He looked at me and said “Who are you?”, and I replied “I’m a spy!”. I told him that I’d been sent to check up on him, but if he let me say the lines I’d be a very bad spy. So he let me say the lines. The lines were [in a broad Cockney accent] “Leave him alone, you’re always picking on him, the poor perisher!”. Eric’s actress wife Pearl Hackney would then walk in and say, “Who’s that?”, to which Eric would reply, “That’s the Minister for Education!” (who was a Cockney at the time) – it was precisely the sort of joke I was supposed to stop!

‘After this, Eric asked me if I wanted to go back the following week, which I did, and that was my big break in showbusiness. That was my stepping stone from straight theatre to light radio, which was all-important then. I stayed with Eric for eight or nine years after that. We bought the rights to the show called *Mediterranean Merry-Go-Round*, and there were three versions for Army, Navy and Air Force. The Air Force one became *Much Binding in the Marsh*, the Army version became *Stand Easy* with Charlie Chester and we became *Waterlogged Spa*, in which I played a postman (on whom I based the voice of the Worzel Gummidge character I play now).

‘Much later we did *The Navy Lark*, and I asked for two names alongside myself to appear, as I’m a great believer in teams. We got, originally, Leslie Phillips and Dennis Price. We took it in turns to top the bill each week. My voice man was Ronnie Barker. Michael Bates, Richard Caldicott and Heather Chasen were all beginners in radio and part of my team. Ronnie left after a while because he hadn’t the time to keep doing it. He was becoming much too important in the business.’

**Interviewed by Sheldon Collins, Robert Cope
and Gary Leigh-Levy in 1988
for *Dream Watch Bulletin* Number 64.**

‘In spite of all my “voices” – and I used to use forty-two different ones in *Waterlogged Spa* – they aren’t imitations. I adapt them from people I know. The “er, er, um, um-er” stutter is taken from the lady who used to serve in my school tuck shop. She used to try terribly hard to remember everybody’s name as we all surged in for our daily bun and bottle of pop, and she’d mumble away to herself until she obviously couldn’t go on saying “er, um” any longer, and she’d shout “Next”.

‘Commander Highprice, my confidential spy, is based on my cousin. Cousin Hugh has a slight impediment to the roof of his mouth and he speaks quietly and confidentially to you as if every word were top secret. So I “borrowed” him.’

**Interviewed by Val Marriott in 1973
for *Leicester Chronicle*.**

‘The BBC suggested doing a new comedy series based round the armed forces. They suggested the Air Force, but I said no, if it was any of them it had to be the Navy, and besides I was a Navy man. I did six years during the last war. A Navy man can get away with things that the other armed forces can’t.

‘The only people who’ve left *The Navy Lark* over the past fifteen years have been the late Dennis Price, who went after the first series, and Ronnie Barker. I’m rather glad that Ronnie left, not because I don’t think that he is a super person – I do – but because it has given me a chance to do all the funny voices and not just the part of the Chief Petty Officer. The show has a sort of humour that doesn’t really change. I’ve nostalgic feelings for it as well now. We do work to a script, but we’re always flying off the page. This is a fantasy thing.

‘I find it easy to imitate accents, but I can’t copy people’s voices. I have a set of gramophone records at home and if I’m required to learn an accent, I put them on. It takes me only about fifteen minutes to pick up the way of speaking.’

**Interviewed by John Kelleher in 1974
for *Cambridge Evening News*.**

ON HIS FILM ROLES:

‘My earliest film of any merit was *Murder at the Windmill*, which I made, I suppose, in the late forties, with Garry Marsh and Jimmy Edwards. It was about the Windmill Theatre and I played a detective. It was a very good little film and made an awful lot of money – in fact it’s still making money in America.’

**Interviewed by Simon M. Lydiard in 1984
for *Skaro* Volume IV Number 3/4.**

‘I doubled for Danny Kaye in a film called *Knock on Wood*. Danny was double booked. He’d signed for something else in America. I didn’t want to do it, but the film company were very persuasive. “This is a great opportunity,” they said. “We’ll get a lot of you on camera!” “You’ll get my arse on camera!” The only way to put people off is to be ridiculously demanding. So I said to my agent, “I want a suite at the Savoy, I want a Rolls Royce hired, I want a Berkely caravan to use on location – the most expensive one you can buy – and at the end of the shooting I want it given to me. I want no publicity, I want all the clothes that I wear in the picture . . .” – and everything else I could think of! I asked “What are they offering?” and when told replied, “Don’t be ridiculous, I want five times that!” I did everything I could to get them to say “Is he out of his mind?” They took one look at my demands and said, “OK. Agreed.” So I hoisted myself on my own petard.

‘On the opening night the film was very well received. A little Irish journalist went up to Danny Kaye and introduced himself. “I thought Jon Pertwee did very well for you,” he said. “Yes, Jon did a great job,” came Danny’s reply. “Thank you!” That was all he needed! A quote from Danny Kaye. “Danny’s Double” next day in the headlines!

‘The part that I had originated in the stage version of *A Funny Thing Happened on the Way to the Forum* was that of the brothel keeper, Lycus, but it was played in the film by Phil Silvers! “Jon Pertwee” meant nothing to the general public abroad so they gave me a tiny part instead. My wife Ingeborg

and I went out to Madrid, lazing around for a month. It would take only about a day to film, so this was a sort of sop to my ego, because Twentieth Century Fox felt sorry for me. I felt sorry for myself! I got out there and they said, "Could you play the brothel keeper tomorrow? Phil Silvers has got religious mania! He's jumping up and down on his bed relating the Lord's Prayer because nobody recognises him in Spain!" But a second assistant director – I could kill him when I come to think of it! – went to the director Dick Lester and said, "I can get Phil Silvers on the set for you tomorrow". "You can? Go to it, son! The world will be yours if you can do it!" So he went off and said to Phil Silvers, "Jon Pertwee is in town", to which Phil replied "Who?" "He's the man who played Lycus on Broadway and in London, and if you aren't on the set by half-past six he's taking over!" He was there! I could have killed that guy, because I don't think he would have appeared otherwise.'

**Interviewed by Andrew Knight and Martin Guarneri
in 1985 and transcribed by Paul Mount
for *Doctor Who – An Adventure in Space and Time:*
*Season Eight Special.***

ON HIS SECOND WIFE, INGEBORG:

'I met her in a place called Kitzbühel, an Austrian ski resort. I was there on holiday, and I broke my leg in half – a compound fracture – when I was out skiing. That's why I was hobbling around Kitzbühel doing nothing but sitting around in the sun, drinking cups of tea and coffee and chatting in the market. Anyway, when I got back, a married couple, friends of mine, wrote to her and invited her to come over to England and stay with them and get to know me. So that's how it all happened. Her name was Ingeborg Rhoesha and her father was a very eminent financier in the West German government; she was born and bred in Berlin and later lived in Bonn.'

**Interviewed by John Hudson and Stuart Money in 1975
for *Jon Pertwee Fan Club Newsletter Issue 3.***

ON HIS PORTRAYAL OF THE DOCTOR:

‘I asked Shaun Sutton, Head of Drama at the BBC and an old friend of mine, how he wanted me to play Doctor Who. He said, “Well, as you”. I said, “Yes, that’s the problem: what is me?” Like Peter Sellers, I had always hidden myself under what’s known in the theatrical business as a green umbrella. I’d always played character parts and eccentrics, I’d never allowed myself to be just myself . . . So eventually I just decided to play him as I felt, so really what the Doctor liked was just an extension of what I like. I like rather outrageous clothes, speed-boats, gadgets, karate and so on. I don’t know how he struck me as a man . . . I don’t think I went into it that deeply, to be frank.’

**Interviewed by John Hudson and Stuart Money in 1975
for *Jon Pertwee Fan Club Newsletter* Issue 3.**

‘I said, “Why have you hired me if you don’t want me to do what I’ve learnt to do over the years – and act?” The producer Barry Letts, bless his soul, said that it was the ultimate test of my acting ability, to see if I could take these predominant elements of myself and turn them into a character for the Doctor.

‘If you think about it, it does take a lot of confidence to play as up-front a figure as the Doctor. Most of the time, actors can safely hide behind their art. With this part I didn’t have that kind of easy protection – there was no fall-back.’

**Interviewed by Richard Marson in 1986
for *Doctor Who Magazine* Number 113.**

‘I got away with murder on *Doctor Who* . . .

‘I was just playing me for the first time really, and I made him a dashing bloke dressed in pretty clothes. This was in the seventies when people were very clothes conscious and wore frilly shirts and colours. All that hooked at the right time. I put in the martial arts and my love of gadgetry, motorcycles, cars, Bessie,

helicopters – these were things that I liked anyway, so I just adapted them into *Doctor Who*. Apart from being hard work, it was a piece of cake!’

**Interviewed by Andrew Knight and Martin Guarneri
in 1985 and transcribed by Paul Mount
for *Doctor Who – An Adventure in Space and Time:
Season Eight Special*.**

‘I leave Doctor Who in the studio. But Doctor Who *is* me. He is an extension of myself, a complete extension and therefore a completely believable character. I can’t bring him home with me, though. Otherwise I’d be besieged by vast hordes of Daleks. And I’d be arriving home in the middle of the sitting room in a blue box. Whatever would Ingeborg say!

‘Playing Doctor Who is a job. I am a working actor. But people see certain eccentricities in him which, as I’ve said, are extensions of myself. I suppose he shows a certain amount of intolerance to others on occasion, plus a keenness to get on with the job in hand and not just wait about. And I love playing him because he’s so active and adventurous. Like me in many ways, I suppose. For example, I love gadgets. I’ve got a new machine in the kitchen that can turn out instant cold drinks. I’m all for anything new and extraordinary.’

**Interviewed by John Deighton in 1973
for *New Reveille*.**

‘I’ve got the best job on television and I wouldn’t drop it for the Royal Mint. For a major movie I’d drop it but for the Royal Mint, certainly not. Of course the income is very nice. I get nine months a year steady work and I can carry on as long as I like. It may not be the heaviest show on TV but then I’m far too old to worry about artistic integrity and all that. I play it for real . . . A send-up would be unforgivable.’

**Interviewed by Patrick Stoddart in 1973
for *Evening Echo*.**

ON HIS DOCTOR'S COSTUME:

'They asked me what I wanted to wear for *Doctor Who* and I had all sorts of ideas. Then I got an early photo call, so I found my grandfather's old Inverness cape, a smoking jacket I had, and a frilly shirt from Mr Fish. They thought it was marvellous. I said, "How can we explain the change from Pat Troughton's rags?" and that's why, in *Spearhead from Space*, they had me steal all the bits of clothing from the changing room in the hospital.'

**Interviewed by Stuart Money in 1977
for *TARDIS* Volume 2 Issue 3.**

ON THE *DOCTOR WHO* MONSTERS:

'I'm sure there must be things that would attract attention like the Daleks have, and we have tried hard to find them, but so far without success.

'The kids always go for something mechanical. They don't want to be a maggot, but they do want to be a machine. It's very easy to go around saying "Exterminate, exterminate", and great fun for them.

'The conditions inside the rubber suits we use for the monsters are almost intolerable. We almost killed one little midget gentleman who had a bad heart and all sorts of things wrong with him and we didn't know and we put him in one of these things and he almost died. It gets so hot and so uncomfortable inside them that actors are allowed to wear the suits only for five minutes at a time, which poses a big problem for the director.

'We were doing one episode in which the Sea Devils appeared, and they were in full costume with big lizard heads. They were supposed to be sea creatures, and in one sequence they had to swim out to sea and submerge. But the costumes were so bulky that they couldn't. The director was screaming at them to dive but they just couldn't get under the surface. They were all wallowing and floundering about, and with the heads coming off and floating around it was a shambles.'

**Interviewed by John Curzon in 1973
for *Western Mail*.**

'I can't bear the Daleks. I find them very boring, because they're tatty. But the public loves them. Whenever we had a Dalek story, the ratings went straight up. I like the Draconians, which had marvellous warts all over their faces, and cock-comb tops. I like the Ogrons, the half-masks. I like the things that are humanoid. Alpha Centauri, the one with the tentacles, had that very bad eyelid. I enjoyed the one where the spaceship landed outside the power station at Dungeness – *The Claws of Axos*. Remember the monsters they had in that one – fantastic rubberoid things that looked as if they were inside out. They were marvellous. I like the Exxilons, though the reflective material on the costumes didn't work as well as we'd hoped. To me, the Cybermen, although I've never seen them on the screen, always seem as if they were pieces of tin and pipe – don't they lack reality in some way?'

**Interviewed by John Hudson and Stuart Money in 1975
and quoted in *TARDIS* Volume 1 Issue 3.**

'Often a *Doctor Who* monster that looks good on screen will be laughably bad off it. The production team were always scratching something together from nothing. I remember one of the worst were the Primords in *Inferno*, which was partly directed by Douglas Camfield. The whole filming was going very nicely, we all thought, the script was a good one, full of frightening bits for the audience and lots of action for the Doctor. Then they unveiled these ridiculous werewolf things with great false teeth and fur-covered rubber gloves. They were *awful*.

'I remember asking Douglas if he was serious about using them, and although I don't think he was very happy about it, it was too late to do anything about it. Olaf Pooley, who was playing the main villain in the story, caused a great stir when he refused point blank to be made up as one of these things, and I have to admit, I saw his point.

'It's well known now, but my other pet hate is the Daleks. Couldn't bear the things and can't imagine how they could be so popular. They looked so primitive to me, trundling around in the studio, and it was a great fight for our directors to make them

look anything more than a heap of old plywood on castors. It was just my luck that we did several Dalek stories, and I squirmed through each and every one of them.'

**Interviewed by Richard Marson in 1986
for *Doctor Who Magazine* Number 113.**

ON THE DOCTOR WHO STUNTS:

'I frequently hurt myself because I take risks, and I take tumbles. My latest injury is a punctured vein in the hip.'

**Interviewed in 1972
for the *Sun*.**

'It's the stuntmen themselves who bear the brunt of this. In *Inferno* I hit Alan Chuntz – I hit him with Bessie at about forty miles an hour and put eighteen stitches in his leg! He didn't get out the way quick enough, and it opened him right up from the knee down to the ankle-bone. And he never said a thing! He knew I was upset, so he came out of hospital back onto location saying, "I'm all right". We said, "Come off it Chuntzy, don't be silly, go home". But he stood up and managed to get through about three shots before he passed out. He's such a tough guy, and a very fine stunt man. Black belt karate, as well. We had a fight in *The Green Death* where some guards attacked me in a sort of corridor, and these guys – Alan Chuntz and Billy Horrigan – fought each other and tried to make each other cry out, pinch each other, twist an arm. The amount of punishment they take is incredible. They do a superb job, and never really get a mention. They're some of the most dedicated guys in the business.'

**Interviewed by John Hudson and Stuart Money in 1975
and quoted in *TARDIS* Volume 1 Issue 3.**

'What we did in my *Doctor Who* was to try to combine two approaches. The Doctor would use physical violence only when and if he had to, but if he had to then, boy, did he sock it to them. I was very lucky to be backed by one of the best stunt teams in

the business – men like Stuart Fell and my usual double Terry Walsh.

‘Where I could, I would always do my own stunts, but on occasions one of the boys would take me to one side and say, “Look mate, this one is really too dangerous, let us do it, okay?”, and then I would give way, because you just don’t argue with the professionals.

‘My other problem was my bad back. I’ve suffered an awful lot from it over the years, the result of all the wear and tear I’ve subjected it to during the course of my career, both in the Navy and in show business. When we were making *Doctor Who* it was Katy Manning who used to come up with the best solution – massage. She had a very light touch and before long I’d be back on the set, so when she left, I really felt it!’

**Interviewed by Richard Marson in 1986
for *Doctor Who Magazine* Number 113.**

ON THE WHOMOBILE:

‘I’d suggested to Barry Letts that the Doctor ought to have a space-age car that could fly, hover and so on, but Barry had said, “Forget it, the show wouldn’t stand the budget”. I still liked the idea, though, and consequently when I met Peter Farries – who designs custom cars – at a Ford Main Dealers shop opening in the Midlands I put it to him. Together we worked out a practical design that would be both outer spaceish and street legal. Before that, everyone had estimated that the mould needed for the fibreglass body would need to be in at least eight sections. Pete did it in two. When fitted to the Bond Bug chassis, the car had a top speed of over 100 miles per hour.

‘One of the great joys of driving the Whomobile was watching the astonished expressions on the faces of policemen who would periodically stop the car, surround it with tape measures and then have to go away nonplussed because, despite its shape, all the dimensions were in accordance with the law.’

**Interviewed by Richard Landen in 1982
for *Doctor Who Magazine’s* Winter Special.**

ON HIS FAVOURITE *DOCTOR WHO* STORIES:

‘Undoubtedly the one we filmed at Aldbourne in Wiltshire – *The Dæmons*. That was a marvellous story, and Chris Barry’s direction was really something. And it was an ideal length – five episodes. I’ve always thought if you can’t tell a story in five episodes, you can’t tell it at all. But then of course, you’ve got to consider the budget of the show.’

**Interviewed by Stuart Money in 1977
for *TARDIS* Volume 2 Issue 3.**

ON MAKING AN INPUT TO THE SERIES’ SCRIPTS:

‘I didn’t have any input at all into the storylines. There wasn’t the time. If I’m going to finish shooting one story at the end of next week, and two days after that I’m going to be starting a new story – now that story’s already been produced, cast, they’ve got the director, special effects men, make-up, and all these people are different from the ones I’m working with on the story I’m doing now, so that’s all prepared. Come Monday, there are the director and the producer who come in and say, “We’ve discussed all this months ago – here we go”. So naturally I can’t have any input, because I can’t work months ahead and do a show as well. The only thing that could happen was on the Monday read-through. I’d read the script through and, being a very perspicacious man, I could see where the flaws were, which scenes I didn’t like and wouldn’t be happy with. I’d say, “I don’t like this, I’d rather do this, that or the other”. The writers would be there with the okay, or they would say “No”, and then we’d have little verbal punch-ups, but in the main they would see my reasoning and would go away in a corner and rewrite over the lunch hour. Then it’s fixed, and from the Tuesday onwards you stick to the script as arranged on the Monday. So that’s the only input on the script.

‘On the other hand, if I went to the Boat Show, as I did, and saw a miniature hovercraft, I would say to the fellow, “I play a character called Doctor Who. How would you like to have one of

your machines on television?” The answer was usually, “You don’t have to tell me, I know – and yes, anytime!” So this is why, right throughout my era, we had those jet-ski boats and so on – I mean, I own all of them, I’ve got them all out in my place in Spain. I no longer have the Whomobile, I gave that to a very sweet young man, but he lets me use it whenever I need it for events and things, and Bessie of course was BBC property, but all the jet-boats and motorbikes I bought. Of course, after giving them big publicity, I got them very cheap!’

**Interviewed by Guy Wainer, Greg Jones,
Neil John and David Greenham in 1990
for *Skaro* Volume 5 Number 2.**

ON THE APPEAL OF HIS ERA AS THE DOCTOR:

‘Like every other programme, *Doctor Who* has had to move with the times. The problems with which he now finds himself faced are very different from the ones he had when the programme first started. When *Doctor Who* began no-one ever thought a man would walk on the moon, but that has now become commonplace and people are much more aware of scientific terms and phraseology.

‘Frequently I have to memorise pages and pages of long involved scientific explanations and, believe me, that’s no joke when you’ve no idea what it’s all about. But I am very fond of gadgets and love all the ones we use in the programme.

‘*Doctor Who* appeals to all ages and all classes. A man might come up to me in the street and say, “My daughter always watches *Doctor Who*”. I then ask him, “But what about you?” And he will say, “Oh, I never miss it either”.’

**Interviewed by Norrie Drummond in 1973
for *South Wales Argus*.**

‘One of the remarkable things about *Doctor Who* is that although it might occasionally seem a little banal, a little infantile, it is very seldom wrong. It is always scientifically true, and writers spend a great deal of time making sure of this.

Every idea put forward is checked in our reference library or with scientists.

‘I met a gentleman recently, the president of the British Boxing Board of Control, in Jamaica. He was a man of about 65 and his wife said that he was a most crashing bore because every Saturday night no matter where they were or who they were with he had to get to a television set to watch *Doctor Who*, and there are a lot of people in that age group like that.

‘It’s not a children’s programme, it is a family show. Some of the dialogue is so technical and complicated that the kids can’t follow it, in fact half the time I don’t understand it myself. I’ve spouted two whole pages of script and I haven’t the faintest idea what I’m talking about. But the kids have a much greater fantasy than we have and they can accept it overall without understanding every detail. I’ve got an eight-year-old boy and he’s often confused scientifically but he gets the story dead right and he asks a lot of pertinent questions that I just don’t know the answers to, so I have to give him 50p to shut him up.

‘I have a theory, which I use, that there’s nothing more alarming than coming home and finding a Yeti sitting on your loo in Tooting Bec. If you find a Yeti in the Himalayas that’s where you expect it to be, but if it’s on the loo in Tooting Bec that’s a real surprise. People didn’t like us finding these creatures on Earth, they preferred us travelling about in time and space.’

**Interviewed by John Curzon in 1973
for *Western Mail*.**

‘The standard of the stories was one of consistent excellence, rather than occasional peaks among the dross. There were very few poor stories – the odd script might have needed a bit of reworking in rehearsal, but generally I was very well served.

‘Barry Letts was very keen on the moral message, and a lot of our scripts incorporated that philosophy so that we became instruments of different political and social arguments. We did one about sharing the planet we inhabit, we did one about pollution, and they all had a kind of truth that our directors would seek out and enlarge. I think this is the main reason why audience

figures went up so significantly when I was on – I'd like to think it was solely because of me, but in reality it had a lot to do with the twin appeal of the scripts – they had the crash bang wallop for the kids and the inner message for the mums and dads. And, of course, they had Katy Manning in a miniskirt!

**Interviewed by Richard Marson in 1986
for *Doctor Who Magazine* Number 113.**

ON *DOCTOR WHO*'S SUITABILITY FOR CHILDREN

'*Doctor Who* does not harm children. It is pure fantasy. Children love fantasy. The monsters scare them a bit but only in the short term.

'I recently judged a competition for children's drawings of monsters. Some of them were utterly horrific. And you should have seen the hair-raising stories they wrote about them. Children do have this kind of imagination.

'You never actually see anyone stabbed with a spear or anything like that in *Doctor Who*. You just see somebody throwing the spear. It's the explicit James Bond kind of violence, messy and bloody, that I think is bad.'

**Interviewed by Hilary Bonner in 1972
for *Reveille*.**

'We admit our errors. But I am irritated by parents who complain that their children have nightmares after watching the serial. All they have to do is bend forward at an angle of 45 degrees and turn a knob.

'You've never seen me hit anyone to bloodlet, have you? There is no pain inflicted. People just disappear or wilt when I place two fingers on their chests. But that goes down as violence. For a time I was stopped from doing karate, or anything that could physically defeat *Doctor Who*'s enemies. It got to the point where we were allowed only to trip up monsters. In the end, we said we could not carry on like that. It was just too ridiculous for words. Things are better now. I had a glorious wrestle in slow motion with the devil the other day. But it was not violent. We

kept out all the karate chops to the neck, and that sort of thing, in case the kids try it. I feel that in comparison with other programmes, we are not in any way violent.'

**Interviewed in 1973
for *Gloucester Citizen*.**

'*Doctor Who* has been described as the most violent programme on television. That's rubbish. We're out to scare children because they love being scared. They'll hide behind settees with their hands over their faces – but they're still watching.'

**Interviewed in 1973
for *Newcastle Journal*.**

ON NICHOLAS COURTNEY AS THE BRIGADIER:

'Nick was and is one of the finest actors available for that mix of English reserve and pure irony. He was great to work with, because he was a lot of fun beneath a very cool exterior and he would always play the most serious of scenes with a detectable twinkle in his eye.

'I remember when we were on location filming for *The Demons* there were a series of delays and it looked as if we might have to call it a day without getting what we wanted in the can. This would have been frustrating in itself, even had it not been for the long time we had all been standing around waiting for the command to do the scene. Well, on hearing this I hit the roof, using the most colourful language at my disposal and generally behaving in a most unprofessional manner. Nick was marvellous in fraught situations. He came up and stopped me in my tracks and made me laugh, which cooled the situation down. You can't resist a man with his sort of charm, and he was a super colleague to have in all those *Doctor Who* episodes we made together.'

**Interviewed by Richard Marson in 1986
for *Doctor Who Magazine* Number 113.**

ON ROGER DELGADO AS THE MASTER:

‘Roger was one of the most gentle men I’ve ever known. He was the most courteous person – he had a temperament, but always pointed it at himself in rehearsals. He would go absolutely berserk with anger if he couldn’t get something right, but always at himself, never at anyone else. He was charming, polite, kind and considerate. He and his wife Kismet were very close friends to Ingeborg and me, and we loved them very dearly. I was desperately shaken when he was killed. We looked after Kismet until she managed to get herself together, and we still see a lot of her. Roger played villains because of those marvellous, hypnotic eyes, and that beard – he always had the beard like that. He played villainous Arabs, villainous policemen in the Far East, villainous crooks.

‘As time went on, the Master appeared less regularly in the series. We decided his regular appearance was a mistake, because I was always defeating him, which just made him look stupid. I think sometimes the Master should have defeated me temporarily at the end of a story – such as in *The Sea Devils*, but on a grander scale. It was suggested once by Nick Courtney that the reason we didn’t kill each other was that fundamentally we knew there was some connection between us. Then we wanted it to turn out by a Time Lord giving the game away that we were, in fact, brothers, which would have been a rather clever idea. So Roger gradually faded from the scene a little. We brought him into only about two stories per season, which we found was better. I loved working with him, and still miss him tremendously.’

**Interviewed by John Hudson and Stuart Money in 1975
for *Jon Pertwee Fan Club Newsletter* Issue 3.**

ON HIS DOCTOR WHO COMPANIONS:

‘In my opinion, Caroline John didn’t fit into *Doctor Who*. I couldn’t really believe in Liz as a sidekick to the Doctor, because she was so darned intelligent herself. The Doctor didn’t want a know-all spouting by his side, he wanted someone who was busy

learning about the world. Although Caroline and I worked well together, I don't think it did the series any harm when she left.

'Katy Manning was far and away my favourite girl, and she fitted in perfectly with the way I wanted to do the show. It was funny, Katy was by no means conventionally attractive, she was really quite a funny mix, but I still think she was incredibly sexy in the part, and certainly off-screen too. They tried to turn her into a bit of a swinging teenager in the series, but no way could they have shown the real Katy! She was enormous fun and exceptionally generous to work with, always a good steadying influence on my rather volatile temper. It was a very sad day when she married Stewart Bevan and left us.

'Lis Sladen was a very talented lady with tremendous looks and a smashing figure. I remember Barry Letts saying to me, "Come along and meet Lis," and as they were casting for Katy's replacement, I instinctively knew that this was the girl Barry had in mind. Anyway, he led me into his office and introduced us. We all stayed for coffee and some general conversation and little did Lis know that every time her back was turned, I was making thumbs-up signs to Barry who, when given the opportunity, was frantically returning them to me.'

**Interviewed by Richard Marson in 1986
for *Doctor Who Magazine* Number 113.**

ON LEAVING DOCTOR WHO:

'I felt the team was breaking up. It all seemed to be changing and I decided I would change with it. Perhaps it's a bad decision – *Doctor Who* would have been a certain bread ticket for another year. It's a gamble that I hope doesn't come amiss. I've enjoyed doing the part but I like to keep in lots of mediums – a jack of all trades but a master of none. What I really want is a break. It doesn't mean to say I'll never be Doctor Who again. I would if the BBC wanted me. I have been out of the theatre for five years. It is time I went back.'

**Interviewed by Tim Ewbank in 1974
for the *Daily Mail*.**

‘I have no vertebra between the fifth and sixth lumbar. I have been in permanent pain for the last two *Doctor Who* series and there are now certain things I cannot do, such as twist around easily or bend properly. I don’t believe in pain killers. I have trained myself to live with the pain – to rise above it. The back business wasn’t the only reason I left *Doctor Who*. I felt I had run the gamut for the time being, although if the chance ever came I would love to go back. *Doctor Who* was a marvellous experience. I became the godfather to groups of autistic children, underprivileged kids – all sorts of youngsters who needed the strength and protection *Doctor Who* personified. Nothing I could do in the future could give me the same kind of pleasure.’

**Interviewed by Patrick Stoddart in 1974
for an unknown newspaper.**

‘For one thing, Roger Delgado, who played the Master, was a very dear friend of mine. When he died, I was terribly upset. Then the producer, Barry Letts, decided to leave. So did the script editor. And while Lis Sladen, who took over as my leading lady, is a lovely and very talented girl, it just seemed that the old team was falling apart. It was the end of an era. It has left me time to do *Whodunnit*? And I think it is a good idea to appear just as myself, so that people will stop thinking of me as *Doctor Who*. I hope to be back on television in about eighteen months. It’s going to be an adult adventure serial with a difference.’

Interviewed by Margaret Forwood in 1974 for the *Sun*.

‘I get rather sad sometimes when I think that it’s all over and that I shan’t be there for the new series. The following for the programme has been fantastic. I get hundreds of letters a week, many from underprivileged and autistic children who seem to have identified *Doctor Who* as a father figure. Schoolmasters have told me that the programme has a tremendous influence for the good, because the Doctor inspires confidence and trust – qualities children really need to understand.’

**Interviewed by Graham Johnston in 1974
for *Lancashire Evening Post*.**

ON THE FIVE DOCTORS:

‘I was delighted to appear in *The Five Doctors* and I thought it was a great shame that Tom Baker declined to take part. Of course, it would have been nicer to have had a bit more to do, but that was necessarily a problem, considering the amount of characters Terrance Dicks was trying to cram into his script.

‘Generally, I thought I was done justice, and I told the producer Nathan-Turner then that I wouldn’t mind coming back again to do the odd special – only occasionally, as I’m a bit long in the tooth now for the kind of physical demands *Doctor Who* makes of one . . .’

**Interviewed by Richard Marson in 1986
for *Doctor Who Magazine* Number 113.**

‘One occasion that comes to mind is coming down a mountain at about eighty miles per hour. I was icy cold and my eyes were scarlet. (There’s a BBC postcard of me from that show which, if you look, has got red eyes!) Then a cameraman said to Lis Sladen, “Would you mind slapping Jon’s face?” She said, “Yes, I would, I’m very fond of him, why should I do that?” He said, “Jon’s face has turned blue and that’s the only way of getting some colour back into him!”

‘How they got that whole story together I’ll never know. The director did an amazing job trying to control all of us, and it must have been very difficult trying to control Pat Troughton and me.’

Interviewed by Sheldon Collins, Robert Cope and Gary Leigh-Levy in 1988 for *Dream Watch Bulletin* Number 64.

‘When we did *The Five Doctors*, Lis Sladen and I were concerned about how we were going to work together, not having done so for some years. We went up on top of a mountain in Wales and did our first scene and reeled it off in one take, with absolutely no problems at all. It was as if we had never stopped working. It was just an instinctive thing.’

Interviewed by Joe Nazzaro in 1991 for *Doctor Who Magazine* Number 170.

ON THE ULTIMATE ADVENTURE STAGE PLAY:

'I enjoyed the tour very much, but twelve weeks was plenty for me. At my age, living out of suitcases gets very exhausting after a bit. Luckily I had a wonderfully enjoyable company to work with, a lot of youngsters for whom this was their first job and who were superbly enthusiastic. They worked very well with very little kudos – because if you're in a Dalek or a Cyberman skin nobody can see your face, and thus nobody can say "Wasn't he good?"

'During its run, the play changed enormously. In a morning, we'd rehearse a whole new scene that would appear in that afternoon's performance. When you're doing a tour like that, all the time you're chopping and changing, and I would be making suggestions to the company manager and then we'd go ahead and do 'em.

'There were plans to take the show to Australia and the West End. I was going to have a couple of months off and then go on tour again for three months in Australia, then come back and do a Christmas season in London. But I wouldn't have gone to Australia – my wife decided that for me. "I hope you enjoy yourself in Australia," she said, "because I'm not going. I don't want to travel around any more." I've been dragging her around like a gypsy for years! I work a lot in America, a lot in Australia and the last few years in New Zealand doing *Worzel Gummidge Down Under*. She said, "I've got a home and I'm never in it – what the hell's the point?" She's a writer, my wife, and at the time was working on a novel with a historical tone – a big book, taking an awful lot of work. I wasn't going on my own, so that was decided.

'Then the plan was to have a lovely long holiday and come back if we had a West End theatre. Whilst we were at Bristol, Ruey Benjamin, who runs the Palladium, sent his daughter to report on the play. Typically with someone really important like that, she arrived ten minutes late, which does not give one a very good opportunity of showing what the play is like. It just doesn't mean anything unless you see the beginning. The producer Mark Furness already had *'Allo, 'Allo!* on, which was an enormous success at the

Palladium, and I think *Doctor Who* would have done great business during the Christmas season. I'm sure of it. But it didn't happen.'

**Interviewed by Guy Wainer, Greg Jones,
Neil John and David Greenham in 1990
for *Skaro* Volume 5 Number 2.**

'The performance had to be enlarged for a live audience. It couldn't be played down in the way I do on television. I work to a television camera very much like I work to a cinema camera, but the theatre technique is quite different. The performance had to be bigger, in this show particularly, because we were playing very big theatres.

'We had a short rehearsal period really, so we had to get the script right before we went to rehearsals. I got a very early copy and made copious notes, suggestions and cuts. The writer Terrance Dicks and I have worked closely for years, so that presented no problem. We agreed on many things. The script evolved as the show went on, but not a lot as I was hardly ever off the stage and so certainly didn't want to do any rehearsing when we were on the road. The kids in the cast did, because they were doubling up and playing five or six roles each. If somebody got sick, then somebody would step in and take over, but I didn't rehearse on the road at all. We got it more or less right.'

**Interviewed by Joe Nazzaro in 1991
for *Doctor Who Magazine* Number 170.**

ON SPARE-TIME PURSUITS:

'Anything that is beautiful and pleases the eye appeals to me. That is why I collect paintings and antiques – and love my garden. My only regret is that my acting career takes up seven days a week and finding time to enjoy the treasures around me is a problem. Our favourite varieties of rose are "Blue Moon", "Peace" and "Piccadilly", but last year we bought some bushes of "Opera". Design is very much my forte and what I have in mind is to put all the beds at one end and have a large lawn where

our children Dariel (11) and Sean (8) can play without fear of damaging something important.'

**Interviewed by Brian Gibbons in 1973
for *Garden News*.**

'I used to take my wife hunting around junk shops for antiques but she so obviously hated it that I always felt I was keeping her from something she'd much prefer to be doing. It inhibited me, so now I no longer drag her along on shopping jaunts. I make snap decisions and they usually turn out right. If she makes a suggestion, "Let's paint this wall orange", I say, "Tell you what, darling, let me paint a bit of it and leave it for a week to see if you like it". Never fails. Once she sees the result, she knows it's wrong, whereas I can usually judge without seeing the whole thing. We are both perfectly happy with the way things are.

'She wanted this house in Barnes very much. I was not immediately attracted to it. I like "cottagey" houses with low beams which make me feel secure, but Ingeborg loved the space, the high ceilings, the tall windows of this house. I agreed for her sake and grew to love it. I had always been mad on this village. It's the Beverly Hills of London, all the pros live here, West End only minutes away. It still retains all the little shops, delivery boys come round on bicycles and the milkman passes on messages: "Oh, when you get along to Sylvia Syms, do tell her . . ." – and he does.

'We made one mistake here. We put orange hessian on the staircase wall, which was good when the doors were painted white, but ghastly when the doors had been stripped down to the pine. We changed it to green instead of orange. And I'm not good at lighting. I find it difficult to achieve exactly the effect I want. Lighting and lampshades still present me with problems. My main love is primitive design, old oak furniture, simple classic things. I find some modern designs interesting. I don't like Victoriana or Edwardian things. I am really drawn to anything that smacks of antiquity and age.

'In most homes there has to be a compromise between

appearance and practicability. I think a dishwasher, and gadgets like that, are essential to a happy home and I wouldn't expect to burden my wife with endless chores on my behalf.

'Coming from a theatrical family, I have never had the desire to hang on to the theatrical way of life as do many actors who come into the profession from outside, and can't get over congratulating themselves for having made it. When I am not working I like to get right away from everything connected with acting. I'm a great hobbies man.'

**Interviewed by Shirley Flack in 1974
for *tvlife*.**

'Relaxation is riding a motorbike, a bit of water-skiing, or a nice burn-up in the jet-boat. My wife thinks I'm demented.

'I was with some friends a few years ago in Australia, water skiing on the Hawkesbury River near Sydney, and I seem to remember that most of the people involved had been having a very good lunch and were well smashed. The pilot of a shark-spotting plane was there, complete with plane, and someone suggested I try for the world water-ski speed record – towed by the plane. So we put eight ropes on and the pilot muttered something about it being all right as long as we avoided thermals, and off we went. We got up to about 60 m.p.h. and then we came to a bend in the river where the pilot hit a thermal and the plane went straight up in the air. This presented a problem: did I let go and risk breaking every bone in my body or did I hang on, take off, follow the pilot over the bank and try a water-ski touch-down on land? I chose the river, let go and bounced along for about a mile. To my considerable surprise I survived.'

**Interviewed by Ian Cotton in 1974
for *TV Times*.**

'There was recently an incident in Spain when I nearly lost my leg. It was badly cut by the prop of a speed boat. My matelot would never listen to the instructions I gave him, the boat kicked and threw him out. I was worried the boat would go rogue and run down a lot of kids, so, I tried to swim into the middle of its

circle and grab ahold of the rope hanging from the bow and get into the boat. It didn't work, with the result I got myself into the splits with one foot one side and one foot the other with the engine in the middle and me hanging on. I had three choices: one was to be drowned, because the water was pouring over my head; another was to let go – the boat would come straight over and disembowel me. I took the third, which was to risk letting this foot go and pushing the boat off course. As soon as I let it go, my foot went straight into the prop. I nearly copped it that time.

'When I was about fifteen or sixteen, I bought myself an SOS two-stroke, a trial bike, which was a swine of a bike that never went properly. The very first day I took it out I drove it straight into a flint wall, and I've still got the scars to prove it.

'After the War I got the bug for motor racing, but I realised that I wasn't cut out to be a really ace man. If you're not going to be an ace, don't touch it. So I started racing hydroplanes. I belonged to the British Outboard Racing Club and I'm still an honorary president or something. I raced hydroplanes for quite a few years until that again became big money and then I started messing around in karts before it all became very pricey and the sport feeling went out of it. I always get out when the thing becomes too heavy.'

**Interviewed by John Bryan circa 1974
for an unknown magazine.**

ON OUTER SPACE:

'I'm a great believer in all things being possible. I shouldn't be in the least disconcerted if I came face to face with a bug-eyed monster from outer space – I hope I do – and I've met ghosts and poltergeists many times. I'm convinced there is life on other planets. I only hope I'm around when they come visiting.'

**Interviewed by Val Marriott in 1973
for *Leicester Chronicle*.**

2: The Doctor

The principal responsibility for casting a new leading man to succeed Patrick Troughton in *Doctor Who* rested with the series' then producer Peter Bryant, in consultation with his deputy and script editor Derrick Sherwin.

'I went through *Spotlight*, the casting directory,' recalls Bryant, 'and thought and thought and thought about it. My first choice was Ron Moody, who had played Fagin in the musical *Oliver!*. I felt he would bring something special to the role. When I approached him, though, he turned it down. The other person I had in mind was Jon Pertwee. Again, that was on the basis that he was somebody who had the personality to bring something to this difficult, nebulous part, which on paper means nothing.'

'I was in a radio programme called *The Navy Lark*,' Pertwee later recalled, 'and one day one of the other actors, Tenniel Evans, said "Why don't you put yourself up to play Doctor Who? I understand that Patrick Troughton is leaving." I said "Why the hell would they want me? I'm a sort of eccentric character actor." He replied, "I think you would make a very good Doctor Who." So I rang my agent and told him, and there was a terrible pause. I said, "All right, forget it, I suppose it wasn't a very good idea." He answered, "No, no. It comes as a bit of a shock, that's all. I'll ring them up."

'He phoned the BBC, told them he had heard that Patrick Troughton was leaving and that he wanted to suggest one of his clients to take over. The producer said, "Who's that?" When my agent told him, there was a long pause. My agent said, "Sorry,

we'll forget all about it!" The producer then said, "May I read you our short list?" So he read the list, and my name was second – and none of us had any idea! That was how I got the job.

'I went to see Shaun Sutton, who was Head of Drama at the BBC and a very old friend – we'd started in the business together. I said, "How do you want this played?" and Shaun replied, "Well – as you." I said, "What is me? I don't know what I am!" You see, I had always "hidden under a green umbrella" – meaning one has always played character parts. I had never played "me". He told me, "We know what you are, that's why you've been cast, and if you play it as you, it will come out all right." So Doctor Who was me!'

Bryant's expectation was that Pertwee would give the Doctor a lighter, more whimsical quality:

'I hadn't met Jon Pertwee before I cast him, but I knew a lot about his work and thought he would bring some comedy into the programme. It had been getting a bit heavy towards the end of Patrick Troughton's stint and I felt it badly needed lightening. He was such a multi-talented man, Jon. He could sing, he could play the guitar, he could do funny voices and he looked very good. All these things I thought he would contribute to *Doctor Who*. He had great authority, too, when he wanted to use it. He'd been in the business a long time; he knew his way around.'

In the event, although a few touches of whimsical humour would be apparent in his earliest episodes, Pertwee ultimately played the Doctor in a predominantly straight, serious vein, and his interpretation of the role was not at all as Bryant had envisaged.

Pertwee signed his contract for his debut season – *Doctor Who*'s seventh – on 21 May 1969 and was presented to the press at a special photo call held at the BBC Pictorial Publicity premises in Cavendish Place, just across the road from Broadcasting House in London's West End, on 17 June, four days after the recording of Troughton's final episode and four days before its transmission.

An early priority was to decide upon the new Doctor's regular outfit, a task that fell to BBC costume designer Christine Rawlins in consultation with Pertwee and the production team. (See Chapter 5

for further details.) The costume was made by distinguished tailor Arthur Davey and the final details worked out in two fittings, which took place on 27 August and 4 September 1969 respectively.

New producer Barry Letts, who took over from Bryant and Sherwin shortly after this, had no involvement in Pertwee's casting but was nonetheless delighted with it, as he told *Doctor Who – An Adventure in Space and Time* in 1986:

'The role of Doctor Who demands an actor who genuinely possesses that much overused, and often erroneously attributed, phrase "star quality". Jon would be the first to admit he is no classically trained actor. He isn't another Laurence Olivier. But what he does have is an enormous amount of that "star quality", both on screen and off, and it's what I believe made him so absolutely perfect for the role.'

Letts was also completely in favour of the idea of Pertwee drawing to a large extent on his own personality in his portrayal of the Doctor, as he noted in a 1983 interview for *Doctor Who Monthly*:

'No actor playing the Doctor should be acting *all* the time. There has to be enough of his own personality showing on the screen. It makes life easier for him, for the script writers, in fact for everybody.'

In keeping with Pertwee's love of energetic sports, fast modes of transport and stylish clothes, the new Doctor's image was certainly much more dashing and action-orientated than those of his predecessors. This was also very much in line with the production team's general desire to steer *Doctor Who* in a more adult direction, away from science fantasy and toward science fiction, to which end they had already decided to change the series' format by having the Doctor exiled to near-contemporary Earth by his own people the Time Lords. (See Chapter 6.)

Just as the rather quaint police box exterior of the TARDIS was abandoned for most of the seventh season in favour of the relatively technological-looking central control console, so the more whimsical aspects of the Doctor's character were gradually played down. He was placed in the position of being an expert or an adviser, a brilliant scientist called in to deal with problems too difficult for

others to handle, and his standard costume was frequently discarded in favour of more commonplace clothing such as lab coats, spacesuits and overalls. Once his alien credentials had been established in his debut story *Spearhead from Space* – in which he is admitted to hospital after his arrival on Earth and the doctors discover that he has two hearts (initially stated in *Spearhead from Space* to have ‘settled down’ to ten beats per minute and later revealed in *Inferno* to have a normal beat rate of 170 per minute), an inhuman blood type and cardiovascular system and the ability to enter a self-induced recuperative coma – subsequent references to his origins usually took the form of humorous asides providing light relief from the action. Examples include his ability to communicate in Delphon by wiggling his eyebrows, as also demonstrated in *Spearhead from Space*, and his frequent name-dropping references to meetings with famous historical figures such as Raleigh (*The Mind of Evil*), Mao Tse-Tung (also *The Mind of Evil*), Napoleon (*Day of the Daleks*) and Nelson (*The Sea Devils*).

Parallels can indeed be drawn between the style of Pertwee’s Doctor and that of the distinctly down-to-earth Jason King, the flamboyant, frilly-shirted author who was one of the central characters in ITC’s *Department S* and who in 1971 would be given his own eponymous series. Another contemporary hero to whom Pertwee’s Doctor bore some similarities was Simon King of the *Counterstrike* series, transmitted on BBC1 in 1969. King, an alien observer sent to Earth to monitor the activities of hostile invaders, attracts attention when he is admitted to hospital and is found to have non-human blood.

Programmes within the same genre often draw on the same stock settings, scenarios and character types, and similar hospital scenes can also be found in the opening episode of the 1966/67 BBC series *Adam Adamant Lives!*, the costume of whose central character was one of the main inspirations for the third Doctor’s regular attire.

Much of the characterisation of the third Doctor during the early part of his era derived indirectly from the exile scenario, and in particular from the fact that this involved him entering

into an uneasy alliance with the British branch of UNIT – the United Nations Intelligence Taskforce – under the command of Brigadier Lethbridge-Stewart. The writers had him making frequent attempts to escape from Earth – including stealing the TARDIS key back from the Brigadier after the latter confiscates it (*Spearhead from Space*); trying to repair the TARDIS control console (*The Ambassadors of Death* and *Inferno*) and its dematerialisation circuit (*Terror of the Autons* and others); and enlisting the help of his arch-enemy the Master to overcome the Time Lords' grounding of the ship (*The Claws of Axos*) – and much of his dialogue with the Brigadier consisted of verbal sparring signifying his resentment at being confined to one place and time and effectively being reduced to the level of, and worse still having to rely upon, humanity.

There are indeed times, particularly during these early stories, when the Doctor is depicted as a somewhat aloof and arrogant character. He is gratuitously rude and insulting – he calls the Brigadier a 'pompous self-opinionated idiot' in *Inferno*, for instance, and frequently rails against UNIT's military solutions to problems – and at times is blatantly patronising toward his assistant Liz Shaw and her successor Jo Grant. This serves both to point up his superiority over others – a purpose to which he also (somewhat hypocritically) puts his UNIT connections on some occasions when dealing with civilians, such as in *Doctor Who and the Silurians* when he states at one point "I have the authority to do precisely as I please" – and to emphasise the frustration he feels at his exile. On the rare occasions when he does actually manage to leave Earth it is only on the Time Lords' terms, because they want him to carry out a mission on their behalf – a fact that appears if anything to add to his frustration. "It seems that I'm some sort of a galactic yo-yo," he fumes in *The Claws of Axos* on learning that the Time Lords have programmed the TARDIS always to return him to Earth.

The production team's decision to have the Doctor's sentence of exile lifted in *The Three Doctors*, the opening story of the tenth season, meant that the character and the nature of his association with the Brigadier and UNIT had to change. There

was now nothing to prevent the Doctor from leaving Earth if he wanted to do so. This presented less of a problem than it might have done, as during the course of seasons eight and nine the writers had in any case gradually mellowed the Doctor's attitude toward the Brigadier – and indeed his demeanour generally. Originally depicted as one of uneasy mutual convenience, their relationship was by this point being presented as one of obvious trust and respect. There was consequently no great strain placed on viewers' credulity by the suggestion that a bond of friendship had grown up between the two men and that the Time Lord was now quite content to spend a proportion of his time on Earth voluntarily helping UNIT to defend the planet against alien attacks and other menaces. The implication was that his previous desperate attempts to get away had owed more to the fact that the Time Lords had removed his freedom to do so than to any positive desire on his part to sever his connections with UNIT.

In these later stories the Doctor no longer insults the Brigadier but instead just occasionally pokes fun at him – as for example in *Planet of the Spiders* when he learns of his one-time romantic liaison with a woman called Doris. He even sometimes speaks in the Brigadier's defence when he is criticised by others, such as Professor Rubeish in *The Time Warrior*.

Similarly, the Doctor's attitude toward the Time Lords, initially depicted as one of great hostility and resentment, is by the latter part of his era being more commonly presented as one of allegiance and loyalty.

Certain aspects of the third Doctor's characterisation remained constant throughout. One example is his love of unusual modes of transport, first evidenced in *Spearhead from Space* when as a condition for his continued co-operation with UNIT he insists on being bought a vintage roadster similar to the one he appropriated from the hospital where he was treated after his arrival on Earth. In addition to this car, which he nicknames Bessie, he is also seen driving – amongst other things – a motorbike (*The Dæmons*), a three-wheeled trike (*Day of the Daleks*), a jet-ski (*The Sea Devils*), a Land Rover (*Day of the Daleks*, *Invasion of the Dinosaurs*), a milk float (*The*

Green Death), a hydraulic lift (*The Green Death*), a futuristic hovercraft-like vehicle (*Invasion of the Dinosaurs* and *Planet of the Spiders*), a gyrocopter (*Planet of the Spiders*) and a miniature hovercraft (also *Planet of the Spiders*).

Gadgets are also a great source of fascination to this Doctor – another character trait drawn from Pertwee's own personality. Most notable is his trusty sonic screwdriver, which he presses into service far more frequently than in the past and uses for a variety of different purposes including not only opening numerous doors but also hypnotising the planet Peladon's sacred beast Aggedor (*The Curse of Peladon*), detecting and detonating land mines (*The Sea Devils*), detecting antimatter (*The Three Doctors*) and causing marsh gas explosions (*Carnival of Monsters*).

The third Doctor also retains throughout a notable pride in his appearance, which in *The Three Doctors* leads his first incarnation to brand him 'a dandy'. Typically he sports a velvet jacket over a frilly shirt and cravat or bow tie, sharply-pressed trousers and well-polished slip-on shoes. Frequently he also dons a cloak or a cape when venturing outdoors. Such is his concern with his appearance that in *Planet of the Daleks* he even finds time to change his clothes when trapped alone in the TARDIS faced with imminent suffocation! In keeping with his image of sartorial elegance he is also a connoisseur of food and wine (*Day of the Daleks*) and at times can be said to show a degree of vanity.

An athletic and physically active man, he is proficient in the use of Venusian aikido and – as seen in *The Sea Devils* – an excellent swordsman. Other previously unsuspected abilities include fluency in Hokkien (*The Mind of Evil*) and an apparent degree of precognition, such as in *The Time Monster*, when he has a nightmare foretelling some of the events that are to occur later in that story, and in *The Dæmons* when he appears to realise that there is a problem at Devil's End before there is any indication of this.

Like his previous incarnations, the third Doctor has a strong sense of morality, is highly protective toward his human companions and

invariably exhibits great compassion for the oppressed and those in need of assistance.

The question of the Doctor's motivation was one to which the production team gave a great deal of thought, as Letts told *Doctor Who – An Adventure in Space and Time*:

‘Terrance Dicks and I are great talkers and great listeners, and throughout our years together we were constantly striving to find a “rationale” for *Doctor Who*; an “ethic” if you prefer. I was very clear in my mind about what the Doctor would do and what he wouldn't do. He was a flawed knight in shining armour, but flawed only insofar as he was “human”. In other words, he was a knight who had left part of his armour at home and had knocked the rest up out of old tin cans.

‘In *The Time Monster*, the Doctor talks about his old teacher on the hillside who inspires him with his greed, a greed to experience all the wonders of these new worlds he goes to. There's nothing wrong with experiencing such wonders as an end, but what *is* wrong, and what is thus wrong in the Doctor's character, is the craving for it. *The Time Monster* paints him as an only semi-enlightened being – someone who sees more clearly into reality than we do, who sees more clearly into his own motivations than we see into ours, because he is further along the path, so to speak, but who is by no means fully enlightened. Unlike the old hermit, he is no Parsifal, no Buddha. On the contrary, the very fact that he stole the TARDIS in the first place, to escape and to satisfy his craving, is the key to the flaw that makes him fallible.’

This was a theme to which Letts returned in the third Doctor's swansong *Planet of the Spiders* – which, like *The Time Monster*, he co-wrote on an uncredited basis with Robert Sloman. On this occasion the whole story was consciously conceived as a Buddhist parable addressing the Doctor's thirst for knowledge.

‘There is nothing wrong with the acquisition of knowledge in itself,’ noted Letts, who also directed the story. ‘Indeed it is the goal of any being who travels along a path of meditation towards enlightenment. What is wrong is having a greed for that knowledge, as greed presupposes a preoccupation with the self,

the ego. We know that in the beginning the Doctor stole a TARDIS to satisfy his greed for knowledge, and in *The Green Death* he stole one of the blue crystals for precisely the same reason.

‘The spiders in *Planet of the Spiders* represent the aspects of the ego – the false self with which we identify, including all the greed and the avarice, which causes us suffering in Buddhist terms. The individual spiders latch onto people like that, exteriorising the ego. Then, at the end of the story, the Doctor goes right inside the blue mountain. That symbolises him going right inside himself, even though he knows it will destroy him; just as somebody going right to the end of Zen is willing to allow himself to be destroyed, the false ego being destroyed to find the real self. He knows he will be destroyed, but knows also that he will be regenerated.

‘What he is going to find is the Great One – the core of egoism, the central motivator of our lives, which wants to be in control of the world. The way it wants to do this is to increase the power of the thinking mind, as opposed to the experiencing mind. In other words, the mind is trying to become the Buddha, is trying to become the Uncreated, the Unborn, the Whole, which is impossible. If anyone tries it, ultimately they’re going to destroy themselves. So the Doctor goes in, confronts this, and sees that it is an impossibility. In fact he warns the Great One in scientific terms that it is impossible. The old man is destroyed and the new man is regenerated. Yes, it was all a quite deliberate parallel.’

On 8 February 1974, between transmission of episodes four and five of *Invasion of the Dinosaurs*, the production team held a press conference to announce that Pertwee would be leaving *Doctor Who* at the end of the series’ eleventh season. Pertwee later stated in interviews that he was given no choice but to go when Head of Drama Shaun Sutton reacted unfavourably to a request he had made for an increase in his fee. Others, however, recall that he was keen to move on, fearing that if he continued to turn down offers of alternative work they might soon dry up. In the press, he was quoted as saying that he wanted a break and that

a major factor in his departure was the sadness he felt over the recent death of his friend Roger Delgado (who had portrayed the Master) and the gradual break-up of his team on the series (Manning having left the previous year, Letts and Dicks having both decided to quit the production team and the apparent phasing out of UNIT).

So ended another era of *Doctor Who*'s history with the departure of the dashing man of action who had been the third Doctor.

PART TWO – FICTION

3: The Stories

‘... as the Doctor recuperates in hospital, someone or something is recovering the fallen meteorites ...’

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, Scotland and Northern Ireland; ‘Durn’ indicates the exact duration of the episode on the master tape (where known) or otherwise the duration of the original transmission; ‘Viewers’ gives the official viewing figure in millions; ‘Chart Pos’ is the position of the episode in the top 200 programmes for that week. Where a dash appears in the ‘Viewers’ or ‘Chart Pos’ column, this signifies that no information was collected by the BBC for the transmission in question.

SEASON SEVEN

Spearhead From Space (AAA)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	03.01.70	17.16	23'38"	8.4	54
2	10.01.70	17.16	24'21"	8.1	57
3	17.01.70	17.15	24'16"	8.3	49
4	24.01.70	17.15	24'38"	8.1	51

Repeat

1	09.07.71	18.20	23'40"	2.9	115
2	16.07.71	18.20	24'27"	3.0	102
3	23.07.71	18.20	24'16"	3.4	98
4	30.07.71	18.20	24'38"	3.9	83

PRODUCTION DETAILS

Location Filming (ext): 13.09.69–19.09.69

Location Filming (int): 08.10.69–10.10.69, 12.10.69–17.10.69, 20.10.69–23.10.69, 29.10.69–31.10.69, 03.11.69–07.11.69, 22.11.69 (exact dates uncertain)

The TARDIS arrives on Earth shortly after a shower of about fifty meteorites which had been spotted and tracked by a UNIT base as they appeared to be flying in formation. The Doctor collapses outside the TARDIS where he is found by UNIT troops searching for fallen meteorites and taken to the nearby Ashbridge Cottage Hospital. There, Doctor Henderson (Antony Webb) discovers that his patient appears not of this world: his x-rays show that he has two hearts and his blood is not of an identifiable human type as shown by the platelets' stickiness. This information is overheard by Mullins (Talfryn Thomas), the hospital porter, and he telephones it through to the *Daily Chronicle*. Soon the hospital is besieged by newspaper reporters.

Meanwhile Brigadier Lethbridge-Stewart (Nicholas Courtney) of UNIT has interviewed and accepted a new scientific adviser to UNIT in the form of Doctor Elisabeth Shaw (Caroline John), formerly in charge of a research programme at Cambridge, who is also an expert in meteorites and who has degrees in medicine, physics and a dozen other subjects. The Brigadier and Liz travel to the hospital to see the stranger as the Brigadier feels it may be the Doctor. Although the man looks totally different, he recognises the Brigadier. As the Brigadier is leaving, the Doctor is kidnapped by two men while a third, Channing (Hugh Burden), supervises. The Doctor manages to escape in a wheelchair, but is shot by the UNIT men guarding the TARDIS as he tries to make

his way towards it. Back at the hospital, Henderson discovers that the Doctor's EEG reading is now completely flat.

Channing has taken control of a plastics factory and has been collecting the meteorites – which he calls energy units – but there are still two missing. Channing is controlling George Hibbert (John Woodnutt), the former boss at the factory, and Hibbert has made redundant a disgruntled John Ransome (Derek Smee). Ransome secretly returns to the factory and narrowly escapes being killed by a walking plastic mannequin with a gun concealed in its hand.

The Doctor recovers in hospital and escapes, stealing the clothes and car of a visiting doctor in the process. He heads for UNIT HQ where he agrees to help the Brigadier and Liz in exchange for the TARDIS key, which the Brigadier has custody of. The Doctor persuades Liz to get the key for him, but he discovers that he can no longer operate the TARDIS and is trapped on Earth.

Meanwhile, UNIT troops led by Captain Munro (John Breslin) have found a complete meteorite but it is stolen en route for UNIT HQ by one of the mannequins controlled by Channing. The final meteorite – the swarm leader – has been found by a poacher, Sam Seeley (Neil Wilson), and is being kept in a metal trunk at his home, Brook Cottage. He eventually tells UNIT of his find and when they go to his cottage, they disturb a plastic Auton – one of the mannequins – which is also searching for the globe.

Back at UNIT HQ, the Doctor realises that there is some form of intelligence in the globe, and, with information from a distraught Ransome about moving mannequins, starts to piece together the puzzle. Ransome is killed and vaporised by an Auton and Major-General Scobie (Hamilton Dyce), in charge of the regular Army, is replaced by a plastic replica. The Doctor decides to visit Madame Tussauds and discovers that the real Scobie is there. He also learns that Channing has replicas of many major political figures which are to infiltrate and take over on his command. Meanwhile the fake Scobie removes the final energy unit from UNIT HQ and delivers it to Channing.

The Doctor and Liz build a machine that they hope will disable the Autons – it is a variation on an ECT machine. All over the country, shop dummies come alive and burst from department store windows, killing anyone in their way.

Hibbert, struggling to break free of Channing's influence, tries to destroy the new machinery installed in the plastics factory. Channing has him killed. Meanwhile the Doctor, Liz and UNIT break into the factory. UNIT troops fight the Autons as the Doctor tests his machine on the replica Scobie. It works and so the Doctor and Liz head off to find the control centre. There they confront Channing, and the Doctor is attacked by a huge octopoid creature – the collective being of the Nestenes who have come to conquer the Earth – which has been created by the machine. The Doctor's weapon is not working, but Liz realises the problem and it is fixed in time to destroy the intelligence and Channing along with it – he was an Auton himself.

Back at UNIT HQ, the Doctor agrees to stay and help the Brigadier and UNIT in exchange for clothes, a new car, help from Liz Shaw and the facilities to try and repair the TARDIS. The Brigadier agrees and asks the Doctor what his name is. 'Smith,' replies the Time Lord. 'Doctor John Smith.'

WHO FAX

- Novelised as *Doctor Who and the Auton Invasion* by Terrance Dicks in 1974.
- Story released in edited version on BBC Home Video in 1988, and in an uncut edition in 1995.
- Working title: *Facsimile*.
- Locations: BBC Training Centre, Wood Norton; Madame Tussauds, London; Ealing High Street, Ealing; King's Cross Station cargo loading depot, London; TCC Condensers, Wells Farm Road, Acton.
- For the first time, *Doctor Who* was made and transmitted in colour.
- Part two featured the record 'Oh Well (Part One)' by Fleetwood Mac to accompany the shots of dolls being made in the plastics factory.

- Production of this story was hit by a strike which meant that all the material due to be recorded in studio had to be hastily rescheduled to be filmed on location instead.
- The opening titles for *Spearhead from Space* featured the camera zooming in on the words so that they appeared to rush towards the viewer. The closing titles for episode one were tinted yellow/green.
- Outgoing producer Derrick Sherwin made a cameo appearance in episode two as the UNIT commissioner guarding the underground entrance to UNIT HQ.
- To create the new opening title sequence for this, and subsequent, Pertwee stories, graphic designer Bernard Lodge used the same techniques as had been used for the Troughton sequence, but added colour to the electronic feedback patterns using tinted filters. Lodge experimented with several different feedback patterns and tried incorporating an image of the Doctor with his hands raised up by his shoulders as well as the head and shoulders photograph that appears in the final title sequence. Extracts from this footage can be seen on the 1992 BBC Video release, *The Pertwee Years*.
- Holmes' script echoed many great alien invasion themes of the past, but it most closely resembled a 1966 screenplay, written by Roger Marshall from a story by Holmes, for a film called *Invasion* which started with two humanoid aliens crash-landing on Earth outside a country hospital. They are taken in and the doctors realise that they are not quite human . . .

COMMENT

DJH: Probably the best opening story for any Doctor to date, Spearhead From Space marked the point at which Doctor Who came of age. Everything about the story is adult, from the gritty realism given to the production by the enforced use of location filming, to the handling of the Doctor's period in hospital, to the impressive and memorable scenes of Auton dummies smashing their way out of shop windows – all the more effective as no glass is ever seen being broken. All the performances are effective, in particular Hugh Burden gives Channing an impressive presence

in the opening episodes as a mysterious silent observer. A great start to the era of the third Doctor. (8/10)

SJW: Spearhead from Space makes an impressive introduction to the early part of the third Doctor's era, effectively setting up the scenario of the Doctor's exile to Earth while at the same time re-establishing UNIT and the Brigadier and introducing a new companion in the person of Liz Shaw. The Nestenes, with their collective consciousness and affinity for plastic, are a fascinating addition to the ranks of the series' alien races, and the faceless Auton dummies, with their guns memorably hidden within their hands, are particularly frightening. The fact that the story is shot entirely on film as opposed to video helps to emphasise the new, more realistic direction being taken by the series at this point. A strong start. (7/10)

Doctor Who and the Silurians (BBB)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	31.01.70	17.16	24'15"	8.8	41
2	07.02.70	17.16	23'08"	7.3	68
3	14.02.70	17.16	23'16"	7.5	59
4	21.02.70	17.15	25'00"	8.2	46
5	28.02.70	17.17	23'58"	7.5	52
6	07.03.70	17.15	24'15"	7.2	63
7	14.03.70	17.15	22'55"	7.5	54

PRODUCTION DETAILS

Location Filming: 12.11.69–14.11.69, 17.11.69–20.11.69, 24.11.69
Studio Recording: 08.12.69 in TC3, 15.12.69, 21.12.69, 22.12.69,
05.01.70, 12.01.70 all in TC1, 19.01.70, 26.01.70 both in TC8

The Brigadier asks the Doctor and Liz to investigate an atomic research station housed in caves below Wenley Moor. There have been various problems at the centre, including personnel going

off sick and mysterious power losses which are endangering the research programme under the control of Doctor Charles Lawrence (Peter Miles). In addition, a scientist has been killed whilst potholing and his companion, Spencer (John Newman), has been driven insane. The Doctor and Liz visit Spencer in the sick bay and see that he is drawing pictures of monsters on the wall of his room. Suspicious, the Doctor goes into the caves himself and comes face to face with a live dinosaur. He also finds a human-sized reptilian footprint in the mud. When UNIT troops arrive to verify the Doctor's story, the footprint has gone. Major Baker (Norman Jones), the centre's security officer, sees something moving in the shadows and opens fire. He hits something, and the Brigadier, assisted by Captain Hawkins (Paul Darrow), follows the trail of blood to where the caves emerge onto the moor. The creature they have been tracking has, however, taken refuge in a barn and the troops cannot find it. The next morning, the creature attacks the farmer, Squire (Gordon Richardson), whose wife (Nancie Jackson) calls in UNIT. Liz, working alone in the barn, sees the reptile creature as it flees.

One of the scientists at the centre, Doctor John Quinn (Fulton Mackay), goes into the caves himself. There he enters an alien control centre and is instructed to find and return the wounded creature. To this end he is given a summoning device. Out on the moor, Quinn uses the summoning device to call the creature to him. He hides it in his cottage. Quinn hopes to gain the creatures' scientific knowledge for himself.

The Doctor is suspicious of Quinn. He searches his office at the centre and finds a globe of the world as it was 200 million years ago. One of Quinn's colleagues, Miss Dawson (Thomasine Heiner), seems to know what is going on, but she will not talk. The Doctor goes to see Quinn at his cottage but he has been killed and the Doctor finds himself face to face with a creature that he calls a Silurian.

Major Baker returns to the caves and is captured by the Silurians. Following a map found in Quinn's cottage, the Doctor and Liz also enter the Silurians' base. The Doctor sees a Silurian being revived from hibernation and realises the source of the power losses. When he returns to the centre, he finds that Edward Masters (Geoffrey

Palmer), the permanent under-secretary, has refused the Brigadier's request for more troops to search the caves. Miss Dawson informs everyone that Quinn is dead and the Brigadier determines to search the caves with the men he has. The Doctor re-enters the Silurian base to try and warn them but he is captured. Meanwhile the UNIT troops find themselves trapped in a cave with no exit.

The Doctor manages to reason with the old Silurian leader (Dave Carter; voice: Peter Halliday). He learns that the Silurians used to be the masters of Earth, but went into hibernation when a small planet threatened to crash into it. The planet became the moon, however, and the disaster predicted by the Silurians never happened, resulting in an extended period of hibernation. The Doctor offers to help them live in peace with humanity.

Not all the Silurians agree with this suggestion. A young Silurian (Nigel Johns; voice: Peter Halliday) decides to take matters into his own hands, and infects Baker with a virulent disease that the Silurians once used to cull the apes. Baker is released. The old Silurian tells the Doctor what has happened and gives him a sample of the virus so that he might find a cure. When the Doctor leaves, the young Silurian kills the old Silurian, and the virus starts to take hold. First Major Baker, then doctors at the hospital to which he is taken, start to fall ill and die. Liz treats everyone at the base with drugs to ward off the illness, but Masters has already left for London. Soon London is in the grip of the virus, and it spreads to the Continent. The Doctor finds a cure, but the Silurians attack the base and kidnap him. Luckily Liz realises what the cure is and arranges for its manufacture and distribution. The Silurians plan to make Earth uninhabitable for humans by using a molecular disperser to convert the centre's energy to microwaves in order to disperse the Van Allen filter belt and thus destroy life on the planet. They return to the base and the Doctor causes a power surge which destroys the disperser unit but which also forces the reactor into overload. The Silurians return to their base where, apart from the young Silurian who must remain to operate the equipment, they return to hibernation.

The Doctor and Liz manage to stop the reactor and the Doctor returns to the Silurian base. The young Silurian tries to kill the Doctor but the Brigadier shoots it. The Doctor now wants to revive

the Silurians one by one in order to reason with them. He also wants to gain their scientific knowledge. He and Liz leave to return to London, but the Brigadier has mined the caves to seal them permanently. The Doctor's car, Bessie, develops a fault and Liz and the Doctor are stuck on the moors as the explosives go off. The Doctor is horrified.

WHO FAX

- Novelised as *Doctor Who and the Cave-Monsters* by Malcolm Hulke in 1974.
- Story released in a version with electronically restored colour on BBC Home Video in 1993.
- Working title: *The Monsters*.
- Locations: Milford Chest Hospital, Milford, Surrey; transmitter station, Hog's Back, Surrey; Marylebone Station, London; Hankley Common MOD base, Godalming, Surrey; Godalming High Street, Godalming, Surrey; Sheephatch Farm, Tilford, Surrey.
- The music for this story was composed and conducted by Carey Blyton and played by Paul Harvey (E♭ B♭ and A clarinets, bass clarinet, contra-bass clarinet), Michael Oxenham (B♭ and A clarinets, soprano and descant recorders, medieval, wide-bore variet and soprano, alto, tenor and bass krumphorns), Neill Sanders (horn), Vivian Joseph (cello), Gordon Kember (piano – prepared and unprepared) and Stephen Whittaker (percussion).
- For the only time in *Doctor Who*'s history, the words 'Doctor Who and the' preceded the story title on screen.
- Sheila Grant, who had performed the Quark voices for the season six story *The Dominators*, was hired for an experimental session to record voices for this story. Her contribution was ultimately not used.
- Three Alsatian dogs were hired at a cost of 40 guineas (£42) from Animal Kingdom in Denham for filming in the Farnham area on 17 November.
- This was the first story made on colour videotape.

COMMENT

DJH: Doctor Who and the Silurians continues the themes begun in Spearhead from Space of the Doctor trying to make some sense of his exile on Earth and the Brigadier coming to terms with working with his new scientific adviser. Initially the Doctor is reluctant to come running when the Brigadier calls, and it is only the prospect of driving in his new yellow roadster, christened 'Bessie', that encourages him to go. The Doctor is very much a pacifist, wanting peace between the Silurians and humanity, even when it is the Silurians that make all the aggressive moves. The Brigadier represents the solid military mind, with the ultimate solution of sealing the aliens in the caves forever. I'm not sure whether the story really works on all these different levels. It is certainly enjoyable, but, as with the final two stories in the season, drags at seven episodes. (6/10)

SJW: A great story that fully exploits the considerable potential of the exile format. It grips throughout, giving the lie to the oft-made assertion that stories longer than four episodes are bound to sag. Malcolm Hulke's scripts are expertly structured and highly intelligent too, raising some real moral issues. Jon Pertwee has clearly settled into his role as the Doctor, and gives an excellent performance. Caroline John as Liz Shaw meanwhile proves to be a very effective foil, far removed from the naïve young companions of the past. The Brigadier and UNIT are also at their peak here, and it's sad to think how they would later degenerate into little more than clichéd buffoons. (9/10)

The Ambassadors of Death (CCC)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	21.03.70	17.16	24'33"	7.1	60
2	28.03.70	17.15	24'39"	7.6	59
3	04.04.70	17.21	24'38"	8.0	60
4	11.04.70	17.44	24'37"	9.3	46
5	18.04.70	17.14	24'17"	7.1	57
6	25.04.70	17.16	24'31"	6.9	70
7	02.05.70	17.15	24'32"	5.4	80

PRODUCTION DETAILS

Location Filming: 23.01.70, 26.01.70, 27.01.70, 29.01.70–31.01.70, 02.02.70–04.02.70

Studio Recording: 13.02.70, 20.02.70, 27.02.70, 06.03.70, 13.03.70 all in TC3, 20.03.70 in TC4, 27.03.70 in TC1

UNIT are present at the Space Centre, where Professor Ralph Cornish (Ronald Allen) is in charge, monitoring a recovery capsule that has been sent up to rendezvous with Mars Probe 7, with which radio contact has been lost. The Doctor and Liz meanwhile watch a live television broadcast as Charlie Van Lyden (Ric Felgate) in Recovery 7 links up with the Mars Probe. There is suddenly a loud burst of noise which the Doctor recognises as being a message. He and Liz head for the Space Centre.

The message is repeated and then there is a further burst of noise. This is the reply and the Doctor gets UNIT to set up worldwide triangulation to find the source should the reply be repeated. It is tracked to an abandoned warehouse about seven miles from the Space Centre. Transmitting the reply is Car-rington (John Abineri) who escapes from the warehouse as UNIT arrive and fight with some hired thugs.

Back at the Space Centre, Doctor Bruno Taltalian (Robert Cawdron) pulls a gun on the Doctor and orders him to hand over a tape recording of the message and reply. The Doctor refuses –

making the tape vanish for several seconds by ‘transmigration of object’ – and Taltalian escapes when the Brigadier enters. Meanwhile Recovery 7 separates from Mars Probe 7 and starts its return to Earth. The Doctor finds that he cannot decode the message as the computers have been sabotaged by Taltalian. The capsule comes down in Southern England and it is brought back to the Space Centre.

The Doctor and the Brigadier go to see Sir James Quinlan (Dallas Cavell) to complain that their investigations are being blocked at every turn, but Quinlan is in league with Taltalian. When the Recovery 7 capsule is finally opened, it is empty. The Doctor learns that there was a fake security alert when the capsule was unguarded by UNIT and that the astronauts have been removed. Liz notes that the interior of the capsule is highly radioactive.

The astronauts are currently being looked after by Professor Heldorf (Gordon Sterne) under instruction from Carrington. Quinlan introduces the Doctor and the Brigadier to General Carrington, a former astronaut on Mars Probe 6. Carrington explains that the astronauts are suffering from a new form of infectious radiation and are being held in secret by himself and Quinlan to prevent panic. A disbelieving Doctor demands to see the men. Meanwhile, a thug called Reegan (William Dysart) removes them from Heldorf’s lab, leaving the scientists dead. When the Doctor arrives, he realises from the radiation readings that the astronauts who returned from space are alien and that the human pilots are therefore still in space.

The alien astronauts have now collapsed and are being looked after by Doctor Lennox (Cyril Shaps) who reluctantly ‘feeds’ them more radiation. They start to recover. Reegan is told to ‘deal with’ the Doctor and Liz and the latter is kidnapped by Reegan and taken to work with Lennox.

Back at the Space Centre, Professor Cornish intends to send up another capsule, but Quinlan and Carrington are against this idea. There is insufficient standard rocket fuel – ‘K’ – to make the trip. A more powerful variant – ‘M3’ – could be mixed with ‘K’ but this would create more G-force than a human

astronaut could stand. The Doctor therefore offers to pilot the ship himself.

The Doctor realises that the message is a mathematical formula for building a machine. Taltalian has already constructed such a machine and he gives it to Reegan whom he is in league with. The alien astronauts are to be used to carry out raids on selected targets. Reegan gives the unreliable Taltalian a time bomb with which to kill the Doctor, but Reegan sets the timer to nil and Taltalian is killed as he tries to plant it.

Quinlan asks the Doctor to come and see him, but an alien arrives and kills him. It also incinerates the contents of his safe. When the Doctor arrives, the alien is prevented from killing him by the Brigadier, and the alien leaves.

Lennox escapes from the laboratory and arrives at UNIT HQ wanting to see the Brigadier, so Sergeant Benton (John Levene) has him locked in a cell in protective custody. Later, somebody places a radioactive isotope in Lennox's cell to kill him. Reegan sabotages the mix of rocket fuel for the Doctor's ship. The Doctor survives the increased G-force of lift-off and heads for a rendezvous with Mars Probe 7.

When he arrives, Recovery 7 is swallowed up by an enormous alien craft, half a mile across. The Doctor learns that the three human astronauts, Van Lyden, Frank Michaels (Neville Simons) and Joe Lefee (Steve Peters), are alive and well, although the ship's alien captain (Peter Noel Cook; voice: Peter Halliday) threatens to attack Earth unless their three ambassadors are returned.

The Doctor returns to Earth, but Reegan sabotages the decontamination tank and the Doctor is gassed. He is taken to Reegan's laboratory. Reegan wants the Doctor to build a device which will translate the aliens' speech – Taltalian's device allows the humans to communicate with the aliens only via a series of electronic pulses. Carrington arrives and is revealed to be Reegan's mysterious boss. He threatens to kill the Doctor but Reegan convinces Carrington that the Doctor is of use to them. While Reegan takes the aliens to steal more radioactive isotopes, Carrington plans a worldwide television broadcast from the

Space Centre in which he will reveal the presence of the aliens to the world and appeal to all nations to unite in war against the invaders whom he blames for the death of Jim Daniels on his final Mars mission.

The Doctor constructs a Morse signaller with which to alert UNIT and also builds the translator device. Carrington has the Brigadier arrested, but he escapes and liberates the Doctor and Liz. They all return to the Space Centre with the aliens and Carrington is arrested before he can start his broadcast. The Doctor arranges with the alien captain to swap the alien ambassadors for the human pilots and then leaves the situation for the Brigadier and Liz to manage.

WHO FAX

- Novelised as *Doctor Who and the Ambassadors of Death* by Terrance Dicks in 1987.
- Working titles: *The Invaders from Mars*, *The Carriers of Death*.
- Locations: Wycombe RDC Sewage Purification Works, Little Marlow, Bucks; Spade Oak Quarries, nr Little Marlow, Bucks; Marlow Weir (Lock Side), Mill Road, Marlow; Southall Gas Works, White Street, off Gas Works Ford, North London; TCC Factory (BBC), Wales Farm Road, Acton; Booker Aerodrome, nr Wycombe; off Claycarts Road, nr Aldershot; Farnborough Airfield, Farnborough; Royal Engineers Driving Circuit, Aldershot; Beacon Hill, Aldershot; Blue Circle Cement Works, Northfleet, Kent.
- Episode four was scheduled to be transmitted at 17.15 but started approximately half an hour late because the FA Cup Final went into extra time.
- The title sequence for this story was, for the only time in the series' history, split into two sections. From the opening sequence to the *Doctor Who* logo was shown first, then there was the cliffhanger from the previous episode, followed by the remainder of the sequence which started with a gunshot-like noise and the words 'The Ambassadors' appearing first, with 'of Death' zooming into frame slightly later.

- This was the first story on which Derek Ware's stunt organisation, Havoc, received an on-screen credit. They had been involved with the series since the Hartnell era.
- Episode five saw the first appearance of Sergeant Benton in a regular role within the UNIT organisation.
- The rocket capsule set was the same one as used in an episode of *Doomwatch* called *Re-Entry Forbidden*. The two productions shared the cost for the set which was designed by Ian Watson.
- Although credited to David Whitaker, episode one was re-written by the assistant script editor Trevor Ray while writer Malcolm Hulke performed a substantial rewrite of all the remaining episodes.
- A special trailer was made for *The Ambassadors of Death*. It opened with a big close-up of the Doctor saying, 'There's been no radio contact for seven months. Something's gone badly wrong with Mars Probe 7.' There then followed a shot of the capsule in space and then Van Lyden screaming with the signal noise-over. Then the Doctor says, 'We've got to find out who's sending that signal.' There followed an excerpt from the fight sequence in episode one and then the Doctor says, 'Someone is determined to steal the recovery capsule!' Then there were excerpts from the ambush sequence in episode two before the Doctor says, 'The people behind this are trying to kidnap Liz Shaw!' followed by excerpts from that sequence. Finally the Doctor says, 'I don't know what we brought back in Mars Probe 7, but it certainly wasn't human!' followed by a shot of an astronaut approaching a UNIT sentry. The entire trailer was concluded by an announcer's voice-over, 'Mars Probe 7 returns – carrying a terrifying cargo that endangers the whole world. Next week, the Doctor battles alien enemies and their human allies in *The Ambassadors of Death!*'

COMMENT

DJH: This is not one of my favourite stories mainly because I find it very dull. For someone who enjoyed Doctor Who for the monsters, this story was a great disappointment. The aliens are

seen only momentarily in their true form, and the alien captain is seen only briefly on a monitor screen. The story is also overlong and contains much padding. There are lots of chase sequences and battles which are exciting, but which do not progress the story. It is also quite confusing as to who is who early on, and the motivation of Taltalian (played with a dreadful fake-French accent in the studio scenes – strangely his accent vanishes on location!) is hard to fathom. (5/10)

SJW: Although often criticised – and rightly so – for its confused and rambling plot, The Ambassadors of Death actually has a good deal going for it. The alien ‘ambassadors’ are genuinely eerie and horrific, and the scenes set in space – both live action and model work – are amongst the most well-realised of their type ever seen in the series. The story’s theme of the implications of humankind’s first bona fide contact with intelligent alien life is unique in Doctor Who’s history, and the portrayal of General Carrington’s irrational xenophobia is uncomfortably believable. Michael Ferguson’s direction is very polished and effective, including in a number of superb location-filmed action sequences, and the acting by the entire cast is excellent. If only the plotting was a little better, this would probably count as one of the strongest stories of the third Doctor’s era. As it is, it rates only an average mark. (5/10)

Inferno (DDD)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	09.05.70	17.15	23'21"	5.7	72
2	16.05.70	17.16	22'04"	5.9	66
3	23.05.70	17.16	24'34"	4.8	85
4	30.05.70	17.16	24'57"	6.0	54
5	06.06.70	17.16	23'42"	5.4	54
6	13.06.70	17.26	23'32"	5.7	73
7	20.06.70	17.15	24'33"	5.5	79

PRODUCTION DETAILS

Location Filming: 31.03.70–03.04.70

Ealing Filming: 06.04.70–08.04.70 on Stage 2

Studio Recording: 23.04.70, 24.04.70, 06.05.70–08.05.70 all in TC3, 21.05.70, 22.05.70 in TC6, 29.05.70 in TC3. NB: Although all these dates were scheduled for studio recording, the way that Camfield elected to work was to do all camera rehearsals on the first day of each block, leaving all the recording to the subsequent days.

At a deep-drilling project, one of the maintenance technicians, Harry Slocum (Walter Randall), touches some green slime at the drill head and goes insane. The Brigadier and UNIT are called in to investigate after he kills someone.

In charge of the project is Professor Eric Stahlman (Olaf Pooley) who, along with his personal assistant Petra Williams (Sheila Dunn), is trying to ensure that nothing delays the moment when the drill will penetrate Earth's crust thus releasing pockets of a new gas – called Stahlman's Gas – which is claimed to be a powerful energy source. Sir Keith Gold (Christopher Benjamin), Executive Director of the project, does not share Stahlman's confidence. He has called in Greg Sutton (Derek Newark), a drilling expert from Kuwait, to seek his advice.

The Doctor, who has taken over an outhouse and is using the project's nuclear generator to carry out some experiments with the TARDIS' console, switches on the console for a test, but, at the critical moment, Slocum, who is turning into some form of subhuman monster, attacks the base's power room and increases the output level. There is a surge of energy and the Doctor and the TARDIS console vanish. They reappear moments later when Liz manages to cut the power.

Slocum is found and shot. However a technician, Bromley (Ian Fairbairn), and one of the UNIT soldiers, Private Wyatt (Derek Ware), seem to be suffering from extreme shock. Shortly afterwards, the Doctor sees Wyatt on top of some gasometers – he is turning into the same sort of beast-man as Slocum. He attacks the Doctor but topples from a gantry to his death. Bromley, meanwhile, has also started to change.

Back at the drill head, Sir Keith has collected a vial of strange green slime from around number two output pipe. Stahlman picks up the vial as it is about to crack, and he gets some on his hand. The computer is warning that drilling must be stopped immediately, but Stahlman claims it is inaccurate. He also cuts off the Doctor's power.

Stahlman removes a microcircuit from the computer but before he can smash it, the Doctor interrupts and immobilises the Professor with Venusian Aikido. However the Professor will not admit to having tampered with the computer, and when the Doctor has gone, Stahlman crushes the microcircuit under his heel.

Back at the outhouse, the Doctor, who has surreptitiously reconnected his power, sends Liz back to the drill head to check some epsilon co-ordinates on the computer. As soon as she has gone, the Doctor makes preparations for another run with the console. Liz realises she has been tricked and she and the Brigadier hurry back to the outhouse in time to see the Doctor, the console and Bessie vanish.

There are 49 hours and 15 minutes to penetration and Sir Keith decides to go to London to get authority to close down the project as Stahlman, already showing signs of 'infection', will not listen to reason.

The Doctor wakes up, apparently in the same place. Outside, he is chased and shot at by troops before being found and arrested by someone who appears to be Liz Shaw. She is, in fact, Section Leader Elizabeth Shaw (Caroline John) and she takes the Doctor, whom she suspects of being a spy, to see the Brigade Leader (Nicholas Courtney), who is wearing an eye patch. The Doctor realises he has slipped sideways into a parallel world. Here, there are only 3 hours and 22 minutes until penetration, and project Director Stahlmann (Olaf Pooley) is being as pig-headed as his counterpart. The Doctor learns that Sir Keith has been killed in a motor accident on the way to London and that there seems to be nothing to stop Stahlmann.

Alarms ring out as number two output pipe hits problems. In the confusion, the Doctor manages to repair the computer and it

immediately advises that they should disperse the pressure and heat by creating a reverse vortex at the bottom of the drill shaft by reversing the systems. This works but Stahlmann intends to restart the drilling as soon as he can. The Doctor is taken to the security cells, from where he escapes when the man in the next cell turns out to be infected by the slime. With three minutes to penetration, the Doctor again appeals to everyone to stop the drilling, but is ignored.

At penetration, earthquakes rock the centre and the Doctor and Sutton try to get the coolant flowing once more. Stahlmann attacks them and they are forced out of the drill head area by the heat. Stahlmann closes the heat shields and proceeds to rub the trapped technicians' faces in the green slime, turning them into subhuman monsters. The Doctor discovers that a fire extinguisher makes a good weapon against the creatures and also realises that this world is doomed. He asks that he be allowed to return to his universe to try and save it. To this end he demonstrates the TARDIS console for the Brigade Leader and the Section Leader. The Brigade Leader insists that the Doctor take them with him, but the Doctor refuses.

Stahlmann and the infected technicians emerge from the drill head. Benton (John Levene) is attacked and turned into a monster himself. Liz, Greg and Petra agree to help the Doctor escape and manage to get the power switched on and routed to the TARDIS' console. Liz shoots the Brigade Leader when he tries to stop the Doctor, and, as a tide of lava approaches the outhouse, the Doctor finally escapes back to his own universe.

He is found in a coma by Liz. The emergency flange blows on number two output pipe, and the Doctor manages to mutter the solution to Liz: reverse all systems. The Doctor eventually recovers and finds that Sir Keith is not dead. This world is different and can therefore be saved. He hurries to the drill head and starts smashing the equipment with a metal bar. Stahlman has him arrested but he escapes from the UNIT soldiers and returns to the drill head, where Stahlman has now transformed into a sub-human creature. He is disabled by being doused with fire extinguishers and the Doctor cuts off the nuclear power and

initiates shutdown. With 35 seconds to go, the drill stops and the countdown is aborted.

The Doctor makes one final trip with the console, after calling the Brigadier 'a pompous, self-opinionated idiot'. Unfortunately he travels only as far as a rubbish tip down the road.

WHO FAX

- Novelised as *Doctor Who – Inferno* by Terrance Dicks in 1984.
- Story released on BBC Home Video in 1994 with an additional scene not included in the original broadcast programme. Episode 7 is included on the 1992 release, *The Pertwee Years*.
- Working titles: *Operation: Mole-Bore*; *The Mo-Hole Project*; *Project Inferno*.
- Locations: Berry Wiggins of Rochester, Kingsnorth-on-the-Medway, Kent.
- Although Douglas Camfield is credited as director for this story, the bulk of the studio work was completed by Barry Letts after Camfield suffered a reaction against some new medication he was taking for a heart condition and was unable to continue.
- The face of the 'Leader' seen on a poster in the Doctor's hut in the parallel universe was in fact that of visual effects designer Jack Kine.
- Although credited in the closing credits as 'Primords', these creatures are never referred to as such in the broadcast dialogue.
- Each episode started with the story title, writer and episode number being shown against stock footage of exploding volcanoes and lava flows.
- The make-up for this story went over budget as three full Primords more than planned were created: nine instead of six.
- The additional scene in the video release of this story comes when the Doctor is listening to a radio report of the end of the world in the parallel universe. The voice on the radio was provided by Pertwee doing an impression of Lord Haw Haw. The scene was cut for the original transmission as it was felt that viewers would recognise Pertwee's voice.

COMMENT

DJH: *I have one overriding memory of this story – the scene at the end of episode five where a Primord arm smashes through the small window to get at those trapped within. This made a big impression on me and really made me want to watch the next episode. Despite this slice of nostalgia, I do find the story slow moving and a little uninteresting. As a piece of character-driven drama it is excellent, and the characters are all fairly clear-cut. The sideways trip into a parallel universe is nicely handled, and Courtney obviously relishes playing his evil alter ego. There is an impending sense of doom throughout the whole production, and the noise from the drilling is rarely absent, a constant reminder of the threat of planetary disaster. For me it's just an okay story. (6/10)*

SJW: *I love the gritty realism of this story, which strongly recalls the style of the marvellous Quatermass serials of the 1950s. The scenes set on the parallel Earth as it nears its destruction are wonderfully realised, and almost unbearably tense. Nicholas Courtney and Caroline John really rise to the occasion and give superb performances as the 'alternative' versions of their regular characters, and Jon Pertwee is also at his best here. Don Houghton's scripts are extremely well written, and the direction is fantastic throughout – remarkably so, given the difficulties that must have been caused when Douglas Camfield fell ill part-way through production. The only really negative point to make is that the make-up of some of the Primords is unintentionally rather comical, but this is a mere quibble. All in all, Inferno is by a narrow margin my favourite story of the third Doctor's era. (10/10)*

SEASON EIGHT

Terror of the Autons (EEE)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	02.01.71	17.15	24'36"	7.3	78
2	09.01.71	17.15	24'48"	8.0	71
3	16.01.71	17.15	23'28"	8.1	58
4	23.01.71	17.16	22'10"	8.4	59

PRODUCTION DETAILS

Location Filming: 18.09.70, 19.09.70, 21.09.70–23.09.70

Studio Recording: 09.10.70, 10.10.70 in TC8, 23.10.70, 24.10.70 in TC6

At a circus, a horse-box materialises out of thin air and the Master (Roger Delgado) emerges. He hypnotises the circus owner, Luigi Rossini, whose real name is Lew Russell (John Baskcomb), and uses him to steal a Nestene energy unit from where it is on display in a museum, on loan from UNIT HQ.

At UNIT HQ the Doctor meets his new assistant, Josephine Grant (Katy Manning), as Liz Shaw has returned to Cambridge. Despite his initial apprehensions, the Doctor cannot bring himself to tell the enthusiastic Jo that he doesn't want her help.

The Master enters the Ministry of Technology's Beacon Hill research establishment and, killing Goodge (Andrew Staines), one of the scientists, and hypnotising another, Phillips (Christopher Burgess), he uses the radio dishes to send a signal into space. The energy unit starts flashing as the Nestene Consciousness once more inhabits it.

Captain Mike Yates (Richard Franklin) reports to the Brigadier (Nicholas Courtney) about the missing scientists at Beacon Hill. There, the Doctor is warned of the presence of the Master on Earth by another Time Lord (David Garth). The Time Lord also alerts the Doctor to the presence of a bomb in

the control room. The Doctor manages to prevent the bomb from exploding.

Back at UNIT HQ, the Brigadier sets up a search of all plastics factories in the hope of finding the Master. Meanwhile, the Master, posing as Colonel Masters, has hypnotised Rex Farrel (Michael Wisher), owner of a plastics factory, and is arranging for the production of Nestene-controlled plastic Auton products. He kills James McDermott (Harry Towb), the factory's chief engineer, with a black plastic chair that suffocates him, but McDermott has already alerted John Farrel, Rex's father and the retired manager of the factory.

Jo, investigating on her own, is caught and hypnotised by the Master, and, back at UNIT HQ, made to open a box found in Phillips' car. The box contains a bomb and the Doctor realises the danger in time and throws it out of the window where it explodes harmlessly. The Doctor manages to break Jo's trance but she cannot remember where the Master was based.

John Farrel (Stephen Jack) arrives to see Rex. The Master gives him an ugly plastic troll (Tommy Reynolds) as a present. Activated by heat, it later comes alive in his house and strangles Farrel to death.

Yates reports that a circus had recently been at the place where Phillips' car was found and it has now moved to Tarminster. The Doctor goes there to see if anyone has seen Phillips and Jo stows away in Bessie. The Doctor is seen investigating the Master's horse-box – his TARDIS – and Rossini takes him prisoner with the help of Tony the Strongman (Roy Stewart). Jo sees Phillips go into the horse-box and alerts UNIT before rescuing the Doctor. Phillips confronts them clutching a grenade and the Doctor tries to break through the Master's hypnotic conditioning. Phillips rushes outside where he is killed as the grenade explodes. The Doctor takes a key from Phillips' hand and steals the dematerialisation circuit from the Master's TARDIS.

A mob of circus folk, led by Rossini, attacks the Doctor and Jo. They are saved by two policemen (Terry Walsh, Dinny Powell) who bundle them into their car and speed off, just as the Brigadier and Yates arrive. The policemen drive the Doctor

and Jo to a quarry where they are revealed as Auton dummies. Following the police car, the Brigadier rescues the Doctor and Jo from the Autons. Back at UNIT HQ, the Doctor discovers that the Master's dematerialisation circuit does not work in his TARDIS and realises that the Master is now trapped on Earth as well.

Brownrose (Dermot Tuohy) arrives from the Ministry with a report of sudden and unexplained deaths occurring all over the home counties. The first two were McDermott and Farrel from the same plastics factory. While the Doctor is out seeing Farrel's widow (Barbara Leake), the Master, disguised as a telephone engineer (Norman Stanley), fits an extra-long cord to the telephone in the Doctor's lab. Back at the lab, the Doctor, Jo and Yates discover that the doll given to them by Mrs Farrel comes alive when heated, and the Doctor and the Brigadier decide to visit the plastics factory. It is deserted barring a plastic daffodil on the floor and an Auton in the safe.

Back at UNIT HQ, the Doctor is nearly strangled by the new telephone cord when the Master activates it. The Brigadier arrives and saves the Doctor. UNIT have located the bus being used by the factory to distribute the daffodils as part of a plastic promotion – it is parked in a quarry. He orders an air-strike to destroy it.

The Doctor discovers that the daffodils are activated by short wave radio signals and that they spray a fast-hardening plastic over the nose and mouth of anyone close enough, causing death by asphyxiation. The plastic seal dissolves with the victim's final breath. The Master arrives and takes the Doctor and Jo hostage to prevent the Brigadier from destroying the bus. The Master intends to activate the daffodils by radio impulses from the Beacon Hill centre.

The Doctor and Jo escape from the bus and the Doctor chases after the Master while UNIT battles with the Autons. The Doctor manages to convince the Master that the Nestenes will never recognise him as their leader. The Master, realising that the Doctor is right, helps him repel the Consciousness back into space.

As the Autons all collapse, the Master runs for the bus. He emerges minutes later and Yates guns him down as he pulls a gun from his jacket. They discover that the body is that of Rex Farrel – he was wearing a rubber mask of the Master's face. The Master escapes in the bus.

WHO FAX

- Novelised as *Doctor Who and the Terror of the Autons* by Terrance Dicks in 1975.
- Story released in a version with electronically restored colour on BBC Home Video in 1993.
- Working title: *The Spray of Death*.
- Locations: Thermo Plastics of Dunstable, Dunstable; Zouches Farm, nr Caddington; Hodgemoor Wood, nr Chalfont St Giles, Bucks; Roberts Brothers Circus, Lea Bridge Road Playing Fields, Leyton; Totternhoe Lime and Stone Quarry, Totternhoe, Beds.
- In this story, the Doctor reveals that his TARDIS takes a Mark I dematerialisation circuit, whereas the Master's takes a Mark II.
- Bobby Roberts, owner of the Roberts Brothers Circus used as the location, makes a cameo appearance leading a line of elephants from the ring. Agreement was reached to use the circus as a location as long as they received an on-screen credit of this fact.
- The last line of the story was changed on the suggestion of BBC Head of Serials Ronnie Marsh from 'Until I destroy him, or until he destroys me!' to 'As a matter of fact, Jo, I'm quite looking forward to it.' Marsh felt the original line to be too stark and explicit.
- In Robert Holmes' original outline, both daffodils and troll dolls were distributed to the public and were to be activated by rain. In an undated note to Holmes, the production team noted that they 'just can't swallow the Master's plan depending on notoriously unreliable English weather. Why not go to Morocco?' The note went on to outline, as an alternative, the scenario that is seen in the final teleplay.

- Other actresses considered for the part of Jo included Yutte Stensgaard, Anoushka Hemple, Skakira Batsh and Julia Chambers.

COMMENT

DJH: This is the one that everyone talks about. Even some twenty-five years after the event, people still remember the plastic daffodils and the Auton policemen. There is so much going for this story. The introduction of the Master is superbly handled, Delgado making his impact felt from his first scene onwards (although I still don't know how he clicks his fingers when wearing leather gloves). Jo Grant is simply superb, played with innocence and enthusiasm by Manning. Even the guest cast are excellent, with only 'Brownrose from the Ministry' letting the side down somewhat. The problem with the story is that the ending is too simple. One comment from the Doctor that the Nestenes might not let the Master lead them and he agrees to send them back to whence they came. Considering that all the Master's actions were carefully planned and executed, this seems rather an important thing not to have considered on his part. Overall this is one of the best Pertwee tales, and has stood the test of time well. (9/10)

SJW: The start of a new season brings another change of style to Doctor Who. More colourful and fun than gritty and realistic, Terror of the Autons is nonetheless well made and enjoyable. Roger Delgado's Master is a wonderful addition to the series; and even in her first story it is apparent that Katy Manning's Jo Grant has the makings of one of the all-time great companions. Although at the time of transmission the story generated a certain amount of public controversy for its supposedly horrific content, the Nestenes and Autons are actually rather less chilling on this occasion than in their debut appearance. Nevertheless, the grinning carnival masks of the Autons distributing the plastic daffodils are a memorable and highly effective image. (6/10)

The Mind of Evil (FFF)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	30.01.71	17.15	24'39"	6.1	61
2	06.02.71	17.14	24'31"	8.8	54
3	13.02.71	17.15	24'30"	7.5	70
4	20.02.71	17.15	24'40"	7.4	63
5	27.02.71	17.16	23'34"	7.6	58
6	06.03.71	17.15	24'38"	7.3	65

PRODUCTION DETAILS

Location Filming: 26.10.70–30.10.70, remount 31.10.70

Studio Recording: 12.10.70 (R/T voices for film), 20.11.70, 21.11.70 in TC3, 04.12.70, 05.12.70 in TC6, 18.12.70, 19.12.70 in TC3

The Doctor and Jo arrive at HM Stangmoor Prison to observe a demonstration of a new device for treating hardened criminals, the Keller Machine. As Professor Kettering (Simon Lack) carries out the process, the prisoner being treated, George Edward Barnham (Neil McCarthy), collapses. Shortly afterwards, another observer, Arthur Linwood (Clive Scott), is found dead – he seems to have been bitten and scratched and Doctor Roland Summers (Michael Sheard) reveals that his medical history shows that he was terrified of rats. The prison governor (Raymond Westwell) asks Kettering to give the machine a thorough test.

The Brigadier (Nicholas Courtney) is organising the security for the first World Peace Conference and gives a separate job of safely transporting the Thunderbolt – a nuclear-powered missile with a warhead full of nerve gas – to Yates (Richard Franklin). Captain Chin Lee (Pik Sen Lim) of the Chinese delegation complains to the Brigadier that important documents have been stolen from General Chen Teik's suite. Outside UNIT's temporary HQ, she burns the papers herself, apparently in a trance.

At the prison, Kettering is checking the Keller machine when

it becomes active. He imagines water and gasps for air before he dies. Doctor Summers later says that all the indications are that he drowned, something Kettering was terrified of. The Doctor wants the machine destroyed but the Governor needs Home Office permission to do this. The Doctor learns that the machine has been in operation for nearly a year and that when Professor Emil Keller installed it, he had a Chinese girl as his assistant. The Doctor is with the machine when a riot starts among the prisoners. The machine activates and the Doctor sees fire and flames. The machine stops its attack when Jo enters the room. The Doctor realises he must find a way to control the machine.

The Doctor is urgently summoned back to UNIT HQ and he leaves orders that no-one is to go near the machine. The Doctor learns from the Brigadier that the Chinese delegate has been killed and when Benton (John Levene) tries to follow Chin Lee, she knocks him out with telepathic power from the Keller machine.

Outside UNIT's HQ, the Master (Roger Delgado) bugs the telephones and listens as Yates outlines the route and plans for the transport of the missile. He then summons Chin Lee and orders her to kill the American delegate that night.

The Brigadier and the Doctor visit the new Chinese delegate, Mr Fu Peng (Kristopher Kum), where the Doctor's knowledge of Hokkien stands him in good stead. When the Brigadier mentions a Chinese girl, the Doctor makes the connection with the Keller machine.

That night, Chin Lee asks the American delegate, Senator Allcott (Tommy Duggan), to come to the Chinese delegate's suite. When he arrives she attacks him in the form of a Chinese dragon. The Doctor and the Brigadier arrive at the suite in time to stop her from killing the delegate and she reverts to human form and collapses. She has a telepathic amplifier behind her ear.

At the prison, two prisoners, Harry Mailer (William Marlowe) and Lenny Vosper (Haydn Jones), take two guards hostage. They assume control of B wing and demand to speak to the Governor. The guards manage, with some help from Jo, to recapture Mailer,

but the Master arrives in the guise of Professor Keller, and asks to see Mailer. He helps him to escape once more, and this time Mailer gains control of the prison.

The Doctor arrives at the prison and discovers the Master in charge. The Master wants to hijack the missile, wipe out the peace conference and initiate a World War. He wants the Doctor to control the Keller machine and straps him to a chair beside it as he is curious to see how long the Doctor can stand up to it. With the telepathic amplifier placed on the Doctor's head, he sees images of his past enemies flash before his eyes before he collapses, along with everyone else in the prison. The Doctor realises that inside the machine is a creature that feeds on the evil in men's minds. The Doctor is put in a cell to recover and the Master is attacked by the machine – he sees the Doctor laughing at him. He runs from the room to escape.

The missile convoy is attacked by freed prisoners as it passes close to the prison. The missile is hijacked and Yates is captured after he follows the missile to an abandoned airfield. The Brigadier tries to locate the missile by helicopter but fails.

The Keller machine now has sufficient power to move about. It attacks anyone it finds, leaving them dead. The Doctor and Jo escape from their cell and encounter Mailer and Vosper. Vosper is killed by the machine and Mailer runs off, leaving the machine to attack the Doctor and Jo. The machine vanishes again as Barnham enters the room. All evil has been removed from his mind and he is as innocent as a small child.

The Doctor is recaptured by the Master and builds a coil device to throw over the machine and immobilise it. This works and the Doctor and Jo are again placed in a cell.

UNIT troops attack the prison and the Brigadier shoots Mailer before he can kill the Doctor. The Master has returned to where the missile is hidden and aims it. Yates, who has escaped, calls in from a mobile HQ with the location – Stanham, a deserted airfield. The Brigadier returns to the mobile HQ leaving the Doctor to try and deal with the machine.

The Doctor and Jo discover that Barnham's presence inhibits the machine – he has no evil for it to feed off. The Master

contacts the Doctor by telephone. He wants to deal: his dematerialisation circuit for the missile. The Doctor agrees to meet him at the airfield.

The Master has disabled the abort mechanism on the missile so that when the Brigadier tries to destroy it using this option, nothing happens.

The Doctor realises that he can use the Keller machine against the Master and so arrives at the airfield in a prison van. With the Master distracted, Jo and Barnham, who were hiding in the back of the van, put the machine down beside him and run off. The machine immediately starts to attack the Master. The Doctor reconnects the abort mechanism and then runs for the waiting UNIT helicopter with Jo and Barnham. Barnham stops to help the Master, and as the machine's attack fades, the Master leaps into the prison van and runs Barnham down. The Brigadier blows up the missile, and the Keller machine is caught in the blast and hopefully destroyed.

Back at the prison, the Doctor takes a telephone call from the Master who is alive and well and has his dematerialisation circuit. He promises to destroy Earth one day.

WHO FAX

- Novelised as *Doctor Who – The Mind of Evil* by Terrance Dicks in 1985.
- Working titles: *The Pandora Machine*, *Man Hours*, *The Pandora Box*.
- Locations: Dover Castle, Kent; No. 24 Kensington Gardens, London; Commonwealth Institute, Kensington High Street, London; Cornwall Gardens, London.
- The Doctor sees images of the following monsters when he is attacked by the Keller Machine: Zarbi, Ice Lord (Slaar), War Machine, Cyberman and Dalek. All these were black and white photographs from the BBC's library. He also hears a Dalek voice. The images of fire were a deliberate reference back to the story *Inferno*.
- The mind parasite was made from cooked spaghetti and macaroni liberally covered with green washing up liquid.

- Pik Sen Lim, who played the unfortunate Captain Chin Lee in this story, was married to writer, Don Houghton, and it was he who suggested her for the role.
- The character of Vosper was named after Marjory Vosper Ltd, Don Houghton's agent.
- After the location filming was complete, the negatives were found to be damaged and so a further location session had to be arranged at a cost of £436.10. Because none of the original actors were available, Tim Combe and his crew took the parts of the battling UNIT soldiers and prisoners themselves.
- Andy Ho was originally contracted for the part of Fu Peng but was replaced by Kristopher Kum in studio.

COMMENT

DJH: This story has one of the most contrived plots of all the third Doctor's adventures. Don Houghton has managed to link together three apparently separate events – the peace conference, the missile and the machine – and has built a reasonably coherent story around them. The problem is that the chances of the missile being transported at the same time as the peace conference are very slim and yet the Master had installed the Keller Machine a year previously. How did he know that the missile would be transported at that time? Despite this, the story is excellently paced. The Keller Machine itself is perhaps the most disappointing part as, in appearance, it is singularly unimpressive. What makes it work is the throbbing, pulsating noise it emits, and the effective incidental music. The effects are basic – fades and ripples – but the impression is of a lurking and everpresent danger. Once again the cast are excellent, with plaudits going to William Marlowe and Neil McCarthy. (6/10)

SJW: There are a lot of good things in this story, including the well-realised prison scenes, some impressive location work, excellent performances from the cast and an effective menace in the form of the Keller Machine – a very frightening concept well brought to life. The downside is that the plot is both over-complicated – the convolution of the Master's scheme strains

credulity to the limit – and at the same time repetitive – a number of the cliffhanger episode endings are very similar, for instance. It might perhaps have been better had this story been confined to four episodes as, owing largely to the aforementioned plot problems, it struggles to retain the audience's attention over its full six-episode length. (5/10)

The Claws of Axos (GGG)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	13.03.71	17.16	23'51"	7.3	57
2	20.03.71	17.16	24'00"	8.0	43
3	27.03.71	17.16	24'05"	6.4	70
4	03.04.71	17.16	25'19"	7.8	49

PRODUCTION DETAILS

Location Filming: 04.01.71–08.01.71

Studio Recording: 22.01.71, 23.01.71 in TC3, 05.02.71, 06.02.71 in TC4

The Brigadier (Nicholas Courtney) is suffering a visit by Chinn (Peter Bathurst), head of a committee of inquiry, who is concerned that there seem to be no files or records on the Doctor. Bill Filer (Paul Grist) from Washington is also in England to help UNIT track down the Master. While the Brigadier, the Doctor and Jo are meeting with Chinn and Filer, two UNIT radar operators (Michael Walker, David G. March) detect a spacecraft of variable mass approaching the Earth. Chinn assumes command and orders a missile strike on it, but the object vanishes. The missiles are aborted and the object lands on the South East coast of Britain, close to the Nuton Power Complex which supplies Britain with power. Filer is dismissed by Chinn and UNIT mobilises to go to the landing site.

The ship's landing is seen by a tramp, Pigbin Josh (Derek Ware), who is captured, analysed and rejected. Bill Filer arrives just before UNIT and he too is captured by the ship. It determines

to hold him for further analysis. Filer discovers that the Master (Roger Delgado) is also prisoner on the ship.

Setting up a mobile HQ, UNIT hear a heartbeat sound and a message asking for help coming from the ship. The Brigadier, the Doctor and Chinn, together with Sir George Hardiman (Donald Hewlett) and Doctor Winser (David Savile) from the Nuton Complex, go in. Inside, they meet the occupants, beautiful golden humanoids called Axons (Bernard Holley, Patricia Gordini, John Hicks, Debbie Lee London). They wish to remain on Earth to replenish their energy and in return they offer Axonite, an intelligent substance that can be made to mimic any other element. The Doctor is immediately suspicious. If the Axons have access to such a wonderful substance, then why did they run out of fuel?

The humans take a sample of Axonite away for study, but Chinn – who aims to keep Axonite for exclusive use by Britain – gains special powers from the Minister (Kenneth Benda) and has the regular Army place all the UNIT personnel under guard. The Doctor and Winser take the Axonite to the Nuton Complex to start analysing it. The Doctor wants to put the Axonite in the particle accelerator and get it to analyse itself, but Winser won't agree to his equipment being used in this manner. The Doctor also thinks that he might be able to get the TARDIS operational again with the help of the equipment. Winser leaves to arrange for the transport of the TARDIS to the Complex.

Meanwhile the Master is allowed to leave Axos to ensure that the Axonite is distributed globally – thus allowing Axos to drain Earth of energy. The Master brought Axos to Earth in exchange for his life and the destruction of the Doctor and all life on Earth. Axos holds his time capsule to ensure his co-operation. Axos creates a duplicate of Filer to bring the Doctor back to them but the real Filer escapes. The Master hitches a lift to UNIT HQ on the lorry sent to collect the TARDIS. There, he arranges for a message about Axonite to be sent to the UN, thus ensuring that the other countries will ask for some of the substance for themselves. He then returns to the Complex with the TARDIS.

The fake Filer and the real Filer fight. The fake Filer falls into the particle accelerator and is destroyed. The Doctor and Filer report to the Brigadier and Filer is placed under guard with the rest of UNIT. With Winser away, the Doctor places the Axonite in the particle accelerator. He realises from the results that Axos, Axonite and the Axons are all just different aspects of a single organism. When the speed of light is reached in the accelerator, the substance starts reacting and absorbing all the energy. Axos panics as its nutrition cycle has been started early. It orders the retrieval of the Axonite.

At the Complex, the UNIT troops break out from confinement and Filer and Jo rush for the lab. Winser arrives and tries to open the particle accelerator door. He is transformed into a rolling glob (Douglas Roe, Clive Rogers, Eden Fox, Stuart Myers) of Axon material. Axon monsters invade the lab, stun Filer, retrieve the Axonite and take the Doctor and Jo back to Axos.

The Brigadier assumes command but Chinn is ordered by the Minister to arrange for worldwide distribution of Axonite immediately.

By threatening Jo with rapid aging, Axos gets the Doctor to reveal the theory of time travel. They realise that they need power from the Nuton Complex to achieve it. The Axon man is ordered to enter the reactor and the resultant power build-up is steadily absorbed by Axos.

The Master arrives at the complex with the TARDIS and starts to effect repairs to the Doctor's ship. He is seen by Yates (Richard Franklin) and placed under arrest. However the reactor is overloading, and the Brigadier has no choice but to allow the Master to help. The Time Lord uses the TARDIS to store up the power, and then releases it all back at Axos in one go causing the ship to convulse. This allows the Doctor and Jo to escape. The power surge is still continuing, however, and Hardiman orders the complex evacuated. He tries to disconnect the cables and is killed.

The Doctor does not know how to stop Axos and so asks the Master for help. He says that he wants to leave Earth to Axos and the Master agrees to help by repairing the TARDIS while the Doctor calculates some course co-ordinates.

Axos starts its nutrition cycle and the Doctor and the Master leave in the TARDIS, but their destination is Axos. The Doctor offers to link Axos and the TARDIS together to give them the power of time travel on condition that they join forces against the High Council of Time Lords. The Doctor links the ships, but throws them into a time loop. The Master escapes in his time capsule while Axos is distracted.

At the moment Axos enters the time loop, the Axons attacking the lab vanish and the Brigadier orders everyone out before the place blows up. The Doctor manages to break the TARDIS free of the time loop, leaving Axos trapped forever. The TARDIS arrives just before the lab blows up and the Doctor hastily leaves again. He finally returns after the explosion has happened. He later admits that the TARDIS has been programmed always to return to Earth and that he cannot escape.

WHO FAX

- Novelised as *Doctor Who and the Claws of Axos* by Terrance Dicks in 1977.
- Story released on BBC Home Video in 1992.
- Working titles: *The Gift*, *The Friendly Invasion*, *The Axons*, *The Vampire From Space*.
- Locations: Dungeness Beach, Dungeness, Kent; Dungeness Nuclear Power Station, Dungeness, Kent.
- The title of this story was changed at a very late stage to *The Claws of Axos*. The first studio session was recorded using the name *The Vampire From Space* on the opening title sequence.
- The Axon monsters were made by a freelance contractor named Jules Baker.
- To play the various forms of the Axon creatures, numerous cast and stuntmen were hired. The following artistes were used in the following capacities: *Globby Axon*: Clinton Morris, Douglas Roe; *Axon Glob*: Douglas Roe, Clive Rogers; *Rolling Axon Glob*: Eden Fox, Stuart Myers; *Axon Men*: Roger Minnis, Geoff Righty, Steve King, David Aldridge; *Axon Monsters*: Marc Boyle, Jack Cooper, Peter Holmes, Clinton Morris, Steve Smart; *Double For Axon Man*: Nick Hobbs; *Stunt Double For*

Axon Woman: Sue Crosland; *Stunt Axons*: Steve Emerson, Stuart Fell, Reg Harding, Derek Martin.

COMMENT

DJH: With its monsters and fast pace, The Claws of Axos has long been one of my favourite Pertwee tales. The Axons are wonderful creatures, shifting shape and throwing deadly electrical shocks at their victims. The idea of an organic spaceship is well realised with some incredible sets and effective and imaginative use of CSO. Against it are the humans who let the side down, with Bill Filer's accent coming top of the unbelievability stakes. A man as hopeless as Chinn being put in charge of anything is also a little far-fetched. Despite its shortcomings, I like this story a lot. (8/10)

SJW: Like Terror of the Autons, The Claws of Axos is colourful and fun. The scripts by newcomers Bob Baker and Dave Martin are brimming with interesting ideas and laced with a degree of humour unusual for this point in the series' history. The Axons – in all their different forms – are good monsters, and the scenes set inside Axos have an almost psychedelic quality about them. The relationship between the Doctor and the Master is explored more fully than in either of the previous two stories and comes across as a strangely ambiguous one of enmity tinged with mutual respect. A highly entertaining story. (6/10)

Colony in Space (HHH)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	10.04.71	18.12	24'19"	7.6	41
2	17.04.71	18.13	22'43"	8.5	28
3	24.04.71	18.14	23'47"	9.5	26
4	01.05.71	18.12	24'20"	8.1	28
5	08.05.71	18.13	25'22"	8.8	23
6	15.05.71	18.12	25'22"	8.7	23

PRODUCTION DETAILS

Location Filming: 10.02.71–12.02.71, 15.02.71, 16.02.71

Studio Recording: 05.03.71, 06.03.71 in TC4, 19.03.71, 20.03.71, 02.04.71, 03.04.71 in TC3

A report on the doomsday weapon has gone missing from the Time Lords' files and they are convinced that the Master has taken it. The Time Lords (Peter Forbes-Robertson, John Baker, Graham Leaman) decide to use the Doctor to investigate.

The Doctor has built himself a completely new dematerialisation circuit for the TARDIS. He fits it and the TARDIS, together with himself and Jo, promptly leaves Earth for the planet Uxarieus in the year 2472. When they arrive, they are captured by Leeson (David Webb), a colonist, and taken to the colonists' main dome where they meet their leader, Robert Ashe (John Ringham), and his daughter Mary (Helen Worth). The Doctor realises from the crop records that the colony is in danger of starving to death as all their crops wither and die for no apparent reason. On top of this, two of the colonists, Martin (John Line) and his wife (Mitzi Webster), have seen giant lizards in the night. The TARDIS is taken by the alien natives, the Primitives (Stewart Anderson, Derek Chafer, Les Clark, Pat Gorman, Emmett Hennessy, John McGrath, Walter Turner, Mike Stephens, Terry Walsh, Dinny Powell, Alf Joint, Mike Horsburgh, Valentino Musetti).

That night, Leeson and his wife Jane (Sheila Grant) also see a lizard, are attacked and killed. David Winton (Nicholas Pennell) says that the lizard vanished, their gunfire having no apparent effect. A stranger called Norton (Roy Skelton) arrives at the camp. He claims to be the only survivor from another colony which was also attacked by the lizards. The Doctor is suspicious and investigates Leeson's dome. There he confronts a Mark 3 servo robot (John Scott Martin) belonging to the Interplanetary Mining Corporation – IMC. Its operator, Caldwell (Bernard Kay), is doing a mineral survey of the planet. He takes the Doctor to the IMC spacecraft where he meets Captain Dent (Morris Perry). Dent is sympathetic, but is privately

determined to exploit the planet as it has heavy deposits of the mineral duralinium which will ensure that IMC's profits are high. Dent's second in command, Morgan (Tony Caunter), has been organising the attacks on the colonists, and Caldwell is upset that people have been killed. Morgan accompanies the Doctor back to Leeson's dome and attacks him with a robot fitted with large lizard-like claws. The Doctor manages to escape and returns to the main dome to warn Ashe.

Meanwhile Norton, who is in league with IMC, kills Jim Holden (John Herrington), the colony's electrician, and sabotages the power supply, blaming it on one of the telepathic Primitives. Dent meets with Ashe and agrees to send for an Adjudicator from Earth to decide who has 'ownership' of the planet – the colonists or IMC. Jo and Winton decide to try and find proof that IMC are behind the monster attacks but are captured and chained to an explosive charge in one of the Primitives' dwellings.

Winton is shot by IMC security guards as he escapes but manages to get to Caldwell's hut where the mineralogist helps him. Winton then decides to attack the IMC ship. The Doctor goes to speak with Caldwell who forces Dent to have Jo returned to the ship. Security Guard Allen (Stanley McGeagh) is, however, killed by a Primitive and Jo is taken into their underground city.

The Adjudicator arrives and turns out to be the Master (Roger Delgado). He arranges a meeting between the colonists and IMC to decide on their respective futures.

The Doctor goes to the city and is taken below by the Primitives. He is placed in a cell-like room with Jo. There is a mural painted around the room which shows a once-powerful race regressing to performing sacrifices to a machine. The Doctor and Jo are eventually taken by alien priest-like beings (Roy Heymann, Stanley Mason, Antonia Moss) to another room which contains a reactor. A malformed dwarfish figure emerges from the wall. This is the Guardian (voice: Norman Atkyns) who recognises that the Doctor has great intelligence and lets him and Jo go free.

Back at the main dome, the Doctor is horrified to find the

Master posing as the Adjudicator. The Master rules in favour of IMC. He seems interested in the Primitives' city and gets Ashe to tell him more about it, hinting that he could change his mind if he learns more about the dwellings. Winton leads the colonists against IMC and the colonists take control.

The Doctor and Jo investigate the Master's TARDIS – which is disguised as the Adjudicator's ship – using the key that the Doctor obtained from Professor Phillips (*Terror of the Autons*). They find mineral reports relating to many planets and the ID cards for the real Adjudicator, Martin Jurgens. Jo breaks a security light-beam and the Master floods his ship with gas which renders the Doctor and Jo unconscious.

Dent discovers that the Master is an impostor. IMC guards (Bob Blaine, Les Clark, Brian Gilmar, Brian Justice, Keith Simon, Stewart Stephens, Mike Stevens, Barry Stephens, Jay Neill, Dinny Powell, Mike Horsburgh, Alf Joint) attack the main dome and take control. Dent insists that the colonists leave the planet in their own spacecraft which, according to Ashe, is not spaceworthy.

The Master and the Doctor go to the Primitive city – Jo is left prisoner in the Master's TARDIS under threat of death to be his guarantee of the Doctor's co-operation. As they leave the ship, the Doctor drops the TARDIS' key on the ground. This is found by Caldwell and Morgan who free Jo.

After being taken prisoner and escaping from the mural room, the Master and the Doctor make their way to the reactor room. The Master explains to the Doctor that the planet was once home to a super-race who developed a doomsday weapon that was never used in anger. The crab nebula was the result of the weapon being tested. The Master wants to use the threat of the weapon to hold the galaxy to ransom.

The colonists (Bob Blaine, Monique Briant, John Caesar, Leslie Conrad, Ian Elliott, Charles Finch, Brian Gilmar, Ken Halliwell, Clay Hunter, Jay McGrath, Alan Peters, Charles Pickess, Terry Walsh, Max Diamond, Valentino Musetti, Bill Horrigan) board their ship, except Winton, who attacks the guard, Rogers (Terry Walsh), posted to ensure that the colonists stay there. Caldwell and Jo head for the Primitives' city. The

colonists' ship takes off and explodes. Caldwell is sickened by this as he checked the engines for them and claimed that they were OK. He and Jo get into the city.

The Doctor and the Master confront the Guardian. The Master states that he wants to rule like a benign god, but the Doctor points out that the weapon has never brought any good. Even the soil of the planet has been poisoned by radiation from its power source. The Guardian pronounces that the Master is not fit to be a god and guides the Doctor to operate the weapon's self-destruct mechanism.

The Doctor and the Master hurry away, meeting Jo and Caldwell on the way. They escape before the Primitives' city blows up. Outside they are captured by IMC, but IMC are ambushed by the colonists, who had left their ship before it took off. Ashe sacrificed himself by piloting the ship and putting IMC off their guard.

The Master leaves in his TARDIS, Caldwell decides to stay and help the colonists, another Adjudicator is sent for and Winton has had the Doctor's TARDIS – which was found in one of the Primitives' dwellings – brought to the main dome.

The Doctor and Jo return to Earth where, as far as the Brigadier (Nicholas Courtney) is concerned, no time has passed since their departure.

WHO FAX

- Novelised as *Doctor Who and the Doomsday Weapon* by Malcolm Hulke in 1974.
- Working title: *Colony*.
- Locations: The Old Baal Clay Pit, Carclaze, St Austell, Cornwall.
- The colonists had left Earth in the year 2471 and the date of the Doctor's arrival is 2 March 2472.
- Director Michael Briant had originally cast Susan Jameson as the vicious and sadistic Morgan, but this decision was overruled by Ronnie Marsh, the BBC's Head of Serials, as he felt that casting a woman in that role would not be suitable for a family audience.

- The buggies used for transport by IMC were Haflinger Cross Country vehicles supplied by Steyr-Daimler-Pach (Gt Britain) Ltd and were returned in a damaged state costing the BBC £74.40 in repairs.
- The mining robot was built by an outside contractor, Magna Models, for £450. It was damaged by being left out in the rain overnight and cost £60.70 to repair. It was found that the paint was lifting and that the plywood broke on handling. This was not considered to be 'fair wear and tear' by Peter Wigzell, the BBC's Studio Operations Manager. Jack Kine, the head of Visual Effects, backed up his request for the money to come from other than the Effects Department budget.

COMMENT

DJH: By the time of Colony in Space I was becoming a little tired of the Master cropping up in every story. The fact of his having all the documentation to pose as an Adjudicator and being in the area to intercept the colonists' call for help seems just too convenient. The location work is very effective indeed, the Cornish china clay pit being a suitably alien environment. There is some nice interplay between the Doctor and the Master, and the Master's offer to share rulership of the universe with the Doctor at the end hints at a deeper relationship between the characters. Overall the story is enjoyable, but some of the performances are a little strained, and the false beards worn by many of the characters start to detract from the drama. There are also a number of gratuitous gun battles between the colonists and IMC with power shifting between the two sides which can only be described as padding. Not one of the best stories, but not all that bad. (6/10)

SJW: Colony in Space is one of the weaker stories of the third Doctor's era. The ideas behind it are interesting enough, and there are some well-drawn characters in Malcolm Hulke's scripts. The problem is that it is distinctly lacking in exciting incident and consequently comes across as rather dull and lifeless. One of the best moments is the revelation of the Master

in the guise of the Adjudicator from Earth, but even this is less exciting than it could have been, owing to the predictability of his arrival. An unfortunate choice of story for the third Doctor's initial foray away from Earth. (4/10)

The Dæmons (JJJ)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	22.05.71	18.17	25'05"	9.2	26
2	29.05.71	18.11	24'20"	8.0	23
3	05.06.71	18.11	24'27"	8.1	34
4	12.06.71	18.11	24'25"	8.1	24
5	19.06.71	18.11	24'04"	8.3	17

Edited Omnibus Repeat

	28.12.71	16.20	89'05"	10.5	38
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Repeat (electronically recoloured version) on BBC2

1	20.11.92	19.15	24'57"	2.5	27
2	27.11.92	19.17	24'14"	3.0	23
3	04.12.92	19.18	24'22"	2.3	-
4	11.12.92	19.15	24'30"	2.2	26
5	18.12.92	19.15	24'01"	2.3	24

PRODUCTION DETAILS

Location Filming: 19.04.71–24.04.71, 26.04.71–30.04.71

Studio Recording: 11.05.71, 19.05.71 in TC4, 26.05.71 in TC3

Strange things are happening at the village of Devil's End. A man, Jim (John Holmes), is killed in the graveyard and whereas Doctor Reeves (Eric Hillyard) insists he died of a heart attack, the local white witch, Miss Hawthorne (Damaris Hayman), thinks he died of fright. Miss Hawthorne is concerned because that night, 30 April, or Beltane, an outside broadcast crew from BBC3 is covering Professor Horner's (Robin Wentworth) opening of an ancient barrow called the

Devil's Hump just outside Devil's End. Horner plans to break through at midnight and explains to reporter Alistair Fergus (David Simeon) that he believes the barrow to contain the tomb of a warrior chieftain.

Watching on television at UNIT HQ, the Doctor becomes very concerned and leaves for Devil's End with Jo to try and stop Horner.

Miss Hawthorne goes to see the new vicar – Canon Smallwood having left suddenly under mysterious circumstances. She speaks to the verger, Garvin (John Joyce), before Mr Magister arrives. Magister is the Master (Roger Delgado). He tries but fails to hypnotise Miss Hawthorne, who goes to find help elsewhere.

The Doctor and Jo arrive at the village and get directions to the dig from Squire Winstanley (Rollo Gamble) in the local pub, The Cloven Hoof. Tom Girton (Jon Croft) lets the Master know that they have arrived as the Master prepares for an occult ceremony in a cavern below the church. The ceremony starts as the television broadcast begins.

As Horner breaks into the barrow, an icy wind starts to blow. The Doctor and Jo arrive and the Doctor rushes to the barrow. When Jo gets there, both the Doctor and Horner have been frozen solid. The Doctor is taken to the pub where Doctor Reeves detects a faint pulse. Jo contacts Mike Yates (Richard Franklin) and Benton (John Levene) at UNIT HQ and PC Groom (Christopher Wray) cordons off the barrow as two red eyes peer from within the Hump.

The next morning, the Master performs a ritual on his own and summons a creature called Azal (Stephen Thorne). Groom is killed by something that emerges from the Hump. Arriving by helicopter, Yates and Benton see giant hoofprints crossing the countryside. In the village, Benton hears Miss Hawthorne calling from the church and rescues her from a trunk in which she had been placed after being tied up by Garvin. Garvin finds them in the cavern; Benton falls onto a marked flagstone and is attacked by unseen forces. Outside the church, they see *something* huge coming for them. Garvin fires his shotgun at it and is

vaporised. The *something* goes into the cavern and into the marked flagstone.

There has been a wave of heat throughout the village and this has revived the Doctor. A heat barrier springs up around the village and the Brigadier (Nicholas Courtney), who has been summoned by Yates, is unable to pass it.

At the pub, Miss Hawthorne explains what she saw to the Doctor. When she mentions Mr Magister, the Doctor realises that the Master is involved. The Doctor goes up to the dig with Jo and inside the barrow they find a miniaturised spacecraft and are attacked by a living gargoyle, Bok (Stanley Mason). The Doctor fends off the latter with an iron trowel and a line from a Venusian lullaby.

Back at the pub, the Doctor explains that the Master has summoned a Dæmon, one of an ancient race who have visited Earth several times. The Dæmons are the origin of the myth of the horned beast but 100,000 years ago came from the planet Damos which is 60,000 light years away. The Master is using their advanced science to summon the creature, which will appear three times.

The Brigadier has determined that the village is completely enclosed in a dome of heat approximately ten miles in diameter and one mile high. The Doctor tries to explain to the Brigadier over Yates' walkie-talkie that they need to build a diathermic energy exchanger but Sergeant Osgood (Alec Linstead), the Brigadier's technical expert, does not understand. The Doctor decides to go out to the barrier to try and explain face to face. He takes Jo with him in Bessie.

The Master, alerted to UNIT's plans by Bert (Don McKillop) the landlord, sends Girton to deal with them. The Master has convened a meeting of the villagers at which the Squire is vaporised by Bok for not agreeing with the Master. The rest of the villagers are suitably cowed.

Girton steals the UNIT helicopter and chases the Doctor and Jo. The Doctor drives Bessie straight for the heat barrier. He swerves aside just at the last moment but the helicopter does not and blows up. Jo is thrown from Bessie and knocked out.

Mike Yates, following on a motorcycle, takes her back to the pub in Bessie while the Doctor tries to explain to Osgood what is needed to break through the heat barrier.

The Master summons Azal a second time and there is another earthquake. The Master wants Azal's power but the Dæmon wants to speak with the Doctor. He is the last of his race and will consider passing his power to the Master but he may also destroy the planet. Jo comes round in the pub and climbs out of a window as she wants to get to the cavern. She is captured by some thrashing vines on her way there and is knocked unconscious once more. Mike realises she has gone and goes to the cavern to look for her himself.

The Master sends Bert to deal with the Doctor and the landlord shoots at the Time Lord as he returns on the motorbike. The Doctor continues on foot. Bert tells the Master and the Master arranges a reception for the Doctor in the village.

When the Doctor arrives he is jostled by some Morris Dancers (the Headington Quarry Men) and tied to a maypole. Bert, in a costume of torn newspaper, threatens him with a gun and the maypole dancers further secure him with their ribbons. Watching from the pub, Miss Hawthorne goes to stop them. She claims the Doctor is the wizard Quiquaequod and he proves his power by shattering a nearby lamp and making the weathercock on the church tower spin – courtesy of Benton's sharpshooting from the pub. As a final demonstration, the Doctor operates Bessie by remote control. The villagers are convinced – although Bert is not – and the Doctor is released.

The Master, watched by Jo and Mike in hiding, starts the final ceremony. Jo cries out when he is about to sacrifice a chicken but Azal appears. Jo is dressed in a sacrificial garment and Yates escapes to warn the Doctor. Bert runs up to the church and is vaporised by Bok who is standing guard. The Doctor needs the Brigadier to bring the machine through the barrier immediately. Osgood switches on and a tunnel forms through the heat barrier. The machine starts draining Azal's power. The Brigadier brings the machine through the barrier but it explodes.

The Doctor manages to slip past Bok and into the cavern. Azal releases Jo and the Doctor tells Azal to leave but the Dæmon won't listen. He is not convinced that the Master should have his power and decides to pass it on to the Doctor instead, but the Time Lord doesn't want it. Azal therefore agrees to give it to the Master. Azal starts to kill the Doctor, but Jo pushes in front of him and tells Azal to kill her instead. Azal does not understand this action and his power turns against him in his confusion. Everyone flees the church just before it explodes.

Benton arrests the Master and normality returns to the village.

WHO FAX

- Novelised as *Doctor Who and the Dæmons* by Barry Letts in 1974.
- Story released in a version with electronically restored colour on episodes one, two, three and five on BBC Home Video in 1993. Episode five is included in black and white on the 1992 release *The Pertwee Years*.
- Working title: *The Demons*.
- Locations: Aldbourne, Wiltshire; 'The Four Barrows', nr Aldbourne, Wilts; Cambell Aircraft Company, Membury Airfield; crossroads adjacent to airfield; lane by Oaken Coppice; Old Airfield by Darrells Farm, nr Ramsbury, Wiltshire.
- There appears to be some confusion over the casting of Azal. Although Stephen Thorne is credited as playing Azal, another actor, Anthony Jackson, is listed as providing the voice on the camera scripts. In the final show, Thorne provides the voice himself. Thorne recalls that he was always to do the voice, and that it was a late decision that he could play the creature as well.
- The script for *The Dæmons* was inspired by an audition piece written by Barry Letts when casting the role of Jo Grant.
- The barrow was originally called the Devil's Dyke.
- A genuine troupe of Morris Dancers, the Headington Quarry Men, was hired for the location filming.
- The helicopter was hired from Gregory Air Services at Denham Aerodrome.

COMMENT

DJH: *Although this is one of the most atmospheric of all the Pertwee adventures, it is also the most frustratingly incoherent. There are a great many things left unexplained: how was the heat barrier created, why did Jo want to get to the cavern after being knocked out and why was she attacked by animated vines, and why does Azal destroy himself at the end? Despite these shortcomings, the story effectively combines black magic with science. The Master is superb as Magister and the story contains many memorable moments. Ultimately, the appearance of Azal is a disappointment although the living gargoyle is a triumph. The story is a mixture of good and bad which does not stand up to close scrutiny. It has been cited as the favourite story of the era by the regular cast, and it is not hard to see why as everyone has a reasonable slice of the action. (8/10)*

SJW: *It's something of a cliché now to praise The Dæmons, given that so many of the people who worked on it – both in front of and behind the cameras – cite it as one of their own personal favourites. There is no denying however that it is a superbly written and extremely well-made story that encapsulates perhaps better than any other the elements that combined to make the third Doctor's era such a popular and successful one. The Master is the epitome of evil charm, and looks wonderful both in his vicar's garb – complete with dog collar – and later in his scarlet ceremonial robes. The UNIT 'family' are all present and correct, and it's good to see Yates and Benton in their civvies for once. The English village witchcraft story is almost a staple ingredient of TV action-adventure serials and is carried off virtually to perfection here, Azal and his pet gargoyle Bok proving suitably diabolical. Great stuff. (9/10)*

SEASON NINE

Day of the Daleks (KKK)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	01.01.72	17.53	23'36"	9.8	38
2	08.01.72	17.53	23'52"	10.4	29
3	15.01.72	17.52	24'18"	9.1	38
4	22.01.72	17.52	24'17"	9.1	40

Repeat (edited)

03.09.73	18.55	60'29"	7.4	32
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(Regions except BBC Cymru)

06.09.73	19.00*
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(BBC Cymru)

*=*Scheduled time*

PRODUCTION DETAILS

Location Filming: 13.09.71–16.09.71

Studio Recording: 04.10.71, 05.10.71 in TC4, 18.10.71, 19.10.71 in TC8

Sir Reginald Styles' country residence, Auderley House, is to be the venue for a World Peace Conference. Styles is attacked by a man dressed as a guerrilla who vanishes in front of his eyes. His assistant, Miss Paget, reports the attack. The Brigadier is contacted by the minister and assigns the Doctor to investigate.

The guerrilla reappears and is attacked by two Ogrons, large ape-like humanoids. UNIT troops later find his body, a futuristic gun and a box-like device. The gun turns out to be an ultrasonic disintegrator and the box is a time machine containing a miniature dematerialisation circuit. The Doctor decides to spend the night at Auderley House where he meets three more guerrillas, Anat, Boaz and Shura. Jo finds herself transported into the future

where she meets the Controller who is himself slave of the Daleks.

The Doctor is also transported 200 years into the future where he manages to escape from the clutches of the Daleks, returning to the twentieth century to try and stop Shura from detonating a bomb which led to Dalek rule in the first place.

WHO FAX

- Novelised as *Doctor Who and the Day of the Daleks* by Terrance Dicks in 1974.
- Story released on BBC Home Video in edited form in 1986 and in unedited form in 1994.
- Working titles: *The Ghost Hunters*, *Years of Doom*.
- Locations: Dropmore Park, Burnham, Bucks; Harvey House, Green Dragon Lane, Brentford, Middx; Bull's Bridge, Hayes, Middx.
- When the Doctor is subjected to the Daleks' mind analysis machine, images of his two previous selves are shown on screen, thus convincing the Daleks that they have their old enemy.
- The Daleks were added into Louis Marks' scripts at a relatively late stage when it was decided to include them in the first story of the season.
- See Chapter 7 on the making of this story for further information.

COMMENT

DJH: The Daleks return to Doctor Who after their longest time away. It may have been the distance of memory, but I found them very disappointing in this story. I had not remembered them as being so small and their voices seemed wrong. I was also disappointed that their vocabulary seemed to consist almost entirely of the word 'Exterminate' and that they seemed to be locked in a tiny box-room for the best part of the story. All these reservations aside, Day of the Daleks is an enjoyable romp. The Ogrons are impressive and Aubrey Woods as the Controller steals all the scenes in which he appears. (7/10)

SJW: It's great to have the Daleks back again – and in a very good story, too. The time paradox idea at the heart of the plot is an intriguing one, and well put across. The scenes set on 22nd-century Earth are indeed very effective overall, giving a chilling indication of what life might be like under Dalek rule. Where the story falls down a little is in its underuse of the Daleks themselves. They are generally kept rather too much in the background, and the scenes when they do finally emerge from their base and attack 20th-century Earth could hardly be described as spectacular. A fine start to the season, though. (6/10)

The Curse of Peladon (MMM)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	29.01.72	17.52	24'32"	10.3	36
2	05.02.72	17.52	24'33"	11.0	20
3	12.02.72	17.53	24'21"	7.8	49
4	19.02.72	17.50	24'16"	8.4	27

Repeat (two-part edited edition)

1	12.07.82	19.21	47'20"	5.2	84
2	19.07.82	19.21	46'46"	4.2	101

PRODUCTION DETAILS

Ealing Filming: 16.12.71–17.12.71 on Stage 2

Studio Recording: 17.01.72, 18.01.72 in TC4, 31.01.72, 01.02.72 in TC3

In a citadel on the planet Peladon, Chancellor Torbis (Henry Gilbert) reports to King Peladon (David Troughton) that the delegate from Alpha Centauri has arrived. Peladon wants the planet to join the Galactic Federation but Hepesh (Geoffrey Toone), his High Priest, is against such a move. Peladon has invited a committee of assessment to the planet to decide on the issue and all are now present, barring the chairman delegate from Earth. Torbis leaves to inform the other delegates of Alpha

Centauri's arrival but he is attacked and killed by Aggedor (Nick Hobbs), the sacred and legendary beast of Peladon.

The TARDIS arrives on the slopes of the mountain on which the citadel is perched, and when the Doctor and Jo exit, it tumbles to the bottom of the mountain. Unable to descend, the Doctor and Jo struggle up the mountainside through rain and wind until Jo finds a cave which leads to a series of underground tunnels under the citadel. They find their way into the citadel and see an Ice Warrior lumber past just before they are caught and taken to the throne room.

There, they meet Peladon and the assembled delegates: Alpha Centauri (Stuart Fell; voice: Ysanne Churchman), Arcturus (Murphy Grumbar; voice: Terry Bale) and Martians Lord Izlyr (Alan Bennion) and his aide Ssorg (Sonny Caldinez). Izlyr assumes that the Doctor is the delegate from Earth and the others follow suit. The Doctor, not wishing to cause undue trouble, also plays along, introducing Jo as Princess Josephine of TARDIS. Peladon is very taken with Jo. While they are talking, Hepesh gestures to Grun (Gordon St. Clair), the King's champion, and he slips out of the throne room and positions himself to topple a statue of Aggedor onto the delegates as they leave the throne room.

Luckily, the Doctor sees the statue falling and pushes the delegates out of its path, saving their lives. Grun creeps back into the throne room and while Peladon tries to assure everyone that the planet is safe, Jo slips away and finds a piece of electronic equipment up by where the statue was originally standing. Later, the Doctor confirms that it is an electronic key made from trisilicate, which can be found only on Mars, home of the Ice Warriors.

Arcturus is attacked and the Doctor manages to re-route his circuits and stabilise his condition. Someone has taken a servo junction unit from his life support systems. Jo goes investigating and finds the missing unit in the Warriors' room. She is discovered by Ssorg, but escapes from the room by climbing out of the window and edging round to another room. She sees Aggedor in the corridors and, panicking, runs straight into Izlyr and Ssorg. She talks with the Martians and realises that they are innocent.

The Doctor has been lured into the tunnels under the citadel by Grun and is chased by Aggedor. He arrives at the sacred temple of Aggedor and Hepesh has him arrested for sacrilege, a crime for which there is only one punishment . . . death. Jo appeals to Peladon and he commutes the sentence to a battle to the death with Grun.

Hepesh offers to help the Doctor escape and gives him a map of the tunnels. He tells him that he does not stand alone in his desire to prevent the planet from joining the Federation. The Doctor fits a mirror to the top of his sonic screwdriver and leaves. In the tunnels, the map leads him to Aggedor. The Doctor hypnotises the beast with the spinning mirror and by crooning a Venusian lullaby. Jo, who has followed the Doctor, frightens Aggedor off with a flaming torch, and they return to tell Peladon that Aggedor is real. He does not believe them and the trial by combat takes place.

The Doctor wins out over Grun, but refuses to kill him. Arcturus points his laser weapon at the Doctor, but Ssorg destroys Arcturus before he can fire. Hepesh escapes into the tunnels and recruits the guard captain (George Giles) and some of the guards (Stewart Barry, Derek Chafer, Billy Dean, Royston Farrell, Mike Stevens, Chris Webb, Peter Brace, Bill Horrigan, Mike Horsburgh, Dinny Powell, Roy Street, Rocky Taylor, Terry Walsh) to fight against Peladon. The delegates discover that all their communicators have been destroyed and they are unable to summon help. The Doctor decides to find Aggedor.

Hepesh and his guards storm the throne room and fight with Peladon's guards. The Doctor hypnotises Aggedor and brings him to the throne room where he attacks Hepesh and kills him. With this, the guards surrender.

The Doctor and Jo find the TARDIS in one of the citadel rooms where it has been placed by Peladon's men. The Doctor thinks that the Time Lords may have brought them here at this time to help out. Peladon's coronation is about to take place and the Doctor and Jo are looking forward to it. However, the real delegate from Earth (Wendy Danvers) arrives and the Doctor and Jo are forced to make a swift exit.

WHO FAX

- Novelised as *Doctor Who and the Curse of Peladon* by Brian Hayles in 1974.
- Story released on BBC Home Video in 1993.
- An abridged version of the novelisation read by Jon Pertwee was released on audio tape by BBC Worldwide Publishing in 1995.
- Working title: *The Curse* (unconfirmed).
- David Troughton, who played Peladon, was the son of the actor who played the second Doctor, Patrick Troughton. He had previously appeared in *Doctor Who* twice, in the second Doctor stories *The Enemy of the World* and *The War Games*.
- Prior to being commissioned to write *The Curse of Peladon*, Brian Hayles submitted two other storylines called *The Brain Dead* and *Shape of Terror* which contain similar elements to those within *The Curse of Peladon*.
- A group called Profile were credited for the stunt work in episode four. This was Terry Walsh's group of stuntmen set up once it became apparent that Walsh was the preferred stuntman to double for Jon Pertwee.
- The real Earth delegate is called Amazonia in the closing credits.

COMMENT

DJH: As a confirmed fan of Doctor Who monsters, I loved this story when it was first transmitted. It has everything I liked about Doctor Who going for it: good monsters, superb alien voices, a plot of intrigue and double-crossing . . . it is still one of my favourite stories. David Troughton's Peladon is sensitive and unsure, and Geoffrey Toone's Hepesh has just the right air of authority to play against Peladon's insecurity. There are some problems, most notably that Aggedor is little more than a man in a monkey-suit, but the atmosphere of the story and the performances from the small cast all work in its favour. (9/10)

SJW: The Curse of Peladon is a story I've always found hugely enjoyable. Peladon and its civilisation are wonderfully conceived, and I love all the different monster races. The presentation of the Ice Warriors as 'reformed characters' is inspired, and the Doctor's initial misguided distrust of them a nice twist. One of the real highlights of the third Doctor's era. (9/10)

The Sea Devils (LLL)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	26.02.72	17.51	24'40"	6.4	76
2	04.03.72	17.52	24'30"	9.7	26
3	11.03.72	17.50	24'05"	8.3	45
4	18.03.72	17.51	24'21"	7.8	40
5	25.03.72	17.46	24'53"	8.3	39
6	01.04.72	17.51	24'24"	8.5	47

Repeat (edited)

	27.12.72	15.06	88'25"	8.7	51
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Repeat (edited, unscheduled)

	27.05.74	11.15	88'24"	4.6	99
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Repeat (BBC2)

1	06.03.92	18.50	24'41"	3.1	14
2	13.03.92	18.51	24'31"	3.5	13
3	20.03.92	18.51	24'04"	2.9	15
4	27.03.92	18.51	24'21"	3.3	12
5	03.04.92	18.19	24'53"	3.1	13
6	10.04.92	18.51	24'24"	3.0	15

PRODUCTION DETAILS

Location Filming: 21.10.71–22.10.71, 25.10.71–30.10.71

Studio Recording: 15.11.71, 16.11.71, 29.11.71, 30.11.71, 13.12.71, 14.12.71 all in TC8

The Doctor and Jo are visiting the Master (Roger Delgado), who is being held prisoner in a converted castle situated on an off-shore island. He seems fit and well and apparently resigned to life under lock and key. When the Doctor and Jo leave, Colonel Trenchard (Clive Morton), the governor of the prison, is revealed to be working with the Master to some unknown end.

Trenchard had mentioned some recent sinkings of ships to the Doctor, and when Robbins (Royston Tickner), the boatman who ferried him and Jo out to the island, mentions it as well, the Doctor goes to investigate a charred lifeboat which was found and taken to HMS *Seaspire*, a nearby naval base.

At the base, Captain John Hart (Edwin Richfield), and his secretary, 3rd Officer Jane Blythe (June Murphy), are also concerned with the sinkings, the most recent of which was the SS *Pevensey Castle*. Blythe sees the Doctor looking at the charred lifeboat from the window; he is arrested and taken to see Hart. Hart eventually believes he wants to help when Jo arrives with the UNIT passes.

Both the Doctor and the Master arrive at the conclusion that an abandoned sea fort, which is midway between the final locations of the sunk ships, may hold a clue to what is happening. The Doctor and Jo make their way there to find Hickman (Hugh Futchler), one of two caretaker workmen, dead, and the other, Clark (Declan Mulholland), insanely raving about sea monsters. Also on the fort is a humanoid lizard-like creature (Pat Gorman) and it destroys their boat. The Doctor sees the creature and manages to scare it off with an electric shock, before using an adapted transistor radio to signal for assistance. Hart has already called for air-sea rescue when the Doctor and Jo cannot be found on the island and have not arrived on the mainland, and the Doctor and Jo are lifted from the fort.

The Doctor believes the lizard-like creatures to be aquatic relatives to the ones he met under Wenley Moor in Derbyshire, which had been incorrectly called Silurians; they should have been called Eocenes. Back at Hart's office, Jo sees the Master from the window dressed as a Naval Officer. Trenchard has brought the Master to the base to obtain some electronic spares.

The Doctor and Jo return to the prison where they discover that the telephones are apparently dead. Jo leaves to try to alert UNIT and to have Trenchard and the rest of the prison staff replaced while the Doctor goes to see the Master. They fight with swords and the Doctor wins. However, Trenchard has him locked up. The Master explains to the Doctor that he intends to help the reptiles to rule the Earth once more. Blythe reports that the Doctor and Jo have again gone missing and Hart visits the prison after ordering Commander Ridgeway (Donald Sumpter) to take a submarine fitted with an experimental sonar to inspect the sea bed at the base of the fort.

In the distraction caused by Hart's arrival at the prison, Jo frees the Doctor and they escape to the beach. There, the Master uses a calling device that he has built to summon a reptile from the sea. It chases after the Doctor and Jo but they escape through a minefield, the Doctor detonating some mines behind him with his sonic screwdriver to send the reptile back into the sea.

Meanwhile the submarine's engines fail, it sinks to the sea bed, is attacked and boarded. The reptiles take the submarine to their base.

The Doctor and Jo try and warn Hart about the reptiles. He won't believe them but agrees to help. The Doctor takes a diving vessel, *HMS Reclaim*, out to the fort and is lowered to the sea bed in a diving bell. He sees a reptile in the water. When the bell is returned to the surface, the Doctor is missing.

The Master again summons the reptiles (Marc Boyle, Peter Brace, Alan Chuntz, Jack Cooper, Stuart Fell, Pat Gorman, Bill Horrigan, Mike Horsburgh, Steve Ismay, Brian Nolan, Frank Seton, Mike Stevens, Terry Walsh, Derek Ware, Geoffrey Witherick), this time to attack the prison. They kill Trenchard and rescue the Master.

In the reptiles' base, the Doctor tries to persuade their leader (Peter Forbes-Robertson) to seek peace. The Master, who is also present, warns that the humans intend death to them all and wants the Doctor to be destroyed. Just as the Doctor is winning the argument, the Navy begins dropping depth charges on the order of the Parliamentary Private Secretary, Walker (Martin

Boddey), and the reptile reader has the Doctor taken to the cells. The Doctor escapes and releases the submarine crew. They all escape in the submarine.

The reptiles want the Master to revive the rest of their people, but to do so the Master needs more electronic spares from the naval base. He arranges for the reptiles to attack the base and the Doctor and Jo are recaptured, along with Hart. The Master wants the Doctor to help him revive the reptiles and the Doctor agrees to construct a sonar device, similar to a laser, to pinpoint their bases. The Doctor manages to create a diversion and Jo and Hart escape in a hovercraft. Hart returns with reinforcements to try and defeat the reptiles. The Master escapes out to sea in a small jet-boat and the Doctor follows. They are both recaptured by the reptiles and returned to the underwater base.

The Master connects his device to the reptiles' power system, but the Doctor reverses the polarity of the neutron flow which will result in a massive explosion. At the same time Walker requests a nuclear strike on the underwater base. The reptile leader has the Doctor and the Master locked up, but they escape from the cell and head for the surface where they are picked up by a hovercraft just as the reptiles' base explodes.

The Master manages to escape by feigning an illness and then hijacking the hovercraft once the Doctor has left.

WHO FAX

- Novelised as *Doctor Who and the Sea Devils* by Malcolm Hulke in 1974.
- Story released on BBC Home Video in 1995.
- Working title: *The Sea Silurians*.
- Locations: Fraser Gunnery Range, Eastney, Portsmouth; HMS *Reclaim*; Whitecliff Bay, nr Bembridge, Isle of Wight; Bembridge Sailing Club, Bembridge; on small boats outside Bembridge Harbour; Norris Castle, East Cowes, Isle of Wight; No-Man's Land Fort, off Isle of Wight; Red Cliff, Sandown, Isle of Wight.
- The Navy waived all royalty fees on the use of clips showing ships in action, as they considered that the publicity they

derived from the programme was sufficient, thanks to an on-screen credit at the conclusion of each episode.

- The No-Man's Land sea fort used as a location for this story was sold by the Ministry of Defence in 1988 for £30,000 to a Sussex businessman named Roger Penfold. Penfold renovated the entire structure, converting it into two luxury homes, adding a helicopter landing pad, a garden, a gazebo, a swimming pool, tennis court, clay pigeon shoot, numerous fitted bedrooms, a den, study, lounge, a dining room big enough to seat 25 people and a self-contained flat in the lighthouse. In 1990 he was asking £5,750,000 for the renovated property.
- A programme called *Television Club* looked at the making of *The Sea Devils* in an edition on 7 February 1972.
- John Baker was originally allocated to compose the music for this story but he was replaced by Malcolm Clarke.

COMMENT

DJH: A large-scale and lavish adventure. The location work is the most impressive aspect of The Sea Devils. The realistic locations and settings are complemented by a first-rate cast with all the characters coming over as totally believable. Of particular note are Edwin Richfield as Captain Hart and Clive Morton as Trenchard, although there are many superb performances in this story. What is perhaps most unusual about it is the absence of UNIT. The Sea Devils themselves are passable monsters, but are a little too lumbering and wooden to really pose a serious threat. What works in their favour is the way that they are kept hidden in the shadows and are only part-seen for the first episode. This story epitomises far more for me what the Pertwee era was all about than The Dæmons. (8/10)

SJW: Another great story. The maritime setting and involvement of the Navy makes a nice change from the land-based activities of UNIT, and the extensive location filming is excellent. The Sea Devils are good monsters, living up to the standard set by the Silurians, and the involvement of the Master gives the whole thing an added dimension. Roger Delgado again turns in a

superb performance, and the scenes of him in his island prison and later infiltrating the Naval base are wonderful. The other characters are also very good, with the possible exception of Walker who has always struck me as being just a little too caricatured. (8/10)

The Mutants (NNN)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	08.04.72	17.51	24'25"	9.1	29
2	15.04.72	17.51	24'24"	7.8	38
3	22.04.72	17.50	24'32"	7.9	36
4	29.04.72	17.50	24'00"	7.5	44
5	06.05.72	17.51	24'37"	7.9	44
6	13.05.72	17.52	23'43"	6.5	67

The transmission of episode 4 was scheduled for 17.10 on BBC Cymru.

PRODUCTION DETAILS

Location Filming: 07.02.72–12.02.72

Studio Recording: 22.02.72 (tannoy voices), 28.02.72, 29.02.72 in TC4, 13.03.72, 14.03.72 in TC8, 27.03.72, 28.03.72 in TC3

The Doctor is constructing a minimum inertial superdrive for Bessie when a message container from the Time Lords appears. It will open for only one person and so the Doctor and Jo enter the TARDIS to deliver it.

They arrive on Skybase One in orbit around the planet Solos in the 30th Century Empire of Earth. Also on the Skybase to attend a conference are a party of Solonians led by the warrior Varan (James Mellor) and Ky (Garrick Hagon), leader of a rebel faction. As the visiting party are taken through decontamination, Varan's bodyguard (Steve Ismay) is revealed to be in the process of transforming into a Mutt – a Mutant creature – and is killed.

The Marshal (Paul Whitsun-Jones) in charge of Skybase One

learns from an Earth Administrator (Geoffrey Palmer) that the authorities intend to make Solos independent – Earth rule is to stop. The Marshal is horrified as this will mean an end to his career and so he plots to have the Administrator assassinated.

The Doctor and Jo are found by two guards, Stubbs (Christopher Coll) and Cotton (Rick James). They are taken to the Marshal and the Administrator but the message container won't open for either. The Doctor suggests that he attends the conference as it is most likely intended for someone there, but the Marshal refuses.

The Doctor escapes from Stubbs and heads for the conference. Varan's son (Jonathan Sherwood) kills the Administrator and in the confusion, Ky rushes from the room. He bumps into the Doctor and the container starts to open – the message is for him. Jo runs after him and ends up being taken hostage and transported to Solos. Ky takes her to a cave system as the air on Solos is poisonous to humans during daylight.

The Marshal wants the Doctor to force open the container. The Doctor has no choice but to agree as he needs the Marshal to find Jo. He is introduced to Professor Jaeger (George Pravda), in charge of experiments to change the planet's atmosphere to one breathable by humans. The Doctor builds a particle reversal system to try and see inside the container.

Meanwhile the Marshal kills Varan's son, and Varan escapes into the Skybase, hiding in the herbarium. The Marshal orders his death, claiming that he has turned Mutant. The Doctor asks to be allowed on the hunt and the Marshal agrees. Jaeger tells the Marshal that with the Doctor's help he can get the atmospheric experiments completed in a week.

The Doctor and Stubbs find Varan and realise that he has not mutated. Varan tells them what he knows and they agree to help. The Doctor engineers a power failure so that he and Varan can escape to the planet's surface.

Jo and Ky are confronted by insectoid Mutants (Laurie Goode, Bill Gosling, Nick Thompson Hill, Mike Mungarvan, Ricky Newby, John Scott-Martin, Eddie Sommer, Mike Torres) in the caves. As Ky tries to fend them off with a flaming torch, Jo runs

deeper into the cave system. She finds a glowing cave and sees a radiation-suited figure but then collapses.

The Doctor and Varan enter the caves and help Ky fend off the Mutants. The message container opens to reveal a number of tablets marked with ancient Solonian hieroglyphs. Varan returns to his people while the Doctor and Ky try to find Jo.

The Marshal intends to flood the caves with gas and to seal the exits. Stubbs and Cotton enter the caves to try and find the Doctor, but the Marshal seals them in also. The Doctor and Ky find Jo and are joined by Stubbs and Cotton. They then see the same figure that Jo saw gesturing to them. It leads them to a lead-lined room and is revealed to be Professor Sondergaard (John Hollis), who has been investigating the history of Solos. He believes that the changes to the planetary environment and to the Solonians were natural at first, but that Jaeger's experiments have accelerated the process. The Doctor sends Jo off with Stubbs, Cotton and Ky to get to the surface while he stays with Sondergaard to try and translate the tablets. They work out that the pictures show a cycle of some sort and in the radiation cave the Doctor finds a strange crystal. He realises that the Solonians are meant to mutate every 500 years. He must get to the Skybase to analyse the crystal properly.

Varan, who has now started to mutate himself, has rounded up what remains of his people and captures Jo, Stubbs, Cotton and Ky as they leave the caves. They intend to storm the Skybase.

The Marshal has meanwhile been told that an Earth Council Investigator (Peter Howell) is arriving on the *Hyperion*. He determines that Jaeger will have changed the atmosphere of Solos by the time the Investigator arrives.

Varan's party invade the Skybase as Jaeger prepares to launch his atmospheric ion rockets. The Marshal ambushes them and Varan is blown into space through a hole in the hull. The others are taken prisoner by the Marshal. He intends to execute Ky and Jo but when Jaeger informs him that the experiment was a total failure – all the ion rockets hit the planet rather than explode in the atmosphere – he decides to keep Jo alive as a guarantee of the Doctor's co-operation.

Sondergaard stays on Solos while the Doctor returns to the Skybase. The Time Lord agrees to help the Marshal as Jo is held hostage, and intends to use a component from the transfer system to clean up the contaminated areas on the planet's surface. Jo escapes and is able to alert the *Hyperion* to the problems before Stubbs is killed by the Marshal. The Marshal has Jo, Cotton and Ky taken to the radiation chamber where they will be killed by thaesium radiation as the *Hyperion* refuels.

The Doctor's plan works and Solos is decontaminated. He is then pressured into assuring the Investigator that all is well. Jo, Cotton and Ky escape from the radiation chamber and burst into the meeting. The true story starts to unfold but the Marshal continues to assert that the Mutants are diseased and must be wiped out. Sondergaard has communicated with some Mutants on the planet and, when he transfers to the Skybase, one follows him. It too disrupts the meeting and the Marshal takes the opportunity to press home his point, killing the Mutant. He has Cotton and Ky returned to the irradiated radiation chamber. In the confusion, the Doctor and Sondergaard analyse the crystal in Jaeger's lab and realise that it acts as a biocatalytic agent. The crystal must be taken to Ky. Conveniently, the Marshal has Sondergaard and Jo placed in the radiation chamber. Ky is given the crystal and transforms rapidly, first into an insect creature, and then into a glowing super-being.

The Doctor manages to sabotage Jaeger's final atmospheric experiments and Jaeger is killed. Ky releases Jo and the others from the radiation chamber and flies through the Skybase, killing the guards, until he finds the Marshal whom he disintegrates.

Sondergaard decides to stay on Solos to help the Solonians fulfil their destiny while Cotton looks forward to returning to Earth. Their job completed, the Doctor and Jo leave in the TARDIS.

WHO FAX

- Novelised as *Doctor Who and the Mutants* by Terrance Dicks in 1977.
- Working titles: *Independence*, *The Emergents*.

- Locations: Chislehurst Caves, Chislehurst, Kent; Frindsbury Caves, Stone House Farm, Kent; Associated Portland Cement Manufacturers Quarry, Greenhithe, Kent.
- The tannoy voices heard on board the Skybase were provided by Garrick Hagon. The voice from the *Hyperion* was that of John Hollis.
- An experimental effects session was arranged for 20 March for director Christopher Barry to try out some CSO effects for the story.
- There were a great many problems with the sets for this story. The Marshal's office was over the fire line, a line on the studio floor over which sets cannot extend due to safety regulations, and had to be reset; a section of corridor was missing; the transfer cubicles were not ready in time and the casters were put in the wrong position preventing the revolving doors from working; a part of the radiation cave set was not constructed even though it was on the designer's drawing; and props were missing from Varan's village hut.

COMMENT

DJH: *The Mutants has a lot going for it. The design of the Mutant creatures by James Acheson is superb and the effects are tremendous for their time. There are strong performances from Paul Whitsun-Jones as the Marshal and Garrick Hagon as Ky but ultimately the story fails as it is very slow moving and contains a lot of padding where the characters run from the Skybase to Solos and back again for no good reason. It also features one of the worst ever performances in Doctor Who – step forward Rick James – and also one of the most clichéd – take a bow George Pravda. The photography on Solos is very nice indeed, but this alone does not save the story. (3/10)*

SJW: *There is much to enjoy in The Mutants. As usual for a Bob Baker and Dave Martin story, the scripts are full of interesting ideas and nicely drawn characters. The Mutants themselves are excellently realised and the production values in general are high. Unfortunately it's not as tightly plotted as it might be,*

and occasionally lacks drama. There are also some rather sub-standard performances from certain members of the cast, most notably Rick James as Cotton. (5/10)

The Time Monster (OOO)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	20.05.72	17.51	25'04"	7.6	37
2	27.05.72	17.52	25'05"	7.4	60
3	03.06.72	17.52	23'59"	8.1	36
4	10.06.72	17.51	23'55"	7.6	28
5	17.06.72	17.46	24'29"	6.0	67
6	24.06.72	17.47	24'55"	7.6	39

The transmission of episode 1 was scheduled for 17.05 on BBC Cymru.

PRODUCTION DETAILS

Ealing Filming: 29.03.72–31.03.72, 03.04.72 on Stage 2

Location Filming: 04.04.72–07.04.72

Studio Recording: 25.04.72, 26.04.72 in TC3, 09.05.72, 10.05.72 in TC4, 23.05.72, 24.05.72 in TC3

After working all night in the UNIT lab on a device to help locate the Master, the Doctor has a dream in which he sees a trident-shaped crystal and his arch enemy (Roger Delgado). When he wakes, Jo mentions Atlantis and the Doctor's interest is piqued. He summons the Brigadier (Nicholas Courtney), who is not interested as he is due to attend a demonstration of a device called TOMTIT – Transmission Of Matter Through Interstitial Time – at the Newton Institute in Wootton just outside Cambridge.

The man behind TOMTIT is the Master, posing as Professor Thascales. He hypnotises Doctor Charles Percival (John Wyse) at the Institute when he becomes suspicious. At the heart of TOMTIT is a trident-shaped crystal. With the Master gone, his assistants, Doctor Ruth Ingram (Wanda Moore) and Stuart Hyde (Ian Collier), decide to run a test before the demonstration.

The Doctor has built a time sensor which detects disturbances in the time field and when Ruth and Stu start their test, it starts to register. The Doctor is able to identify the rough location of the disturbance and go out in Bessie in case it starts again.

The Master, seeing that UNIT personnel will be at the demonstration, disguises himself in a radiation suit. The Doctor picks up the signal and rushes towards the Institute. At the climax of the demonstration, the Master shouts out a summons to Kronos and then hurries out. The Doctor and Jo arrive, but Jo is caught in a time field and frozen. The Doctor gets Ruth to reverse the temporal polarity and the machine stabilises. Stu, however, has aged into an old man. The Doctor realises that Thascales is the Master and Stu raves about the crystal and seeing Kronos. The Doctor goes with Ruth to check the crystal and recognises it as the Crystal of Kronos – the Master is trying to capture Kronos the Chronovore. The Doctor powers the machine up and Benton (John Levene) is unable to move the crystal. This is because it isn't really there at all. It is linked to or is the same as the crystal in Atlantis.

In Atlantis a neophyte (Keith Dalton) sees the crystal glowing and reports this fact to Krasis (Donald Eccles), the High Priest.

The Master knocks Benton out and activates TOMTIT. Krasis is transported from Atlantis to the Institute. Benton manages to escape and warns the Doctor. The Master uses a medallion from Krasis to enter the equations to summon Kronos (Marc Boyle). Kronos appears as a giant white bird-like creature and Stu returns to normal as time feeds back. The Master cannot control the Chronovore and returns Kronos to the crystal after it has devoured Percival. Krasis tells the Master that this crystal is only a fragment of the true crystal which is still in Atlantis.

In Atlantis, Hippias (Aidan Murphy) informs King Dalios (George Cormack) that he saw Krasis and the crystal vanish. Dalios, who claims to be over 537 years old, shows Hippias the true crystal which is guarded by the Minotaur (Dave Prowse).

The Master drains the energy from the crystal so he can take it to Atlantis. UNIT troops, headed by Captain Yates (Richard

Franklin), are on their way, called for by the Brigadier, and the Master summons a knight in armour (Geoffrey Powell), Roundheads (Dave Carter [Roundhead Officer]) and a World War II flying bomb to try and stop them. The Doctor travels out to meet them as they are also bringing the TARDIS. To try to stop the Master from leaving, the Doctor moves his TARDIS inside the Master's; however the Master's ship also ends up inside the Doctor's. The Master activates TOMTIT and enters his ship. The Doctor is unable to make the Master listen to him over the TARDIS' communication system and so leaves his TARDIS to confront the Master directly. The Master summons Kronos to devour the Doctor and then separates the TARDISEs in the vortex, sending Jo in the Doctor's ship spinning away.

The Doctor contacts Jo through the TARDIS' telepathic circuits and she is able to bring him back unharmed. Back at the lab, the Brigadier and his UNIT troops are frozen in time and Stu and Ruth try to reverse the effects of the machine but manage instead to transform Benton into a baby (Darren Plant).

The Master arrives in Atlantis and starts making plans to obtain the crystal. King Dalios won't respond to him and so he seduces Queen Galleia (Ingrid Pitt) instead. When the Doctor and Jo arrive, Dalios is sympathetic. Jo follows Hippias and Krasis and is thrown into the labyrinth where she confronts the Minotaur. Galleia's handmaiden, Lakis (Susan Penhaligon), alerts the Doctor and Dalios and the Doctor manages to defeat the Minotaur but not before it has killed Hippias. Returning to the palace, the Doctor and Jo find that the Master is now King. He has the Doctor and Jo thrown in a dungeon. They are shortly joined by Dalios who, before he dies, tells the Doctor he must save the world.

Queen Galleia introduces the Master as King but is unaware that Dalios is dead until the Doctor reveals this. Krasis operates the TOMTIT device and summons Kronos who starts to destroy the city. The Master takes the crystal and heads for his TARDIS but Jo leaps on him and is carried along as he leaves. The Doctor chases in his TARDIS. He intends to ram the Master's ship but cannot bring himself to do it as this action will kill Jo. Jo makes

the decision for him and operates the appropriate controls in the Master's ship.

The Doctor and Jo find themselves in a featureless void where they come face to face with Kronos who now looks and sounds like a woman (Ingrid Bower). She is grateful to the Doctor as he has released her and offers to grant his desires. All the Doctor and Jo want is to go home. She intends to punish the Master, however. When he pleads for his life, the Doctor intercedes and asks that he go free – the Doctor will return him to the authorities on Earth. Kronos agrees. The Master siezes the opportunity and escapes in his own ship.

At the Institute, Ruth finally manages to reverse the time field and the Brigadier is freed. The machine explodes and Benton is returned to his normal age.

WHO FAX

- Novelised as *Doctor Who – The Time Monster* by Terrance Dicks in 1985.
- Locations: Swallowfield Park, Swallowfield, Berks; Stratfield Saye Park, Stratfield Saye, Hants; Mortimer Lane, nr Stratfield Saye; Heckfield Heath, Heckfield, Berks; Old Church Farm, nr Old Church, Old Church Lane, Hartley Wintney, Hants.
- An experimental session was undertaken on Monday 27 March 1972 in studio 4A to test out several effects. The morning was given over to Christopher Barry to test CSO effects for *The Mutants* on a telecine loop while the afternoon was for Paul Bernard to test effects for *The Time Monster*. These effects were: small true crystal of Kronos, light box fx, Minotaur head, emitted light from crystal, effervescent fizz, motif for crystal, limb of fire, water dazzle, Kronos' 'suit of lights' (with Marc Boyle) and Stuart Hyde's aging make-up (with Ian Collier).
- This story featured a new interior set for the TARDIS.
- Susan Penhaligan replaced Ann Michelle at a late stage after she was sacked by Paul Bernard for unpunctuality after a week's rehearsal.

COMMENT

DJH: *The problem with The Time Monster is, like many other stories of this period, that it is too long. Here there is padding, but it is unclear which is the more obvious: the material set at the Newton Institute or the action in Atlantis. The Atlanteans are a faceless lot and Aidan Murphy as Hippias, although nicely characterised, speaks his lines as though in some sub-Shakespearean play. Kronos is a great disappointment. This great and powerful devourer of time is seen as a giant squawking budgerigar and as a bodiless face in the sky. Hardly the stuff of legends. The plot too is a mess, with the Master's intentions unclear and the significance of the Doctor's dream unexplained. One of the casualties of the era. (2/10)*

SJW: *Easily the weakest story of the ninth season, The Time Monster suffers from a lack of dramatic focus and a poorly worked out plot. It also features some of the silliest ideas ever presented in Doctor Who – most notably Bessie's 'minimum inertia superdrive' and the Doctor's use of a wine bottle and assorted kitchen implements to construct a device to jam TOM-TIT. Some of the characters – most notably Ruth, Stuart and Hippias – are cringe-inducing, and the realisation of Kronos is less than impressive. Even the wonderful Roger Delgado has an uncharacteristic lapse when he overacts woefully in the scene where he pleads with Kronos to spare him. On the plus side, the UNIT team are in generally good form, and the sequence where they are confronted by a knight on horseback and Roundhead troops is great. The scenes set in Atlantis are also OK, if a little stagy. (3/10)*

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

Repeat (BBC2)

1	23.11.81	17.39	24'42"	5.0	12
2	24.11.81	17.34	24'18"	4.5	16
3	25.11.81	17.40	24'24"	5.7	09
4	26.11.81	17.41	25'09"	5.8	08

PRODUCTION DETAILS

Ealing Filming: 06.11.72 in studio 3A

Location Filming: 07.11.72–10.11.72

Studio Recording: 27.11.72, 28.11.72 in TC1, 11.12.72, 12.12.72 in TC6

A weather balloon carrying a device for cosmic ray research comes down in the Minsbridge Wildlife Sanctuary and is found by the local gamekeeper, Mr Ollis (Laurie Webb). Its owner, Doctor Tyler (Rex Robinson), is summoned by Ollis' wife (Patricia Prior) but Ollis vanishes from beside the device before he arrives. Tyler contacts UNIT and takes the device into their HQ. He was going to contact them anyway in view of the recent results of his tests which show an unknown type of cosmic lightning, directed at Earth. The Doctor is intrigued and goes to see the spot where the balloon came down.

While the Doctor is gone, Tyler develops the latest negative from his device. It shows an image of Ollis. Tyler also suddenly vanishes and a crackling organism emerges from the box and goes down the

sink plughole. When the Doctor and Jo arrive back at UNIT HQ they are confronted by the organism when it emerges from a drain and Bessie vanishes. The Doctor postulates that the creature is hunting him and that they need only wait before it tries again.

Suddenly, the building is besieged by orange globby creatures (Peter Murphy Grumbar, Ricky Newby, John Scott Martin, Cy Town). Corporal Palmer (Denys Palmer) calls for Benton (John Levene) and a full-scale battle is soon in progress. The Brigadier (Nicholas Courtney) evacuates the building and leaves the Doctor and Jo with Benton. The organism emerges from an air vent and the Doctor ushers Jo and Benton into the TARDIS to escape. The Doctor cannot get the TARDIS to operate and so sends an SOS to the Time Lords.

The Time Lords have problems of their own. All their energy is being drained away through a black hole and they are sending the Doctor all the power they can. The Chancellor (Clyde Pollitt) tells the President of the Council (Roy Purcell) that they are up against a force in a universe of antimatter. He elects, against the President's better judgment, to send the Doctor's previous incarnations to help. He gets another Time Lord (Graham Leaman) to arrange the transfer.

The Doctor finds a recorder on the TARDIS console and it is claimed by his previous self (Patrick Troughton) who appears from nowhere. The two Doctors link minds so that each knows what has happened so far. To stop them arguing, the Time Lords send the earliest incarnation of the Doctor (William Hartnell). He appears on the TARDIS' scanner screen and points out that the entity outside is a bridge.

The third Doctor makes his decision and, switching off the force field, leaves the ship, closely followed by Jo. They vanish and the entity calms down. The Brigadier returns and is astonished to see the second Doctor. He doesn't understand what has happened but wants the Doctor to find a way of controlling the organism.

The third Doctor and Jo find themselves on a bleak, rocky planet. They are watched by an unseen Omega (Stephen Thorne) who orders them brought to him. The Doctor meets up with Tyler

and all three are captured by the orange globby Gell Guards and taken into Omega's palace.

Meanwhile the second Doctor has rigged up a device to pacify the entity, but when Benton uses it, it enrages the entity instead. The Doctor pushes Benton and the Brigadier into the TARDIS to escape. The Doctor realises that his recorder is missing, but cannot find it. The first Doctor appears on the screen once more and advocates turning off the force field. The second Doctor complies and the whole of UNIT HQ is transported through the black hole.

While Jo and Tyler are placed in a cell, the third Doctor talks with Omega, a hero from Time Lord legends. He was a solar engineer who arranged the detonation of a star in order to find and create a power source to give the Time Lords mastery over time itself. Omega claims he was sacrificed to the resultant supernova and now wants revenge over the Time Lords. He created the antimatter world by the force of his will. Omega receives a message that others have arrived and he has them brought to him. The Brigadier, who left UNIT HQ thinking it had been transported to Cromer, eludes capture and finds Mr Ollis.

When Omega realises that the two Doctors are one and the same Time Lord, he is enraged and has them put in the cell with the others. Jo suggests that the Doctors match their wills against Omega and create a door in the cell. This works and they escape. The Doctors head for the singularity chamber while the others escape from the palace and meet up with the Brigadier and Ollis who all return to UNIT HQ.

Omega finds the Doctors in the singularity chamber and is infuriated. He subjects the third Doctor to a mental battle of wills with the dark side of his mind (Alan Chuntz). Releasing the Doctor, Omega explains that he is trapped in this universe, unable to leave. In order to escape he must abandon control and if he abandons control then he cannot escape. He wants the Doctor to take his place. The Doctors agree but they discover that all that remains of Omega is his will – he can never leave. In Omega's pain and rage at this realisation, the Doctors escape from the palace and head for UNIT HQ.

There, they bundle everyone into the TARDIS until they can decide what to do.

The first Doctor appears on the screen and they realise that they can use the TARDIS' force field generator to destroy Omega. When they go to disconnect it, they find that the second Doctor's recorder is inside the generator. Omega allows the Doctor to move the TARDIS to his palace where they persuade him to let all the others return to Earth. When this has happened, they offer him the generator and recorder. Omega sweeps it from their hands in disgust and there is a massive outpouring of power, turning the black hole into a supernova, returning the Doctors and the TARDIS to UNIT HQ on Earth and restoring power to the Time Lords.

The Doctor explains that the recorder had not been converted to antimatter, and so when Omega knocked it from the generator, the collision of matter and antimatter destroyed his universe, snapping everything else back to its rightful place.

Everyone says their goodbyes: the first and second Doctors, Tyler, Benton and the Brigadier. Ollis has been returned to the Wildlife Sanctuary. The Doctor is upset at having had to trick Omega. Suddenly a new dematerialisation circuit appears on the top of the TARDIS' central column, and the Doctor's time travel knowledge and codes come back to him. The Time Lords have forgiven him and have restored his freedom.

WHO FAX

- Novelised as *Doctor Who – The Three Doctors* by Terrance Dicks in 1975.
- Story released on BBC Home Video in 1991.
- Working title: *The Black Hole*.
- Locations: Harefield Lime Works, Springwell Lock, Springwell Lane, Rickmansworth; YMCA/MOD Hostel, Hayling House, Hayling Lane, Higher Denham; Springwell Reservoir, Springwell Lane, Rickmansworth; Summerfield Bungalow, Springwell Lane, Rickmansworth.
- The scenes of the first Doctor trapped in the time eddy were filmed at the Ealing Film Studios on 6 November. This was

William Hartnell's last television performance before his death in 1975.

- The scenes of the second Doctor shown on the Time Lords' monitor were filmed at Harefield lime works.

COMMENT

DJH: *To celebrate ten years of Doctor Who, The Three Doctors achieves its purpose. It manages to bring the different incarnations of the Doctor together in a way that seems logical and not at all contrived. The only odd part is the Doctor's calling for help from the Time Lords in the first place. He has been in worse scrapes before and has not resorted to this. The limited cast are very good, and it is easy to forget that Benton and the Brigadier had not before this point seen inside the TARDIS. Benton is especially well handled but Jo seems strangely unlike her usual self. The triumph of the story is Stephen Thorne's superb and powerful performance as Omega although his voice is very similar to a certain Dæmon a year or so previously . . . Not an altogether faultless affair, but enjoyable. (7/10)*

SJW: *The Three Doctors has the benefit of some characteristically well-written Bob Baker and Dave Martin scripts appropriately celebrating Doctor Who's past while at the same time building upon and developing its mythology for the future. It's good to see Patrick Troughton and William Hartnell back in action as the first and second Doctors – although in Hartnell's case the pleasure is somewhat tempered by his obviously poor state of health – and Stephen Thorne is also excellent as Omega. What really lets the story down is its production values. The realisation of the writers' grand and impressive concepts – including the dimension beyond the black hole, Omega's citadel, the flame of singularity and the Gell Guards – is woefully inadequate, and the whole thing has the look of a gaudy pantomime production. This is also where the rot really starts to set in in the characterisation of the Brigadier, whose apparent belief that UNIT HQ has been transported not to Omega's dimension but to Cromer is just ludicrous. Disappointing. (4/10)*

Carnival of Monsters (PPP)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	27.01.73	17.50	24'46"	9.5	29
2	03.02.73	17.50	24'11"	9.0	36
3	10.02.73	17.51	24'49"	9.0	44
4	17.02.73	17.51	24'10"	9.2	38

Repeat (BBC2)

1	16.11.81	17.40	24'46"	4.9	12
2	17.11.81	17.35	24'16"	4.5	14
3	18.11.81	17.40	24'51"	5.6	08
4	19.11.81	17.41	23'26"	6.0	05

PRODUCTION DETAILS

Location Filming: 30.05.72–02.06.72

Studio Recording: 19.06.72, 20.06.72, 03.07.72, 04.07.72 studio unknown

A cargo shuttle arrives on the planet Inter Minor where a local tribunal, Kalik (Michael Wisher), Orum (Terence Lodge) and Pletrac (Peter Halliday), receive two Lurman visitors, the showman Vorg (Leslie Dwyer) and his assistant Shirna (Cheryl Hall). They have brought a Miniscope with them.

The TARDIS arrives in the hold of a ship. The Doctor is puzzled as he was heading for Metebelis 3, the blue planet of the Acteon galaxy. The Doctor and Jo explore the ship and hide when Major Daly (Tenniel Evans), his daughter Clare (Jenny McCracken) and Lieutenant John Andrews (Ian Marter), a seaman, enter the saloon. Clare and Andrews leave to walk around the deck and Daly falls asleep. Jo sees a copy of *The Illustrated London News* on the table. It is dated 3 April 1926. Suddenly a plesiosaur rises from the sea. In the confusion, the Doctor and Jo try to leave but are seen by Daly. Andrews says they are stowaways and locks them in a cabin. There, the Doctor discovers that the ship is the SS *Bernice* and the date is

4 June 1926 – the day that, according to history, the ship vanished. Jo notices that when they entered the clock read 7.35 and now it reads 6.40 and it is also daylight outside when it should be night. Just outside the cabin door is a hexagonal metallic hatch in the floor that Andrews cannot see and, having used Jo's skeleton keys to escape from the cabin, Jo and the Doctor examine it.

On Inter Minor, the tribunal decide to reject the Lurmans' visa application. Vorg has a document micrographed by the Great Zarb and Pletrac takes it away for verification – Shirna realises that 'the Great Zarb' is a Wallarian wrestler and not the President of Inter Minor.

The Doctor determines that the hatch is secured by anti-magnetic cohesion and that he needs a magnetic core extractor to open it. He has one in the TARDIS and so he and Jo head for the saloon. There, they see Daly and the others going through exactly the same sequence of events as before. They return to the hold and the Doctor fetches the piece of equipment from the TARDIS before a giant hand suddenly emerges from the ceiling and takes the TARDIS away.

Vorg has found the TARDIS in Circuit Three. He replaces it inside the Scope's field as Kalik and Orum ask what the Scope does. Vorg explains that it contains miniaturised life forms from across the galaxy, including Tellurians, an Ogron (Rick Lester) and Drashigs. To demonstrate that the pictures shown on the glo-sphere are not recordings, Vorg turns up the agglomerometer which makes the specimens behave more aggressively.

On the ship, the Doctor and Jo have again been spotted by Daly, but this time Andrews challenges the Doctor to fisticuffs. The Doctor wins the fight and he and Jo hurry to the hatch chased by armed sailors. Jo starts to unseal it but Andrews and the sailors arrive. Vorg turns the agglomerometer off and Andrews and the rest of the crew return to their duties without a second glance at the Doctor and Jo. Opening the hatch, the Doctor and Jo descend into the workings of a giant machine.

Pletrac says that the machine must be destroyed as it contains livestock. He orders some functionaries to bring and operate an

eradicator which fails significantly to affect the Scope or its contents, which include a Cyberman (Terence Denville). Vorg sees the Doctor and Jo in the machine. Orum removes the TARDIS from the Scope and it grows to its normal size.

Trying to find a way out, the Doctor cuts through a restraining bar over another hatch and he and Jo find themselves in a cave. Outside the cave is a marsh inhabited by ravening caterpillar-like Drashigs which chase the Doctor and Jo. Shirna gets Vorg to distract the creatures allowing the Doctor and Jo to return to the machine. The Drashigs – which hunt by smell – follow. The Doctor realises that they are inside a Miniscope and tells Jo that he had been instrumental in getting the High Council of Time Lords to ban them.

Kalik has seen an opportunity to overthrow Zarb and to gain power for himself by using the Drashigs. He and Orum plot against Zarb.

As the Drashigs roam through the machine's innards, the Doctor and Jo return to the ship to get some rope with which to reach the base of the Scope. A Drashig smashes through into the ship and is killed by Daly with a machine gun. Andrews throws some dynamite into the machine to try and kill another creature. He succeeds, but causes a general power failure in the Scope.

Jo is held on the ship, but the Doctor manages to escape from the Scope and grows to his full size.

Kalik has disabled the eradicator by removing its tryizon and so prevents Pletrac from using it on the Doctor. The Doctor takes control of the situation. He wants to rescue Jo and return the rest of the 'livestock' to where it originated. Kalik places the component from the eradicator in Vorg's luggage so that the Lurman will be implicated. A plate at the base of the Scope is moving as the Drashigs try to break out. The Doctor intends to link the machine to the TARDIS and then reprogram it. He builds a device to achieve this and instructs Vorg on how to use it. He is then transported back into the Scope to find Jo.

While he is gone, Pletrac destroys the device, leaving Vorg to try and repair it. Vorg finds the eradicator component in his

bags and wonders how it came to be there. In the Scope, the power runs down and the life-support systems fail.

Kalik releases the Drashigs from the machine and becomes their first victim. Vorg fits the tryizon to the eradicator and destroys the Drashigs before they can kill anyone else. He then operates the repaired machine which rescues the Doctor and Jo and returns the other life forms to their natural habitats. The Scope then blows up.

Vorg is a hero and to earn some credit bars, he demonstrates the yarrow seed and megum pod trick to Pletrac. The Doctor and Jo leave in the TARDIS.

WHO FAX

- Novelised as *Doctor Who and the Carnival of Monsters* by Terrance Dicks in 1977.
- Story released on BBC Home Video in 1995 with an untransmitted early edit version of episode two and edited repeat version of episode four.
- Working title: *Peepshow*.
- Locations: Howe Farm, Tillingham Marshes; Cawoods Quarry, Asheldham; RFA *Robert Dundas*, Naval Dockyard, Chatham.
- A programme called *Looking In* did a feature on the studio recording for *Carnival of Monsters*.
- The version of episode two of *Carnival of Monsters* supplied for overseas transmission was an earlier edit of the version seen on BBC television. It featured a different arrangement by Paddy Kingsland of the title music and included some material that had been edited from the UK version.
- The cliffhanger for episode three was originally to have been completely different from that transmitted. As the Doctor secures the rope to descend the shaft, he hears a roar and sees a Drashig advancing on him. Catching his foot in the rope, he overbalances and falls down the shaft. The following episode saw the Drashig fall after him, revealing that the Doctor is hanging from the rope. After the Drashig has fallen, the Doctor climbs down after it. This sequence

and several others over the course of the story were cut due to the episodes overrunning their allotted time.

- *Carnival of Monsters* was the final serial for which Brian Hodgson was to handle the special sound effects. Thereafter they would be supplied almost exclusively by Dick Mills.
- The repeat showing of episode four was edited on the request of Barry Letts to remove some material in the closing scenes which showed make-up he considered less than satisfactory.

COMMENT

DJH: Robert Holmes returns to Doctor Who with a near-faultless story. Carnival of Monsters is an effective piece of television. The performances are superb, especially Michael Wisher as the scheming Kalik, and the Drashigs are very well realised. Perhaps the only disappointment is the plesiosaurus which looks somewhat rubbery. The story is full of superb double-acts which get all the best lines: Shirna and Vorg, Kalik and Orum, the Doctor and Jo. It's a well-observed and simple tale which works well because of this. (8/10)

SJW: I know this story is highly regarded by many fans, but I must confess it's never really appealed to me. I recognise that it has a set of excellent, witty scripts by Robert Holmes; an intriguing central concept in the Miniscope; some interesting and amusing characters; effective monsters; and generally good production values. The trouble is that it's all a bit too fantastical for me. I prefer stories that have a degree of naturalism about them and keep one foot on the ground; this one is up somewhere in the stratosphere! Just not my cup of tea. (4/10)

Frontier in Space (QQQ)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	24.02.73	17.51	23'17"	9.1	32
2	03.03.73	17.53	24'10"	7.8	53
3	10.03.73	17.52	24'00"	7.5	57
4	17.03.73	17.51	23'35"	7.1	55
5	24.03.73	17.52	23'57"	7.7	57
6	31.03.73	17.53	24'44"	8.9	40

PRODUCTION DETAILS

Model Filming: 21.08.72

Location Filming: 10.09.72–13.09.72

Ealing Filming: 14.09.72 (unconfirmed)

Studio Recording: 02.10.72, 03.10.72, 16.10.72, 17.10.72 in TC4, 31.10.72, 01.11.72 in TC3

Earth cargo ship C982 has a near-collision with the TARDIS as it enters hyperspace. The Doctor manages to materialise his ship inside the cargo ship. The Doctor thinks they might be in the twenty-sixth century and he and Jo go to try and find the crew. The cargo ship is attacked by what appears to be a Draconian battle-cruiser, galaxy class, equipped with neutronic missiles. When the Doctor and Jo find one of the pilots, Hardy (John Rees), Jo sees him as a Drashig while he sees them as Draconians. He takes them to Stewart (James Culliford) to use as hostages. The attacking ship docks with the cargo ship and a group of Ogrons (Maurice Bush, Steve Kelly, Maurice Purvis, Geoffrey Todd, Bruce Wells, Stephen Thorne, Michael Kilgarriff, Rick Lester, Chris Stevens) enter. The Doctor is shot with a stun gun and Jo is locked up while the Ogrons leave with the cargo of bulk flour and the TARDIS. An Earth battle-cruiser docks and the pilots of the cargo ship accuse the Doctor and Jo of being stowaways and traitors.

The two time travellers are taken to Earth where the Doctor tries to convince the President (Vera Fusek) that they are

innocent. General Williams (Michael Hawkins) is not convinced and intends to get the truth from them. There have been many attacks on Earth vessels by the Draconians yet the Draconians claim that their ships are being attacked by humans. The Draconian Prince (Peter Birrel) and First Secretary (Lawrence Davidson) decide to free the Doctor and Jo so that they can interrogate them themselves. The Doctor is captured by the Draconians but cannot convince them that he is telling the truth. He escapes but is recaptured by Earth soldiers.

As the Doctor will not co-operate, the President has him sent to a lunar penal colony for life imprisonment. Jo is to stay on Earth.

The Master (Roger Delgado) arrives on Earth claiming to be a commissioner from the dominion government of Sirius 4 who have a claim on the Doctor and Jo as escaped criminals. The President agrees to release them into his custody. Jo realises that the Master is behind the attacks on Earth and Draconia but agrees to go with him as she has little choice.

On the moon, the Doctor meets Patel (Madhav Sharma) and Professor Dale (Harold Goldblatt), two supporters of the peace movement, and tries to win their confidence. Cross (Richard Shaw), a trusty, helps Dale to escape by leaving spacesuits in an airlock. Dale asks the Doctor to come with him, but they find that the air tanks are empty. Cross depressurises the airlock while they are in it, but the Master arrives and rescues them. The Governor (Dennis Bowen) of the penal colony refuses to allow the Master to take the Doctor, but the Master, who has realised that the Governor is behind the attempt on Dale's life, talks him round.

The Master takes the Doctor and Jo on his prison ship. The Doctor escapes from the cell and space-walks round the hull. He manages to take the Master by surprise, but their fight is interrupted by a Draconian ship which docks with them. They are taken prisoner by the Draconian Captain (Bill Wilde) and head for Draconia. The Master covertly sends a signal to the Ogrons.

Arriving on Draconia, the Doctor greets the Draconian Emperor (John Woodnutt), claiming to be a noble of the planet, an honour bestowed on him by the 15th Emperor 500 years ago. He tries to warn of the Master's intentions but the palace is

attacked by Ogrons – although the Draconians see them as humans – and the Master is rescued. The Emperor believes the Doctor when he sees a captured Ogron transform back into its real form. The Draconian Prince travels back to Earth with the Doctor and Jo to try and warn the President.

Their ship is followed by the Master who opens fire on them. He docks with them and the Ogrons attack, rescue their fellow and capture Jo. They head for the Ogrons' own planet while the Doctor's party are picked up by an Earth battle-cruiser and returned to Earth.

The Doctor intends to go to the Ogron planet and the Draconian Prince and General Williams agree to accompany him – the General wanting to make amends as he realises that a war he caused twenty years earlier was based on incorrect information and assumptions.

On the Ogron planet, the Master tries to hypnotise Jo, but she resists by chanting nursery rhymes. He then tries to use the fear-generating device and, although she sees a Drashig, a Solonian Mutant (David Bradburn) and a Sea Devil (Pat Gorman), the attempt fails. The Master therefore locks her up. She manages to escape using a spoon to dig her way out of the cell, and sends a radio message. This was what the Master intended as he wants the Doctor to find them.

General Williams tries to use hyperdrive to escape when his ship is attacked by the Draconians but one of the drive outlets is found to be defective. The Doctor space-walks round the hull and fixes it and they head for the Ogron planet. When they arrive the Doctor uses a hand-held tracking device to locate the Master's base. They are attacked by Ogrons, who are scared off by the appearance of a monster (David Bradburn) that they hold sacred.

Another ship lands and the Master introduces the Doctor's party to a squad of Daleks (Murphy Grumbar, John Scott Martin, Cy Town; voices: Michael Wisher). The Doctor's party are all taken prisoner and the Daleks return to their base. Jo has taken the fear-generating device from the Master and the Doctor adjusts it to make an Ogron guard think that there is a Dalek in the cell. The creature releases them in terror. The Doctor and Jo

head for the TARDIS but encounter the Master and his Ogron servants. The Doctor operates the fear-generating device and the Ogrons panic. The Master's arm is jostled and his gun goes off, hitting the Doctor. Jo helps the Doctor into the TARDIS where he sends a message to the Time Lords using the telepathic circuits.

WHO FAX

- Novelised as *Doctor Who and the Space War* by Malcolm Hulke in 1976.
- Story released on BBC Home Video in 1995 with untransmitted early edit version of episode five (which also features the Paddy Kingsland arrangement of the title music – see *Carnival of Monsters*). Episode six is included on the 1992 video, *The Pertwee Years*.
- Locations: Riverside Walk, Royal Festival Hall, South Bank, Waterloo, London; Fuller's Earth Works, Redhill, Surrey; house on Highgate Hill, London.
- The masks for the Draconian 'extras' were modelled from a bust of the face of comedian Dave Allen.
- The end title captions for episode two were omitted by mistake and the captions for episode one were repeated. This resulted in some cast members not being credited, and others who appeared only in episode one being repeated.
- The 'Ogron Eater' monster did not turn out as successfully as had been hoped, and Letts insisted that the director, Paul Bernard, re-edit the final episode to minimise the time that the creature was seen on screen.

COMMENT

DJH: Although I quite like Frontier In Space, the story is far too long, and ultimately too pointless to be totally satisfying. The scale of the production is very impressive, and the model work is superb. The action switches from planet to planet and all sides of the argument are well defined. The scenes on the moon are completely superfluous as is much of the running about escaping and getting captured. Roger Delgado is superb as the Master – one of his best performances – and the Draconians come over

as a totally believable alien race. There is some marvellous interplay between the Master and the Ogrons. The story suffers because it fizzles out. The Daleks make a token appearance at the end, and while the Doctor and Jo escape in the TARDIS, the fate of all the other characters can be only guessed at. It's OK, but not wonderful. (5/10)

SJW: A surprisingly rare foray by Doctor Who into the realms of space opera, Frontier in Space works extremely well. The model filming for the space scenes is excellent, and the frequent changes of planetary location put the whole thing on a suitably grand scale. The Draconians are well conceived and realised creatures; it's good to have the Ogrons back again; and the surprise appearance by the Daleks toward the end is very welcome and effective. The Master is as charmingly evil as ever, and the fact that this turned out to be Roger Delgado's last appearance in the series lends it an extra degree of poignancy. On the downside, the concept of the Master's fear-inducing device is not as well thought through as it might have been – rather less so than was the case with the somewhat similar idea of the Keller Machine in The Mind of Evil, for example – and the story's ending is undeniably a bit of a let-down, although this may have been unavoidable given that it was always intended to serve as a lead in to the Doctor's next adventure. Overall, one of the strongest stories of the tenth season. (7/10)

Planet of the Daleks (SSS)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	07.04.73	18.11	24'51"	11.0	09
2	14.04.73	17.54	24'08"	10.7	18
3	21.04.73	17.54	22'34"	10.1	26
4	28.04.73	17.51	23'36"	8.3	29
5	05.05.73	17.52	22'31"	9.7	21
6	12.05.73	17.51	23'02"	8.5	24

Repeat

1	05.11.93	19.34	24'50"	3.6	—
2	12.11.93	19.34	24'08"	4.0	—
3	19.11.93	19.36	22'32"	3.9	—
4	03.12.93	19.35	23'36"	3.3	—
5	10.12.93	19.36	22'37"	3.3	—
6	17.12.93	19.35	23'07"	3.5	—

The times given for the repeat are of the start of the episodes and not the start of the *Doctor Who and the Daleks* features which preceded them. Episode three of the repeat showing was in black and white.

PRODUCTION DETAILS

Location Filming: 02.01.73, 03.01.73

Ealing Filming: 04.01.73, 05.01.73, 08.01.73, 09.01.73 on stage 3B

Studio Recording: 22.01.73, 23.01.73 in TC4, 05.02.73, 06.02.73 in TC6, 19.02.73, 20.02.73 in TC1

Jo helps the Doctor into the TARDIS and he sends a message to the Time Lords via the telepathic circuits before collapsing. Jo helps him to a couch where he falls into a coma after telling her to record what happens in the log – a hand-held device.

The TARDIS arrives on the planet Spiridon and Jo decides to go outside to find help. As she leaves the ship she is sprayed with a fungus liquid by some of the plants. She finds some footprints and follows them to a crashed spaceship in which there is a dead pilot (Alan Casley). She is found there by two Thals, Taron (Bernard Horsfall) and Vaber (Prentis Hancock). A third Thal, Codal (Tim Preece), calls the others away and Jo hides in a cupboard as an invisible creature explores the ship.

The Doctor recovers in the TARDIS but finds that there is no oxygen. He is saved from suffocation by the Thals who remove the fungus growth covering the outside of the TARDIS and help the Doctor out. Taron sprays the Doctor to kill the fungus. If left

untreated, it would cover his whole body. They go to find Jo, who has the fungus growth on her hand, but encounter an invisible Dalek.

Jo is found and taken by one of the invisible Spiridons, and Codal is captured by a group of other Spiridons. Two Daleks intend to destroy the ship, and the Doctor is captured when he tries to stop them, thinking Jo is inside.

At the Dalek city, the Doctor is placed in a cell with Codal. Jo, however, is being treated by a Spiridon called Wester (Roy Skelton), who is against the Daleks (Murphy Grumbar, John Scott Martin, Cy Town; voices: Roy Skelton, Michael Wisher).

Meanwhile Vaber wants to blow up the Dalek city but Taron advocates caution. Another ship from Skaro crashes. The only survivors are an old love of Taron's, Rebec (Jane How), Latep (Alan Tucker) and Marat (Hilary Minster). They have come to warn Taron that somewhere on the planet is an army of 10,000 Daleks.

Jo recovers and gets into the Dalek city. The Doctor and Codal escape from the cell and Taron, Rebec and Marat try and gain entry by a network of icy passages. The planet is filled with an allotrope of ice which is liquid although below freezing point. This substance can erupt from ice volcanoes, and an eruption starts as the Thals are in the passages.

The Doctor and Codal find themselves in the lower levels of the city and help Taron, Rebec and Marat out of a ventilation shaft before the volcano erupts and the Daleks close the ducts. Marat is exterminated as he tries to hold the Daleks off. The Daleks find a map on his body showing the location of the Thals' explosives and they go to destroy them, followed by Jo. The Doctor discovers that the Dalek army is frozen in suspended animation in a large cave.

The Doctor and the Thals escape from the city by making a hot-air balloon and allowing it to pull them up a ventilation shaft. They reach the top and push some rocks down the shaft to prevent a Dalek following them on an anti-gravitational disc.

When the Daleks have set the timers on the Thals' explosives and have left, Jo manages to disarm two of the three bombs.

The Daleks are preparing a bacteria which will destroy all life on Spiridon. Only the Daleks and their slave workers will be given immunity.

The Doctor and the Thals meet up with Jo and they all decide to spend the night at the Plain of Stones, an area which retains the heat from the day. Overnight, Vaber leaves to try and destroy the Dalek base alone and he is caught by the Spiridons. Taron and Codal ambush the party as it returns to the Dalek city and take their purple fur cloaks as disguises. Wester warns the Doctor and Jo that the Daleks are headed for the Plain of Stones and returns to the city to try and help there. Vaber is exterminated by the Daleks but Taron and Codal manage to get the bombs and return to the Doctor. They disable two Daleks by pushing them into ice pools and then one of the Daleks is used, with Rebec inside, to get the Doctor, Codal and Taron into the Dalek city. Latep and Jo are to get to the refrigeration unit down the ventilation shaft.

In the Dalek city, Wester releases the bacteria early, trapping the immune Daleks in the isolation room forever and killing himself instantly.

In the Dalek city, the Doctor's party are uncovered and they make their way to the lower levels, abandoning the Dalek casing along the way. Jo and Latep see the Dalek Supreme (Tony Starr) arrive to take charge of operations on the planet. They manage to get to the ventilation shaft and descend to meet the Doctor, Taran, Codal and Rebec. The Doctor initially plans to lock the refrigeration unit on, but the Dalek Supreme orders the Dalek army revived and the unit is switched off. The Doctor then decides to use Codal's bomb to open a fissure into the ice volcano and bury the Daleks in ice.

Latep uses the second bomb to delay the party of Daleks that are heading for them. The Doctor sets the bomb in the fissure and it destroys the approaching Daleks as well as initiating an ice volcano which buries the Dalek army in ice.

The Doctor bids farewell to the Thals. Latep, who has fallen in love with Jo, asks her to come back to Skaro with them on the Dalek Supreme's ship. She refuses. The Dalek Supreme chases the Doctor and Jo back to the TARDIS and they head back to Earth.

WHO FAX

- Novelised as *Doctor Who and the Planet of the Daleks* by Terrance Dicks in 1976.
- An abridged version of the novelisation read by Jon Pertwee was released on audio tape by BBC Worldwide Publishing in 1995.
- Working title: *Destination: Daleks*.
- Locations: Beachfields Quarry, La Porte Industries Ltd, Cormonger Lane, Redhill, Surrey.
- Rebec was named after Terry Nation's daughter, Rebecca.

COMMENT

DJH: Planet of the Daleks is a very well constructed story that makes the most of its small cast. The sets are excellent, with the verdant planet of Spiridon well realised, and the direction is effective. The Daleks are again a cunning and intelligent foe for the Doctor and there are some nice moments, as when the Dalek Supreme exterminates the leading Dalek on Spiridon for failing to carry out the mission. The only slight disappointment is the Dalek army which looks like what it is: a collection of toy Daleks in a model set. The idea of the ice allotrope works well and, overall, the story moves along at a good pace. I do, however, find it highly unlikely that Jo and Latep would fall for each other. (7/10)

SJW: There has rarely been a poor Dalek story in Doctor Who's history, and Planet of the Daleks is another very enjoyable tale. In style and content it is pleasingly reminiscent of the Dalek stories of the first Doctor's era – an impression reinforced by the inclusion of the Thals and of the Dalek Supreme – and the explicit reference to the Doctor's initial visit to Skaro is a nice touch. The Daleks are far more impressive here than in Day of the Daleks, too. The plot is admittedly somewhat clichéd, but overall this provides a satisfying conclusion to the epic storyline begun in Frontier in Space. (6/10)

The Green Death (TTT)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	19.05.73	17.51	25'55"	9.2	18
2	26.05.73	17.51	25'56"	7.2	38
3	02.06.73	17.51	25'12"	7.8	29
4	09.06.73	17.50	25'47"	6.8	32
5	16.06.73	17.50	25'20"	8.3	15
6	23.06.73	17.51	26'06"	7.0	30

Repeat (edited)

	27.12.73	16.00	89'58"	10.5	44
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Repeat (BBC2)

1	02.01.94	12.00	25'57"	1.3	—
2	09.01.94	12.03	25'56"	1.1	—
3	16.01.94	12.00*	25'12"	0.8	—
4	23.01.94	12.00	25'49"	1.1	—
5	30.01.94	12.00	25'21"	1.3	—
6	06.02.94	12.00	26'04"	1.3	—

* = Scheduled time.

PRODUCTION DETAILS

Location Filming: 12.03.73–16.03.73, 19.03.73, 20.03.73

Studio Recording: 02.04.73, 03.04.73, 16.04.73, 17.04.73, 29.04.73, 30.04.73 in TC3

In the Welsh village of Llanfairfach, the local colliery is closed, and the out-of-work miners are protesting outside the factory complex of Global Chemicals. Nothing Stevens (Jerome Willis), the chief of Global Chemicals, can say will calm them.

A miner, Ted Hughes (John Scott Martin), returns from the disused mine and sounds the alarm. When he is found, he is dead, and glowing bright green. UNIT are called in to investigate and to provide protection for Global Chemicals. Jo decides to join

Professor Clifford Jones (Stewart Bevan), a Nobel prize-winning ecologist, and his group at the Wholeweal Community – known locally as ‘the Nuthutch’. They are concerned at the pollution resultant from Global Chemicals’ processes. The Doctor, however, makes a trip to Metebelis 3 in the TARDIS.

Stevens explains to the Brigadier (Nicholas Courtney) that Global’s processes create no pollution or waste, but Cliff tells Jo that this cannot be the case. Jo guesses that they must be pumping the waste down into the old mine-shaft. She decides to investigate. The Doctor arrives after a harrowing trip to Metebelis 3, and when he and the Brigadier have gone, Stevens tells a colleague called Ralph Fell (John Rolfe) that no-one is to descend into the mine. A disembodied voice (John Dearth), identified by Stevens as that of their Boss, tells Stevens to ‘process’ Fell.

A miner, Dai Evans (Mostyn Evans), decides to investigate the mine, helped by Dave Davis (Talfryn Thomas) and Bert (Roy Evans) who operate the lift equipment at ground level. He shortly calls for help as his hand is glowing green. Jo arrives and descends into the mine with Bert. The Brigadier and the Doctor are too late to stop them and find that the lift has been sabotaged and the brake does not work. They manage to halt the cage some twenty feet from the bottom of the shaft. In order to get down into the shaft themselves, they need to cut the cable and so they approach Global Chemicals for some cutting equipment. Fell claims they have no such equipment, an assertion contested by Mark Elgin (Tony Adams), another manager at the plant.

The Brigadier and Dave go off to obtain some equipment – which they eventually appropriate from a nearby garage – and, when the cable has been cut, the Doctor and Dave follow Jo and Bert.

Meanwhile, Jo and Bert have decided to try and find another way out. They come across a flow of slime down a wall, and when Bert touches it, it burns his fingers and makes them glow green. As his condition worsens, Jo goes on alone and comes to a large pool of slime in which can be seen hundreds of giant white maggots.

The Doctor and Dave find Bert, and Dave takes him back to the surface. The Doctor goes on and finds Jo. They become

trapped when the roof falls in and use an abandoned mine cart to cross the pool of maggots. They make their way up a shaft which emerges in Global Chemicals' factory. On their way up the shaft, the Doctor finds a giant egg which he takes with him.

They emerge in a room where Fell is supervising the flushing of waste into the mine. Elgin helps the Doctor and Jo escape from the pipe while Fell leaves to report to Stevens. The Boss suggests that Fell be programmed to self-destruct. Stevens complies and Fell leaves the office and jumps from a window to his death.

Back at the Nuthutch, the Doctor and Jo recover from their ordeal, enjoying a meal of cooked fungus courtesy of Nancy (Mitzi McKenzie), who acts as 'Mum' to those at the community. It is clear that Jo and Cliff are getting on very well indeed, much to the Doctor's chagrin.

Hinks (Ben Howard) tells Stevens about the egg that the Doctor found in the shaft and Stevens orders that it be retrieved. Jo is reading as the egg hatches a maggot which approaches her across the floor. Hinks enters and the maggot attacks him before escaping.

The Brigadier summons UNIT troops to the area to bomb the mine workings and seal them. The Doctor goes to try and talk to Stevens but he won't listen. He has a visitor from the Ministry – Captain Yates (Richard Franklin).

With the mine shafts sealed, the maggots emerge via other routes: the shaft leading to Global Chemicals and the slag heaps surrounding the colliery. Bullets have no effect and the Doctor realises a biological deterrent weapon is needed. The Doctor wants to get some oil waste from the factory and so poses as a milkman and a cleaning lady to get inside. Once in, Yates tells him about a special lift to the top floor.

After accidentally spilling some fungus powder on his microscope slides, Jo decides to get a maggot for Cliff's experiments and heads for the slag heaps. When she has gone, Cliff realises that the powder neutralises the green infection. The Brigadier calls for an RAF strike on the area to try and kill the maggots. Cliff arrives, looking for Jo, and eventually finds her. They head for an old mine entrance to hide while the RAF attack, but the

Professor is caught in an explosion and knocked unconscious.

The Doctor gets into the upper floor of the factory and finds that it contains a massive computer calling itself BOSS – Bimorphic Organisational Systems Supervisor – which is linked to Stevens' brain and which is totally self-sufficient. The Doctor is trapped by Stevens and BOSS tries to brainwash him. This doesn't work, however, and he is locked up. Yates releases him but while the Doctor manages to escape, Yates does not.

The Doctor and Benton rescue Jo and the Professor from the slag heap. Back at the Nuthutch, the Professor is revealed to have a glowing green stain on his neck. He mutters about serendipity, but no-one knows what he means. In Jones' lab, Yates arrives and pulls a gun on the Doctor – he has been taken over by BOSS. The Doctor uses a blue crystal he obtained from Metebelis 3 to free Mike's mind. Mike agrees to return to Global Chemicals to find out more.

Stevens talks to a Mr James (Roy Skelton), who has been programmed to obey. Yates arrives and, when Stevens leaves him with James, uses the blue crystal to free James from conditioning. James blurts out that the takeover is at four p.m., before Stevens returns and kills him.

The Doctor is trying to find the antidote and Nancy brings some sandwiches, leaving the cooked fungus by the window. She then finds a dead maggot by the fungus; it has been killed by eating it. Benton (John Levene) and the Doctor distribute the fungus from Bessie and kill off the maggots. One has pupated into a giant fly which attacks the car until the Doctor uses his cloak to bring the creature out of the sky.

When the Doctor explains to Jo that serendipity means a lucky accident, she recalls that she spilt fungus on Cliff's slides. Realising that the fungus is the cure to the sickness as well, the Doctor leaves Nancy and Jo to look after Cliff while he returns to Global Chemicals. BOSS and Stevens start their plan to take over the world, and the Doctor gets into the factory. He uses the blue crystal on Stevens, who is freed from BOSS' influence and activates a self-destruct sequence.

The Doctor runs from the factory as it explodes.

Cliff recovers and the Doctor finds that Jo wants to go with the Professor on a trip up the Amazon rather than return to UNIT with him. He gives her his blessing. Cliff then asks Jo to marry him and she agrees. The Doctor is saddened, but wishes her well and gives her the blue crystal as a wedding present. As a celebration party starts up, the Doctor leaves on his own in Bessie.

WHO FAX

- Novelised as *Doctor Who and the Green Death* by Malcolm Hulke in 1975.
- Locations: Ogilvie Colliery, Deri, nr Bargoed, Glamorgan; farm above Colliery, Troed-y-rhiw Jestyn, Deri; RCA Factory, Brynmawr, Breconshire.
- To create some of the maggots for background shots, inflated condoms were used.
- Katy Manning was actually romantically involved with actor Stewart Bevan at the time he was cast to play Professor Jones in this story.
- The scenes set on Metebelis 3 were filmed at the Ogilvie Colliery.
- Tony Adams, who played Elgin, was taken ill during the recording and so Roy Skelton was brought in to play a new character called Mr James who was given the lines written for Elgin.
- Sets from the Gerry Anderson series *UFO* were used to create BOSS.

COMMENT

DJH: Doctor Who's take on global pollution was very timely and it presented the issues in a very graphic manner. There is much in The Green Death to commend. In particular the effect of the disease on the skin of those afflicted is superbly achieved. There are strong performances from Jerome Willis as Stevens and the two miners, Dave and Bert, are particularly well characterised. The maggots are also very effective. Unfortunately the story is very complex and involves a lot of running about and explanations. The burgeoning love between Jo and Cliff is superbly

portrayed, as is the Doctor's reaction to this. This is not one of the better stories, but contains much that is good. (7/10)

SJW: Season ten ends on a high note with another entertaining and very memorable story. The Welsh setting makes for a refreshing change – even if some of the Welsh characters are essentially stereotypes – and the menace of the 'green death' in all its various forms is extremely well realised. The use of Mike Yates as an undercover agent is a nice touch, and the romance between Jo and Professor Jones – and the Doctor's reaction to it – is well worked out. Negative aspects include some of the dodgiest CSO effects ever seen in Doctor Who and the rather clichéd and dated nature of the menace posed by BOSS (a similar idea having been presented rather more effectively in the season three story The War Machines). Overall, though, the positive elements far outweigh the negative. (7/10)

SEASON ELEVEN

The Time Warrior (UUU)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	15.12.73	17.10	24'15"	8.7	34
2	22.12.73	17.46	24'10"	7.0	75
3	29.12.73	17.11	23'30"	6.6	89
4	05.01.74	17.30	24'57"	10.6	22

Transmission of episode 3 was scheduled for 19.15 on BBC Cymru

Transmission of episode 4 was scheduled for 19.10 on BBC Cymru

PRODUCTION DETAILS

Location Filming: 07.05.73–10.05.73

Studio Recording: 28.05.73, 29.05.73 in TC6, 11.06.73, 12.06.73 in TC1

Captain Irongron (David Daker), a robber baron, and his aide Bloodaxe (John J. Carney), see what they believe to be a star falling in the nearby forest. When they go to investigate the following morning, they find a Sontaran officer, Linx (Kevin Lindsay), who claims the planet for the Sontaran empire. Linx wants Irongron's help to repair his ship and offers weapons in return. As the technology is primitive, Linx determines to gain scientific help from elsewhere.

On 20th-century Earth, the Brigadier (Nicholas Courtney) has collected together all the top scientists into one top-secret establishment. Several scientists have mysteriously vanished and UNIT are investigating.

The Doctor meets journalist Sarah Jane Smith (Elisabeth Sladen), who posed as her aunt Lavinia Smith, the noted virologist, in order to get into the establishment.

The missing scientists (George Ballantine, David Eynon, Eden Fox, Roger Marston, Paul Phillips) have been kidnapped by Linx, who has hypnotised them and is using them to repair his ship. Irongron's behaviour has concerned his 'neighbours', Edward of Wessex (Alan Rowe) and his wife, Lady Eleanor (June Brown). Edward hopes to band the other local castles together against Irongron and has sent a message with his squire, Eric (Gordon Pitt). Eric is captured by Irongron and Linx hypnotises him to give Irongron Edward's plans.

The Doctor sets up a rhondium sensor to detect delta wave particles and wake him up. That night, the machine operates and the short-sighted Professor Rubeish (Donald Pelmear) vanishes from the security establishment. The Doctor uses another device to sweep the area and sees the ghost-like figure of Linx on the stairs. He hurries in the TARDIS to follow the trail left by the Sontaran.

The TARDIS arrives in Irongron's time but, unknown to the Doctor, Sarah entered the TARDIS looking for Rubeish, and is now in the past with him. Lady Eleanor has arranged for Hal the Archer (Jeremy Bulloch) to shoot Irongron from his battlements but Sarah distracts his aim and both he and she are captured by Irongron. Linx interrogates Sarah as he recognises that she is

wearing machine-woven clothes. He then shows Irongron his new weapon, a fighting robot (John Hughman, Dudley Long, Bill Monks). Sarah slips away. Hal is made to fight the robot but he escapes when the Doctor shoots the control unit from Irongron's hand with a crossbow. Sarah and Hal escape from the castle.

The Doctor finds Linx's workshop and discovers that Rubeish has escaped hypnotism as he cannot see. Linx enters and the Doctor offers to help him but Linx will not listen and stuns the Doctor with his gun. With the Doctor immobilised, Linx explains that he was with the Fifth Sontaran Army Space Fleet and that he had been attacked by Rutan fighters while on a reconnaissance mission. Linx attaches the Doctor to a machine that delivers electric shocks if he tries to escape. Rubeish releases the Doctor when Linx has gone.

Meanwhile Sarah has hatched a plan to kidnap the Doctor as she thinks he is behind the scientific knowledge being gained by Irongron. She and Hal lead a raid on the castle and the Doctor is captured.

The Doctor agrees to help Edward defend his castle when Irongron's men attack. He and Sarah instruct Edward's men to construct dummies to place on the battlements and the Doctor makes some smoke bombs from saltpetre, sulphur and fat, together with some extra ingredients to provide a noxious smell. Irongron's attack fails and he and his men retreat to their castle.

The Doctor proposes capturing Irongron's castle before they can attack again and gives Lady Eleanor a list of ingredients – ragwort, henbane, love-in-a-mist, fennel and sesame – to make a sleeping potion. Dressed as friars, the Doctor and Sarah get past the sentry (Steve Brunswick) into Irongron's castle. While the Doctor helps Rubeish and the other scientists, Sarah heads for the kitchens where she is found by Meg (Sheila Fay), the cook, and made to work preparing food. Sarah pours the potion into the cooking pots when the opportunity arises.

The Doctor manages to break Linx's hypnosis by flashing a penlight to polka rhythm in the scientists' eyes. Linx interrupts but the Doctor manages to keep him talking while Rubeish hits the Sontaran over his probic vent – a hole in the back of his neck

– which stuns him. The Doctor ties him up and then dresses as the robot to delay Irongron. His ruse is discovered, however, and Irongron decides to use the Doctor for target practice with his new guns. Irongron goes looking for Linx and releases him. As the Doctor dodges the guns, Sarah comes to the rescue and the two of them return to Edward's castle to wait for the potion to take effect.

Linx completes the repairs to his ship and starts the power build-up to take off. The Doctor, Sarah and Hal return to the castle. The Doctor uses the osmic projector from the Sontaran ship to send the scientists back to the 20th century. Hal goes to disarm Irongron's men but Irongron awakes and goes looking for Linx. Linx kills him before entering his ship.

After waking Bloodaxe, who rouses the rest of his men to flee the castle, Hal returns to Linx's workshop where he fires an arrow into the Sontaran's probic vent, killing him. The creature activates his take-off sequence, however, and so the Doctor, Sarah and Hal also flee the castle before it is destroyed as Linx's ship blasts off.

WHO FAX

- Novelised as *Doctor Who and the Time Warrior* by Terrance Dicks in 1978. The first chapter of the novel was written by Robert Holmes.
- Story released in edited form on BBC Home Video in 1989.
- Working titles: *The Time Fugitive*, *The Time Survivor*.
- Locations: Peckforton Castle, Peckforton, nr Tarporly, Cheshire.
- A new title sequence was commissioned for this season, featuring the first use of the 'time tunnel' effect which was to be used for all but one of the fourth Doctor's seasons.
- A scene between Hal and a serving wench at Edward's castle named Mary (played by Jacqueline Stanbury) was edited from the final transmission.
- Robert Holmes' storyline for *The Time Warrior* took the form of a communication between a Sontaran named Hol Mes writing to Terran Cedicks.

COMMENT

DJH: *This story is saved by David Daker and John J. Carney who create the characters of Irongron and Bloodaxe with great gusto. Otherwise it is a fairly routine yarn which contrives to introduce the new companion Sarah Jane Smith as well as introducing another alien menace for the Doctor to battle. The dialogue sparkles throughout and this is possibly Robert Holmes' best story for the third Doctor's era. Kevin Lindsay turns in a bravura performance as Linx and John Friedlander's mask for the character is simply superb. Overall there is much to commend this four parter and yet somehow it all falls a little flat. (7/10)*

SJW: *The Time Warrior is a rather lacklustre story to launch the eleventh season. The idea of all Britain's leading scientists being gathered together and placed in protective custody by UNIT is frankly absurd, and the scientist characters are also very clichéd. The use of a historical setting for much of the action is welcome in principle but doesn't work too well in practice, largely because of some unconvincing characterisation and a lack of period atmosphere. The story's saving grace is Linx the Sontaran, an inspired and memorable creation with a very good design and excellently portrayed by Kevin Lindsay. (5/10)*

Invasion of the Dinosaurs (WWW)

1. Invasion 2–6. Invasion of the Dinosaurs

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	12.01.74	17.30	25'29"	11.0	24
2	19.01.74	17.31	24'43"	10.1	26
3	26.01.74	17.30	23'26"	11.0	27
4	02.02.74	17.34	23'33"	9.0	34
5	09.02.74	17.30	24'30"	9.0	23
6	16.02.74	17.30	25'34"	7.5	54

BBC Cymru transmission

1	15.01.74	19.10*
2	20.01.74	16.50*
3	27.01.74	16.50*
4	03.02.74	16.50*
5	10.02.74	16.50*
6	17.02.74	16.50*

*=Scheduled time.

PRODUCTION DETAILS

Location Filming: 02.09.73, 23.09.73–29.09.73

Studio Recording: 15.10.73, 16.10.73 in TC6, 29.10.73, 30.10.73 in TC8, 12.11.73, 13.11.73 in TC3

The TARDIS materialises in a deserted London. The Doctor and Sarah see a car but it won't stop so they follow it and find its driver, Phillips (Gordon Reid), robbing a jeweller's. The looter runs off but a screech of tyres and a bloodcurdling roar brings them outside to find the robber dead and the car's bonnet smashed in. The Doctor and Sarah follow a Land Rover to a garage and disturb two more looters (Terry Walsh, Alan Bull) and are attacked by a pterodactyl. They escape by taking the Land Rover. They are stopped by UNIT soldiers who arrest them and take their photographs in preparation for a military trial.

UNIT are trying to find out why dinosaurs have been appearing all over Central London but the Brigadier (Nicholas Courtney) is no nearer a solution. In overall charge is General Finch (John Bennett). Benton (John Levene) recognises the photographs of the Doctor and Sarah and the Brigadier sends a despatch rider to fetch them.

Lieutenant Shears (Ben Aris) sentences the Doctor, Sarah and another looter, Lodge (Trevor Lawrence), to be held in a military detention centre. The Doctor and Sarah escape and they hide in a warehouse where they meet a peasant (James Marcus) from the time of King John who fades away in a time eddy. The Brigadier arrives and they all return to UNIT HQ.

Finch won't listen to the Doctor's theories. The Doctor believes that someone in Central London is behind the dinosaurs and builds a stun gun to knock out a dinosaur so that he can monitor it when it vanishes and trace the source of the power used to transport it to the present day.

A scientist called Whitaker (Peter Miles) is engineering the appearances and working with a man called Butler (Martin Jarvis) to ensure that Central London remains empty of people. Captain Mike Yates (Richard Franklin) of UNIT is in league with them and he warns Whitaker of the Doctor's plans. Whitaker gives him a small device which will render the Doctor's stun gun ineffective.

A brontosaurus appears and the Doctor goes to stun it. Yates sabotages the gun but the brontosaurus vanishes and a tyrannosaurus appears instead. Yates removes the device from the gun and stuns the creature before it can harm the Doctor. The beast is moved to a hangar and the Doctor places his detection devices around it. Whitaker tells Yates that he must sabotage the Doctor's equipment.

Sarah remembers hearing about Professor Whitaker from a story she worked on but no-one will follow up her suspicions. Sir Charles Grover MP (Noel Johnson), who is still in London, claims Whitaker was a crank but Finch seems interested and also arranges for Sarah to obtain a special pass so that she might take photographs of the captured tyrannosaurus. While she is doing so, it revives and she finds herself trapped in the hanger. She is rescued by the Doctor. It transpires that the chains that held the creature had been cut and that all the Doctor's equipment had been sabotaged. The Doctor intends to build a portable device to try and locate the power source, probably a small nuclear reactor. Sarah remembers about nuclear reactors being built into government bunkers and goes to see Grover who helps her to locate the correct paperwork. The reactor is actually under the building in which Grover is based – he has tricked Sarah and takes her in a concealed lift to the underground base. There she is hypnotised with flashing lights.

When she wakes, she appears to be in a spacecraft some three months out from Earth, *en route* for a planet dubbed New Earth.

She meets 'Mark' – in reality athlete John Crichton (Terence Wilton) – 'Ruth' – Lady Collingford (Carmen Silvera) – and 'Adam' – novelist Nigel Castle (Brian Badcoe). There are 200 people on seven ships heading for the planet. Sarah feels the bump sustained in the hangar on her head, and realises that all this is untrue. Ruth determines that Sarah must be re-educated and she is locked in a room which plays a continuous film of the pollution on Earth.

The Doctor travels in his new car – a futuristic hovercraft vehicle – with his tracking device until he locates the power source in a London Underground station. He sees Butler enter and use a lift disguised as a janitor's cupboard to descend into the base. The Doctor follows him but is detected by Butler and Whitaker and routed back to the lift. When he returns to the Underground station, the Doctor is attacked by another pterodactyl before he manages to escape.

Grover plans to discredit the Doctor and so Whitaker places a call to UNIT, telling the Doctor that he will meet him in the hangar. When he arrives, Whitaker summons a stegosaurus and then Finch bursts in, accusing the Doctor of being behind the appearances.

On the spacecraft, Ruth tells the others that Sarah will have to be eliminated if she cannot be re-educated. Mark goes to warn Sarah. Sarah escapes and after discovering that the flight equipment on the spacecraft does nothing, she proves to Mark that it is all a fake by leaving through the airlock. She returns to UNIT HQ. There is no-one there but Private Bryson (Colin Bell) as Finch has given orders that the Doctor, whom Benton allowed to escape, be shot on sight, and the Brigadier and Benton have gone to try and find him first. Finch arrives and Sarah confides in him. She takes him back to Grover's office where he pulls a gun on her and they descend to the base once more.

Grover orders a final wave of dinosaurs to ensure that no-one remains in London. He also gets Finch to order all the UNIT and government troops to pull out. His plan is to roll back time on Earth so that those within a protective field of influence will arrive at an earlier 'golden age'.

The Doctor meets up with the Brigadier and they return to UNIT HQ. There, Yates threatens them with a gun, but Bryson inadvertently distracts him and the others overpower him. The Doctor and the Brigadier head for the Underground station with explosives and rope.

Sarah is locked in a store room but escapes through a ventilation shaft. She returns to the fake spaceship but Ruth has her and Mark locked up. Adam is suspicious and sends a message to Grover who is allegedly on one of the other ships. He arrives in a spacesuit and admits his plan to Sarah and Mark, unaware that Adam is listening at the door. When he has gone, Adam releases Sarah and Mark and they head for the airlock. Sarah opens it and the rest of the passengers follow her out, determined to confront Grover.

The Doctor and the Brigadier blow up the lift entrance. While the Doctor descends using the rope, the Brigadier gets Benton to send reinforcements. Benton overpowers Finch, who was holding him at gunpoint, and complies with the Brigadier's request. In the base, the Doctor knocks Butler out and then confronts Grover and Whitaker as do Ruth and the others. The Brigadier and Benton arrive and Whitaker takes the opportunity to start his machine. Time stands still for everyone except the Doctor who manages to switch it off. He reverses the polarity but then Grover lunges at the controls and, as he and Whitaker struggle, they and the machine vanish into the past.

The Brigadier grants Yates extended sick leave and the opportunity to retire quietly and the Doctor tries to persuade an initially reluctant Sarah to go with him to the planet Florana . . .

WHO FAX

- Novelised as *Doctor Who and the Dinosaur Invasion* by Malcolm Hulke in 1976.
- Working titles: *Bridgehead from Space*, *Timescoop*.
- Locations: Long Lane, Smithfield, EC1; Ropemaker Street, Moorgate, EC2; Moorgate Underground Station, Moorfields, EC2; Phillips Jewellers, Arcade, Moorfields, EC2; Moorfields, EC2; Northfield's School, Balfour Road, W13; Marder

Road, W13; Central Electricity Generating Board Substation, Elderberry Road, W5; Pickford's Depositories, Brownlow Road, W13; Burford Road, Brentford, Middx; Park Road, Kingston Upon Thames, Surrey; Willoughby Road, Kingston Upon Thames, Surrey; Wimbledon Common, Windmill Road, SW19; GPO Sorting Office, Orchard Road, Kingston Upon Thames, Surrey; Palmer Crescent, Kingston Upon Thames, Surrey; Canbury Gardens, Lower Ham Road, Kingston Upon Thames, Surrey; Duke's Avenue, Ham, Surrey; Kingston Meat Market, The Bittoms, Kingston Upon Thames, Surrey; Hearn Street, EC2; Bonehill Street, EC2.

- The model effects for this story were contracted out to Westbury Design and Optical Ltd working out of Pinewood studios.
- *Bridgehead from Space* was the title of the original story outline submitted by Malcolm Hulke on 18 December 1972. In it, the TARDIS materialises in a deserted London and the Doctor learns from a few remaining humans that aliens have landed and taken over the city. To ensure that London remains clear, the aliens have released monsters onto the streets, hatched from eggs. The aliens start to demand more and more parts of England for themselves. This is intended as a parallel to the tactics of Hitler – divide and rule. The Doctor's goal is to find the aliens' master plan and to prove to the world's population that unless they work together, they are doomed.
- Episode one of this story had the on-screen title *Invasion*, while the remaining episodes gave the title as *Invasion of the Dinosaurs*. This was to try to preserve for viewers the surprise that the story involved dinosaurs. Unfortunately it also had the effect of confusing the story with the 1968 Cyberman story, *The Invasion*, with the result that episode one was junked in the belief that it was unwanted. Currently, episode one exists only as a black and white film print.
- Hulke was unhappy at the change in title from *Timescoop* to *Invasion of the Dinosaurs* and more unhappy still that the first episode was billed simply as *Invasion*. He felt that many

millions of viewers would have been lost because the title was so uninteresting. He felt that this reflected on him as a writer – as people would assume that the title was his idea – and with lowered ratings as a result, his professional reputation might suffer. Terrance Dicks replied to Hulke's letter on 17 January 1974, recalling that *Timescoop* as a title originated in the *Doctor Who* office, as did the title as finally used. Dicks commented that the *Radio Times*' use of drawings of the Doctor being attacked by a pterodactyl and a caption referring to 'prehistoric monsters' made a nonsense of their decision to change the title for the first episode in the first place, but noted that *Radio Times* 'are a law unto themselves'. Dicks concluded by stating that he agreed that the decision to change the title was a dubious one and that he now regretted making it.

- The police box shell was completely refurbished for this story. The interior was painted black, the doors rehung, the base reclad with hardboard, the entire box repainted, blown down and aged to match the original colour – Prussian Blue. Finally, all the graphics were repainted.

COMMENT

DJH: Oh dear. Doctor Who has always meant alien planets and monsters to me, and I have always been disappointed with those stories set on Earth. Not only is Invasion of the Dinosaurs set on Earth, but it also features some of the worst model work seen on the show. The story drags interminably with everyone running around being either on the good guys' side or the bad guys' side. It is not explained precisely how the trick of getting 200 people to travel to another planet has been achieved – given that there is no such planet and no launch of seven spacecraft, I think that someone may have asked some questions as to what these people were recruited for. Sarah is given more to do in this story. She has all the information from her journalist background but no-one will listen to her. This aspect of her character was never subsequently used in the series. This is one of the low-points of the era. (2/10)

***SJW:** The weakest story of the third Doctor's era, and possibly of the entire series up to this point, Invasion of the Dinosaurs has very little to recommend it. It relies for much of its impact on the sight of dinosaurs appearing in present-day London, but unfortunately the model work by way of which these scenes are realised is pathetic. The reaction elicited should be one of shock and horror, but is actually one of mirth, fatally damaging the story's credibility. To make matters worse, Malcolm Hulke's scripts are for once far too heavy-handed in their moralising, and the Operation Golden Age idea is trite and unconvincing. The lengthy chase sequence in episode five is totally gratuitous and one of the most blatant examples of padding ever seen in Doctor Who. The best aspect of the story is the sequence where Sarah wakes to find herself apparently aboard a spaceship en route to another planet, but this fails to compensate for the many shortcomings. (2/10)*

Death to the Daleks (XXX)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	23.02.74	17.30	24'32"	8.1	49
2	02.03.74	17.30	24'25"	9.5	30
3	09.03.74	17.30	24'24"	10.5	20
4	16.03.74	17.35	24'35"	9.5	21

BBC Cymru transmission

1	24.02.74	16.50*
2	03.03.74	16.50*
3	10.03.74	16.50*
4	17.03.74	16.15*

*=Scheduled time.

PRODUCTION DETAILS

Location Filming: 13.11.73–16.11.73, 19.11.73

Studio Recording: 03.12.73, 04.12.73, 18.12.73, 19.12.73 in TC3

The Doctor and Sarah are on their way to the holiday paradise of Florana when the TARDIS's power abruptly fails and the ship materialises. Every electrical power source on the ship fails. The Doctor finds an oil lamp and he and Sarah investigate outside, opening the TARDIS doors with a crank handle. It is cold, dark and foggy and the Doctor investigates further as Sarah returns to the TARDIS to change out of her bathing costume.

The Doctor is attacked by some natives and is dragged off. Sarah finds the lamp – it has blood on it – but there is no sign of the Doctor. The Doctor manages to escape his captors and, as daylight arrives, meets a small group of humans: weapons officer Lieutenant Dan Galloway (Duncan Lamont), Lieutenant Peter Hamilton (Julian Fox), Captain Richard Railton (John Abineri), and civilian geologist Jill Tarrant (Joy Harrison). Commander Stewart (Neil Seiler), the expedition's leader, has been attacked by the native Exxilons and is confined to bed. They are on the planet to get parrinium, a rare mineral which is needed to combat a disease that is sweeping the galaxy.

Sarah sees a magnificent city and heads for it. Unfortunately, the city is sacred to the Exxilons and she is captured by them and taken to their High Priest (Mostyn Evans) who sentences her to be sacrificed.

A spacecraft lands containing a squad of Daleks (Murphy Grumbar, John Scott Martin, Cy Town; voices: Michael Wisher). Their weaponry fails, however, and so they agree a pact with the humans until the power is restored. They all go to a mining area but are attacked. Railton is killed and the others are captured by Exxilons and taken to their temple. The Doctor rescues Sarah but they are all placed in a cell while a Dalek negotiates with the High Priest.

Back at the Dalek ship, the Daleks test a new projectile weapon system. It is satisfactory so the Daleks stage an attack on the Exxilon temple.

Commander Stewart, who has been brought from the camp by the Exxilons, tells Galloway that Hamilton is appointed as commander over him. He then dies and Galloway ignores his last request.

In the middle of the sacrificial ceremony, the Daleks attack, allowing the Doctor and Sarah to escape into a tunnel system behind the altar. The Doctor explains that the Daleks move by psycho-kinetic power and so are not immobilised by the power drain. As they move on, they realise that something in the tunnels was intended to complete the sacrifice.

Galloway makes a deal with the Daleks that the Exxilons be used to mine the parrinium as long as the Daleks wipe out a breakaway group of Exxilons for them.

Two Daleks follow the Doctor and Sarah down the tunnel. Sarah meets Bellal (Arnold Yarrow), a friendly Exxilon, and the Doctor encounters one of the living roots of the city, which spits electrical energy. It attacks one of the Daleks which is destroyed. The Doctor returns to Sarah and Bellal who, along with another Exxilon, Gotal (Roy Heymann), helps them escape from the other Dalek. Bellal explains that their race built the living city which then decided it no longer needed its creators and banished them. Since then the race has degenerated into two factions: one who worships the city and one who wishes to destroy it. Bellal draws the markings which appear on the walls of the city and the Doctor recognises them from a temple in Peru on Earth.

The Daleks send two of their number to enter the city, while Galloway and Hamilton are made to scale the city walls and place two explosive charges at the base of a beacon atop the city in the hope that by destroying the beacon they will stop the power drain.

Bellal takes the Doctor to the city. The Time Lord tells Sarah to ensure that the humans are ready to leave the moment that the power returns. Sarah leaves the Doctor and Bellal investigating the markings. The two Daleks arrive and chase the Doctor and Bellal, but the Doctor manages to open the door by tracing the symbol that is different from the others. The Daleks are left to solve the puzzle themselves. In the first anteroom, the Doctor traces a maze on the wall to open the second door. The next puzzle is a pattern on the floor. It is electrified, but the Doctor uses his sonic screwdriver to negotiate it. The Daleks are close behind but the 7000-volt charge does no serious damage to them.

The next test is of the mind and Bellal threatens the Doctor. The Doctor again uses his sonic screwdriver to break the spell and they are allowed to move on. The final test is on their sanity but the Doctor and Bellal manage to survive. They enter the city's control room where the Doctor starts rewiring the circuitry as the city starts to create two 'living' antibodies (Steve Ismay, Terry Walsh) to destroy the intruders.

Sarah hatches a plan with Jill to replace the parrinium with ordinary rock. When a Dalek guard finds that Jill has escaped, it self-destructs. Galloway and Hamilton arrive at the beacon and place one of the charges – Galloway wants to keep the other one for use against the Daleks.

The Doctor and Bellal are attacked by the antibodies but the Daleks arrive and the creatures turn their attention to them instead. The Doctor and Bellal escape as the city starts to die.

The Daleks plan to leave with the parrinium as soon as the power returns and they get the sacks of what they believe to be the mineral loaded onto their ship by Galloway and Hamilton. In fact, the parrinium is on the humans' ship and the sacks are full of nothing but earth.

The beacon is destroyed and the power returns. The Doctor, Bellal, Sarah, Jill and Hamilton watch as the Daleks prepare to leave. The Daleks intend to fire a plague missile at the planet once they are in space to ensure that it becomes uninhabitable. Galloway, however, has hidden himself on their ship, and once it is in space, he detonates the bomb, destroying the ship and killing himself in the process.

Sarah notices that the city is dying and they all watch as it melts away, screaming as it is destroyed.

WHO FAX

- Novelised as *Doctor Who – Death to the Daleks* by Terrance Dicks in 1978.
- Story released in edited form on BBC Home Video in 1987 and in episodic, but still edited form in 1995.
- Working title: *The Exxilons*.

- Locations: sand and gravel pit, Amey Roadstone Corp. Ltd, Binnegar Heath, Dorset.
- The Exxilon masks were designed by the costume designer L. Rowland Warne but made by John Friedlander.
- When testing their new weapons system, the Daleks use a small model police box for target practice.

COMMENT

DJH: I have always found Death to the Daleks a hugely enjoyable story. It is well paced and nicely constructed. The atmosphere on the planet and in the caves under it is superbly realised, especially in the location work. The Daleks, by nature of having to rely on their wits rather than their blasters, come over as far more interesting than in the recent past, and the character of Bellal is very well handled by Arnold Yarrow. The weak aspect is in the human characters who are all fairly useless. Joy Harrison's Jill Tarrant is particularly dreadful and the others seem to do very little, despite some nice interplay between Galloway and Commander Stewart which comes to nothing. There is one scene which lets the whole thing down – when the Dalek destroys itself on discovering that Jill has escaped. This is simply pathetic and cannot be excused. Overall, an enjoyable story, and one that stands up well. (8/10)

SJW: Another enjoyable, well-written Dalek story with a good premise and some interesting concepts. The Daleks are at their scheming best here, and also look very impressive with their casings having been refurbished for the production. Less effective are the human characters, who are rather one-dimensional and in a couple of cases not very well acted, and I have never been terribly keen on the incidental music which tends to grate after a while. The model work of the city is also disappointing. (5/10)

The Monster of Peladon (YYY)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	23.03.74	17.30	24'59"	9.2	23
2	30.03.74	17.30	23'26"	6.8	55
3	06.04.74	17.30	24'47"	7.4	42
4	13.04.74	17.30	24'50"	7.2	37
5	20.04.74	17.31	23'56"	7.5	42
6	27.04.74	17.31	23'48"	8.1	30

BBC Cymru transmission

1	24.03.74	16.25*
2	31.03.74	16.20*
3	07.04.74	16.30*
4	14.04.74	15.45*
5	21.04.74	15.15*
6	28.04.74	17.00*

*=Scheduled time.

PRODUCTION DETAILS

Ealing Filming: 14.01.74–18.01.74 Stage 3A

Studio Recording: 28.01.74, 29.01.74 in TC8, 11.02.74, 12.02.74, 26.02.74, 27.02.74 in TC6

The TARDIS returns to the planet Peladon which the Doctor has been intending to revisit for some time. It is about 50 years after his last visit and the planet is unsettled. There is a war with Galaxy 5 in progress and Peladon is rich in the mineral trisilicate which is needed for the war. The Pel miners (Roy Brent, John Cannon, Eden Fox, Bill Haydn, Chris Holmes, Tom O'Leary, Ifor Owen, Paul Phillips, Ivan Santon, Max Faulkner) are refusing to operate new equipment brought in by the Federation. Queen Thalira (Nina Thomas) and her High Priest Ortron (Frank Gatliff) are trying to convince them that the equipment is safe. It appears that the spirit of Aggedor is working against

them, however, as his image has appeared to and killed several miners. The latest victim is the alien mining expert Vega Nexus (Gerald Taylor), when he and engineer Eckersley (Donald Gee), demonstrate a new sonic lance to speed up the mining process.

Gebek (Rex Robinson), who represents the miners, is open minded about the technology, but another miner, Ettis (Ralph Watson), wants to use force to return Peladon to the old ways.

The Doctor and Sarah are captured but luckily Alpha Centauri (Stuart Fell; voice: Ysanne Churchman) is still on Peladon in an ambassadorial capacity and vouches for the Doctor. Ettis and a group of miners try and break into the planet's armoury but cannot get through the doors which are electronically controlled from the communications room. Ettis sends Preba (Graeme Eton) to try and get them open but he is captured. This action discredits Gebek, and Ortron orders Gebek and Preba executed. The Doctor helps them to escape and persuades the Queen that Gebek is her only chance of peace with the miners. He goes with Blor (Michael Crane), the Queen's champion, to check the cave where the spirit of Aggedor last appeared. Ettis uses the sonic lance to trap the Doctor and Blor inside. The image of Aggedor appears and Blor is killed.

When Gebek realises what Ettis has done, he rescues the Doctor as Aggedor appears once more. Sarah, hearing a message in the communications room, goes to find the Doctor in the caves. She gets lost and finds herself by the new Federation refinery. She sees someone moving inside but is then knocked unconscious by the automatic defence system. Eckersley sees her from the communications room and goes to help her.

The Doctor wants the miners to wait and to work normally while he investigates the situation. Gebek agrees, but when they have gone, Ettis plans another attack on the armoury.

Gebek is arrested and the Doctor helps him to escape. Ortron proposes that the rebellion must be crushed and that the Doctor must be captured and executed. Meanwhile Ettis goes to the communications room, where he gets Alpha Centauri to open the armoury door. He then leaves, taking Sarah hostage. Sarah escapes but is captured by Ortron, who accuses her of conspiring

to overthrow the Queen. When the Doctor arrives to try and make Ortron see sense, the High Priest condemns them both to be punished by Aggedor. He opens a pit in the temple floor and the Doctor and Sarah are pushed in.

The guard captain (Terry Walsh) tells Eckersley and Alpha Centauri that Sarah has been captured by Ortron and they try and get the Queen to intervene. Thalira can do nothing. She goes to talk to Ortron herself, but arrives too late to save the Doctor and Sarah.

In the pit, the Doctor calms the real Aggedor (Nick Hobbs) with a spinning pendant and demands that he and Sarah be released. The Queen orders Ortron to comply. The Doctor again tells the Queen to talk to Gebek and she asks him to arrange a meeting. Ortron, however, orders the Doctor not to leave the Citadel. When he tries to do so, the High Priest has him arrested and thrown in a dungeon. Sarah delivers the Queen's message to Gebek instead.

Eckersley suggests that Alpha Centauri contact the Federation for support. The sonic lance is captured by Ettis. Sarah and Gebek go to see the Queen and find that Alpha Centauri has summoned Federation troops. Sarah reasons that the troops will leave if all seems normal and Ortron manages to persuade the miners to go along with this.

Alpha Centauri receives a message from the Federation troops. They are in orbit and will arrive shortly. Gebek frees the Doctor from the dungeon and they go to investigate the refinery, following Sarah's assertion that she saw someone in there. The Doctor opens the door and they are confronted by an Ice Warrior.

The Ice Lord Commander Azaxyx (Alan Bennion) arrives and states that the planet is under martial law. He wants the miners to work under threat of death and takes hostages who will be killed every hour until the miners are working again. He threatens that the planet will be destroyed unless trisilicate is being delivered.

Azaxyx has the Warrior, Sskel (Sonny Caldinez), take the Doctor, Sarah, Eckersley and Alpha Centauri to the communications room. Azaxyx agrees to allow the Doctor to try and persuade Gebek to get the miners working again and Sarah realises

that it was Sskel that she saw in the refinery – these are not the troops that Alpha Centauri thought were being summoned. The Doctor goes to talk with Gebek.

The Doctor wants Gebek to tell the miners to pretend to co-operate to give him time to deal with the Ice Warriors (David Cleeve, Terence Denville, Alan Lenoir, Kevin Moran). He then raises the temperature in the mines so as to dull the Warriors' senses and allow the miners to attack them.

In the mines, Ettis tells a miner named Rima (Roy Evans) that he has the sonic lance pointed at the citadel which he intends to destroy.

When the miners attack the Warriors, the Doctor learns from Rima about Ettis' plan and goes to try and stop him. Azaxyr has set the lance to self-destruct, and watches on a monitor as the Doctor and Ettis fight. Ettis activates the lance and it explodes, apparently killing Ettis and the Doctor. The Doctor is not dead, however, and, when he recovers, goes to find Gebek. They head for the refinery.

Azaxyr switches off the heat in the mines and cuts off the air supply instead, which is controlled from the refinery. Ortron is killed and Thalira is held prisoner as an escape is attempted from the throne room. Alpha Centauri and Sarah manage to get to the communications room where Alpha Centauri sends an SOS message. Sarah sees Azaxyr and Eckersley talking in the refinery on the monitor screen and discovers that they have been working together in a plot to supply trisilicate to Galaxy 5. Eckersley has a statue of Aggedor which he is moving round the mines using a matter projector linked to a directional heat ray to kill the miners.

Outside the refinery, the Doctor also overhears Azaxyr and Eckersley and Sarah sees him on the monitor. She goes to join him and her appearance outside the refinery allows Gebek to knock out the guarding Warrior. Azaxyr, who has returned to the communications room, sends Sskel to stop the Doctor getting into the refinery. The Warrior arrives too late and starts to burn through the refinery door, but the Doctor uses the Aggedor statue to stop him.

With Aggedor now on their side, the miners attack the Warriors. Eckersley uses the defence system to try and stop the Doctor. It works, but only after a long period, and the Doctor is apparently killed once more. The miners storm the throne room where Azaxyr is holding the Queen hostage. They struggle and Azaxyr kills Sskel by accident. The Ice Lord is then fatally stabbed by one of the Queen's guards (Gordon Black, Derek Chafer, Pat Gorman, Chris Hodge, Steve Ismay, Tony Lord, David Rolfe).

When Eckersley makes his escape, Sarah goes to the refinery where she finds that the Doctor is not dead – he had put himself in a coma when the defence system became too much to cope with. Eckersley kidnaps the Queen and drags her through the tunnels to his space shuttle on the other side of the mountain. The Doctor uses the real Aggedor to track Eckersley down. Aggedor attacks Eckersley but he kills the beast before he is himself killed.

The Queen wants the Doctor to stay on as adviser, but the Doctor instead suggests Gebek for the role. Alpha Centauri reports that the war with Galaxy 5 is over and they are keen to negotiate peace now that they realise that their supplies of trisilicate are not going to be arriving. Gebek reports that the TARDIS has been found and the Doctor and Sarah leave.

WHO FAX

- Novelised as *Doctor Who and the Monster of Peladon* by Terrance Dicks in 1980.
- Story released on BBC Home Video in 1995.
- In the original outline for this story, which is undated and does not have a title, the old King Peladon is still ruling the planet. Ortron is conspiring to sell mineral rights for money and weapons which he will use to make himself King. To do this he is in league with Eckersley, a mining contractor who has promised Ortron this deal. Megeshra is a character in all this, as is Thalira, but it is unclear from the outline what their roles are. Thalira appears to be the spurned 'girlfriend' of King Peladon whom he dropped when he went 'all moony' over Jo. The Ice Warriors are also included, but their allegiance is

unclear from the outline. There is a suggestion that Sarah be driven into the arms of Eckersley so that she could discover that nasty-looking aliens can be good, while good-looking humans can be bad.

- The story's scene breakdown (also undated and untitled) does not feature the sonic lance. It is the Federation who send troops to the planet, not Alpha Centauri who summons them. The scene breakdown also features the Doctor causing a critical overload in the main reactor and ends with him tricking Azaxyx into revealing his plans while a radio-link to the Federation is open, thus thwarting him.

COMMENT

DJH: The Monster of Peladon is a direct sequel to The Curse of Peladon and, unfortunately, completely fails to live up to the original. In many ways this is a remake, with the same characters appearing, the same situations occurring and even a couple of the same lines creeping in. Whereas the earlier story worked, this is just a mess. There is far too much running about and people getting captured and escaping at all points in the story. It is painfully obvious that, aside from citadel corridors and mine tunnels, there are only three main sets – the throne room, the communications room and the refinery – and all the action takes place in combinations of these three. On the acting front, Frank Gatliff's Ortron is pretty good, and Alan Bennion is again superb as the ruthless Ice Lord. Unfortunately the side is let down by Nina Thomas who is pretty hopeless as the Queen, and Donald Gee wanders through the production dressed in a black plastic one-piece costume looking as though he is there by mistake. (2/10)

SJW: A rather dull reworking of ideas presented much more effectively in The Curse of Peladon, this is an uninspired and disappointing story. There is nothing wrong with the production, and there are some good performances too, but the whole thing just seems rather pointless. It is admittedly good to see the Ice Warriors back to their old ways, but it would have been much better had they been featured in a completely original story. (3/10)

Planet of the Spiders (ZZZ)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	04.05.74	17.47	24'40"	10.1	17
2	11.05.74	17.40	25'02"	8.9	26
3	18.05.74	17.40	24'58"	8.8	22
4	25.05.74	17.31	23'53"	8.2	24
5	01.06.74	17.36	24'01"	9.2	19
6	08.06.74	17.38	24'43"	8.9	25

BBC Cymru transmission

1	05.05.74	17.10*			
2	12.05.74	17.10*			
3	19.05.74	16.30*			
4	26.05.74	15.35*			
5	02.06.74	16.45*			
6	09.06.74	16.45*			

*=Scheduled time.

Repeat (edited)

	27.12.74	14.46	105'14"	8.6	49
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PRODUCTION DETAILS

Location Filming: 11.03.74–15.03.74

Studio Recording: 02.04.74, 03.04.74 in TC1, 16.04.74, 17.04.74 in TC8, 30.04.74, 01.05.74 in TC6

Mike Yates (Richard Franklin) is attending a meditation centre in 'darkest Mummieset'. He becomes suspicious of the activities of Lupton (John Dearth), Barnes (Christopher Burgess), Land (Carl Forgione), Keaver (Andrew Staines) and Moss (Terence Lodge), who seem to be summoning powers through their chanting. He arranges for Sarah to come along in her capacity as a journalist for *Metropolitan* magazine, to try and uncover what is happening.

On their way from Mortimer station, Yates nearly crashes his car as Lupton's group makes him and Sarah see a tractor in the road ahead of them. At the centre, Sarah talks with Cho-je (Kevin Lindsay), the centre's Tibetan guide, and meets Lupton. Yates hurries her away but they return on foot. After persuading Tommy (John Kane), a simpleton who works at the centre, to keep quiet, they hide in the cellar before Lupton's group arrive and start chanting. To Sarah's horror, a giant spider appears before them. It jumps on Lupton's back and vanishes.

Meanwhile the Doctor has made contact with stage magician Professor Clegg (Cyril Shaps) who possesses genuine powers. Clegg demonstrates telekinesis to the Doctor and the Brigadier (Nicholas Courtney). When given the Doctor's sonic screwdriver he 'sees' Drashigs and when Sergeant Benton (John Levene) arrives with a package from the Amazon, Clegg correctly identifies its contents as the blue Metebelis crystal given to Jo as a wedding present. While the others are distracted, Clegg looks into the crystal and is killed.

Sarah returns to UNIT and tells the Doctor what she has seen. When she mentions a spider, the Doctor is immediately interested – spiders were the last thing seen by Clegg before he died.

Lupton arrives at UNIT HQ in search of the crystal, as instructed by the spider on his back (voice: Ysanne Churchman). He knocks out a soldier (Pat Gorman) with powers given him by the spider. He sees the crystal in the UNIT lab and transports it to his hands. Sarah, the Doctor, Benton and the Brigadier give chase. After a chase involving the Doctor's new space-car, Bessie, an autogyro, a speedboat and a hovercraft, the Doctor catches up with Lupton only to find that he has vanished.

Lupton materialises at the meditation centre, watched by Tommy, who likes the crystal. As Lupton and Barnes discuss what to do, Tommy steals the crystal. The Doctor arrives to see Cho-je. Tommy wants to give Sarah the crystal as a present but before he can do so she overhears Lupton planning to perform the ceremony in the cellar on his own and tells Tommy to alert the Doctor. She watches as Lupton vanishes and as the Doctor

rushes into the cellar, she vanishes as well and reappears on Metebelis 3.

There she meets Nesca (Jenny Laird) and Sabor (Geoffrey Morris) and their children Rega (Joanna Monro), Tuar (Ralph Arliss) and Arak (Gareth Hunt). Tuar wants to kill her but Arak stops him. Huath, the Queen of the eight legs (voice: Kismet Delgado), arrives and Sarah is hidden in a hut. The spider Queen wants Arak surrendered as he killed a guard. Sabor offers himself in Arak's place but Sarah is seen and is held by the Queen's guards. The Doctor arrives in the TARDIS and fights with the guards (guard captains: Walter Randall, Max Faulkner; guards: Leslie Bates, John Cash, Harry Fielder, Derek Hunt, Steve Ismay, Roy Pearce, Dennis Plenty, Geoffrey Witherick). In the confusion, Sarah is again hidden by Nesca. The Doctor is knocked out and, when the Queen has gone, he is taken into Nesca's hut. He is very weak and tells Sarah to fetch a machine from the TARDIS which will help him. She gets the machine, but is captured by guards and taken away. Arak retrieves the machine from beside the TARDIS and the Doctor uses it to save his own life.

Meanwhile, Tommy has been listening as Barnes and the others wonder where Lupton has gone. Tommy is caught and goes to practise his reading. He lays his collection of 'pretty things' around him and starts to read. He finds himself looking into the blue crystal and collapses. When he recovers he finds he can read with ease.

Arak explains how the spiders came to Metebelis 3 – they arrived with the humans on a starship 433 years ago. The spiders were blown into the mountains where the blue crystals enlarged their minds and bodies until they were powerful enough to enslave the human population. The Doctor sends Tuar and Arak to collect pebbles for him and discovers that among them is one that will protect the wearer from the spiders' energy blasts.

The Doctor goes to the spiders' city but is captured and placed in the 'larder' with Sarah and Sabor. Sarah is released and taken before the Queen spider. She tells Sarah that she disagrees with the plan to invade Earth and wants to help.

Sarah believes her and agrees to help.

The Doctor frees himself from the 'larder' and hears Sarah calling to him. He follows her voice to a cave of blue crystal. It is the Great One playing a trick on him. The Great One (voice: Maureen Morris), the ruler of all the spiders, wants the Doctor to return to Earth and fetch the blue crystal for her.

On Earth, Yates talks with Barnes and persuades him to reopen the link in case Lupton is waiting for this to return to Earth. They meet in the cellar and start chanting. Scout spiders appear in the shadows behind them.

Tommy tells Cho-je all he knows. Cho-je heads for the cellar but a spider blasts him and Yates before other spiders attach themselves to Barnes, Moss, Land and Keaver. Tommy hurries away to warn the Abbot, K'anpo Rimpoche.

The Doctor finds Sarah and she transports him back to the village where they enter the TARDIS and return to Earth. They are attacked by the spider-controlled humans but the Doctor has a Metebelis stone which deflects the blasts. Tommy takes them to see the Abbot.

The Doctor recognises the Abbot (George Cormack) as his old Time Lord tutor. Tommy holds the others off at the door, absorbing the energy blasts as he is innocent. When K'anpo brings out the crystal, Sarah demands it. She is controlled by the Queen spider. The Doctor uses the crystal to free Sarah from the spider's influence and it falls from her back and dies. K'anpo reveals that Cho-je is a projection of himself. He makes the Doctor realise that this is all his fault as he took the crystal in the first place, and that he must now face his fear and return to the cave of the Great One to give back the crystal.

The spiders summon up more power and blast Tommy again. Yates arrives and also takes a blast, but Barnes and the others get into K'anpo's room and attack the Abbot who regenerates into the form of Cho-je. The Doctor vanishes and reappears in the cellar. He returns in the TARDIS to Metebelis 3 where he meets Arak and Tuar who take him to the spiders' council chamber – their attack failed and they are under the spiders' influence. The Doctor tells them that he is going to return the crystal to the Great

One and Lupton tries to stop him. As the Doctor leaves, Lupton is killed by a blast from the spiders.

The Doctor arrives at the cave of the Great One and confronts the giant spider. She takes the crystal from him and completes her 'web of power' which is, the Doctor realises, a positive feedback circuit that will eventually destroy the Great One's mind. The Doctor is getting weaker from the radiation but races from the chamber and manages to leave in the TARDIS before all the spiders die, the humans are released from the spiders' mental domination and the mountain explodes, destroying the Great One.

Three weeks later, Sarah is at UNIT HQ with the Brigadier wondering if they will ever see the Doctor again when the TARDIS appears. The Doctor got lost in the time vortex and the TARDIS has brought him home. He collapses on the floor and apparently dies. Cho-je appears and tells the Brigadier and Sarah that he will assist the Doctor's regeneration. He does so and the Doctor's appearance changes before their eyes.

WHO FAX

- Novelised as *Doctor Who and the Planet of the Spiders* by Terrance Dicks in 1975.
- Story released on BBC Home Video in 1991.
- Working title: *The Final Game*.
- Locations: Tidmarsh Manor, Tidmarsh, Berkshire; Mortimer Station, Stratfield Mortimer, nr Reading; roads around station; Membury Airfield, Membury, Wiltshire; Marchant Barracks, Devizes, Wilts; river's edge at Strand, nr Westbury on Severn, Gloucs.
- When Clegg holds the Doctor's sonic screwdriver, the original intention was to show a clip from *The Green Death*. This idea was dropped and a clip from *Carnival of Monsters* was used instead.
- The gyroplane was hired from Campbell Aircraft Ltd of Membury Airfield and was flown by A. M. W. Curzon-Herrick.
- The Skima hovercraft was hired from Michael Pinder of Teddington, who also played 'Hopkins', the man from whom the Doctor takes the vehicle when chasing Lupton.

- The tractor seen by Yates and Sarah was driven by J. R. Balsdon from Barn Elms Farm near Reading.
- To help the production crew's understanding of the story, Barry Letts prepared a glossary of terms extracted from a book called *The Message of the Tibetans*.
- The Tibetan meditation chant, 'om mani padme hum', is translated as, 'Hail to the Jewel of the Lotus'.
- The cliffhanger for episode five was artificially created by taking a scene part-way into episode six and placing it at the end of episode five. This explains why there are several additional scenes at the start of episode six before episode five's cliffhanger is reached.

COMMENT

DJH: This story is a mixture of the good and the bad. All the scenes set on Earth are superb with a great atmosphere generated. The extended chase sequence is fun but adds little to the plot, but John Dearth is an excellent villain. It all starts to fall apart when the action shifts to Metebelis 3 as the cast of actors there are dreadful. Jenny Laird is worst as Nesca, but Gareth Hunt and Ralph Arliss are not much better. The whole thing is saved by Maureen Morris as the voice of the Great One. She is simply superb and portrays the power and madness embodied by the character in a way that is terrifyingly believable. The end of the story is great, with the Doctor having to face his fear, and we can almost forgive the dodgy CSO. Not one of the best stories to go out on, but a pretty good attempt. (6/10)

SJW: The Buddhist ideas underlying this story give it a sound basis, but sadly it is rather poorly realised and unconvincing. The Brigadier and UNIT have been reduced to light relief, the chase scenes are pointless and self-indulgent and the inhabitants of Metebelis 3 are a remarkably dull bunch. The giant spiders are admittedly quite creepy and well done – their voices are particularly memorable – and there are some other positive aspects such as the characterisation of Yates, but overall this makes for a disappointing end to the third Doctor's era. (3/10)

TWENTIETH ANNIVERSARY SPECIAL

The Five Doctors (6K)

EP	DATE	TIME	DURN	VIEWERS	CHART POS
	25.11.83	19.20	90'23"	7.7	54

Repeat

1	14.08.84	18.15	24'15"	4.7	88
2	15.08.84	18.16	25'11"	4.5	93
3	16.08.84	18.17	24'16"	3.7	107
4	17.08.84	18.15	24'51"	4.0	102

PRODUCTION DETAILS

Location Filming: 05.03.83, 07.03.83–11.03.83, 13.03.83–15.03.83, 17.03.83

Ealing Filming: 18.03.83

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 on BBC Home Video in edited form in 1985, in unedited form in 1990, and in a re-edited and extended edition in 1995.
- Further information can be found in *The Handbook: The Fifth Doctor*.

COMMENT

DJH: *Jon Pertwee slips back into the role of the third Doctor as though he had never been away. Terrance Dicks' script is full of classic third Doctor lines – although the expletive 'Jehosaphat' seems out of place. The story was intended as a celebration and achieves what it sets out to do. (7/10)*

SJW: *The Five Doctors is great fun, and strikes just the right anniversary note. Few people could be more experienced at writing Doctor Who than Terrance Dicks, and here he does an expert job in coming up with a plot that enables him to weave in all the various returning characters and cameo appearances while still telling an entertaining story. There is no hidden meaning or deep subtext here, but that's not what's required for a special occasion like this. Instead, what we have is a celebratory romp with a suitably nostalgic feel. Gallifrey still has the overly glitzy look it acquired in Arc of Infinity, but otherwise the production delivers everything that's required of it. The performances are all fine, too, including Jon Pertwee's effortless recreation of the third Doctor; although in truth Richard Hurndall bears little more than a passing resemblance to the late, great William Hartnell. (7/10)*

STORIES: APPENDIX

The third Doctor has also appeared in other productions which, while not forming a part of the established *Doctor Who* canon, are detailed here.

The Ultimate Adventure

JON PERTWEE TOUR DATES:

23/03/89 – 01/04/89	Wimbledon Theatre, London
03/04/89 – 08/04/89	Her Majesty's Theatre, Aberdeen
10/04/89 – 15/04/89	Empire Theatre, Liverpool
17/04/89 – 22/04/89	Theatre Clywd, Mold

24/04/89 – 29/04/89	Alexandra Theatre, Birmingham
01/05/89 – 06/05/89	The Bristol Hippodrome
08/05/89 – 13/05/89	Towngate Theatre, Basildon
15/05/89 – 20/05/89	Theatre Royal, Glasgow
22/05/89 – 27/05/89	Manchester Opera House
29/05/89 – 03/06/89	Apollo Theatre, Oxford

CAST

<i>The Doctor</i>	Jon Pertwee (until 3 June, except 29 April), Colin Baker (from 5 June), David Banks (29 April)
<i>Jason</i>	Graeme Smith (until 15 July, except 21–23 April), David Bingham (21–23 April, from 17 July)
<i>Crystal</i>	Rebecca Thornhill
<i>Zog</i>	Stephanie Colburn
<i>Delilah/Mrs T</i>	Judith Hibbert
<i>Karl</i>	David Banks (except 29 April), Chris Beaumont (29 April)
<i>US Envoy</i>	Chris Beaumont
<i>Envoy's Wife</i>	Claudia Kelly
<i>Bell Boy</i>	Stephanie Colburn
<i>MC</i>	David Bingham (until 15 July, except 21–23 April), Oliver Gray (from 17 July)
<i>US Bodyguards</i>	Troy Webb, Deborah Hecht
<i>Emperor Dalek</i>	Troy Webb
<i>Dalek Voices</i>	Chris Beaumont, Troy Webb
<i>Chief Dalek</i>	Paula Tappenden
<i>Dalek Scientist</i>	Chris Beaumont
<i>Daleks</i>	David Bingham (until 15 July, except 21–23 April), Oliver Gray, Troy Webb, Deborah Hecht, Gavin Warwick (from 17 July)
<i>Cybermen Voices</i>	Oliver Gray
<i>Cyberleader</i>	Wolf Christian
<i>Cybermen</i>	Paula Tappenden, Oliver Gray (until 15 July), Gavin Warwick (from 17 July)

<i>Insect Men</i>	Claudia Kelly, Alison Reddihough, Troy Webb
<i>Mercenaries</i>	Terry Walsh (until 24 June), Alison Reddihough, Gavin Warwick (from 15 July), Oliver Gray (26 June–15 July)
<i>Waitress</i>	Deborah Hecht
<i>Ant-Person</i>	Claudia Kelly
<i>Martial Arts Mercenary</i>	Troy Webb
<i>Vervoid</i>	David Bingham (until 15 July, except 22–23 April), Gavin Warwick (from 17 July)
<i>Chicken-Headed Alien</i>	Paula Tappenden
<i>Hairy Alien</i>	Chris Beaumont (except 29 April)
<i>Draconian</i>	Wolf Christian
<i>Executioner</i>	Paula Tappenden
<i>Execution Victim</i>	David Bingham (until 15 July, except 21–23 April), Gavin Warwick (from 17 July)
<i>Duelling Guards</i>	Terry Walsh (until 24 June), Wolf Christian, Oliver Gray (from 26 June)
<i>Ragamuffin</i>	Claudia Kelly
<i>French Men</i>	Chris Beaumont, Troy Webb, Oliver Gray (until 26 June), David Bingham (until 15 July, except 21–23 April), Gavin Warwick (from 17 July)
<i>French Women</i>	Paula Tappenden, Deborah Hecht, Judith Hibbert
<i>Crystal (in packing case)</i>	Paula Tappenden
<i>PA Voice</i>	Oliver Gray
<i>Nightclub Customers</i>	Wolf Christian, Claudia Kelly, Troy Webb, Paula Tappenden, Oliver Gray (until 15 July), Alison Reddihough, Gavin Warwick (from 17 July)

CREDITS:

<i>Writer</i>	Terrance Dicks
<i>Director</i>	Carole Todd
<i>Designer</i>	Paul Staples
<i>Music Composed by</i>	Steve Edis
<i>Lyrics by</i>	Carole Todd
<i>Creative Consultant</i>	John Nathan-Turner
<i>Fight Arranger</i>	Terry Walsh
<i>Orchestra Manager</i>	Bill Occleshaw
<i>Costume Design</i>	Yvonne Milnes
<i>Lighting Design</i>	Chris Boyle

A conference between the Dalek Emperor, the mercenary leader Karl and a Cyberleader is held on Skaro. They intend to use the Doctor in their plan for the conquest of Earth.

The TARDIS arrives in 10 Downing Street, where the Doctor and his companion Jason meet 'Margaret'. She tells the Doctor that he was supposed to go to Number Ten, the nightclub, to make sure that a threatened kidnap attempt on the US Envoy does not happen. The Doctor and Jason leave for the nightclub.

A singer called Crystal is making her debut at the nightclub. At the end of her opening song, 'Strange Attractor', Karl and his mercenaries appear and start to fight with the CIA men. The Cybermen arrive as back-up and the US Envoy is kidnapped. The Doctor and Jason arrive too late and the Doctor decides to use a space radar in the TARDIS to track where the Envoy has been taken. One of the injured mercenaries mutters about Delilah. Crystal follows the Doctor and Jason into the TARDIS where she stumbles and accidentally operates the controls.

Karl reports to the Dalek Emperor that the Doctor is following their trail to Altair Three where he will be captured by the Cybermen.

The TARDIS arrives on Altair Three. There the Doctor and his companions encounter some flying creatures, but the Cybermen attack and kill the creatures, while the Doctor and his friends escape.

The Doctor decides to visit the Bar Galactica, run by

Madame Delilah. There they meet Delilah who tries to seduce the Doctor, and Zog, a put-upon alien. Karl is also there and he claims there is a bounty on the Doctor's head. With the patrons of the bar turned against him, the Doctor, Jason and Crystal hurry back to the TARDIS. They find that Zog has also joined them. Suddenly an energy beam hits the TARDIS and it is taken on board a Dalek ship. The Doctor manages to push the Daleks out of the bridge during a meteorite storm and disconnects the force field. However, they are recaptured by the Daleks before they can return to the TARDIS. The Doctor manages to outwit them again and gets the TARDIS to take himself and his companions to a planet far from any danger.

They arrive on a barren world and Crystal sings a song, 'Sky High'. They return to the TARDIS as the planet seems to object to the song. Their next port of call is France in 1798 where they narrowly avoid being beheaded. Returning to the TARDIS, the Doctor realises that the Daleks have reversed the polarity of the neutron flow. He corrects the fault and heads back to the Bar Galactica. There he is captured by Karl and the Daleks. The Daleks renege on their deal and Delilah is killed as are most of the mercenaries. Karl decides to switch sides, and takes the Doctor back to the Dalek ship where the Doctor outwits the Daleks after a chase and finds the Envoy. He creates a time tunnel using a pendant he has endowed with temporal energy from the TARDIS and gets the Envoy out of his cell.

The Doctor is captured by the Daleks and taken before the Emperor. The Dalek Emperor explains that the mercenaries and Cybermen are just scapegoats and the Doctor records this fact and plays it back when these parties arrive. They fight and the Doctor slips back to the TARDIS with his companions and the Envoy.

Back in Downing Street, the Doctor is suspicious. It was too easy. He realises that a trap has been set and discovers that the Envoy has been brainwashed into detonating a bomb to destroy the conference. The Doctor defuses the bomb by dropping it in a teapot and then frees the Envoy from the Dalek conditioning by singing a Venusian lullaby.

Back at the nightclub, Crystal is a hit. She confides to the Doctor that she thinks she is in love with Jason and decides to travel on with him and the Doctor in the TARDIS.

WHO FAX

- *Doctor Who – The Ultimate Adventure* was the fourth *Doctor Who*-related stage play to be produced in Britain. Previously there had been *The Curse of the Daleks* (1965), *Doctor Who and the Daleks in Seven Keys to Doomsday* (1974) and *Recall UNIT* (1984).
- Jon Pertwee fell ill at the start of the matinee performance on 29 April and the part of the Doctor was played by David Banks for the two performances on that day.
- The play started its run with Jon Pertwee playing the Doctor. Colin Baker took over part way through the tour.
- Mark Furness' first choice to write *The Ultimate Adventure* was Terrance Dicks. The writers initially asked for a storyline, however, were Andrew Cartmel, *Doctor Who*'s then current script editor, and Ben Aaronovitch, one of the recent scriptwriters. Their idea was felt to be too complex for a touring production, so Furness then asked Dicks instead.

COMMENT

DJH: As a stage production, The Ultimate Adventure was more akin to a pantomime than to any serious attempt to translate Doctor Who to the stage. Author Terrance Dicks came up with a workmanlike script for the play, which combined action and humour while recognising the limitations of presenting something on stage. The play started shakily but as the weeks progressed so the cast got into the swing of it and by the end of the first month, the play was running smoothly. Along the way many sequences were trimmed, adapted and added as it became apparent where the play needed work. Some of the settings and lines were deliberate pastiches on the Doctor Who universe. As it was written for the third Doctor, when Colin Baker took over, several lines and sequences were changed to reflect this. (3/10)

SJW: I have always greatly disliked musicals, so this production had an uphill struggle to win me over. The script was also clearly written down to appeal to a young audience, and to my mind this was a great mistake as the TV series had always managed to sustain an enormous following amongst children without ever having to resort to this dubious tactic. No doubt the producers had in mind the potential to hook the type of family audiences who go to see pantomimes – another type of production I particularly dislike. The play was by no means a complete disaster, however. Its big saving grace was a superb central performance by Jon Pertwee who, despite all the nonsense going on around him, remarkably still managed to bring his usual dignity, elegance and authority to the character. (4/10)

Dimensions in Time

EP	DATE	TIME	DURN	VIEWERS	CHART POS
1	26.11.93	20.08	7'34"	13.8	15 *
2	27.11.93	19.23	5'27"	13.6	10 **

* = Shown as a part of the 1993 Children in Need appeal.

** = Shown as a part of Noel's House Party.

In both cases the Viewers figure is for the fifteen-minute segment of the programme containing the *Doctor Who* 'episode'. The Chart Pos is for the whole programme.

PRODUCTION DETAILS

Studio Recording: 21.09.93 at Fountain TV studios, New Malden, Surrey

Location/OB: 22.09.93–24.09.93

The Doctor (Jon Pertwee, Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy) foils a dastardly scheme by renegade Time Lord chemist the Rani (Kate O'Mara), and in doing so frees his first two incarnations from her clutches.

WHO FAX

- This was a two-part skit produced for the BBC's annual *Children in Need* telethon.
- The story was made to be watched through special polarised filter glasses to achieve a 3D effect.

COMMENT

Of all the Doctors, Jon Pertwee showed his age the most, and yet still managed to turn in a creditable performance despite the brevity of his scenes and the incomprehensibility of the plot. Despite its admittedly worthy charitable aims and the highly commendable efforts of the many contributors who gave their services free of charge, this remains a dreadful travesty of a Doctor Who story. Fortunately, it is not generally regarded as part of the genuine Doctor Who canon. (0/10)

The Paradise Of Death

BBC Radio 5

EP	DATE	TIME	DURN
1	27.08.93	18.32	27'51"
2	03.09.93	18.30*	28'20"
3	10.09.93	18.31	28'07"
4	17.09.93	18.33	27'56"
5	24.09.93	18.32	28'27"

BBC Radio 2

Repeat

1	12.04.94	19.00*	27'51"
2	19.04.94	19.00*	28'20"
3	26.04.94	19.00*	28'07"
4	03.05.94	19.00*	27'56"
4	10.05.94	19.00*	27'56"
5	24.05.94	**	28'27"

During the repeat, episode 4 was transmitted twice by mistake, resulting in the transmission of episode 5 later in the month.

* = Scheduled time

** = Time unknown, possibly broadcast at 19.00, replacing the scheduled transmission of *The Bossa Nova Story*.

PRODUCTION DETAILS

Recording: 21.05.93 in Maida Vale 7, 24.05.93–27.05.93 in Maida Vale 6

CAST

<i>The Doctor</i>	Jon Pertwee
<i>The Brigadier</i>	Nicholas Courtney
<i>Sarah Jane Smith</i>	Elisabeth Sladen
<i>Freeth</i>	Harold Innocent
<i>Tragan</i>	Peter Miles
<i>Jeremy Fitzoliver</i>	Richard Pearce
<i>The President</i>	Maurice Denham
<i>Onya</i>	Jane Slavin
<i>Waldo</i>	Jonathan Tafler
<i>Radio Voice/ Crestin/ Bill/ Ambulanceman/ Man</i>	Andrew Wincott
<i>Grebber/ Reporter</i>	Brian Hall
<i>Medan/ Hunter</i>	David Holt
<i>Nobby/ Kitson/ Wilkins/ Soldier</i>	Dominic Letts
<i>Greckle</i>	Emma Myant
<i>Clorinda/ Secretary General of the UN</i>	Jilly Meers
<i>Odun/ Patrol Leader</i>	John Fleming
<i>General Commanding UNIT/ Professor Mortimer Willow</i>	John Harwood
<i>Guard/ Rance/ Board Member/ Echolocation Operator/ Lexan</i>	Julian Rhind Tutt
<i>Rasco Heldal</i>	Michael Onslow
<i>Yallett/ Officer of the Day</i>	Philip Anthony
<i>Kaido/ Guard 2/ Custodian of Data Store/ Jenhegger</i>	Trevor Martin

The mutilated body of a man found near the perimeter fence of a new entertainment complex called Spaceworld brings the Doctor, Sarah, Jeremy Fitzoliver – assigned by her magazine to bring Sarah a camera to cover the opening of Spaceworld – and the Brigadier investigating. Spaceworld features exhibits of alien life forms and is run by the Parakon corporation, represented by Chairman Freeth, themselves a group of aliens from the planet Parakon come to Earth to offer friendship and prosperity.

While snooping around, Sarah is kidnapped by Vice-Chairman Tragan, and taken to Parakon. The Doctor, Jeremy and the Brigadier follow in the TARDIS and meet the President of Parakon who seems oblivious to the scheming of Freeth, his son.

The Doctor discovers that the entire planet's economy rests with a plant called rapine which is used to manufacture everything from food to building materials. The problem is that rapine destroys a planet's ability to grow anything else and soon leaves vast deserts in its wake. Freeth and Tragan have been organising the growth of rapine on other planets as it does bring short-term prosperity, but in the longer term the planets die. Freeth then incites war on the dying worlds and harvests the refugees and those killed in the wars to create fertiliser for those planets still able to support the growth of rapine. Earth was to have been the latest planet to have been offered the plant.

The Doctor and his friends manage to convince the President of the evil that is being carried out before it is too late.

WHO FAX

- Story issued in extended form and in stereo by the BBC Radio Collection in 1993.
- Novelised as *Doctor Who – The Paradise of Death* by Barry Letts in 1994.
- Dominic Letts is the son of author Barry Letts.
- Trevor Martin played the Doctor in the 1974 stage play *Doctor Who and the Daleks in Seven Keys to Doomsday*.

COMMENT

DJH: *As a radio adaptation, The Paradise of Death is not at all bad. The plot is fairly straightforward and the casting is excellent – especially Peter Miles as Tragan. Of the regulars, unfortunately the Doctor fares the worst as Jon Pertwee's voice has aged considerably making it hard to reconcile the character with the Doctor as we knew him on television. Nicholas Courtney as the Brigadier and Elisabeth Sladen as Sarah, however, are near-perfect recreations of their TV counterparts. Only the inclusion of Jeremy is a mistake. The character is unlikable and unbelievable and should have been killed off at the first opportunity. Clever use is made of a virtual reality-like plot device which allows characters to 'experience' what is happening to others, giving them a good excuse to narrate events for the benefit of the other characters, and the listener. An enjoyable show. (5/10)*

SJW: *The Paradise of Death is a fun if rather lightweight romp with some excellent performances and good production values. Jon Pertwee admittedly sounds strangely doddery as the Doctor, but Nicholas Courtney portrays the Brigadier with his usual panache and Elisabeth Sladen is as brilliant as ever as Sarah. Peter Miles and Maurice Denham take the honours amongst the guest cast. There are some weaknesses in Barry Letts' scripts, but on the whole this is a worthwhile and effective translation of Doctor Who to the radio medium. (5/10)*

Doctor Who and the Ghosts Of N-Space

BBC Radio 2

EP	DATE	TIME	DURN
1	20.01.96	19.04	27'21"
2	27.01.96	19.04	28'00"
3	03.02.96	19.03	28'03"
4	10.02.96	19.04	27'10"
5	17.02.96	19.06	27'28"
6	24.02.96	19.04	27'45"

PRODUCTION DETAILS

Recording: 06.11.94, 07.11.94, 09.11.94–11.11.94, 13.11.94 in Maida Vale 6

CAST

The Doctor

Sarah Jane Smith

The Brigadier

Jeremy

Max/ Maximillian

Maggie

Mario/ Bruno/ Thug 1

Louisa

Nico/Nicodemus

Don Fabrizzio

Barone/ Man

Baronessa/ Marcella

Sergio/ Guido

Maid

Roberto/ Servant/ Knight/ Thug 2

Clemenza

Paolo

Male Voice/ Umberto

Jon Pertwee

Elisabeth Sladen

Nicholas Courtney

Richard Pearce

Stephen Thorne

Sandra Dickinson

Harry Towb

Deborah Berlin

David Holt

Don McCorkindale

Gavin Muir

Jilly Meers

Jim Sweeney

Joanne Sergeant

Jonathan Keeble

Jonathan Tafler

Paul Brooke

Peter Yapp

Sarah Jane Smith is taking a working holiday in Italy with her friend and colleague Jeremy Fitzoliver and is amazed to discover that Brigadier Lethbridge-Stewart is also in the area. He has come to assist his elderly and eccentric uncle, Mario Verconti, in resisting the threats of an American mobster named Max Vilmio who wants to buy his castle home on the tiny island of San Stefano Minori. The castle has long been haunted by ghosts, but these have recently been joined by more monstrous apparitions.

The Doctor, summoned to the castle by the Brigadier, deduces that these fiends are actually creatures from N-Space – the dimension through which spirits pass on their way from the realm of the living to that of the dead. They are escaping through a rupture in the barrier between N-Space and the normal space-time continuum – a barrier that could soon catastrophically collapse. With the aid of an apparatus constructed with equipment from the TARDIS, the Doctor takes Sarah on a journey into N-Space, where they learn of historical events that could have caused damage to the barrier. They then travel back in time in the TARDIS to follow up these leads.

It transpires that Vilmio is in truth Maximillian Vilmius, an early-sixteenth-century alchemist, who sought immortality by inventing an elixir of life. The Doctor and Sarah manage to trap him in the wall of the castle, but he escapes again in the year 1818. With the aid of his moll, Maggie Pulacki, and a ghostly monk, Nicodemus, he now aims in the present day to become king of N-Space and to lead its fiendish inhabitants in overrunning the Earth. After a succession of battles, both in N-Space and on San Stefano Minori, the Doctor manages to defeat him and to close the rupture in the barrier.

WHO FAX

- Story issued in stereo by the BBC Radio Collection in 1996.
- Novelised as *Doctor Who: The Missing Adventures – The Ghosts of N-Space* by Barry Letts in 1995.

COMMENT

DJH: *Everything that was right about The Paradise of Death seems to have gone wrong with Doctor Who and the Ghosts of N-Space. The plot is simple – the Doctor must stop an alchemist from gaining eternal life – but becomes buried under heaps of padding and sub-plots. Characters talk to themselves all the time to explain what is happening. There are too many voices to really get to grips with who is who and the whole thing descends into a muddle. This time the supremely annoying Jeremy is paired with the equally annoying Maggie, and Sandra Dickinson gets to use her irritating squeaky American accent to the full. Very disappointing. (1/10)*

SJW: *Like The Paradise of Death, Doctor Who and the Ghosts of N-Space boasts some good performances – particularly from the regulars – and a fine standard of production. What lets it down, unfortunately, is Barry Letts' story, which is trite, poorly plotted and rambling. In short, the scripts are just plain awful. A wasted opportunity. (1/10)*

4: Rewriting the Myth

Every era of *Doctor Who* brings new elements to the series' developing mythology. Story after story, new facts are invented by the scriptwriters 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 some 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 stories some kind of logical continuity.

Plot continuity has always been a bug-bear of long-running television programmes. It could be argued that good continuity is essential in a popular soap opera for the sake of believability, but is it really so vital in a series such as *Doctor Who*? Certainly Barry Letts and Terrance Dicks, the production team who oversaw most of the third Doctor's era, had little interest in sticking slavishly to the precise details of what had been established in the past, particularly where to do so would get in the way of telling a good story. They were, however, keen to keep faith with the series' regular viewers by avoiding any major contradictions, and indeed to make use of and develop the series' mythology where to do so would be advantageous, for example in providing the basis for new adventures. In this they were assisted by the fact that the Doctor had until recently been presented as a highly enigmatic character of unknown origins – he had only just been disclosed to be a Time Lord in the closing story of the series'

sixth season – leaving them a virtually blank canvas with which to work.

Created by Dicks and writer Malcolm Hulke, the Time Lords were to constitute one of the most important elements in *Doctor Who*'s development during the seventies. Initially, however, little was revealed about them. In their debut story, *The War Games*, they had been restricted to a brief appearance and been presented as a mysterious and rather aloof race possessing awesome powers – including the power to exile the Doctor to Earth and transform his physical appearance. Nothing more was then seen of them until season eight's opening story, *Terror of the Autons*, when a Time Lord emissary dressed in a supposedly inconspicuous business suit, complete with bowler hat and broly, materialises in mid-air to warn the Doctor of the presence on Earth of another of their race – a renegade known only as the Master.

With the exception of the Master, who was conceived by Letts and Dicks as a regular arch-enemy for the Doctor (see Chapter 6), the Time Lords' presence is more felt than seen during the remainder of the eighth season and the whole of the ninth. Although *Colony in Space*, *The Curse of Peladon* (at least, if the Doctor's assumption is correct) and *The Mutants* all involve them sending the Doctor on missions to other planets, only in the first of these do they actually make another brief on-screen appearance (when it is revealed that the Master has stolen some of their files – as also mentioned later in *The Sea Devils*).

The fact that they need the Doctor to carry out missions on their behalf makes the Time Lords seem rather less all-powerful than was suggested in *The War Games* – and arguably also somewhat hypocritical, given that their reason for exiling the Doctor to Earth in the first place was that he had broken their cardinal law of non-interference in the affairs of other planets. This impression is confirmed in *The Three Doctors*, the opening story of the tenth season, which constitutes their most extensive appearance to this date.

On this occasion they are even seen to be vulnerable to attack, albeit by one of their own kind – namely Omega, the engineer

who by arranging the detonation of a star gave them the power they needed for time travel. Omega (whose robes are reminiscent of those of his fellow Time Lords) was thought to have been lost in the supernova and has long been regarded as one of his race's greatest heroes. In truth however he became trapped in the universe of antimatter, where he now survives purely by force of will. His attack on the Time Lords – which involves draining the universe's cosmic energy into a black hole – is motivated by a desire for revenge for his apparent abandonment.

The Three Doctors sees the Time Lords portrayed as an essentially technocratic race, heavily reliant on science for their position of power. They are also shown to have a hierarchy, with a President and a Chancellor (who apparently has the power to overrule the President) taking charge of the emergency – an emergency that they fear could leave them as vulnerable as those they are 'pledged to protect', a rather surprising sentiment for a race supposedly committed to a policy of non-interference.

Other information to be gleaned from *The Three Doctors* includes the fact that the Time Lords have some sort of time scanner capability that enables them to observe the Doctor during his first and second incarnations; that they are able to bring all three Doctors together, although to do so is in breach of the First Law of Time; and that they can communicate with the first Doctor even when he is stuck in a 'time eddy'.

Still, *The Three Doctors* fails to reveal any great detail about Time Lord society, leaving a residual air of mystery surrounding them. It is not in fact until season eleven's opening story, *The Time Warrior*, that viewers even learn the name of their home planet, Gallifrey (amended slightly from Galfrey in writer Robert Holmes's original storyline).

The only other Time Lord seen during the course of this era is K'anpo Rimpoche, who features in *Planet of the Spiders* – the third Doctor's swansong. He appears initially to be a Tibetan Abbot in charge of a meditation centre in the heart of the English countryside, but the Doctor recognises him as his one-time Time Lord guru – possibly the same person as the old hermit he once mentioned to Jo in *The Time Monster*. K'anpo is apparently

killed during the course of the action, but is almost immediately reborn in the form of his deputy Cho-je – a projection of his own future self. For the first time, the Time Lords' ability to transform their appearance in this way is referred to here as 'regeneration'.

Throughout his third incarnation the Doctor works on a semi-permanent basis with the British branch of the United Nations Intelligence Taskforce, or UNIT for short, and its commanding officer Brigadier Alistair Lethbridge-Stewart – a scenario set up in the season six story *The Invasion*. The alliance is initially an uncomfortable one, forced on the Doctor by his exile to Earth, but it becomes gradually less so as time goes by and ultimately continues even after he has had his freedom to travel in time and space restored by the Time Lords.

Starting with the Brigadier, a character established in the sixties stories *The Web of Fear* and *The Invasion*, the production team gradually built up a small ensemble of UNIT regulars. First was Sergeant Benton, who had also appeared in *The Invasion* – then holding the rank of Corporal – and was reintroduced in season seven's *The Ambassadors of Death*. Then, at the start of season eight, Captain Mike Yates was brought in as the Brigadier's second-in-command, a function previously fulfilled by a number of one-off characters – Captain Turner in *The Invasion*, Captain Munro in *Spearhead from Space* and Captain Hawkins in *Doctor Who and the Silurians* – and even by the relatively lowly Benton in *The Ambassadors of Death* and *Inferno*.

Another new regular, Corporal Bell, was more short-lived, appearing in only *The Mind of Evil* and *The Claws of Axos*, and other UNIT personnel, such as Major Cosworth in *The Mind of Evil* and Sergeant Osgood in *The Dæmons*, continued to be brought in on a one-off basis. Lethbridge-Stewart, Yates and Benton, however, went on to feature in many stories during the third Doctor's era.

The Brigadier comes across as a soldier of the old school, a stickler for military correctness, and often shows a lack of imagination when dealing with alien menaces, choosing to shoot first and ask questions later. He has no doubt where his loyalties

lie and is willing to do whatever is necessary to safeguard the world as he knows it. He does however mellow with age, his manner becoming less formal – as evidenced by the gradual lengthening of his hair – and his relationship with the Doctor becoming less abrasive. In *Planet of the Spiders* the Doctor even learns of a romantic tryst he once had in Brighton with a woman named Doris.

Captain Yates seems initially to be very much in the *Boy's Own* mould of dashing army officers, debonair and athletic, but it soon becomes apparent that there is a more sensitive, romantic side to his nature. This eventually leads him in *Invasion of the Dinosaurs* to ally himself to the idealistic cause of Operation Golden Age, and in the process to betray his friends at UNIT. Allowed to resign quietly when his misguided actions are revealed, he is later seen in *Planet of the Spiders* to be developing the more spiritual side of his nature at K'ampo's meditation centre. This is perhaps more in keeping with his character than was his previous military lifestyle, although he seems to slip back quite comfortably into the role of a hero in the ensuing fight against the giant spiders of Metebelis 3.

Benton, meanwhile, is a relatively straightforward character; a solid and ever-dependable soldier who displays a strong loyalty to UNIT, the Brigadier and the Doctor.

UNIT has its main headquarters in Geneva, and has to liaise with the regular Army when carrying out its British operations. The Army even has the power to arrest UNIT officers and personnel in certain situations, as seen for example in *The Claws of Axos* and *Invasion of the Dinosaurs*. The British branch of UNIT appears to have a number of different headquarters buildings, including at least two in central London (*Spearhead from Space* and *The Mind of Evil*), one beside a canal (*Terror of the Autons*) and one set in large grounds (*The Three Doctors*) – or possibly it is simply subject to frequent relocations. It also has mobile headquarters units (*The Claws of Axos* and *The Dæmons*).

It is never stated in which years the UNIT stories are set: in many respects they appear to be contemporary to the time of their transmission, but in many other respects they appear to take

place in the future; Britain, for instance, has a space programme that has succeeded in mounting manned missions to Mars (*The Ambassadors of Death*).

Doctor Who and the Silurians introduces a race of intelligent reptiles who ruled Earth before the rise of humankind. They went into hibernation when a rogue planet approached and threatened to wreak destruction, and failed to wake up again when this threat failed to materialise as the rogue planet went into orbit and became the moon. *The Sea Devils* features an amphibious strain of these reptiles, who have lain dormant in a base off the English coast, and the Doctor states that they hail from the Eocene era (their previous identification as Silurians in *Doctor Who and the Silurians* being incorrect).

Other previously unknown information about Earth's history revealed during the third Doctor's era includes the fact that by the twenty-fifth century it will have become a pollution-ravaged and overcrowded nightmare from which groups of people will flock to colonise other worlds (*Colony in Space*); that by the twenty-sixth century it will have a powerful empire spanning half the galaxy (*Frontier in Space*); and that around the thirtieth century that empire will decline and fall, with many of its subject planets being granted independence (*The Mutants*).

The third Doctor's era also sees a considerable amount of new information being disclosed about the TARDIS, including the fact that the central control console can be taken outside the ship and operated independently of it, as seen in *The Ambassadors of Death*, *Inferno* and *Day of the Daleks*; that the dematerialisation circuit (a Mark I in contrast to the Master's Mark II) is vital to its function; and that the Time Lords are able to operate the ship by remote control. In *The Curse of Peladon* the Doctor states that the TARDIS is indestructible. *The Time Monster* however brings the revelation that two TARDISES (in this case the Doctor's and the Master's) can materialise inside each other, and that if they are configured to occupy exactly the same position in space and time – a move known as a time ram – this will result in their total annihilation.

The Time Monster introduces the TARDIS's telepathic circuits,

by which the Doctor manages to communicate with Jo after being consigned to the time vortex. On the Doctor's instructions, Jo returns him to the ship by activating a unit marked 'extreme emergency' on the control console. In *The Three Doctors* the Doctor uses this same unit to send a request for assistance to the Time Lords, and in *Planet of the Daleks* he uses the telepathic circuits to send a further such request. Also in *Planet of the Daleks* the control room is shown to contain a wall unit from which a medical bed can be made to slide out for use in an emergency; and the Doctor almost dies after the police box outer shell is completely coated in fungus and the emergency oxygen cylinders run out. In *Death to the Daleks* the ship's power is drawn off by a living city on the planet Exxilon, causing its systems to shut down completely – even to the extent that the Doctor has to open the main doors with a mechanical crank handle.

A number of stories, including in particular *The Time Monster* and *Planet of the Spiders*, even give strong suggestions that the TARDIS might actually be akin to a sentient being.

In *Day of the Daleks* the Doctor mentions to Jo the Blinovitch Limitation Effect – an idea devised by the production team to explain away the paradoxes they saw as inherent in the concept of time travel, and later mentioned again in *Invasion of the Dinosaurs*. Interviewed in 1983 for *Doctor Who Monthly*, Letts explained how the idea had come about:

'Terrance Dicks and I had endless discussions about this whole question of the time paradox. What happens if you go back in time and shoot your grandfather before he's met your grandmother? You can't be born because your father was never conceived and, if that is so, how then could you shoot your grandfather? In short, time travel is impossible, and so we had to think of reasons that would make it seem possible. This was particularly true where we had action taking place in two parallel times.

'In *Day of the Daleks*, guerrillas were coming back from the future to the present day in repeated attempts to blow up a peace conference. While this was going on, the Doctor had gone ahead into the future to try to sort things out there. So there was action

going on in two places at the same time. Now why, we wondered, should these events be going on coincidentally? Why, if you travel forward in time for a day and then come back, do you find a day has elapsed in your own time too? It isn't necessary at all: you could come back the day before, if you wanted to, surely.

'In the end, this difficulty really got on top of us. Having had it at the forefront of our minds for so long, we eventually had Jo Grant say to the Doctor, in effect, "Why don't we go back to the day before and get it right this time?" There is no real answer to that, so what the Doctor said was something like "Ah well, that's the Blinovitch Limitation Effect." When Jo said that she didn't understand, the door opened and in came the guerrillas. So we never explained the Blinovitch Limitation Effect, but it provided us with a way out of time paradoxes.'

Arguably rather at odds with this concept, *Day of the Daleks* reveals that the Daleks have undertaken a second invasion of twenty-second century Earth – the first having been seen in the season two story *The Dalek Invasion of Earth*. It also has them using a race of unintelligent ape-like creatures, the Ogrons, as guards for their human slave workers. They initially fail to recognise the Doctor as their old adversary but then confirm his identity by way of a mind probe that extracts images of his previous two incarnations.

The Ogrons appear again in *Frontier in Space* and the Daleks turn out to be behind a plot by the Master to cause a war between the rival empires of Earth and Draconia – the two dominant powers of the galaxy. In the following story, *Planet of the Daleks*, the Daleks' huge army is seen held in suspended animation on the planet Spiridon waiting for the invasion to begin – an event that, in the end, is forestalled by the Doctor. Amongst the new facts revealed about the Daleks in this story are that they have been experimenting with invisibility; that their casings emit an automatic distress signal if opened; and that they are susceptible to extreme cold.

Death to the Daleks, the last Dalek story of the third Doctor's era, sees the machine-creatures encountering problems with the same power drain that has affected the TARDIS. They remain

able to move about – something that the Doctor puts down to the psycho-kinetic nature of their motive power – but their weapons are initially useless. They overcome this obstacle by fitting themselves with new projectile weapons, which they test out by firing at a small model police box!

The other established *Doctor Who* monsters to be brought back for return appearances during this era were the Ice Warriors, who had been seen previously in two second Doctor stories – *The Ice Warriors* and *The Seeds of Death*. *The Curse of Peladon* reveals them to have forsaken their traditional warlike ways and joined a peaceful planetary alliance called the Galactic Federation, which also counts Earth, Alpha Centauri and Arcturus amongst its members – although the Arcturan delegate on the committee to assess Peladon's suitability for admission to the Federation turns out to be a traitor. In the sequel, *The Monster of Peladon*, the Doctor encounters a breakaway faction of Ice Warriors, led by Commander Azaxyx, who want their race to return to its old ways. With the Time Lord's help, however, they are eventually defeated.

The Time Warrior sees the introduction of the Sontarans, who would go on to become one of the series' most popular alien races. In this story, Linx, a Commander of the Fifth Army Space Fleet of the Sontaran Army Space Corps, crash-lands his golfball-like ship in medieval England. It is revealed that his race – three-fingered clones with huge domed heads – are locked in a near-perpetual war with the Rutans. They are dedicated to military efficiency but do have one weak point – the probic vent at the back of their neck – which proves to be Linx's downfall. The Sontarans know about and have carried out a military assessment of the Time Lords – who they have concluded would be unable to withstand a sustained attack – and have their own, albeit relatively primitive, time travel capability achieved through the use of an osmic projector.

All in all, the third Doctor's era saw some significant changes taking place in and some important additions being made to the *Doctor Who* universe; a legacy that would remain with the series and be further built upon in later years.

PART THREE – FACT

5: Costume Design

Television is an essentially visual medium, and it should therefore go without saying that the success or failure of any programme will depend to a large extent on the visual realisation of the ideas worked out by the writer, director and production team. This is arguably all the more so in the case of a series such as *Doctor Who*, which relies for its impact on the willing suspension of disbelief by its audience. The on-screen depiction of the Doctor's fantastic and other-worldly adventures must be sufficiently convincing to enable the viewer to accept them as real – an illusion that can be very easily shattered by, say, a false-looking visual effect or a poorly executed monster. All too often, though, the role of the series' designers is overlooked or undervalued. This chapter aims to help redress the balance by highlighting one particular area of design – costume – that, along with others such as make-up and visual effects, makes a vital contribution to the presentation of every *Doctor Who* story.

The usual practice during the 1960s had been for a particular costume designer to be allocated to *Doctor Who* on a semi-permanent basis, to handle a run of consecutive stories. This approach was continued at the start of the 1970s as newcomer Christine Rawlins was assigned to provide the costumes for all four stories of Jon Pertwee's debut season, season seven. This assignment was not an entirely welcome one for Rawlins as she was no great fan of science fiction in general or of *Doctor Who* in particular.

'I don't think I've ever watched the series before or since!' she

commented in an interview for a 1988 issue of *The Frame*. 'To be honest, science fiction doesn't interest me particularly. When I was told I was doing *Doctor Who*, I did look at a few episodes but, no, it wasn't something that I'd thought that I'd want to do.'

An early priority was to design the new Doctor's costume; and although Pertwee would often state in interviews that this had come together more or less by accident, when he had decided to wear some of his grandfather's old clothes to attend a photocall, in Rawlins' recollection there was rather more to it than that:

'Around that time there was a series called *Adam Adamant Lives!*. Adam Adamant was dressed in period costume, complete with cloak, and I remember thinking that something rather "romantic" like this would be a good contrast to the previous Doctor. That Jon Pertwee was thinking along the same lines was an agreeable coincidence, though whatever Jon had wanted I'm sure the producer would have endorsed. Jon was extremely positive and professional and cared very much about the "look" of the whole production. Arthur Davey – a brilliant tailor – made the outfits for Jon.'

With the Doctor now exiled to Earth, season seven saw the Brigadier and his UNIT troops appearing as regular characters in the series. This initially entailed little extra work for Rawlins, however – for the first two stories, *Spearhead from Space* and *Doctor Who and the Silurians*, the UNIT uniforms created by Robina 'Bobi' Bartlett for the previous season's *The Invasion* were simply brought out of storage and reused, with extra copies made where necessary. Rawlins did however have to design all the outfits for the other new regular introduced at this point – the Doctor's assistant Liz Shaw, played by Caroline John.

For *Spearhead from Space* Liz wore a very distinctive jacket that Rawlins created with the benefit of experience gained during her earlier career as a teacher of fashion design.

'We'd been teaching our students about vacuum moulding, which the Royal College of Art were doing in quite a big way at that time. I designed Liz's jacket so that the panels at the front were vacuum-moulded, while the rest was a jersey material. The jersey eased, but the vacuum-moulded sections were rigid, so

you got an interesting effect. I remember Caroline John was fascinated by the whole thing. She was lovely.'

It has often been suggested that the UNIT stories were supposed to be set at some point in the future, but this was not something that Rawlins was asked to reflect in her costumes.

'No. In fact, the general rule I worked to on this season was to make the costumes sort of indeterminate, so that you couldn't specify a time period. Take the Autons, for example, with their boiler suits. The thing about boiler suits is that they are simple, straightforward – dateless – and come in sizes to fit everyone. We put scarves on them to hide the awful join at the neck. The masks were made by Visual Effects, and of course Make-up was very much involved.'

A similar collaboration between departments took place on *Doctor Who and the Silurians*.

'I remember the Silurians quite well. The costumes were very uncomfortable to wear, and got very sweaty inside! Jim Ward of Visual Effects designed the heads and put the lights in, and I was responsible for the bodies. They were actually sent outside the BBC to be made. We were looking at dinosaurs and prehistoric animals, and so the scaly suit evolved.

'The costumes were made from sheets of moulded rubber – ghastly to wear! – and, as far as I remember, they weren't tailored to the individual actors. We just made some standard sizes and they had to fit: that was the only thing we could do so far in advance.

'I remember Jon Pertwee being very anxious about the join between the head and the body, which he thought was too obvious. It wasn't absolutely ideal, but we had to be able to lift the actors out very quickly if anything went wrong, because they could hardly breathe in there. I think it looked better when we got into the more controlled situation of the studio, after the location work, because it could be covered up more easily there.'

For the following story, *The Ambassadors of Death*, one of Rawlins' main tasks was to design the advanced spacesuits worn by the astronauts.

'That was actually a problem because the first moon landings

had only just happened in 1969 – the idea of somebody actually walking on the moon was still considered astonishing – and yet for this story we had to assume that space travel was usual. The aliens' helmets and suits were supplied from outside the BBC by a freelance contractor, Jack Lovell. The suits were made of quilted material, so they were rather like protective jumpsuits or jogging gear. The helmets were simple too, and the attachments were reduced to the minimum.'

'We did make those spacesuits that appeared in *The Ambassadors of Death*,' confirmed Jack Lovell's son John in a 1989 interview for *DWB*, 'although they were actually made for the film *Moon Zero Two* and the BBC hired them out from the costumiers Bermans and Nathans for that story.'

The next story, *Inferno*, had relatively straightforward costume requirements.

'There's nothing much to say about that one really,' noted Rawlins, 'except that I think it was a good story. I remember there was a requirement to put UNIT in battledress-type uniform. For the soldiers in the alternative world, we just used different epaulettes and so on. We also gave them a different, American-style beret.'

'Olaf Pooley as Stahlmann wore a Nehru suit, with the high collar. I remember taking him to Bermans and Nathans to get that made. There again, it was dateless in a way, yet also rather fashionable at the time, with the Indian influences around.'

Looking back on her year with *Doctor Who*, Rawlins reflected that it was not a very happy experience. Quite apart from the fact that she encountered a rather strained working atmosphere on the series, she found it extremely problematic to have to design the costumes for four stories in succession so quickly.

'Just as you were getting into the studio with one story, you had to design the next one. You had two directors demanding your attention at the same time! It was tricky. I do think my design was pretty awful, for that reason. I was the last costume designer to do a whole year of *Doctor Who*. Afterwards the BBC, in their wisdom, changed that policy.'

In line with this change of policy, the work on the five stories

of season eight was split between four different costume designers. The season opener, *Terror of the Autons*, was handled by Ken Trew, whose tasks included creating costumes for two new series regulars: Roger Delgado as the Master and Katy Manning as Jo Grant.

‘Roger and I sat down and talked about how he wanted to look,’ recalled Trew in a 1989 interview for *Starburst*, ‘and we developed the idea of a business suit with a difference. It was at the time that the Maharajah jackets were just coming in, so we based it on that design with an embroidered collar. With Katy Manning there wasn’t much actual designing as such. We would take her shopping for fashionable clothes, to places like Bibas.’

The Mind of Evil marked the return to *Doctor Who* of season six’s principal costume designer, Bobi Bartlett.

‘I actually had a very harrowing experience on that one,’ she recalls. ‘It was quite a nightmare! I had to provide an awful lot of costumes – hundreds in fact – including some traditional but modern Chinese uniforms which had to be made up from scratch for the delegates at the peace conference. Now, whenever I had needed to get military-style costumes made up for a programme in the past, I had always gone to a very talented young man at Bermans and Nathans. At this time, when I came to do *The Mind of Evil*, he had just gone freelance and set up his own business specialising in uniforms, and naturally I went to him just as usual – he had always done such a good job for me in the past. I gave him all my designs and instructions, and told him that he had about six weeks in which to get the job done. Unfortunately, it turned out that he was in dispute with his former employers, and actually ended up in prison! I could never get to the bottom of what the disagreement was about. All I knew was that he was making up these costumes specially from my designs, so he couldn’t have been at fault there.’

‘I tried everything I could to get things straightened out, but without success, so obviously I was left with a big problem. The police had seized everything from the costumier’s premises, so I had to go down to the police station and search through a whole pile of clothes in one of the cells, to try to find my costumes. I

was saying, "Look, I'll have a heart attack if I don't find these costumes. I'm trying to dress a *Doctor Who* story and I really need them. They must be here somewhere!" I actually got the detectives to help me look for them, but we couldn't find them anywhere.

'In the end, I decided that the only other thing I could do was to go to the prison where the costumier was being held and try to get in to talk to him. So I took a taxi to the prison, told the driver to wait outside for me, and went up and banged on the door. At first they didn't want to let me in, as it wasn't visiting time, but I demanded to see the governor and eventually they took me through to the yard and locked me in a sort of cage, which was normally used by press reporters. There were some phones in there, so I got permission to call the BBC and tell them what was happening. I was trying not to panic, and to give the impression that this was just an everyday experience for me. You know, I was determined not to be fazed by it! I expect the guards were having a good laugh at my expense, or else they simply didn't believe my story.

'Anyway, about ten minutes later a guard came back, keys clanking, and let me out of this cage. He said that the governor had agreed to see me, and showed me into his office. The governor sat there, wide-eyed, as I told him "You're not going to believe this, but . . ." I explained what had happened and eventually he agreed that I could speak to the prisoner by phone from his office. So they let this poor man out of his cell and got him to a phone, so that I could speak to him! I said "I'm terribly sorry about what's happened to you, but I've got to ask you where those costumes are." And it turned out that he'd never actually had a chance to get them made up before he was arrested! This was now less than two weeks before filming was due to begin, and I had no costumes!

'Fortunately he was able to tell me where all the material was, so I cut the conversation short, thanked him, and said to the governor, "Look, can I make some more phone calls? I've got to arrange for these costumes to be made up immediately." I was taken back into the same cage with all the phones, and got

in touch with another costumiers in Shaftesbury Avenue, who agreed to do it as a rush job. I had to pay over the odds as they had to bring in extra people and work overtime – sometimes through the night – but fortunately they managed to get everything done in time. I remember that when filming finally got underway everyone on the production was saying that I had performed a minor miracle – because by this time, of course, the story had got around about me going to this prison and making them let me in!’

To provide the Axon monster costumes for the next story, *The Claws of Axos*, producer Barry Letts went direct to an outside contractor, Jules Baker.

The other costumes for *The Claws of Axos* were designed by Barbara Lane. This was her first assignment as a designer on the series, but she would go on to handle a further three stories – *The Dæmons*, *The Curse of Peladon* and *The Time Monster* – during the third Doctor’s era. She recalled her *Doctor Who* work in 1973 in an interview for a special *Radio Times* publication to mark the series’ tenth anniversary:

‘I had done a little science fiction work before *Doctor Who*, with programmes like *Out of the Unknown*. But I like doing all sorts of design – everything from classic serials to light entertainment. *Doctor Who* always presents special problems. The script provides you with a framework to build your monsters round so at least you know whether it’s smooth or hairy, six-armed or two-armed. But the big problem is that the costume has to fit over a human shape and yet disguise the fact there’s a man or a woman inside.

‘Inspiration can come from many directions. Prehistoric monsters are always good for research, so I often go round the museums or look up books before starting a design. The people the Doctor found in Atlantis [in *The Time Monster*] were in costumes based on ancient Cretan wall-paintings.

‘As for materials, I try to use anything new that comes on the market. Plastic materials normally used for industrial purposes prove very useful, because they can be moulded to many different shapes and they’re light to wear. If you make costumes too heavy you’re likely to find people fainting in them – we had that

with the early Cyberman costumes, which were so bulky they had to be held together with nuts and bolts. I often use latex rubber, and the large solid costumes are usually hung around a cane frame. For hairy creatures I sometimes use a man-made fibre usually used for rugs.

‘Costumes for the “ordinary” characters are easier. I wanted Katy Manning to look a little way-out, yet be dressed in practical clothes because of all the chasing about she had to do. That’s where a trouser suit comes in handy. Jon Pertwee came up with his own designs originally, but I wanted him to look a little trendier, so I designed him a rather smart smoking jacket and a tweed cloak – but still cut on Victorian lines.’

Four costume designers who notched up just a single credit each on *Doctor Who* were Michael Burdle for *Colony in Space*, Mary Husband for *Day of the Daleks*, Maggie Fletcher for *The Sea Devils* and Hazel Pethig for *Planet of the Daleks*. Far more significant was the contribution made by James Acheson, who handled a number of stories during the third and fourth Doctors’ eras and later went on to a highly successful career in feature films, winning three Oscars in recognition of his achievements. Acheson had long been an admirer of *Doctor Who* before he first came to work on it for the season nine story *The Mutants*. In general, however, the series was not highly regarded within the Costume Department.

‘I think one of the reasons for that,’ noted Acheson in a 1987 interview for *The Frame*, ‘was that people were quite scared of doing it, because it asked you to be more imaginative. It also demanded that you worked not just with bits of silk chiffon and three yards of wool crepe, but with fibreglass and plastic. People got a bit wary if they’d been used to working with dress fabric all their lives. They thought fibreglass was a remote, chemical process that ought to be left to other people rather than embraced and used. I found that idea rather exciting.’

The Mutants offered plenty of scope to try out unusual techniques and materials.

‘That was the first show I did on my own, God help me. How I got this break was that Barbara Lane, the costume designer who

was doing it, fell ill. I think we had about three weeks to put it together.'

The biggest challenge on this story was posed by the Mutant creatures themselves, and Acheson decided to contract out the making of their head masks to freelancer Allister Bowtell.

'I got a call from Jim Acheson,' remembers Bowtell. 'I didn't actually recognise the name, but when he appeared at my front door I realised that he had been a student at Wimbledon Art School when I had been a teacher there, and our paths had crossed then. Now here he was, working for the BBC, wanting to talk to me about making a *Doctor Who* monster.'

'The nice thing about this job was that it was the first time I had discovered and used foam latex. It was very difficult to get hold of – we went direct to Dunlop. It consisted of a five-part mix and involved a baking process, which we had to do in a domestic oven. It was all very crude, but the material was lovely and flexible and so we decided to use it. We had some success, although only a moderate amount as we had to cast something like ten masks to get four useable ones out.'

'The carapaces and claws were done by the Costume Department; I just did the masks. I sculpted the head, made the mould and then cast the masks – the whole process. I also painted them, and Jim then repainted them. I think the total cost was about £60 each.'

'One of the loveliest things about *Doctor Who*,' noted Acheson, 'was the planning meetings, which were very extensive, often extremely complicated and involved all the departments. We would sit round a table and thrash out how we were going to create these miracles in the twenty-five minutes screen time we'd got. One had to work very closely with the director, because everybody had to know all the elements that went into a story – whether it was Colour Separation Overlay, whether your monster could get through the door, and so on.'

These were still early days in Acheson's career and, despite receiving welcome support from Letts, he felt that he sometimes made mistakes – principal amongst which he considered to have been the four Gell Guards in *The Three Doctors*.

‘What one had always been taught to believe in and to respond to was the script. I mean, that’s your starting point. So if a writer writes down that strange, jelly-like blobs with an eye in the middle are devouring people at will, that’s what you do. You go along with the author’s conception. What one came to realise was that often a literary or mental idea of what a monster ought to look like is hugely impractical, and that often one has to throw out an author’s concept. And that was where one learned one’s lesson, because those particular monsters were a disaster – an absolute disaster.

‘They were impractical from all points of view. You were asking somebody to blob along in rough terrain without showing their legs and wearing an extremely hot and uncomfortable costume. I’ll never forget the first day – I think it was at Rickmansworth chalk pits – when the van arrived with these blobs. They were pulled out of the back of the van, and people just laughed. I mean people just laughed at these things. It’s a terrible moment when something like that happens, because you then have to live with these mistakes for however long it takes to make a whole four-part story. It’s a chastening experience.’

As in the case of the Mutant masks, the Gell Guard costumes were contracted out to be made by Bowtell (who on the strength of his work with Acheson had been added to the BBC’s list of *bona fide* suppliers and would subsequently become involved in numerous other productions).

‘The Gell Guards were basically tailored out of about two-inch-thick foam rubber,’ explains Bowtell, ‘covered with vacuum-formed hemispheres of different sizes and latex over the whole lot. The Effects Department made the special claw with lights running down it. We also made the mask for Omega, although not the costume.’

‘For Omega,’ noted Acheson, ‘I looked at lots of Greek masks. It was sort of based on a Greek theatre mask. I remember there were some very nice Colour Separation Overlay tricks for the scenes where Omega takes the masks off and there is no head behind it. I loved learning about effects like that. There were a couple of real young boffins – Dave Jervis I think was one – who had managed to create a little department for themselves. When

you think of what we have now, with the amount of video graphics and paintboxes – the whole development of video trickery – those guys were pioneers.’

Acheson used reference material to recreate the costumes of the first two Doctors but decided to redesign totally the costumes of the other Time Lords.

‘I can remember looking at some Time Lords from previous stories and not liking them very much. The cliché of costumes for *Doctor Who* – or *Star Trek*, *Star Wars*, you name it – is that everybody seems to wear what’s called a patrol collar, a stand collar. I noticed that whenever anyone moved their head the collar would always become very crumpled. So on the Time Lord costumes we used a shoe lining material for the shoulder pieces. You soak this in acetate and can then mould it over bodies. In fact we moulded it over dress dummies. It gave everybody a very clean, armoured look around the heads.’

Acheson had previously used the same material for the costumes of the Inter Minorians in *Carnival of Monsters* – which although transmitted immediately after *The Three Doctors* at the start of the series’ tenth season had been made some months earlier at the end of the ninth production block.

‘These gentlemen were originally going to be wearing grey masks covering the whole head,’ he noted, ‘but when they put them on they couldn’t talk or act, so they all ended up with bald heads! But that was a Visual Effects Department problem.’

The costume created by Acheson for the showman Vorg had posed an unusual difficulty: the transparent bowler hat had steamed up at regular intervals! The headgear for Vorg’s assistant Shirma had proved more successful however.

‘These were supposed to be a couple of vaudeville entertainers lost in space. At the time, you could go into any kind of horrible gift shop and find these springy things with balls on the end. They were just decorative gifts, but I thought they looked like planets revolving around a solar system, so we made a silly headdress out of them.’

Barbara Kidd was the costume designer assigned to *Frontier in Space* – the story made between *Carnival of Monsters* and *The*

Three Doctors. Like Acheson, she was very pleased to have an opportunity to work on *Doctor Who*.

'*Doctor Who* was just brilliant,' she recalls, 'because you did drawings and actually designed things – things you thought up in your head rather than researched from books.'

Frontier in Space featured a number of different groups of characters and consequently had relatively heavy costume requirements. Particularly memorable were the Draconians. The initial concept for the heads of these creatures was sketched out by director Paul Bernard, and the masks were then made by Visual Effects Department sculptor John Friedlander, who had previously worked on other creatures such as the Ogrons (for *Day of the Daleks*) and the Sea Devils. The rest of the costume, however, was Kidd's responsibility.

'There was just a pencil sketch of the head,' she confirms, 'and that was all I ever saw. The body of the Draconian was designed by me. The basis was a sort of Samurai look. Originally the shoes were made out of flip-flops; we stuck lots and lots together to give a platform effect. On the filming, though, they all broke, so we had to use something else. I can't remember what we used in the end.'

When designing futuristic costumes for human characters, Kidd tended to opt for simple, elegant styles reflecting a logical progression from contemporary fashions – a reaction against what she saw as the excesses of some other designers when assigned to science fiction productions.

'The futuristic costumes for *Frontier in Space* were inspired by the idea of comic book drawings,' she notes.

Kidd went on to work on three further third Doctor stories – *The Green Death*, *Invasion of the Dinosaurs* and *The Monster of Peladon*. The latter featured the return of the Ice Warriors, but their costumes were simply taken from stock and sent out to be repaired by Bowtell.

'The Ice Warriors were incredibly uncomfortable things,' observes Kidd. 'They were just fibreglass shells that were bolted together, and once the guys were inside them they couldn't get out – there was no release mechanism. They were incredibly hot, too.'

When they sat down between takes – and they always seemed to have to wait a long time for their scenes to be done – their heads disappeared into their bodies, and they would just sit there like that!’

Kidd’s ambitious original design for the Vega Nexos character seen in the first episode of *The Monster of Peladon* had to be dropped in favour of a simpler approach when it proved too expensive to realise.

‘I was always very disappointed with the BBC’s attitude towards *Doctor Who*,’ she asserts. ‘It was watched by millions of kids and adults, but because it had already captured that audience they couldn’t see why they should spend any more money on it. That, to me, was just the wrong way of thinking. If you’ve got an audience of that size then you should put money into it, because those people should have the best that’s on offer.’

Season eleven’s opening story, *The Time Warrior*, was another for which Acheson provided the costumes. The most notable innovation on this occasion was Linx the Sontaran, whose look he devised in collaboration with make-up designer Sandra Exelby.

‘The Visual Effects people had designed the costume and the facial features of the Sontaran up to a point,’ recalled Exelby in an interview for *The Frame*, ‘but they couldn’t do the whole thing as they needed time to design the spaceship. At our first planning meeting we all sat down and the director, Alan Bromly, tried to explain the kind of thing he wanted. I can’t remember if it was I or James Acheson who suggested that he should look half man, half frog and have no neck. We thought the lack of a neck would enhance the impression of him being frog-like.’

‘The head had been modelled by John Friedlander,’ confirmed Acheson, ‘I think before I joined the production. We just had this very silly idea that he should have a helmet and that, when he took the helmet off, the head should be almost the same shape.’

‘I often worked very closely with John. He was very, very clever. He was making people speak through rubber masks long before he had the right materials available.’

The Sontaran’s helmet and collar were contracted out to be made by Bowtell, but not the mask itself.

‘The actual making of the mask was the responsibility of Visual Effects,’ explained Exelby, ‘as at that time the Make-up Department didn’t have any facilities for making prosthetics. (It can be classed as an early prosthetic as it did use a certain amount of foam.) They took a cast of the actor Kevin Lindsay’s face and I went to help them do this as I don’t think they had ever done face casting before. They then constructed the mask from latex and fibreglass (without the resin – just the glass matting used to build up the shape). The top lip actually went inside Kevin’s own lip as a flap. The bottom lip was attached under his lip, so there was some movement there, and then I just painted his lip in the same sort of brownish-green colour as the mask. I also had to attach the mask round his eyes, adding make-up there to blend it in.’

The final addition to the ranks of the series’ costume designers during the third Doctor’s era was L. Rowland Warne, who handled two stories – *Death to the Daleks* and *Planet of the Spiders*. One of his challenges on the former of these was to create the look of the Exxilons, as he recalled in a 1988 interview for *Starburst*:

‘The script said that they came out of the rocks, so I went to the location with the director and took Polaroid photographs of the sand dunes. Lots of these dunes had little ridges where the water had run down, and so I tried to incorporate that into the costumes. They were made from calico onto which I laid torn terylene wadding that had been dipped in latex and silica. I used wood dyes in with the latex to give it colour, then created the texture by spraying on plastic paints. I designed the masks, which were then made by John Friedlander just before he left the BBC.

‘Barry Letts made sure there was a logical reason for everything: the underground Exxilons were smaller than those on the surface because they had split away from the rest of their species generations earlier. To make them look different we tried painting them with fluorescent paint, but that didn’t do anything. In the end we achieved luminous patterns on their bodies using a process called front axial projection. I contacted a company that make reflective road signs and got hold of some paint that reflects only when you are looking down the axis of the light. The studio

cameras were fitted with a light source which then lit up the fluorescent channels on the Exxilons' costumes.

'The subterraneans actually had to be glued into their costumes. There is a shot on the location filming of one of them looking over a hill where we didn't glue the mask down, and you can see the back of it flapping in the wind. When we came to the studio, they were all sealed into their costumes, and were able to cool down only by removing the eye pieces.'

It was common practice for spare copies of costumes to be taken on location in case the originals became dirty or suffered unexpected damage, and Warne recalled an incident during filming of the chase sequence for the second episode of *Planet of the Spiders* that illustrated the potential dangers of foregoing this precaution:

'The gyrocopter was being flown by a pilot wearing Lupton's jacket, which was tweed and I had found in BBC stock. Unfortunately the gyrocopter crashed. The pilot escaped without injury, but the jacket was in shreds on one side and I had no duplicate. I tried to buy another, but they had ceased to be made years before. So, on location, I had to make up the missing bits by taking out the turnings and sticking these onto the lining of an old anorak, which I then tacked onto the jacket. As it was a check jacket I joined all the pieces together and stuck them on with copydex.'

Warne also recalled the recording of the regeneration scene at the story's conclusion:

'We had Jon Pertwee lying on the floor, which was then marked and we moved in Tom Baker. The image was then rolled back and mixed. We always had a spare set of clothes for Jon in case one set got dirty, so Tom was dressed in these as they were of similar build.

'I got on very well with Jon. We were both jokingly rude to one another but he was lovely – a real professional. He took *Doctor Who* very seriously, but was wonderful with kids. We were filming the hovercraft chase from *Planet of the Spiders* near the Severn estuary and he got very wet. We went back to the hotel and there were hundreds of kids who wanted his autograph. He

got them all lined up, popped off to put on dry clothes and then came back down. We were all knackered, and yet he stayed and talked to them for an hour or so.

‘Lis Sladen was also lovely. We mainly bought her stuff from Bus Stop, and we would go and choose from the new collection. I felt that she was an ordinary girl of the present day who would wear ordinary clothes.’

The arrival of the fourth Doctor marked the dawn of a new era for *Doctor Who* but, although many changes lay ahead, one thing would remain constant: the series’ costume designers would continue to play a crucial role in the successful on-screen realisation of the Doctor’s adventures.

6: Production Development

The start of the third Doctor's era coincided with a significant change of direction for *Doctor Who* as co-producers Peter Bryant and Derrick Sherwin decided to have the Doctor exiled to Earth by the Time Lords and allied with UNIT under Brigadier Lethbridge-Stewart. In a contemporary interview, conducted toward the end of 1969, Sherwin explained his aims for the new format:

'What I want to do is to bring *Doctor Who* down to Earth. I want to mould the programme along the lines of the old *Quatermass* serials, which I found so compelling. I want to establish the concept of having things happen down on Earth, with people with everyday lives coming up against the unknown.'

The influence of writer Nigel Kneale's three ground-breaking BBC *Quatermass* serials – *The Quatermass Experiment* (1953), *Quatermass II* (1955) and *Quatermass and the Pit* (1958/59) – was certainly very apparent in the transmitted stories of season seven, which presented essentially the same scenario of a scientist (the Doctor) and his assistant (Liz Shaw) facing horrific alien threats, hindered by sceptical Earth authorities and with much of the action taking place in advanced laboratories, secret research establishments and sinister industrial complexes.

Of the four individual stories, *Spearhead from Space* is the one that most closely follows the narrative of a *Quatermass* plot. Just as in *Quatermass II*, a shower of hollow 'meteorites' brings to Earth a disembodied alien intelligence that takes over senior establishment figures and ultimately manifests itself as a hideous many-tentacled monster. *Quatermass* elements also feature in all

the other stories. In *Doctor Who and the Silurians*, the discovery of aliens buried deep underground triggers a race memory in some human beings, a plot device also used in *Quatermass and the Pit*. *The Ambassadors of Death*, like *The Quatermass Experiment*, involves a missing space capsule later recovered with alien life on board. And in *Inferno*, as in *The Quatermass Experiment*, an infection gradually transforms men into vicious monsters.

The move to a near-contemporary Earth-bound setting and the conscious adoption of a more adult tone also gave *Doctor Who* something of the feel of a conventional action-adventure drama, the alien menaces encountered by the Doctor seeming all the more strange and unnerving for being seen in contrast with everyday settings – the ‘Yeti on a loo in Tooting Bec’ factor often cited by Jon Pertwee. Not only was this in accord with the artistic preferences of Bryant and Sherwin but it also meant that the cost of creating fantastic alien settings and civilisations – something that had strained the series’ budget to the limits during the latter part of the second Doctor’s era – could be avoided. The increased use of location filming and the foregrounding of UNIT’s military hardware, such as the ‘Windmill’ helicopter, also brought James Bond and war film connotations to the series, while UNIT itself recalled similarly-designated organisations such as UNCLE in the MGM/Arena series *The Man from U.N.C.L.E.*

The team of the Doctor, the Brigadier and Liz Shaw – a sophisticated assistant in contrast to the impetuous young companions of the past – followed the two-heroes-and-one-heroine set-up of many traditional action series, such as ITC’s *The Champions*, *Randall and Hopkirk (Deceased)* and *Department S*, all of which were made at the tail-end of the sixties. Moreover, the fact that costume designer Christine Rawlins partly based the new Doctor’s standard attire on Adam Adamant’s period garb is only one of a number of respects in which the imagery of early-seventies *Doctor Who* echoed that of the BBC’s *Adam Adamant Lives!*. Another striking example lies in the fact that the Doctor was given a highly unusual car with a gimmick number plate, ‘WHO 1’, just as Adam Adamant had acquired a distinctive Mini Cooper S, number plate ‘AA 1000’. In terms of its actual appear-

ance, the Doctor's vintage roadster, Bessie, was very reminiscent of the cars driven by John Steed in *The Avengers*, the ITV series with which *Adam Adamant Lives!* had been designed to compete. The concept of the Doctor's exile to Earth, meanwhile, recalled the fate of comic strip superheroes such as DC's Superman and Marvel's Silver Surfer, a character who in his first adventure was deprived of his powers to travel through space and time and exiled to Earth for daring to defy his master.

Whilst acknowledging that the new format ushered in by Bryant and Sherwin dealt in the currency of conventional science fiction and fantasy-based action-adventure series, it would be wrong to suggest that it was completely dissimilar to sixties *Doctor Who*, which had itself drawn on many of the same genres and traditions. It could indeed be seen as representing simply the culmination of a number of trends that had begun during the second Doctor's era, such as the increasing reliance on Earth as a setting and the proliferation of stories taking place in and around advanced scientific establishments presided over by misguided authority figures. The *Quatermass* influence had been very apparent in season five's *The Web of Fear*, and a number of late-sixties stories, including *The Faceless Ones* and *The Enemy of the World*, had shown leanings towards a James Bond-type thriller style. UNIT itself had been carefully established in the season six story *The Invasion*, to which *Spearhead from Space* bore a number of similarities, even to the extent of including a near-identical battle sequence filmed at the same location. Season seven also followed the lead of season six in focusing on human evil as much as, if not more than, alien evil.

In terms of its realisation, too, this first season of the seventies, despite boasting a higher location film content, had much in common with those of the late sixties. Each of its four directors had worked on the series before and had consequently become familiar with its techniques and conventions. Michael Ferguson's style of direction on *The Ambassadors of Death*, for instance, was very reminiscent of his work on the previous season's *The Seeds of Death*.

The departure of Bryant and Sherwin and the arrival of new producer Barry Letts, who formally took over with effect from

Doctor Who and the Silurians, resulted in the series harking back even more strongly to its sixties roots. Although pleased that the emphasis of the series had, as he saw it, moved away from science fantasy and towards science fiction, Letts disliked the stories being set almost exclusively on near-contemporary Earth and determined to have the Doctor journeying once more into space and time. In this he was strongly supported by script editor Terrance Dicks, with whom he quickly developed a strong and effective working relationship. To achieve their aim they came up with the idea of the Doctor being forced to undertake occasional missions for the Time Lords – a plot device first used in *Colony in Space*. They also felt that the series should become rather lighter in tone than had been the case in the recent past, with a greater focus on characterisation.

One element of season seven with which Letts and Dicks had been particularly dissatisfied was the character of Liz Shaw. They felt that the independent, self-confident scientist had little need to rely on the Doctor for explanations and so failed to fulfil the required dramatic functions of aiding plot exposition and acting as a point of audience identification. They therefore decided to drop the character and to introduce in season eight's first story, *Terror of the Autons*, a replacement more akin to the naïve young 'screamers' of the sixties.

The new companion was Josephine Grant – or Jo for short – an impetuous young woman assigned to UNIT as a result of some string pulling by an influential relative. Jo would frequently run into danger and require rescuing by the Doctor, who could take her under his wing in a way that would have seemed condescending with her predecessor. At the same time she would provide the writers with an easy-to-use cipher for any plot information that they needed to convey to viewers.

The production team also decided at this point to enlarge the UNIT team by giving the Brigadier a new second-in-command more suited to his status than the relatively lowly Sergeant Benton. This was Captain Yates, who was also envisaged as a possible love interest for Jo – although, in the event, little came of this in the transmitted stories.

Another, arguably even more significant, innovation in *Terror of the Autons* was the introduction of a new villain in the person of the Master – a renegade Time Lord dedicated to evil – who would appear in every story of the eighth season. Dicks and Letts, when recalling how they came to create this character, generally cite Sherlock Holmes's great adversary Moriarty as their chief inspiration. The fictional concept of the arch-enemy goes back much further than Sir Arthur Conan Doyle's novels, however, and was firmly established in many of the genres and individual sources upon which *Doctor Who* drew in its seventh and eighth seasons.

In the James Bond films, for example, Bond almost always finds himself pitted against some deranged yet brilliant super-criminal, intent on taking over or destroying the world by means of a fiendish – if highly convoluted and improbable – 'master plan'. The name and individual traits of the villain might sometimes change from one film to another, but the character fulfils essentially the same function every time – to act as Bond's arch-enemy.

Superheroes, too, need supervillains to battle against; and just as a superhero always has characteristic powers and special abilities, so too must his adversary. Batman, for instance, is aided by Robin, has the use of his utility belt, travels in the Batmobile and can call on the resources of the Batcave, while each of his regular foes – the Riddler, the Joker, the Penguin, Catwoman *et al* – has his or her own particular special abilities and trademarks.

In early-seventies *Doctor Who*, the Doctor is aided by Liz or by Jo, has the use of his electronic gadgets, travels in Bessie and can call on the resources of UNIT. He also has his own special powers and abilities: mastery of Venusian aikido; the ability to converse fluently in obscure dialects; a high resistance to G-forces; and even, in *The Ambassadors of Death*, the power to make an object vanish as if by magic and reappear a few minutes later, without any apparent technological aid. The Master, filling the previously vacant role of the Doctor's arch-enemy/supervillain, quickly establishes some of his own trademarks: the use of a matter-condensing

gun; the power to hypnotise people and force them to do things against their will; and the expert use of disguises.

The Master's name is itself evocative of similar characters in other series, such as Batman's aforementioned adversaries and Adam Adamant's recurring foe, the Face; and it had been used once before in *Doctor Who*, for the mysterious controller of the Land of Fiction in the season six story *The Mind Robber*. As Letts and Dicks recall, however, their main reason for choosing this name was that, in common with the Doctor's, it corresponded to an academic qualification.

The only humanoid villain to have appeared in more than one story prior to the introduction of the Master had been the Monk – also a member of the Doctor's own race – in the mid-sixties. He, however, had been a very different type of character, motivated by a mischievous sense of fun and a desire to 'improve' the course of history rather than by a genuinely evil disposition. A much closer antecedent to the Master in terms of character traits can be found in *The War Games* in the person of the War Chief, an evil renegade Time Lord cynically exploiting his alien 'allies' as part of a scheme to gain power for himself – something the Master would also attempt in stories such as *Terror of the Autons*, *The Claws of Axos* and *The Sea Devils*.

The Doctor's relationship with the War Chief was quite different from those with his previous adversaries. The two Time Lords were seen to discuss the pros and cons of their situation in an academic, almost detached manner, and for once the Doctor appeared to regard his opponent as an intellectual equal. When the War Chief tried to strike a bargain, offering the Doctor a half-share of power in return for his help, viewers were left with serious doubts as to what the Doctor's reply would be. This curious rapport – an indefinable bond, perhaps, between two members of the same race, outcast amongst lesser beings – was also very apparent between the Doctor and the Master. The Doctor seemed actually to relish each new encounter with his arch-enemy, admitting at the end of *Terror of the Autons* that he was 'almost looking forward to it'.

While the War Chief can be regarded as a direct forerunner of

the Master in terms of his motivation and his relationship with the Doctor, the War Lord – another character in the influential season six story *The War Games* – was a much closer parallel in terms of appearance, with his bearded, saturnine countenance and his plain black suit, complete with Nehru-style high-collared jacket. The hypnotic powers displayed by the War Lord's race, the Aliens, similarly foreshadowed those of the Master.

Quite apart from fulfilling the function of an arch-enemy, the Master also provided the production team with a means of lending credibility to a situation – a rapid succession of seemingly unconnected threats to Earth's security – that would otherwise have become increasingly unbelievable. All the various alien invasion attempts presented in the eighth season were seen to be due purely to the Master's intervention, and the Master's interest in Earth due mainly to the Doctor's own presence there. The workability of the exile scenario was thus preserved, although at the cost of a certain degree of predictability in the stories. The production team soon realised that viewers would eventually lose patience with the inclusion of the Master as the major villain in every story and with the long list of alien beings seemingly queuing up to attack Earth. They therefore decided to limit the Master to one or two appearances per season from that point onwards, in conjunction with their policy of moving the series away from a totally Earth-bound setting.

Another shift of dramatic emphasis occurred after *Terror of the Autons* sparked off a wave of criticism from some commentators about the levels of violence and horror in the series.

'There were big leading articles in several newspapers complaining bitterly about what we'd done,' reflected Letts in an 1990 interview for *Doctor Who Magazine*. 'We even had a letter from Scotland Yard about the policemen who turned out to be Autons, saying "Please don't do it again". I think we did go over the top but, when you think of it, the most terrifying things are ordinary things that can't be trusted. If it's a monster, it's a monster, and you know where you are. But if a toy comes to life and tries to kill you, it's not so funny. The BBC kept a very close eye on us after that and we made sure we didn't do that sort of

thing again, although in stories like *The Dæmons* we came close to it.'

Season eight had in many respects laid down a template for the remainder of the third Doctor's era. The gritty realism of the previous year's stories had been discarded and *Doctor Who* had been steered back more towards a family audience. UNIT continued to represent an important element of the format, but characterisation and humour had now been given precedence over military hardware and action set-pieces; and while in season seven the Doctor's relationship with the Brigadier had been one of uneasy mutual convenience, during season eight it had become one of obvious friendship. The Doctor himself had also mellowed, losing the harder edges of his rather arrogant season seven persona and becoming a debonair and reassuring uncle figure, albeit still a man of action. There had now been established a group of reassuringly familiar regular characters – the Doctor, the Brigadier, Jo, the Master, Yates and Benton – and the actors who portrayed them had bonded together into a highly effective team, their *esprit de corps* readily evident from the transmitted episodes. All these developments would be carried forward and built upon.

Season nine consequently saw *Doctor Who* enjoying a period of relative stability. It had the same production team and main cast as season eight and was made in much the same style, continuing the mixture of stories set on near-contemporary Earth, where the Doctor operated as UNIT's scientific adviser, and occasional forays to other worlds, where he acted as an agent of the Time Lords. The less frequent use of the Master, however, left the way clear for stories devoted to other adversaries; and the production team took this opportunity to bring back some of the traditional monsters for which *Doctor Who* had become famous in earlier years – a further nod towards the series' roots. The season thus saw stories featuring the Daleks, the Ice Warriors and the Sea Devils – amphibious counterparts to season seven's Silurians.

Season nine also saw the production team increasingly using the series as a vehicle to highlight some of their own interests and

to comment obliquely on issues of current concern to them. Examples included *The Curse of Peladon*'s allegory of the UK's accession to the European Community, *The Mutants*' commentary on ecology, colonialism and apartheid and *The Time Monster*'s exploration in one scene of the Doctor's motivation in Buddhist terms (Letts being a devotee of Buddhism). Letts, in particular, was keen that the stories should work on more than one level and have a moral message underlying the action.

'The morality question was important to me from two points of view,' he told *Doctor Who Monthly* in 1983. 'First, I believe television does exert a strong influence on people. I disapprove strongly of any sort of show – film or television – that says there is no morality; that it is purely accidental whether you're on the side of the goodies or the baddies, and the person who wins is the one who hits the hardest. Secondly, I feel something of the moral passion that George Bernard Shaw talks about. Now that's nothing to do with whether you're religious or not. I think that all humankind is looking for an order and a meaning to life, and a facet of that search is this quest for morality; finding it and then trying to live by it.

'To give you an example of this in *Doctor Who*, one of the first things I did editorially on the show was to alter the ending of *Doctor Who and the Silurians*. If you remember, it was the sequence where the Brigadier blows all the Silurians up. Now in the script, after the Brigadier has done this act, the Doctor says something like "What a terrible thing to do. Think of all the science they've got that we haven't," and so on. To me that was wrong, and I had it changed to "But that is murder. Just because a race has green skin doesn't make them any less deserving of life than we are."

'Now talking about moral passion might sound a bit pompous, but being aware of it also makes for good storytelling. When people used to come up with a story, or Terrance and I thought of a story, and we couldn't quite see where we were going with it we would say "Let's go back to the basics and ask ourselves: what is the story about; what point is the story making?" If it's just an adventure chase-about then it's very difficult to make a good

story because all you're doing is just inventing new incidents. On the other hand, if you go back to brass tacks and say to yourself "The point of this story is, for instance, that just because a chap has green skin doesn't mean he should be treated as an inferior," then immediately things start to fall into place, so that if an incident arises within the plot you can ask "Is this leading the story in that direction?" It is an enormous help in the structuring of stories to have a point or theme to the whole thing.'

The tenth anniversary season again saw *Doctor Who* looking back to and celebrating its own history. This was most readily apparent in the opening story, which continued the production team's practice of aiming to launch each new season with some sort of 'gimmick'. Previous gimmicks had been the introduction of the Master in *Terror of the Autons* and the return of the Daleks in *Day of the Daleks*. On this occasion it was the teaming up of the third Doctor with the first and second in a story entitled, appropriately enough, *The Three Doctors*. This was also the point at which Letts and Dicks finally contrived to bring the Doctor's exile to Earth to an end, having the Time Lords restore his freedom as a reward for defeating the renegade Omega.

'A lot of people have asked me how we came to do *The Three Doctors*,' noted Letts in a 1981 interview for *Doctor Who Monthly*, 'but really, if you think about it, it's the most obvious plot device of all: to have a serial where all three of them come together. While I was producer of *Doctor Who*, hardly a week went by without somebody coming up to me and suggesting this idea. So, when we actually came to do the story for the anniversary year, it was more a case of bowing to pressure than divine inspiration.'

Other anniversary elements within season ten included the return of the Daleks, again aided by the Ogrons, in two linked six-part stories, *Frontier in Space* and *Planet of the Daleks*, which together made up an epic tale recalling the twelve-part first Doctor story *The Daleks' Master Plan*.

This season was also notable however for marking the beginning of the end of the relatively stable period that the series had enjoyed since *Terror of the Autons*. The death of actor Roger Delgado shortly after the completion of the season's production

meant that *Frontier in Space* would be the last third Doctor story to feature the Master – and there had in any event been plans to kill the character off after just one further appearance, to enable Delgado to pursue other work – while *The Green Death* saw the departure of Jo Grant as behind-the-scenes factors culminated in actress Katy Manning's exit from the series.

Season eleven's opening story, *The Time Warrior*, introduced a new regular character, Sarah Jane Smith, to accompany the Doctor on his travels. A different companion had originally been envisaged to fulfil this role but, as rehearsals began with the actress concerned (whose identity is currently unknown), it became clear that a rethink was called for. The production team then devised Sarah who, as a freelance journalist, would have a plausible reason to get involved in dramatic situations and would also be capable and independent – attributes that Letts was particularly keen to see maintained as he felt that the portrayal of earlier companions had left the series open to criticisms of sexism.

Sarah proved a worthy successor to Jo, but her introduction did nothing to stem the gradual break-up of the third Doctor's established behind-the-scenes team as Letts, Dicks and then finally Pertwee himself all decided to quit the series. Letts and Dicks both felt that they had contributed about as much as they usefully could on the production team and that it was time for them to move on to other projects. They had already produced the adult science fiction series *Moonbase 3* for the BBC and had indeed initially considered leaving *Doctor Who* some two years earlier, but had been persuaded by their BBC superiors to stay on and continue their highly successful run on the series.

'I think we did change the face of *Doctor Who* quite dramatically over the period when Jon Pertwee was the Doctor,' observed Letts in 1981. 'Certainly we attracted a much older age group to the show as was proved one year when I had an audience survey conducted. The results showed that out of our total audience figure of nine million, 58% were over the age of fifteen. We pushed the technology of the BBC to its limits, using every new process we could lay our hands on, and, I think, introduced quite a few new elements into the stories.'

Production Development

By the end of season eleven, however, it was clear to all concerned that *Doctor Who* would benefit from an injection of new blood; and that this would come with the appointment of a new producer and script editor and the casting of a new Doctor to take the series into the second half of the decade.

7: From Script to Screen

Introduction

To try to analyse comprehensively the development of a *Doctor Who* adventure is not an easy matter. A television production is the result of many months' work by a large number of people, and what is ultimately seen on screen may have been affected and influenced in greater or lesser degrees by all of them.

Unless one is afforded a fly's eye view of every meeting and every aspect of the creative process, then any attempt to try to dissect the production is limited by the memories and personalities of those people to whom one speaks.

Bearing all this in mind, this chapter presents an in-depth look at just one of the third 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 that go into a production.

The production chosen for this case study is *Day of the Daleks*, the story which introduced the series' ninth season in 1972 and which saw the return of the Daleks to *Doctor Who* for the first time since their apparent demise at the end of *The Evil of the Daleks* in 1967.

For our fly's eye view of the production we have turned primarily to director Paul Bernard and to designer David Myerscough-Jones who recall, scene by scene, the work that went into it. We have also spoken to producer Barry Letts and script editor Terrance Dicks.

The Scripts

Every *Doctor Who* adventure that appears on screen starts life as an idea. This idea may be in the mind of a writer; it may come from the producer or the script editor; or, as is more often the case, it may develop out of a discussion between two or more of these people. Once the initial contact has been made, a story outline or synopsis will generally be commissioned from the writer. Assuming that all is well when that is delivered, one or more of the actual scripts themselves will then be commissioned. Depending on the status of the writer, these stages may be compacted or expanded accordingly. In the case of *Day of the Daleks*, the idea started life as a story outline from Louis Marks entitled *The Ghost Hunters*.

Marks had already written one story for *Doctor Who*, *Planet of Giants*, transmitted in 1964, and since then had been busy working, amongst other things, as writer and story editor on *No Hiding Place* followed by story editing and writing for a series that he had created, called *Market in Honey Lane* (latterly *Honey Lane*). As it happened, Paul Bernard, the eventual director of *Day of the Daleks*, had also been working on *Market in Honey Lane* as had regular *Doctor Who* writer Robert Holmes.

Bernard had started his career as a theatrical designer in the fifties, working on opera, ballet and also musicals. He was employed by the theatrical manager Emil Littler to work on several of his productions, including a version of *Kiss Me Kate*, and a number of pantomimes. His theatrical career culminated with an approach by Granada Television in 1958 when he was offered a contract with them. Bernard therefore moved to Granada and worked in television design until 1960 when he left to become a freelance television designer. He subsequently worked for ABC Television on productions such as *The Avengers* and *Armchair Theatre* and for the BBC on numerous plays, including the *20th Century Theatre* series, and also on the detective series *Maigret*.

He had worked for Granada on a series called *The Verdict is Yours*, a complex courtroom production which was transmitted

live. This involved the planning and choreography of six cameras as he had to ensure that the entire production ran smoothly and that his designs incorporated the requirements and the potential requirements of the director. This resulted, by 1962, in Bernard achieving a high profile as a designer who also understood the technicalities of television. He was therefore asked by the BBC in 1963 if he would consider training as a director in order to work on the embryonic BBC2 channel. Bernard accepted this offer, and in 1965, following his training and working on shows such as *Z-Cars*, again returned to freelance work, this time as a director.

He accepted a rolling contract with ATV during which he worked on shows including *Love Story*, *Emergency Ward 10* and *This is . . . Tom Jones*. It was while working on *Honey Lane* that Bernard had introduced both Marks and Holmes to his own literary agent who took them on. 'Robert, Louis and I had a very close working relationship on *Honey Lane*,' commented Bernard. 'We knew each other well and had a strong professional bond.'

'Unknown to me, Louis had submitted a story idea to Barry Letts who had just taken over as producer on *Doctor Who*. And both Robert and Louis knew that I was ambitious. I had spent some seven years at ATV as a drama director and was now looking for new challenges elsewhere. Obviously between Robert and Louis meeting Barry, and my coincidentally having directed a play written by Barry three or four years before, meant that he knew of my work. All this ultimately led to my getting a call from Barry asking if I would be interested in joining him on *Doctor Who*. Of course I said that I'd be delighted as I knew that the challenge of working on *Doctor Who* would be more demanding of my creative talents.'

The outline for Marks' story underwent some discussion before Dicks was happy with it. In a letter to Marks dated 27 October 1970, Dicks commented that, 'the addition of the "going into the future" element gives it the added science fiction feeling that we need.' Dicks went on to explain that although he wanted to commission scripts, he was currently unable to do so because

the go-ahead had not yet been received from 'the powers that be' for the season to be commissioned. He expected this to happen towards the end of 1970 or at the very start of 1971.

The storyline was eventually commissioned from Marks on 22 January 1971. Marks had at that time just started work for the BBC as script editor on a series called *Trial*. This caused some concern in that he had worked out the storyline and it had been accepted by Dicks while Marks was still a freelance writer, and the terms and conditions for BBC personnel writing for a series like *Doctor Who* were different from those of a freelancer. Dicks pointed this out in an internal note dated 25 January commenting that he and Letts were 'particularly keen to have this as our first 4-part serial of the next season.'

The storyline was scheduled to be delivered on 8 February and by 23 February a four-part breakdown had been accepted by Dicks. Marks' four scripts for the story were accepted on 22 March 1971.

By this time, plans for the season as a whole were coming together and, as with previous seasons which had featured the introduction of the Doctor and the introduction of the Master respectively, Letts and Dicks were keen to make the most of the opening story for the ninth season.

'It's a curious thing about the Daleks,' explained Letts in a 1993 interview for Reeltime Pictures' *Myth Makers* series of video interviews. 'In general, directors don't like working with the Daleks – and writers as well – even Terry Nation was finding it difficult to get new variations on the Dalek theme. The thing is that they are very limited but everybody loved them. So we had quite happily made up our minds that we weren't going to have the Daleks. But then there seemed to be a groundswell of people wanting to know where the Daleks were, and when the Managing Director of television asked us where they were, we thought that it was about time that we had the Daleks.'

'We held them back until there was a definite demand for them,' agreed Dicks in the same interview.

Dicks remembers that the idea was always to include the Daleks into Marks' scripts. 'We got Louis' scripts in,' he

recalled, 'and it was a fine story with nothing wrong with it at all. However, it still didn't have that certain something that we felt it needed in order to open the season. We then hit upon the idea of including the Daleks and hurriedly set about doing this.'

Dicks then recalls that they were contacted by Nation's agents. 'They said that they had heard we were doing a Dalek story and that we needed permission to proceed. So Barry and I went to see Terry down at Pinewood where he was making *The Persuaders!* with Roger Moore and Tony Curtis, and, to try and get him on our side, asked if he would consider writing us a story for the following season. After some consideration he was happy to do so and we had no further problems on *Day of the Daleks*.'

Letts, however, believes that permission may have been sought before the Daleks were added, but that either way he and Dicks were in contact with Nation who gave his blessing to another writer using the Daleks.

On 14 April, Letts' secretary, Sarah Newman, wrote to the BBC's head of copyright formally asking if they could check with Nation as to whether it would be possible to include the Daleks in the season under preparation. On 22 April, ALS Management, replying on behalf of Nation, said that there was no problem about including the Daleks, subject to the usual negotiations as to this use. As the decision had been made to include them in Marks' scripts, he was duly contacted about this.

'It simply meant putting the Daleks into the place of the other aliens I had envisaged ruling Earth in the future,' Marks explained in an interview for the fanzine *Matrix* in 1980. 'Once we got to work on it, we realised that the Daleks offered all sorts of other story possibilities.'

By this time, the story had been retitled *Years of Doom* and around the start of June, Dicks produced a final scene breakdown which featured the Daleks and which was all but identical to the story as it would be transmitted. He sent this breakdown to Marks on 8 June so that the scripts could be revised accordingly. Letts confirmed that the Daleks were to be included in a memo dated 15 June to the BBC's head of copyright, asking him to formally

clear the use of the Daleks with Nation. Nation was subsequently paid the sum of £25 per episode for their use.

On 5 July, Marks had revised and delivered all four scripts and on 15 July, Dicks again wrote to let him know that they had decided to change the title from *Years of Doom* to *Day of the Daleks* – ‘We thought we had better get them into the title,’ he commented.

On the same date, Dicks sent copies of the scripts to Nation for his approval. In the accompanying letter he mentioned that he was keen to set up a meeting to discuss with Nation the Daleks’ *next* return in the following season.

Nation replied on 20 July, commenting that, ‘It seems a very good and exciting batch of episodes.’ He went on to say, ‘I have a few suggestions for what (I think) will improve some of the Daleks’ dialogue, and I’ll let you have my notes quite soon. But you’re the script editor and you can decide whether you think they’re improvements or not. Look forward to talking to you about the second coming of the Daleks before very long.’

There is no record of what Nation’s suggested changes were or whether they were incorporated into the scripts.

‘When I first saw the scripts,’ Bernard recalled, ‘the Daleks were definitely in. I never had any part in reinventing the storyline at all – in fact I never had any part in talking to Louis! Such was the lack of time. I was just delighted that my first story for *Doctor Who* was going to be by Louis Marks.’

‘I very seldom read a script all the way through and then go back and start again. As I read a script, I break it down into thumbnail sketches, either plan sketches from a directorial viewpoint as to what the mechanics of a scene are, or I do visuals – little scribbles. *Day of the Daleks* was made for these little visuals. My normal procedure would be that, having gone through the script and having linked it all together as a series of mechanics and visuals, I might then make some suggestions as to how certain scenes might be rewritten to make them flow together. I can’t be specific, but this is generally how I work.’

‘With this story, however, as I had been working with Louis and as he knew my style of directing, it is possible that there was not much that I needed to suggest as changes to the scripts.’

Casting

‘In those days,’ explained Bernard, ‘unlike today, the director did his own casting. Certainly at the BBC. They had a department that booked the artistes once you had chosen them, but they didn’t have someone who went away and then came back with recommendations. You told them specifically who you wanted and they went away and came back to tell you how much this person would cost, when they were available, and so on.

‘As I read through the scripts I started to think of people who would be good for the parts. Many directors liked to use their own group of people with whom they had worked and I was no exception. Some people simply fitted in with the thinking of the script.

‘Aubrey Woods was like that. He always had a reputation for being an oddball, outside the conventional, and that was exactly what I was after for the part of the Controller. I can’t recall thinking of anyone else for that part.

‘Anna Barry was a discovery. I saw a lot of girls for the part of the lead guerrilla, Anat. There were half a dozen agents that I would let know what I was doing, give them outlines of the three or four characters I wanted, and spontaneously they would supply me with suggestions. You could almost complete the casting of a production with literally two or three phone calls. Anna Barry was the result of a search through agents for a suitable actress. She was the daughter of the BBC’s ex-Head of Drama, Michael Barry, and hadn’t really done any major television. I liked to cast people who were unknown on television. Wanda Moore in *The Time Monster* was cast for similar reasons in that she had done lots of stage work but not much television.

‘The person that I wanted to get was Valentine Palmer, who played Monia. He was very popular at the time but for some reason later dropped out of acting. He was very much in demand in the early seventies and was an excellent actor and very pleasant to work with.’

Pre-production

The designer assigned to work on *Day of the Daleks* was David Myerscough-Jones, who had worked on two previous *Doctor Who* stories, *The Web of Fear* in 1968 and *The Ambassadors of Death* in 1970. He continued to work at the BBC up until 1991 when he left to work on the film *The Hawk* as well as other independent television and stage productions.

Myerscough-Jones had joined the BBC in the mid-sixties as a designer, after spending time working in repertory theatres and at London's Mermaid Theatre as production designer.

'I always wanted to be a designer,' he explained. 'Ever since I was fourteen I was influenced by film and theatre. I used to go to the theatre quite often in Liverpool and was passionate about theatre design – I still am. I was born in Southport in 1934 and, after the War, suffered a mixed education but moved towards arts and design and spent three years at an arts school. Then I spent three years at the Central School of Arts studying theatre design and painting. After finishing my studies my first job was down at Perranporth in Cornwall working in repertory theatre and from there I travelled all over the country.'

'I worked for three years at Glasgow's Citizen's Theatre, which was a marvellous experimental theatre. We had the ability to put on various plays in very adventurous ways and it was a time of fermentation and great excitement. After that I headed for London and ended up working with Bernard Miles at the Mermaid Theatre for another three years. That too was adventurous and exciting but my feeling at that time was that the nearer you got to London the more conservative everyone was about theatre design. At the Citizen's you could actually try things out, it was a great workhouse atmosphere, but in London everything seemed more standardised and economic. The Mermaid, however, was like a breath of fresh air as Bernard was very supportive of anything new. I then got married, and realised that I needed to increase my income to live.'

'I'd always had a fascination for television. It had a reputation among theatre-types of not being a "true" medium, which I

thought was rubbish. The regime that was there in the early sixties was looking for a totally new concept of design for television. I have a huge admiration for Richard Levin, the BBC's Head of Design, who was an industrial designer, and yet he considered theatre and film sets to be some sort of invasion into television. An awful lot of people came into television whose backgrounds were in industrial design and this resulted in a prejudice against certain design styles which lasted for an awfully long time.'

Myerscough-Jones started at the BBC working for the design department as holiday relief and was eventually made up to be a fully-fledged designer around the mid-sixties.

He was assigned to work on *The Web of Fear* as part of the normal allocations process and among his work for that show were the underground tunnel sets in which most of the action took place.

'We tried to get permission to use real London Underground stations for the story but they wouldn't let us. We had to build them in the studios instead. They had to be multi-use sets because there were so many different shots that had to be achieved. The set was constructed in sections so that they could be put together in different configurations to give the effect of the tunnels. We put them on rollers so that they could be swung round to form new curves and junctions and, with the addition of painted backdrops, we got the effect of tunnels going off into the distance.

'The tracks were made in lengths and these too linked together and could be reshuffled into different forms. One problem we had was that the contractor we used in London to make the tunnel sections couldn't cope because they had also landed a theatre production for Covent Garden and so we had to send out some of the sections to another contractor. The problem was that the two sets of sections didn't quite match up and so we had to stick silver tape over the joins to try and get the lines continuous.'

Myerscough-Jones' next *Doctor Who* was *The Ambassadors of Death*. The opening scenes of this story demonstrated his desire to try and bring some wide-angle establishing shots into the programme.

‘I always wanted to get away from the close-up and to open out the sets on a grand scale. There is an opening shot in *The Ambassadors of Death* of the interior of the Space Centre where the director, Michael Ferguson, pulled the camera back into the farthest corner of the studio and shot the set with all the studio lights and equipment in the ceiling showing above. Then another camera was set up to point at a small model of the roof that we had constructed from straws and tracing paper cut into squares. It was a very laborious business to get the cameras lined up and then the vision mixer combined the pictures from both cameras so that the model of the roof obscured the ceiling of the studio on the main picture. At that time, this sort of shot was rarely done and many directors just went with standard shots of standard sets. It was a huge effort to try and get them to do anything else.’

For *Day of the Daleks*, Myerscough-Jones’ work was divided into two distinct areas; the present-day settings and those in the future, each of which posed particular and different problems for the designer and which are discussed in the detailed breakdown of the story.

‘At that time you tended to be allocated to work on productions unless a producer or director specifically asked for you to work with them. We tended to be allocated to things that we were known for doing well and I had been doing a lot of operas and more theatrical presentations. *Doctor Who* was something completely different and was quite challenging and exciting to do. To work on *Doctor Who* was to be given a superb opportunity to extend the designer’s range and vision. *Doctor Who* was a perfect vehicle for that, although, because of the way the stories were made, there was very little time to explore that aspect. Time in the studio was so tight that there was seldom the opportunity to experiment or to try something new.

‘The whole time I worked at the BBC I was always trying to extend the range of what we were doing in terms of design, and to try and get a different look to the productions. With *Doctor Who* you could have a bit of fun and use materials and designs that you could not use elsewhere. It was a good show to do.

‘When I got the scripts, the first thing I did was to look at the

number of sheets of paper that made up the episode. *Day of the Daleks* had around 40 pages per episode, which was an incredible amount to get through in half an hour. Generally speaking, the more pages there were, then the more dialogue there was and the less action. Then I would look at the balance between dialogue and stage directions and, again, *Day of the Daleks* had quite a lot of different locations.'

The next task of the designer was to break the script down into the different sets that were required and assess their complexity and importance to the story. For example, scenes set in the TARDIS were not normally a problem as the sets already existed and the designer only had to take account if there was some specific prop or requirement for the console. In *Day of the Daleks* the TARDIS interior was not required, but there were two main sets: Sir Reginald Styles' study and the hallway adjacent to it, and the main control room in the future. Less major, but nevertheless important, was the UNIT laboratory; and finally came things like the cellar in Styles' house, the interrogation room in the future, the tunnels through the railway arch and the guerrilla's hideout.

'I remember being generally very frustrated that I wasn't allowed to do as much as I wanted to do visually,' mused Myerscough-Jones. 'I think that's possibly a personal vanity, but it helps enormously to create shots that are visually impressive.'

Recognising that *Day of the Daleks* featured some complex effects work, and also as a result of Bernard's experiences on previous shows, Letts took the unusual step of booking a studio for an experimental session to carry out some tests using Colour Separation Overlay (CSO). This practice was later repeated for several other stories during this period, when particularly complex effects were required.

'At the time of being asked to direct *Day of the Daleks*,' explained Bernard, 'the BBC, like most studios, used a blue background to "key-in" a required background to a shot. At an early meeting with Barry, before I was commissioned to direct *Day of the Daleks*, I pointed out to him that we had experimented and worked with other colours on the series *This is . . . Tom Jones*

at Elstree for ATV. One of the most successful in these early exchanges was a yellow. The main benefit that that brought was that when you used blue, you tended to get a trail behind the subject if they moved which meant that you couldn't pan or move the camera. With yellow, this "halo" effect was very much minimised and we had found that we could pan and have the subject moving. We arranged for a full exercise with different yellows in the studio to gain engineering agreement. We tried different lighting situations and different yellows until we found one that "held" and created a genuine highlight. This was adopted and used for the first time on *Day of the Daleks*. When I went to Thames Television I managed to gain approval to use it for *The Tomorrow People*.

'What it meant was a total rethink in wardrobe colours. Now, the actors could wear blue, but the costume designers had to be careful with yellow. However, the fidelity of the tone we used meant that near-yellow – orange, primrose, gold, caramel – or pale yellows could be used. It also meant that people with blue eyes no longer looked like something out of *Dracula* in close up!'

According to BBC documentation, the session was scheduled to take place in studio 4 at Television Centre on Tuesday 7 September, although Bernard remembers that a full two days of studio were booked for the session.

'We were given a studio and use of the BBC's engineering department, but the session was not fully scheduled in the true sense of the word. We had to use whatever was available on the days: if we could record on video then we did that, but if we had to wait because engineering or the mixing desks were in use by another production, we had to wait. We had to fit in with whatever else was happening.'

The main purpose of the session was to confirm whether yellow was a better 'key' colour for the CSO process than blue. Three colours were tested: green, purple and yellow. Although the test was not specific to *Doctor Who*, Bernard also took the opportunity to try out some special effects explosions and also some optical effects for the sequences when Jo travelled through

the time vortex and for when the guerrillas travelled through time.

For these tests, the UNIT lab set was erected in the studio and actor and fight arranger Rick Lester (who played an Ogron in the story) and actress Wendy Taylor stood in for the Doctor and Jo for the CSO tests. Lester was also costumed and made up as an Ogron for those sequences requiring the ‘monster’.

The following sequences were carried out:

1. Involving ‘monster’ guard, Jo, guerrilla and guns
2. UNIT lab scene with Doctor and Jo
3. Vortex sequence
4. Time travel sequence
5. UNIT lab, gun/dummy sequence
6. Other CSO effects

The result of the test was that a colour called ‘golden yellow’ was found to be best for the CSO ‘key’ colour and also that certain parts of the set would need repainting as a result. They were too close to that colour and would therefore cause problems on the final recording.

On Location

Much of the action in *Day of the Daleks* centred on three main locations: a railway arch; a large country house; and a futuristic work-centre.

Bernard recalled that the railway arch was suggested by a friend who was always asking about his work. ‘One day I mentioned to him that I was looking for a derelict area that had a bridge, maybe over water, maybe over railway lines, and he told me about this place called Bull’s Bridge in Hayes where he used to play as a kid. I went out there in the car and it was perfect. It had been a shunting yard owned by British Railways and they were tearing up the railway lines and turning the area into a vast wasteland. It also had some underground passages so that we could have the characters appear to be going into and

coming out of underground tunnels. I got quite excited about this because it meant that we didn't have to dig any holes in the ground.'

A large house to use as the country home of Sir Reginald Styles was found by the production team in Dropmore Park in Buckinghamshire. 'That one was not my doing,' commented Bernard. 'It was most probably found by my PA, Norman Stewart.'

Agreement was secured to use these locations: £160 was paid to use Bull's Bridge while £75 per day was agreed for the use of Dropmore Park.

The final location was the futuristic work-centre.

'I had remembered,' explained Bernard, 'because I drove in from Roehampton, seeing a set of office blocks against the sky, and how, with the sun behind them, they looked rather ominous, and we agreed that they could be utilised.'

These office blocks were situated in Green Dragon Lane, just beside Kew Bridge in London. The building, called Harvey House, and its underground car park were felt to be suitable as the factory where the Doctor sees women and children working before he is captured and taken for interrogation.

In order to document all the details relating to location filming, a filming diary was prepared. This showed who was required on which locations and to film which scenes in which order. In the case of *Day of the Daleks* the filming diary is different from Bernard's own notes. According to Bernard's notes, the following was filmed on each of the four days allocated. The number in brackets after the brief description is the episode number.

DAY ONE (Monday 13 September)

Dropmore Park (House): Guerrilla appears and runs (1); Dusk shot of House (1); UNIT troops deployed at house (1); Shura sees Doctor in house (1); Yates and Benton realise the Doctor is missing (2); Ogrons attack house (2); Daleks and Ogrons attack (4).

DAY TWO (Tuesday 14 September)

Bull's Bridge (Tunnel Area): Guerrilla attacked by two Ogrons (1); UNIT soldiers find body (1).

Harvey House (Underground Car Park): Doctor sees workers (3); Guerrillas fight Ogrons and Dalek (4).

Harvey House (Flats Area): Doctor & Jo escape and see trike (3).

Dropmore Park (House): Delegates arriving (4); Delegates leaving (4).

DAY THREE (Wednesday 15 September)

Bull's Bridge (Tunnel Area): Guerrilla put in ambulance (1); Anat's party appears (1); Shura kills UNIT soldiers (1); Shura arrives back at tunnel and is attacked by an Ogron (2); UNIT search unsuccessful (4); Doctor and Jo emerge from tunnel (4); Daleks and Ogrons emerge from tunnel (4).

Bull's Bridge (Devastation Area): Monia enters hideout (3); Trike chased by Ogrons (3).

Bull's Bridge (Desolation Area): Doctor exits from tunnel (3); Doctor passes security camera (3).

DAY FOUR (Thursday 16 September)

Harvey House (Flats Area): Doctor enters building (3); Ogrons chase Doctor and Jo from building (3).

Bull's Bridge (Devastation Area): Doctor and Jo return to tunnel (4); Final scene with Doctor and Styles (4).

After filming completed on 16 September, it was back to London to start rehearsals for the first studio recording, which took place on Monday 4 October and Tuesday 5 October.

In Studio

At this time in *Doctor Who's* history, the programme was being recorded two episodes every two weeks. This was a process

instigated by Letts, in consultation with the production departments, from *Inferno* onwards. It meant that two episodes were rehearsed over a two week period, followed by a two-day studio recording block when all scenes for those episodes were recorded, often in transmission order. There were some exceptions. For example, *The Dæmons* where there were only three studio days (because there was a great deal of location filming for the story, reducing the amount of material that had to be recorded in studio) with material for episodes one to three being recorded on the first day, material for episodes two to four being recorded on the second, and material for episodes four and five being recorded on the final day.

To indicate some of the considerations involved in making a *Doctor Who* story during the Jon Pertwee era, what follows is a scene-by-scene summary of *Day of the Daleks*, with comments from some of those involved in the production.

Day of the Daleks

A sentry stands by a door in a hallway in Auderly House. Miss Paget (Jean McFarlane) emerges from the room and tells the sentry that Sir Reginald Styles is not to be disturbed.

[The name of the house underwent several changes over the course of the production. It started as Austerley House in the rehearsal scripts and was then changed to Aulderley House and finally to Auderly in the transmitted version.]

Paul Bernard: What I used for these initial shots was a floor camera – literally a camera on mountings only, on the floor. The idea was to get a shot that was a little sinister and different.

In his office, Styles (Wilfred Carter) is working at his desk when a wind blows the curtains. When Styles goes to close the window, there is a man dressed as a guerrilla there. The guerrilla (Tim Condren) points a gun at Styles but then vanishes into thin air.

Miss Paget enters and sees Styles is flustered. He explains what he saw to her.

PB: I cast Wilfred Carter because I wanted someone who could play Styles as a slightly pompous character. Again, I had worked with him before.

David Myerscough-Jones: To dress a set like this, you would brief the prop buyer on what you wanted and then they would go out and hire in all the numerous bits and pieces that were required. Just about all the elements in this set were hired in. The prop buyer is terribly important but they tend not to be credited for their contribution.

At UNIT HQ, the telephone rings and the Brigadier (Nicholas Courtney) speaks to the Minister (unknown) who tells him what happened at Auderly House. The Brigadier assures the Minister that he was about to put his best man on it.

PB: I enjoyed working with Nicholas Courtney a lot. Very enjoyable. A very professional actor.

DM-J: The telephones were from stock. They are simply telephones that were in use in 1971, which is when the story was being made.

The Doctor is putting the finishing touches to the TARDIS' dematerialisation circuit. The TARDIS console is standing in his lab at UNIT HQ and the Doctor ducks down to fiddle with it. Suddenly, a pair of doors at the back of the room swing open to reveal another Doctor and Jo. After a few moments, a component on the console explodes with a flash and the second Doctor and Jo vanish.

DM-J: That sequence was actually recorded at the start of the day – before we began on that opening scene. It was then played

into this scene. I had a massive argument with Paul over this scene. If you look closely, you can see that the yellow background when the Doctor and Jo's doubles are there, does not extend down far enough. There was a problem that we couldn't extend the cloth to mask the patch at the base. We also had to paint the backs of the doors so that they didn't pick up the CSO key colour. The cycloramas we used were made of felt so that they reflected an even colour.

PB: The problem with the floor was that I had to be able to see Katy and so could not drop the camera down in order to hide the floor. The lesson learned was that we should have painted the floor yellow as well.

The Doctor explains to a perplexed Jo that this was a freak effect due to his tampering with the console. The Brigadier enters and tries to persuade the Doctor to come and investigate the 'ghost' at Auderly house.

PB: Katy was very useful. She knew how to handle Jon Pertwee. I knew that at any critical moment on set, when there was some crisis going on, that I could sort things out and rely on Katy to calm Jon down. She was worth her weight in gold. Absolutely marvellous.

I was warned by several people when I was about to start this story, that Pertwee could be difficult. I think that was the generalised phrase. Now, I had discovered in my working career, that those people who had been labelled like this, invariably I got on with. I found that it was no more than bloody-minded professionalism – and that, I respect. It turned out to be so. Pertwee was a perfectionist and a professional. It was difficult, but I eventually learned how to work with him and how to bend with him. All you had to do was to give him respect and understanding and he gave you a lot back.

Outside the house, the guerrilla appears once more.

PB: That pattern was simply projection of light onto a screen. We had no electronic effects in those days and I had to invent these projected light effects. They were done by a company called EM-Tech, run by a young couple who had just come out of art school and who were putting on discos. I was introduced to them and they had all these different light-projected patterns, and they went away and developed the patterns that I was after. The moving light pattern was then projected onto a screen about one metre by one and a half metres and I then positioned a camera on the other side of the screen – like back-projection. We then mixed the image of the light with the image of the characters appearing and disappearing.

The guerrilla hears a whistling noise and runs. Just beside a railway arch he is attacked and knocked to the ground by an Ogron (Rick Lester). Another Ogron (Maurice Bush) appears and they head into the railway arch.

PB: The look of the Ogrons came about through sketches that I did while reading through the scripts. I showed these sketches to Barry Letts and told him that these were my initial ideas of what the Ogron should look like. I do recall that the word ‘Alsation’ had been used in an earlier version of the scripts: that these creatures were the Daleks’ guard dogs. I said that I didn’t want to pursue that line, and that I saw them as more ape-like. I had this idea that they should be big men, and that the actors who played them should be, at minimum, six feet six tall. I made that a condition. They were frightening by their size as well as by their make-up and their faces.

My intention with the monsters was always to frighten the kids. Their introduction in that scene was meant to be frightening. We had to be careful not to go too far with it but the idea was to frighten the kids without being too grotesque.

[The rehearsal scripts describe the monsters – the name Ogrons does not appear – as ‘Savage. Larger than life. They are humanoid in shape, with alien heads and hands.’]

In Styles' study, the Doctor speaks with Miss Paget as to the events of the previous night. Styles enters and insists that nothing happened. The Doctor, however, has noticed muddy boot marks on the floor. Styles is preparing to leave for the airport and gives permission for the Brigadier's men to search the grounds.

DM-J: You can see in this scene that the chandelier has a braille line attached to it. Lighting technicians generally hate chandeliers as they have to be hung from the lighting bars in the studio as the sets do not generally have ceilings. You indicate on your floor-plan where the chandelier is to be and they then set them in that position. There is a diagonal wire, as well as the vertical one, used for positioning and the cameraman would usually make sure that viewers can't see the wires holding up the chandelier.

PB: As a designer, I always used what are termed 'headers' on sets. These are ceilings and front pieces, things on top of the walls of the sets. I always insisted on seeing a ceiling where a ceiling should be seen. I wanted that study set to have a lot of depth to it and I wanted it to have a visible ceiling. As to why the braille line is in shot . . . well . . . it shouldn't have been.

The guerrilla is found by the arch and the Brigadier gets Captain Yates (Richard Franklin) to order an ambulance. There is a futuristic-looking gun beside the body and Sergeant Benton (John Levene) finds a black box hidden 50 feet inside the tunnel.

In a control room in the future, the two Ogrons report to the Controller (Aubrey Woods). They claim to have found and destroyed the enemy. The Controller orders them to intensify their search for the guerrillas.

DM-J: The script gave only a very brief description for this set: 'a small austere room . . . control panels . . . a centre plinth'. I used the idea of the technicians sitting on seats attached to tracks so that they could move around. The whole set was up against a cyclorama which had a dappled lighting effect thrown on it. The panels at the back were made from transparent perspex which

were lit with coloured lights. The idea here was deliberately to give the idea of space as opposed to Styles' study which was very cluttered.

The Controller's chair was definitely hired from one of the more flamboyant hiring companies that we used. I think they were called Roy Moore and used to import the most extraordinary modern designs from Italy and the Continent. You could never build a chair like that. Even if you wanted to, it would have been very expensive. Again, it's prop-buying, and where you have to hire in a prop that is central and important to the overall design, then that single item can dictate how the rest of your designs may turn out. It's very important.

Back in Styles' study, the Doctor and the Brigadier report to Styles. He leaves for the airport. The unconscious guerrilla is put in an ambulance and, accompanied by Benton, taken to hospital.

Back in the Doctor's lab at UNIT HQ, the Doctor tests the gun. It is an ultrasonic disintegrator, but it was made on Earth. The Doctor shows Jo and the Brigadier the box found in the tunnel and explains that it is a crude time machine. He places a small circuit, which looks like a version of his TARDIS' dematerialisation circuit in the box and it starts to operate.

The guerrilla in the ambulance vanishes before Benton's eyes.

In the future, the Controller is advised by a technician (Deborah Brayshaw) that a time transference has taken place. It stops before they can track it. A Dalek orders the Controller to report.

[In the rehearsal script, this scene started with an exchange between the Controller and the Ogrons:

CONTROLLER: Well?

MONSTER: We are still searching.

CONTROLLER: You haven't found their headquarters?

MONSTER: We believe they are concealed in the tunnels beneath the city – the area is large . . .

CONTROLLER: I don't want excuses. Find them. Time is short.

This dialogue was cut from this scene and the earlier scene with the Controller and the Ogrons included to replace it.]

DM-J: The way that the technicians were operating their consoles was a deliberate attempt to be futuristic. We reasoned that there wouldn't be buttons and switches, but that all the controls could be worked by touch-sensitive panels.

I remember I wanted to get some long shots of that set. We put some sheets of moulded plastic which glistened like coalite under the technicians' seats. I wanted to get a feeling of inter-planetary movement and to have the technicians spinning around in space, but we never got round to it.

The Doctor notes that the machine has blown a fuse. Benton reports to the Brigadier that the guerrilla has vanished. The Doctor decides to spend the night at Styles' house in case the attackers return.

At the house, the Doctor and Jo settle down for the night. Jo is nervous but the Doctor enjoys the food and wine from Styles' cellars. Jo provides some food for Benton but Yates takes it instead, citing R.H.I.P – Rank Has Its Privileges – as his excuse.

DM-J: The tapestries on the walls were hired in. We didn't have anything like that especially painted for this story. It's important when designing rooms to realise that hiring a tapestry is cheaper than building scenery. The BBC used to have a substantial stock of furniture and drapes which you used as much as possible because it was free. Nowadays you have to hire it all in which is very expensive.

[The sequence where Jo offers Benton some cheese and wine only to have Yates take it instead is not in the rehearsal script but is present in the camera script.]

Outside the house, UNIT troops are all positioned. Down by the railway arch, three more guerrillas, Anat (Anna Barry),

Shura (Jimmy Winston) and Boaz (Scott Fredericks) appear. Their leader, Anat, says that they will wait until light.

At first light on 13 September, the Doctor pulls back the curtains, waking Jo up.

Two UNIT soldiers patrolling by the railway tunnel are disintegrated by Shura.

PB: Because the tunnel was alongside a canal, I hired a barge and we used that to film some of the scenes from.

At UNIT HQ, a message is received by a radio operator (Gypsy Kemp) concerning the international situation and it does not look good. All UNIT personnel are placed on maximum alert.

DM-J: The table in the foreground breaks the rules about the 'fourth wall' that you never see on television. You can see the edge of the table at the front and the camera should have been closer so that you couldn't see it. There is supposed to be a wall there and yet it looks like the table is, for no apparent reason, sitting in the middle of the room.

PB: I can't remember who I got to do the voices on the radio in that scene, or the Minister who speaks to the Brigadier on the telephone. As I had a sound booth in the studio to do the Dalek voices, it was most likely the same two people who did these other voices. That would have made economic sense.

Shura enters the house and fights with the Doctor. The machine is operating on the table.

The Controller is advised that the time machine is operating again. The Controller reports to the Daleks that they are trying to obtain the time/space co-ordinates.

PB: One of my requirements was to use CSO to key a picture onto a mock TV screen and then to be able to alter the composition of the shot with the screen in, without the image on the screen jumping all over the place. The engineers came up with a

system – I think it was called Gaze – where two cameras were locked onto one master zoom control. They used it in *Top of the Pops* after us and also in some sports programmes.

The Daleks (Murphy Grumbar, Ricky Newby, John Scott Martin; voices: Oliver Gilbert, Peter Messaline) order that whoever is operating the time machine must be exterminated.

DM-J: One way to get over the fact that you can't build miles of scenery, is to use screens of reflective material. You reflect one into the other all the way down a corridor and give the illusion of depth when there isn't any present. On this occasion, unfortunately, the use of all the reflective surfaces doesn't really work and the room that the Daleks are in looks small and cramped.

[The original idea in the rehearsal script was that the Daleks' operations room featured a vast hall with twenty or thirty Daleks operating the equipment.]

[End of Episode One]

Anat and Boaz enter Styles' study with Jo and order the Doctor to switch off the machine.

The Controller enters the Daleks' room and tells them that the trace has gone. The Daleks order him to find the rebels.

PB: I like the door because it's quite ominous in the way it takes a long time to open. Not like those very clever jigsaw things that slide apart in a flash. I remember I wanted something that took its time.

DM-J: All the camera script said was 'the big door opens' and I decided to use it opening like some great hydraulic thing rather than a standard door. It was attached to wires which were attached to hoists in the studio and lifted up.

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DM-J: All the camera script said was 'the big door opens' and I decided to use it opening like some great hydraulic thing rather than a standard door. It was attached to wires which were attached to hoists in the studio and lifted up.

The guerrillas assume that the Doctor is Sir Reginald Styles and prepare to kill him until the Doctor points out their mistake. They all hide in the cellar when Benton and Yates come looking for the Doctor and Jo.

DM-J: You can see a skylight above them in the cellar. That is known as ‘doing things cheaply’. The skylight would have come from stock and you can’t alter it, all you can do is shine a light through it. It works to give the impression of a skylight, but it is a very cheap and simple effect.

When Benton and Yates have gone, the guerrillas tie the Doctor and Jo up and return to the study.

PB: I think this sort of scene where Jo and the Doctor simply chatted formed a part of the character of *Doctor Who*, particularly with Pertwee playing it. His character fitted in with this kind of loose Chinese philosophy on life.

In the future, the Daleks attach a time vortex magnetron to the equipment. Anyone using the time transfer machine will now be diverted to the control centre.

PB: When we went and looked in the BBC’s storeroom where all the old props from the series were kept, we could only find three and a half Daleks. We refurbished three of them and I used the half-Dalek several times as a ‘blown up’ one. We simply didn’t have the money to make any more and so bravely I said that I could make it work.

At the house, Anat cannot make contact with her base due to interference in the time vortex. Shura returns to the tunnel to try and make contact from there. He encounters an Ogron but manages to kill it before hiding himself.

[In the rehearsal script, Shura hid himself in the tunnels, however in the transmitted scene he runs off back towards the house.]

Unable to find the Doctor and Jo, Yates and Benton report to the Brigadier. He telephones the house and Anat gets the Doctor to answer the call. The Doctor alerts UNIT to the fact that all is not well by using the phrase 'tell it to the marines'.

Jo manages to free herself and grabs the box. It operates and she is transported into the control centre in the future.

[The effect of the time vortex was achieved with a stock lens fixed to a camera. The lens was a multi-image lens-rotating prism which had previously been bought by Bernard Fox (a technical manager) for a previous *Doctor Who* at which time the cost had been shared with *Top of the Pops*.]

PB: The effect of Jo spinning was done in the studio. It was a 20:1 zoom lens and we got the distance by shooting into a mirror mounted on the lighting gantry. Katy was lying on a black covered rostrum and she simply waved her arms and legs about as we zoomed out from her image in the mirror, rotating the lens as we did it. The lighting effect also served to cover up the image around Katy as much of the studio was visible.

The Controller is cordial and friendly and gets Jo to tell him exactly where and on which date she left her time.

DM-J: The set is actually a lot bigger than it looks on screen. As a designer you try and provide something that will look good and which will also suit the requirements of the director. Unfortunately there is no requirement that says he has to show all of your set!

With this information, the Daleks prepare an ambush in the railway tunnel. They intend to go themselves to ensure there are no mistakes.

The Doctor is tied up but he frees himself. Anat and Boaz run as the house is attacked by Ogrons (Rick Lester, Maurice Bush, David Joyce, Frank Menzies, Geoffrey Todd, Bruce Wells).

DM-J: Visual Effects would have built the French windows and inserted them into the set for the scene where the Ogron smashes into the house. We had to make some effort to ensure that the interior of this room matched the windows on the outside of the house.

The Doctor manages to elude the Ogrons thanks to the timely intervention of the Brigadier, and follows the guerrillas to the railway tunnel where he sees a Dalek.

[End of Episode Two]

After seeing the Dalek, the guerrillas and the Doctor are transported 200 years into the future to the twenty-second century.

[According to the rehearsal script, the guerrillas had come from the twenty-fourth century.]

PB: That effect was not quite as successful as the last one. It's a little off-centre. Today they would have been able to have corrected something like that electronically but we had no such facilities. They're really spoilt these days.

The Doctor tells them that he knows of the Daleks and they explain that they have ruled Earth for more than a century. The Ogrons attack and they split up and run off.

The Doctor finds a ladder and ascends out through a hatch onto an area of wasteland.

DM-J: I remember putting that hatch in. There was a hole in the ground which was either dug for us or was there already, and the hatchway was made especially by us.

PB: We didn't dig the hole, it was there already.

The Controller reports to the Daleks that the rebels have escaped. When he mentions that Jo spoke of someone called the

Doctor, the Daleks become agitated. They tell the Controller that he is an enemy of the Daleks and must be exterminated.

[The rehearsal script contains an additional scene prior to the above in which two monsters give a report to the Controller that they have not found any of the rebels. One of the monsters also mentions that one of those who travelled to their time was dressed strangely and was called 'Doctor'.]

The Doctor makes his way to a work centre, where old men, women and children are toiling. He is seen on a security camera.

DM-J: The security camera was provided by Visual Effects. We supplied the huge door that the Doctor opens to get into the work centre.

Anat and Boaz are met by their leader, Monia (Valentine Palmer), at their hideout. Monia knows that Jo is in the control centre.

PB: Those were old buildings belonging to the abandoned British Rail goods yard. It was a wonderful location with just about everything we wanted.

The Doctor is captured by Ogronis.

[According to the rehearsal script, just before the Doctor is captured, he sees one of the guards on a motor tricycle. This scene is emphasised in Bernard's own film schedule but does not appear in the transmitted story.]

The Controller shares a meal with Jo. He is told that the Doctor has been captured and assures Jo that he is safe and well.

DM-J: All those dishes and other tableware were especially made for the production. This is also the same set as the main control room, redressed and with different colours thrown onto the background.

The Doctor is being interrogated by the senior guard (Andrew Carr).

DM-J: The cell set is very simple. The bars at the back are standard stock set elements – something like P68 Stock Cell Units – which I positioned to give the idea of bars. Again, you can see the tops of the bars and it would perhaps have been better if the shot had not been so wide as it looks insecure.

The Centre Manager (Peter Hill) arrives and, once the senior guard has gone, tries to assure the Doctor that he is on the guerrillas' side. However the Controller arrives and has the Doctor freed as his guest. The Manager transmits a report to Monia, telling him that the Doctor is important to the Daleks. Suddenly an Ogron smashes the Manager's transmitter.

Although the Controller is friendly, the Doctor is not prepared to listen to him. He knows that the Daleks rule in this time and that the Controller is a mere quisling. The Daleks plan to use a mind analysis machine on the Doctor to determine if he is their old enemy as his appearance has changed. The Doctor and Jo knock their Ogron guard unconscious and escape on a three-wheeled power-trike. They are, however, recaptured.

PB: Someone had told me about these little trikes that they were using on a 007 production at Pinewood – *Diamonds are Forever*, I think it was – and I thought this sounded like a great idea. I saw them on a documentary about the making of the film and so we asked if we could get one. It was written in the script as a motor tricycle and this balloon-wheeled vehicle was absolutely ideal.

During a publicity session for the story, Jon and Katy were like children. Every moment they could, they leaped onto it and drove it around. We all did.

DM-J: The trikes were brought into the production and they really worked well. Although the chase is short, it is effective. It's all good harmless stuff.

Monia decides that they must rescue the Doctor.

The Daleks place the Doctor under the mind analysis machine.

[Photographs of William Hartnell and Patrick Troughton were overlaid onto a sequence of graphics from the title sequence representing the operation of the mind analysis machine on the Doctor. The image was keyed using CSO onto a yellow CSO board which was suspended in the set.]

PB: I remember this scene being quite traumatic to do because we had to make the image that appears on the CSO screen fit the picture. The image had to be created so that it filled the whole of the TV screen, but we were only 'seeing' a small strip of the image at the top. We had to make sure that the portion that was going to be seen had the correct patterns and pictures in it.

[End of Episode Three]

The Controller stops the Daleks from exterminating the Doctor and promises that he can get information from him.

[In the rehearsal script, the scene in which the Doctor is taken away starts with an additional exchange between the Doctor and the Daleks:

THE DOCTOR: I've defeated you before. I introduced the human factor into the Daleks on Skaro. There was a rebellion . . .

DALEK 2: The rebellion was unsuccessful. The rogue Daleks were hunted down and exterminated.

THE DOCTOR: I defeated you here on Earth too. Your invasion failed.]

Monia, Anat and Boaz work out how best to rescue the Doctor.

[This scene was completely restructured for the studio recording. The following is the unused camera script version:

(THE GUERRILLAS ARE PREPARING THEIR GEAR READY FOR THE ATTACK. GUNS BEING INSPECTED)

BOAZ: (TO A GUERRILLA) Explosives?

(THE GUERRILLA HOLDS UP SOME POUCHES WHICH HE THEN PROCEEDS TO STUFF INSIDE HIS BATTLEDRESS)

Mind how you handle that stuff; it's still pretty unstable.

(BOAZ MOVES OVER TO WHERE MONIA IS DISCUSSING THE PLAN FOR THE ATTACK WITH ANAT. THEY HAVE VARIOUS PLANS LAID OUT BEFORE THEM)

ANAT: Can't Jacob help us? He runs the Work Centre?

(BOAZ CROSSES TO JOIN THEM)

MONIA: Jacob was executed this afternoon.

ANAT: You mean when . . .

MONIA: That's right. They picked him up when he was contacting us about the Doctor.

ANAT: Oh no.

(A MOMENT)

BOAZ: Then how *do* we get through?

MONIA: The underground network of the old city. There's an exit just by this wall.

(THEY LOOK AT THE MAP)

ANAT: That network used to run under the whole town. Trains every few minutes. I've read about it.

BOAZ: Even as a ruin it has its uses.

MONIA: Come. Time is short.]

The Controller explains to the Doctor that Dalek rule started with 100 years of human war which wiped out seven eighths of the population, leaving Earth open to Dalek attack. The Daleks are using Earth to provide raw materials for their ongoing war against all other life forms.

The guerrillas attack the centre to try and rescue the Doctor.

PB: When we came to film this sequence at the car park, that rubbish skip was there and we couldn't do anything about it. I

may have asked for it to be painted but we just had to work around it.

DM-J: I remember that horrible yellow dustbin there. I should have done something about it. At the time, you think that no-one will notice it and that maybe it looks slightly futuristic.

Boaz is killed, but the Doctor and Jo are freed. The Doctor insists that the guerrillas leave the Controller alive as they make their escape.

[A short additional scene appeared in the camera script following this sequence. It was of the guerrillas arriving back at their underground bunker.]

Back in the twentieth century, UNIT are searching for the Doctor and Jo but to no avail.

[This scene featured a UNIT soldier with an Alsatian dog. The dog was hired from a company called Zoo Animal Actors.]

[A camera scripted scene where Shura emerges from hiding was omitted here.]

Monia and Anat explain to the Doctor and Jo that the wars started when Styles caused an explosion which destroyed the house in which the peace conference was taking place. The guerrillas therefore decided to kill Styles and allow the conference to go ahead. They now want the Doctor to return to kill Styles for them.

PB: I was pleased with this scene because the guerrillas were being played by three good actors. As a director it was satisfying to get them to settle down and emote rather than to just go through the motions and the lines.

Shura emerges from hiding and heads for the house. He breaks into the cellar and sets up the bomb he has been carrying.

The Doctor realises that Shura is still in the past, and that

Anat's party had some dalekanium explosive with them. It was Shura who caused the explosion – by trying to change history, they have created their own future.

The Daleks set up an ambush in the tunnels to try and recapture the Doctor.

DM-J: Although this is the same set as in the earlier episode, the door to the section that the Daleks are in is completely different: it slides up on runners rather than being hinged at the top and hoisted on wires. The reason for this is that the sets for episodes three and four are in a different studio session from those for episodes one and two. Because of the need to put all the sets into the same studio, we didn't have room to put the full control room in: only a part of it was needed for these episodes, and the fabric of that set was being reused for the area where the Doctor and Jo were being held. Therefore, what has happened is that the Daleks' room is there, but the control room is not. The door changed probably because there wasn't enough room in the studio to use the hinged door.

When the Doctor and Jo arrive in the tunnels in order to return to the twentieth century to try and stop Shura, they are confronted by the Controller. The Doctor convinces him to let them go.

The Doctor and Jo run from the tunnel in the twentieth century and Benton reports to the Brigadier that they have been found.

Unfortunately the senior guard witnessed the Controller's actions and the Controller is exterminated by the Daleks.

[The Daleks' extermination effect, during which the picture goes into negative, was achieved using a technical device called a Complimentary Picture Amplifier (which had previously been known as a NPA within the BBC).]

The senior guard becomes the new Controller. The Daleks decide to invade the past themselves to ensure that the conference is destroyed and that war breaks out.

[A short camera scripted scene was omitted here, showing Shura priming the bomb.]

A newscaster (Alex MacIntosh) announces the arrival of Styles and the delegates at the house.

PB: Alex MacIntosh was a real-life news presenter but had retired from being on the front-line and was freelancing at the time we made this story.

[According to the BBC's files, a Rolls Royce (MWF 435F) and a Daimler (AWP 633H) that had been hired for filming were damaged by adhesive signs that were affixed to the doors. The BBC's insurance did not cover this damage as it was not considered to be accidental and the production had to foot the bill for repairs which came to £239. However, there are no insignia or logos visible on either of the two cars in the footage used in the episode.]

PB: I put nothing on those cars except a small flag on the bonnet. I saw no need to.

The Doctor arrives and manages to convince the Brigadier to evacuate the house and all the delegates leave.

[Jean McFarlane was originally to have appeared in this scene as Styles' secretary. However, the actress had fallen ill and was unavailable. Her lines were given to an aide instead.]

Daleks and Ogrons emerge from the tunnel and storm the house. UNIT troops fight them but cannot stop them. The Doctor finds Shura in the basement and explains what is happening. The Daleks enter the house. Shura tells the Doctor and Jo to leave. He intends to destroy the house and the Daleks with it.

PB: The worst thing about the design of the Daleks was that they could only run on smooth surfaces. We therefore had to lay

boards down over the ground that the Daleks were to cross. This meant that I had to be very careful with how I placed the camera so that we didn't see the boards. Considering that we only had six Ogrons, three Daleks and about ten UNIT guys, it was a hard battle to make work on screen. I did have the benefit of film editing which allowed me to cut the shots together so that they had a lot of dramatic impact.

The Doctor tells the Brigadier to let the Daleks pass and the troops fall back. The Daleks move through the house looking for Styles and the delegates and Shura detonates the bomb. The house is completely destroyed.

DM-J: That is an incredibly good model of the house and it matches the real house superbly. It's a brilliant explosion.

The Doctor tells Styles that the peace conference has been saved.

PB: The explosion that they see in the distance was done on the waste ground that we had been using.

[There is a final scene in the camera script which does not appear in the finished production. It starts with the Doctor and Jo walking towards the UNIT lab and pushing open the doors to see another Doctor and another Jo in the lab. There then follows exactly the same exchange as seen in episode one, ending with the Doctor and Jo in the lab vanishing. The scene then continues:

THE DOCTOR: There you are they've gone!

(THE BRIGADIER ENTERS)

JO: Doctor what happened?

THE DOCTOR: Very complicated thing, time. Once you've begun tampering with it, the oddest things start happening.

BRIGADIER: Doctor, what's going on here?

THE DOCTOR: Nothing for you to worry about old chap.

BRIGADIER: For one ghastly moment I thought I saw two of you!

THE DOCTOR: (NOW JOKING AGAIN) Exactly.

BRIGADIER: You mean there *were* two of you?

THE DOCTOR: That's right.

JO: But which of us was the real us?

THE DOCTOR: Both.

(THE BRIGADIER SHAKES HIS HEAD TRYING TO WORK IT OUT)

JO: Doctor – that future we went to – with Daleks ruling Earth. Is it going to happen or isn't it?

THE DOCTOR: Well. It is and it isn't.

BRIGADIER: Oh come along Doctor.

THE DOCTOR: First it is – then it isn't. There are all kinds of futures, you know.

JO: Futures with Daleks in?

(THE DOCTOR STOPS WORK FOR A MOMENT)

THE DOCTOR: It's possible Jo.

BRIGADIER: But surely the Daleks were all destroyed . . .

THE DOCTOR: I thought I'd destroyed them once before, but I was wrong. I must get the Tardis working again, Jo. I think I'm going to need it.

Although this scene was scripted, it is unlikely that it was actually recorded.]

PB: I was never one for an anticlimax. Once you had reached the end, then that was it. The ending that the transmitted story has is much more my style and I think that the addition of that final scene in the script does create an anticlimax. I suspect it was removed before we started filming and recording the story. It may also have been omitted because of a lack of time.

[End of Day of the Daleks]

Post-production

While the filming and recording of a *Doctor Who* adventure accounts for what is eventually seen on screen, the diary of a production does not end there.

In the early seventies, episodes of *Doctor Who* were recorded two at a time, and all the scenes for one episode were generally recorded in the order they would be transmitted or grouped by set depending on technical requirements or director preference. All the film sequences were prepared in advance and then ‘played in’ at the appropriate time onto the videotape master. Much of the videotape editing for this story was also carried out ‘in-camera’ at the time of recording.

‘By the time we got to record in the studio, all the film sequences would have been edited together,’ explained Bernard. ‘The shots were filmed and edited together based on my film script, but you would go at the end of the rehearsal day to see the film editor in order to check and approve what had been done.’

‘By the time you got into studio, the film sequences were ready and you played them in to add the effects and links to the recorded material live in the studio. You were expected to end up with the show pretty much as it would be transmitted. All that was missing was the music and sound effects, assuming that we hadn’t added them in live as well.’

Dudley Simpson was again hired to compose and create the incidental music.

‘Dudley and I got on very well,’ remembered Bernard. ‘When I joined Thames Television, I took him with me and he created the music for *The Tomorrow People*. We worked together very closely. I used to sit with him and go through the story in order to plan out where the music would fall.’

‘My feeling was that music had been used too often and too much in *Doctor Who* but there was this philosophy that *Doctor Who* had to be supported by music. I don’t think I overused it in *Day of the Daleks*. Dudley was very, very talented and he could watch a story with me, and then thirty-six hours later return with a finished score to start recording the music.’

On this story, Simpson hired two further musicians to create the music and the score was recorded on 25 October.

At the same time as Simpson was composing the music, Brian Hodgson from the BBC's Radiophonic Workshop was working on the special sound effects. These were added to the edited videotape, together with the music, at dubbing sessions which took place on the following dates: 28 October (episode 1), 29 October (episode 2), 3 November (episode 3) and 4 November (episode 4).

'I think *Day of the Daleks* stands up very well,' comments Bernard today. 'I think it's slow in parts, but that comes partly from the indoctrination of television in the nineties which is very fast and furious.'

'I look back on the two years I was involved with *Doctor Who* and *The Tomorrow People* as perhaps the most creative period of my career. I was firing on five cylinders and had to. The amount of creativity that needed to be generated was massive. It was a very exciting time and I'm very proud to have been involved with it.'

Transmission

Day of the Daleks was the first story in the ninth season and was transmitted between 1 January and 22 January 1972.

It was heralded, as were all of the third Doctor's seasons, with a *Radio Times* cover. This was a painting especially commissioned from artist Frank Bellamy and inside the magazine could be found a competition to win a Dalek of your own. These were billed as 'mark 7' Daleks and were in fact a number of specially commissioned Dalek toys. They were around two and a half feet tall and were operated by a control box mounted upon a stalk which projected from the rear of the Dalek. An edition of the BBC's regional news programme *Nationwide* on Tuesday 22 February 1972 featured a film-report covering the delivery of a 'mark 7' Dalek to a winning junior school.

To enter the competition, readers were invited to complete a story which had been started by Terry Nation. According to the *Radio Times*:

Among the things that Dr. Who most treasures is a crumpled and grubby piece of paper, a single page from the log of the Spaceguard patrol ship *Defender*. The edges of the page were charred by the fire that burned out the *Defender* when she re-entered the atmosphere of Earth too fast after returning from her mission on the planet Destron.

The being who wrote these words is long dead or has not yet been born, for the event he describes may be in the past or the future. In deep space, time as we know it has no meaning.

The events of which this single page tells intrigued the Doctor for many years. Finally his curiosity overcame his natural caution and he could resist no longer. He set the controls in the TARDIS, and with Jo started for Destron. The moment they were under way he handed Jo the page from the log. If all goes well, Dr. Who and Jo will reach Destron. They may face the same dangers as the crew of the *Defender*. Perhaps become involved in the great battle. Anything might happen . . .

The story started by Nation read as follows:

. . . and so little time, perhaps only a matter of hours. Because of my wounds, I can contribute nothing to the action that is about to begin. Two of the crew members carried me to this high vantage point where I shall be able to observe the battle.

This planet, Destron, is like no other I have ever visited. Everything about it seems to have sprung from our worst nightmares. Every horror that my mind is capable of imagining is here, and many more beyond my imaginings. The very landscape is different and totally alien to any I have seen. Different in colours, shapes and textures. There are things that grow here. They are many and varied, but I hesitate to classify them as vegetation, for many of the species have the power of mobility. They hunt and feed upon one another. The animal life from the tiniest organism to the most gigantic monster, seem, to my eyes, hideous beyond description. All exhibit the most violent savagery and aggression.

That Destron was once inhabited by a creature of higher

intelligence is certain. The buildings here, strange by our architectural standards, remain as monuments to their civilisation. The concern of our mission is in one particular building. We know that it was the arsenal of the creatures that lived here. An arsenal containing weapons so advanced, of such ingenuity, of such terrifying power, that no force in the seven galaxies could defend against them. How the Daleks learned of the weapons of Destron we do not know. But, they do know. They are here. Now. Our force is made up of units from all the planets that form the confederations of the seven galactic governments. Our mission: 'To prevent the arsenal on Destron falling into the hands of the Daleks, and to destroy all the weapons stored within it.'

We are on a hostile planet that favours neither side. If our force wins, the safety of all the colonised worlds is assured. If victory goes to the Daleks, they can fulfil their ambition to dominate all the known universe.

Something is happening. On the far side of the crater. The Daleks are beginning to move into position. Our force hasn't seen them yet. It's beginning and I . . .

Following this cliffhanger, entrants had to take up the story, telling it as though they were there. The story was to be concluded in less than 400 words and three drawings were also to be included: a landscape of Destron; some of the monsters that inhabit it; and the battle between the crew of the *Defender* and the Daleks.

Some of the competition entries were displayed at the Ceylon Tea Centre in London during March and April 1972, along with a small exhibition of *Doctor Who* props, including an Axon, Alpha Centauri, Aggedor, Arcturus and, of course, a Dalek. Everyone whose work was displayed received a special certificate to commemorate the fact.

A special trailer is reported to have been commissioned for this story but no documentary evidence has been found to support this. This was allegedly filmed on location in central London and featured the Daleks patrolling many famous landmarks.

The story's transmission gained favourable ratings, the highest yet received by a third Doctor story. Despite this, the press were not kind in their criticism:

'Behind all the technological patter about ultrasonic disintegrators, *Doctor Who* appears to have been reduced to a single basic theme: the defeat of a world domination league,' complained Matthew Coady of the *Daily Mirror*, his feelings being echoed by Chris Kenworthy in the *Sun*.

Even Jon Pertwee made his dislike of the Daleks public, and subsequently singled out this particular show as one of the worst that he had done, although he was later to revise this opinion.

Whatever the criticisms of the show, the Daleks had once more worked their magic and the ninth season of *Doctor Who* was off to a flying start.

Credits

<i>Director</i>	Paul Bernard
<i>Producer</i>	Barry Letts
<i>Production Assistant</i>	Norman Stewart
<i>Assistant Floor Manager</i>	Sue Heddon
<i>Assistant</i>	Carolyn Driver
<i>Floor Assistant</i>	John O'Shaughnessy
<i>Script Editor</i>	Terrance Dicks
<i>Production Secretary</i>	Sarah Newman
<i>Designer</i>	David Myerscough-Jones
<i>Costume Designer</i>	Mary Husband
<i>Make-Up Artist</i>	Heather Stewart
<i>Visual Effects</i>	Jim Ward
<i>Fight Arranger</i>	Rick Lester
<i>Film Editor</i>	Dan Rae
<i>Film Cameraman</i>	Fred Hamilton
<i>Assistants</i>	Brian Easton Brian Johns
<i>Sound Supervisor</i>	Tony Millier
<i>Sound Recordist</i>	Chris King
<i>Assistant</i>	Norman Johnstone

<i>Grams</i>	Gordon Phillipson
<i>TM1</i>	Alan Horne
<i>TM2</i>	Derek Martin (eps 1, 2), Alan Arbutnott (eps 3, 4)
<i>Grips</i>	Tex Childs
<i>Vision Mixer</i>	Mike Catherwood
<i>Graphics</i>	Sid Lomax
<i>Crew</i>	10
<i>Title Music</i>	Ron Grainer and the BBC Radiophonic Workshop
<i>Incidental Music</i>	Dudley Simpson
<i>Special Sound</i>	Brian Hodgson
<i>Writer</i>	Louis Marks
<i>Daleks Originated by</i>	Terry Nation

8: Selling the Doctor

Media

Unlike any of the previous actors to have played the Doctor, Jon Pertwee was the media's darling. William Hartnell had neither the presence nor the trendiness, while Patrick Troughton had preferred to leave the character of the Doctor in the studio, and when he did consent to give an interview, it tended to be as an evasive and mischievous version of his on-screen persona.

Pertwee, on the other hand, actively courted the press. Here was an actor with many different facets to his character, whether they be in the fields of gardening or motorcycling, or even deep-sea diving and an appreciation of moustache cups. When Troughton's intention to stand down from *Doctor Who* was announced in January 1969, there was minimal attention from the press. Indeed, the changeover from Hartnell to Troughton had also been a low-key affair; there had not even been a press call to announce the new Doctor and therefore there were few photographs and scant column inches given over to the event. With Pertwee's arrival, however, there was much more excitement over the changeover.

The press launch in June 1969 to announce Pertwee's appointment was very well attended, and the idea of bringing in a Yeti for the proverbial 'photo opportunity' was inspired. This resulted in coverage in many of the national newspapers the following day.

The press seemed initially interested in the change in direction

that the series would be taking: a move away from the outer space adventures of the past, with the Doctor being brought down to Earth with a bang. Comments were made about the fact that the stories were going to be more adult, that the new companions – the Brigadier and Liz Shaw – were more aimed at an adult audience, and that Pertwee himself was going to play the Doctor as a serious character. He even noted in one early interview that, ‘It will be set on Earth in the 1980s. I won’t be wearing the Victorian clothes that the other Doctors have used. I will be in a modern-day suit,’

The producer, Peter Bryant, also said in another interview, ‘The new stories will be more realistic with a sort of *Quatermass* flavour. We have an audience now which is adult sophisticated.’

Even Shaun Sutton, the BBC’s Head of Drama, commented, ‘The Daleks marching down Piccadilly is much more horrifying than anything up in space. This is real science fiction.’

This intention of making *Doctor Who* more adult and realistic resulted in an unexpected backlash. *Spearhead from Space* showed shop dummies coming alive and attacking shoppers, while *Terror of the Autons* depicted lethal plastic daffodils, a toy troll doll coming alive and strangling someone, and, worst of all, a policeman revealed to be a faceless killer robot rather than the normally trustworthy figure of law and order. These two stories managed to redefine the way in which the media perceived *Doctor Who*. Up until that point it had been a curiosity. A show that was looked upon as providing gentle thrills and spills for viewers of all ages. Now it was a subject of national concern, as Mrs Mary Whitehouse of the National Viewers and Listeners Association repeatedly condemned the show as a bad influence on children’s minds.

This criticism of excessive violence and horror was levelled at *Doctor Who* time and again during Pertwee’s time as the Doctor, and the actor consistently countered these arguments by asserting that the ratings were very good, that parents did know that there was an ‘off’ switch on their television sets, and that he had personally met many hundreds of children to whom *Doctor Who* had done no harm whatsoever. In fact, the production team

almost came to welcome Mrs Whitehouse's comments as they always got covered by the press and ensured that *Doctor Who* was rarely out of the public eye.

Throughout the first half of the seventies, it was the BBC's own listings magazine *Radio Times* that remained the strongest supporter of the show. Every season was afforded a cover on the magazine for the opening episode of the season, something that no other Doctor could claim – Hartnell had been granted three covers, as had Troughton, but after the end of the Pertwee era, the coverage in the *Radio Times* would drop off to the extent that the only other cover to be granted while *Doctor Who* was regularly on the air was for the twentieth anniversary show, *The Five Doctors*, in 1983.

Not only were there covers, but there were also a great many features to be found inside the magazine. These ranged from fairly standard features on the cast, to a special feature on the making of the show which ran as *Inferno* started transmission in 1970 and a three page comic strip painted by Frank Bellamy for the start of *Colony in Space*. Midway through Pertwee's tenure, Bellamy started to provide small artwork images which were included with the television listing each week, and occasionally he would contribute larger pieces of artwork for specific stories, including *The Dæmons* and *The Time Warrior*.

As previously mentioned, Pertwee was a media magnet and there were numerous opportunities for 'lifestyle' pieces revolving around his love for motorbikes, gardening, lavishly decorated homes and his family. Pertwee was a true 'action man' and he seemed to be forever opening fetes and shopping centres, dressed in his *Doctor Who* outfit and driving, first Bessie, and then his special *Doctor Who* car that was later dubbed 'the Whomobile'.

Doctor Who found itself being promoted on a great many other shows which included: *Junior Points of View* in 1970, which made unfavourable comparisons with *Star Trek*. *Junior Points of View* was replaced by *Ask Aspel* and, in 1971, they reported some children as saying that *Doctor Who* was not as scary as it used to be and made a comparison by showing clips from the first Troughton story *Power of the Daleks* and *Terror of the Autons*.

This is Your Life came knocking on Pertwee's door in 1971 and on 21 October 1971 the Daleks made an appearance on *Blue Peter* hinting that they would be back in the new season. In December of 1971, the *Young Observer* magazine reported on an event at London's Planetarium which featured Pertwee and Barry Letts talking about *Doctor Who* and displaying various props and monsters from the series. This event was presented by *Blue Peter* presenter Peter Purves, who had himself appeared in *Doctor Who* as the Doctor's companion Steven Taylor back in 1965 and 1966.

Following up the 'Win A Dalek' competition in the *Radio Times*, the BBC's local news programme, *Nationwide*, carried a feature on 22 February 1972 on the delivery of a Dalek to one of the winning schools. Pertwee was the guest on *Ask Aspel* on 5 March 1972. The two Dalek films from the sixties made their debut on television during the Pertwee era. The first film, *Doctor Who and the Daleks*, was shown on 1 July 1972, and the second film, *Daleks Invasion Earth 2150 AD* was shown on 19 August the same year. The BBC's Special Effects exhibition ran from December 1972 until June 1973 at the Science Museum in London and its opening was featured on the 7 December edition of *Nationwide*.

On 10 January 1973, *Pebble Mill* had as guests Troughton and Pertwee talking about *The Three Doctors* and on 28 May 1973, Pertwee presented *Disney Time*. *Nationwide* also covered Katy Manning's departure from the show on 22 June 1973, Pertwee and a selection of monsters attended the Lord Mayor's show on 10 November 1973, *Blue Peter* on 5 November 1973 covered the forthcoming season and unveiled the Whomobile to the public, while on *Nationwide* on 14 December 1973, script editor Terrance Dicks appeared to talk about *Doctor Who* winning a BAFTA Award for its scripts. Finally in 1973, on 21 December, *Pebble Mill* again featured *Doctor Who*, this time with Troughton and visual effects designer Bernard Wilkie demonstrating some monsters and effects. On 6 January 1974, Billy Smart's Circus featured a guest appearance by Pertwee with his Whomobile.

The Tenth Anniversary

Doctor Who's tenth anniversary fell in 1973 and to celebrate it, the production team decided to commission a special story which would feature all three Doctors. This act established a precedent that was to last for at least the next twenty years, as each major anniversary would be marked with a special story in which the Doctor's past incarnations came together to defeat some evil menace. *The Three Doctors* resulted in less publicity than had been hoped, perhaps because the press had by now become bored with always reporting the same thing: that *Doctor Who* was too violent. The angle of 'sex in the TARDIS' had not yet been discovered by the tabloids and so, whereas in later years if the Doctor's assistant wore something revealing then it became practically front page news, back in the early seventies, the costumes worn by Katy Manning as Jo Grant barely raised an eyebrow.

The anniversary was also marked by the *Radio Times* releasing a special magazine. The only piece of factual writing readily available at this time was Malcolm Hulke and Terrance Dicks' *The Making of Doctor Who* (which had been released as a paperback book by Pan in 1972), and therefore the *Radio Times* Tenth Anniversary Special was a milestone in the history of *Doctor Who* publishing. It collected together information and photographs from the entire history of *Doctor Who*, putting it all in context and including interviews with the Doctors and companions, as well as a new story by the creator of the Daleks, Terry Nation, and, for all those budding engineers who had written in to the BBC asking how to build a Dalek, plans for doing just that.

The magazine was very well received and firmly established that the series had a history that was every bit as important as the current show. As this was the first piece of commercially available material which detailed the early days of the programme, there were a number of mistakes made, most notably in the titles given to some of the Hartnell stories which had not been afforded overall titles on their transmission. (Up until *The Gunfighters* in

1966, all *Doctor Who* episodes had individual titles). In compiling the special, in many cases the title of the first episode of a story was taken as being the overall title of the story itself resulting in much confusion over subsequent years as to what the overall titles actually were.

Concluding the celebrations, the production team held a party on 10 December 1973 to which cast and crew were invited, along with selected members of the press.

Merchandise

No new merchandise was released in 1970 to tie in with the first of Pertwee's seasons, and the first items associated with his Doctor started to appear in 1971. Recognising the potential of Pertwee's *Doctor Who* image, one of the first uses of this was to promote Kellogg's breakfast cereal, Sugar Smacks. The Doctor was shown on the front of all the boxes over the promotional period, and six small metal badges were given away inside the packs. The 'tag line' for the promotion was that Sugar Smacks endowed the consumer with: 'The Timeless Energy of Doctor Who'. The badges were particularly of interest as they appear to have been the first examples of a metal badge released to tie in with *Doctor Who*. The Doctor was also used as the basis for one of Nestle's ranges of milk chocolate bars, with a series of 15 different wrappers being used which collectively told the story of the Doctor's battle against the Master's 'Masterplan Q'. The other items released in 1971 were a set of two *Doctor Who* jigsaws issued by Michael Stanfield Holdings and featuring photographs of the Doctor, and an iron-on transfer of a Dalek issued by Dodo Iron-Ons.

Although a *Doctor Who* annual had not been produced by World Distributors for 1972 (the reason for this is unknown) it returned for a 1973 edition and featured a photographic cover showing the Doctor in the UNIT laboratory from *Terror of the Autons*. The *Doctor Who* annual was to be published for the remaining years that Pertwee played the Doctor.

1972 saw a little more interest in the series as a further two

jigsaws were released in the Michael Stanfield Holdings range, *The Making of Doctor Who* by Hulke and Dicks was published by Pan through their children's imprint, Piccolo Books, a poster showing the Doctor menaced by a claw from *Colony in Space* was released and then hastily withdrawn at the request of Pertwee and replaced with a photograph of the Doctor and a Sea Devil, and the BBC Special Effects Exhibition at the Science Museum resulted in another metal badge being issued, this time conferring on its wearer the rank of 'TARDIS Commander'.

Finally, in time for the Christmas market, Pertwee lent his vocal talents to a single called 'Who Is The Doctor' which was released on the Purple record label.

1973 saw the launch in May of the Target range of *Doctor Who* novelisations. Published by Allan Wingate in hardback and by Universal Tandum in paperback, the range kicked off with reprints of the three novels from the sixties: *Doctor Who in an Exciting Adventure with the Daleks* (renamed to the simpler *Doctor Who and the Daleks*), *The Crusaders* and *The Zarbi*. These were followed in 1974 by newly commissioned novelisations of *Spearhead from Space* (called *The Auton Invasion*), *Doctor Who and the Silurians* (*The Cave-Monsters*), *Day of the Daleks*, *Colony In Space* (*The Doomsday Weapon*), *The Dæmons*, *The Sea Devils*, *The Abominable Snowmen* and *The Curse of Peladon*. These books established the Target range and kicked off a publishing phenomenon that was to last for as long as the *Doctor Who* series and beyond.

Also in 1973, the BBC finally reissued the Ron Grainer *Doctor Who* theme on a single as well as a track called 'The World of Doctor Who' which appeared as the 'B' side to Dudley Simpson's title music for the BBC series *Moonbase 3* and included music from *The Mind of Evil* and the Master Theme from season eight. With the BBC's *Doctor Who* exhibition opening at Longleat House, another metal badge was released; another set of four jigsaws was produced, this time from Whitman Publishing; World Distributors published a *Doctor Who* colouring book; and the *Doctor Who* Space Mission Pad, a set of code sheets and carbon paper, was made available by Naocraft Ltd.

Finally, Polystyle Publications, the publishers of *TV Comic* which had been running a *Doctor Who* comic strip for many years, released in 1973 a *Doctor Who Holiday Special* which featured *Doctor Who* comic strips and stories and a look behind the scenes at the story *Frontier in Space*. A second special was released in 1974.

Fandom

There had been a *Doctor Who* fan club in existence since 1965, but by 1970, its new secretary, Graham Tattersall, found that he was all but running it single-handedly. The material he published tended not to concentrate on *Doctor Who* and was printed on a Roneo duplicator. This method was expensive and Tattersall therefore abandoned the magazine after only a few issues.

‘In the end,’ Tattersall comments, ‘I found the whole project of running the Club not only expensive but also very time-consuming. My job was taking up much of my spare time and I had no option but to give up the Club.’

This fact was discovered in late 1971 by a fourteen-year-old Edinburgh-based fan called Keith Miller, who wrote to the BBC asking about *Doctor Who* fan clubs. Miller tried to contact Tattersall but to no avail and in the end he wrote again to the BBC who discovered that Tattersall was no longer interested in running the Club. On learning this, Miller asked Barry Letts’ production secretary, Sarah Newman, if he could take over. Not realising how young he was, Newman agreed and arranged for a box of miscellaneous items, including the addresses of approximately forty of Tattersall’s members, to be sent to him.

Miller started up his *Doctor Who* fan club on 30 December 1971 and initially the only service it provided was a monthly newsletter sent out entirely free of charge to the Club’s members. After a couple of issues that Miller produced and published himself, he came to an arrangement with Newman that he would supply stencils and she would run off copies using the BBC’s facilities. Miller feels that the Club would never have got off the ground if it wasn’t for Newman’s support and assistance.

Initially the newsletter was a relatively cheap publication, each issue consisting of a few A4 sheets of typewritten text duplicated on coloured pulp paper, stapled together in the top left-hand corner. From Issue 15 in April 1973, the newsletter – now called *DWFC Mag* – went bi-monthly and Miller included more material on the history of the show and interviews with the cast. Although Pertwee was delighted that there was a *Doctor Who* fan club in existence, he encouraged a fan named Stuart Money to set up a Jon Pertwee fan club. Miller queried this arrangement and Newman informed Money that the DWFC was the officially recognised club and that he should not set up a rival.

One of the most interesting aspects of Miller's newsletters were the frequent set reports that he presented. Although lacking in some detail, the reports covered such stories as *The Three Doctors* and *The Green Death* and were written with great enthusiasm.

Overseas

Doctor Who had been sold abroad since its earliest days and was being seen in many different countries. America, however, did not receive any *Doctor Who* stories for transmission until 1972, when a batch of 72 episodes being made available by Time Life Films.

The original publicity brochure stated that *Doctor Who* was 'Excellent access time programming – as a strip or once a week. Dramatising 13 complete, serialised adventure tales, each tale a complete story. Dr. Who – part Who-dini, part Who-dunnit – travels around the universe encountering one incredible adventure after another – often aided by his capable, beautiful assistant, Jo Grant . . . opposed by a cunning, sinister foe, the Master. Serialised dramas, each with gripping, cliffhanging endings guaranteed to keep audiences coming back, again and again, to follow the adventures of . . . Dr. Who.'

A page in *Broadcasting* magazine featured a photograph of Jon Pertwee from the show's title sequence with the heading '72 half-hours with Dr. Who and you're cured'. The main thrust of

the advertisement was that *Doctor Who* could cure your TV station of flagging ratings 'and brings fast, fast, fast relief'.

The thirteen stories available were: *Doctor Who and the Silurians* (called *The Silurians* on the publicity brochure), *The Ambassadors of Death*, *Inferno*, *Terror of the Autons*, *The Mind of Evil*, *The Claws of Axos*, *Colony in Space*, *The Dæmons*, *Day of the Daleks* (called *The Daleks* on the information brochure), *The Sea Devils*, *The Curse of Peladon*, *The Mutants* and *The Time Monster*. These were shown repeatedly on those channels which had purchased them and no new sales of *Doctor Who* were made to America until a batch of 98 Tom Baker episodes was purchased in 1978.

New Zealand

With thanks to Paul Scoones

The Pertwee era commenced in New Zealand with *Spearhead from Space* and *Doctor Who and the Silurians*, which were shown in black and white on the channel 'Television One' from 14 March to 23 May 1975.

Soon after the instigation of New Zealand's second national television channel, then called South Pacific Television (SPTV), the series returned, now placed on this new channel. Because SPTV was still in the process of setting up its transmitters around the country, viewers in many regions missed some of the episodes. From this point *Doctor Who* was transmitted in colour and the first story screened was *Day of the Daleks* followed by *Carnival of Monsters*, *The Three Doctors* and *The Time Warrior* from 1 September to 16 December 1975.

Eight months later from 6 to 27 August 1976, a further story was screened, *Death to the Daleks*. Finally the last two stories of the Pertwee era, *The Monster of Peladon* and *Planet of the Spiders*, were shown from 20 March to 5 June 1977. During the transmission of *The Monster of Peladon*, a children's art competition was held on the weekday afternoon children's television show *Here's Andy*. Entrants had to draw Aggedor, and the prizes included a *Doctor Who* T-shirt and Target novelisations.

Placed between the Tom Baker stories *The Android Invasion* and *The Brain of Morbius*, *The Green Death* was screened from 26 January to 2 March 1979. This transmission may have been linked to Pertwee's then high profile in New Zealand. The crime quiz show *Whodunnit?*, hosted by Pertwee, was a regular feature of the television schedules and the actor was at the time touring New Zealand in cabaret.

This was the last of the Pertwee stories to be screened for many years. The omission of over half the era (including every serial featuring the Master), was almost certainly the consequence of the BBC's junking of many *Doctor Who* episodes between 1972 and 1976, since many of the omitted stories had episodes missing from the archives at that time.

1985 saw the commencement of an epic repeat season (which was a bit of a misnomer since many stories were in fact not repeats) on the second channel which by now had been renamed Television Two. The run began in April with two previously unseen Troughton stories (*The Mind Robber* and *The Krotons*), followed by a complete run of Pertwee stories in their correct order, beginning on 10 May 1985 with *Spearhead from Space*. The episodes were paired up back to back with the middle closing and opening credits removed, and the opening titles of the first episode screened were edited to remove the episode number, often covered by a still frame of the series logo. The last three episodes of *The Three Doctors* were screened back to back on 7 February 1986, followed by a one month break. *Carnival of Monsters* commenced on 11 March, now in a single episode per week format and having moved back to Television One. *Invasion of the Dinosaurs* was screened without part one, TVNZ having been supplied with a re-edited version which featured parts two to six renamed parts one to five, and some footage from the so-called 'part one', which made reference to events in the missing first part, removed.

From mid-November 1986, during *The Monster of Peladon*, the series returned to a twice-weekly format. However, this time the episodes were screened on different days of the week. The Pertwee era finally came to an end on 24 December 1986 with the

screening of *Planet of the Spiders* part six.

The stories were screened in colour, except for *Doctor Who and the Silurians*, *The Ambassadors of Death*, *Terror of the Autons*, *The Mind of Evil*, *The Dæmons* and *Planet of the Daleks* Episode Three. The episodes for the 1985–86 screenings were sourced from the Australian Broadcasting Corporation and therefore *Colony in Space*, *The Green Death* and *Death to the Daleks* featured edits made by the ABC. Viewer ratings are available for these screenings and show that *Terror of the Autons* was the highest-rating Pertwee story, watched by 12% of the potential viewing audience, followed by *The Ambassadors of Death* (11.9%), *Doctor Who and the Silurians* (10.8%), *Planet of the Daleks* (10.75%) and *Inferno* (10.5%). The lowest-rating Pertwee story was *Carnival of Monsters* (5.25%).

The first three Pertwee seasons were shown again, commencing in 1991, on Television Two. The episodes were transmitted weekly, with an uninterrupted run of *Spearhead from Space* to *Inferno* from 28 July 1991 to 12 January 1992. The show returned with *Terror of the Autons* and *The Mind of Evil* from 16 February to 19 April 1992. The rest of Season Eight (*The Claws of Axos* to *The Dæmons*) was screened from 24 January to 2 May 1993.

To celebrate the show's thirtieth anniversary, *Day of the Daleks* was screened from 28 November to 19 December 1993, followed by the documentary *Resistance is Useless* one week later. These screenings were preceded by BBC Enterprises' thirtieth anniversary montage of the faces of the seven Doctors as was seen on BBC Home Video tapes released during 1993.

Viewer Reaction

When one considers the ratings for the first of Pertwee's five seasons, it is a wonder that the change in format was considered successful. From a figure of just over 8 million for *Spearhead From Space*, the viewing figures dropped alarmingly over the season, finishing with around 5.5 million for *Inferno*. In fact, *Doctor Who* had not seen regular average ratings this poor since the last few stories of Hartnell's era (*The Savages*, *The*

War Machines and *The Smugglers*) while *The War Games* had averaged out at 4.9.

The start of the eighth season saw a return to the 8 million mark but this time the viewing figures were consistent over the whole season, with *Colony In Space* peaking at nearly 9 million (partly because of a new time-slot which removed a scheduling clash with Gerry Anderson's *UFO* series on many ITV regions) with *The Dæmons* just behind it. Things were looking even better for the ninth season, with *Day of the Daleks* coming in at over 9.5 million viewers. After this, however, the season tailed off again, ending at about 7.5 million for *The Time Monster*. Repeating the success of previous season openers, *The Three Doctors* managed to pull in just over 10 million, with *Planet of the Daleks* not far behind. The figures for *Planet of the Daleks* were inflated by an extremely good figure for episode one (11.0), no doubt caused in part by the FA Cup Final which was shown immediately before it. *The Green Death* was the disappointment here, with just under 8 million viewers. These figures stayed pretty much the same for the eleventh, and final season, with, for the first time, the opening story not performing the best. *The Time Warrior* only managed around 8 million, while *Invasion of the Dinosaurs* and *Death to the Daleks* brought in around 9.5 million each. The Doctor's swansong in *Planet of the Spiders* saw about 9 million viewers.

Somewhat strangely, the highest-rated third Doctor transmission was the repeat showing of *The Dæmons* which achieved 10.5 million, followed by the repeat of *The Green Death* which managed 10.4 million. Aside from these repeats, the highest-rated Pertwee story was, perhaps not surprisingly, *The Three Doctors* which averaged 10.3 million.

In the media, the show seemed to be universally liked with few negative comments. 'Wins my vote as the best in the series so far,' wrote Matthew Coady in the *Daily Mirror* about *Spearhead From Space*. 'What keeps *Doctor Who* forever young . . . is its absolute conviction,' Richard Last said in the *Daily Telegraph* about *The Three Doctors* and talking about *The Green Death* he said, ' . . . an imaginative Christmas pudding script, taut direction, lavish filming and even a trendy ecological theme all contributed

to the total effect, but what makes this venerable series tick is the complete conviction of all concerned.'

Where there were adverse comments, these tended to be grouped around the media's 'concern' for the violence and horror which was apparently contained within *Doctor Who's* format, and were also aimed at the Daleks, in particular *Day of the Daleks* which came in for some harsh words: 'The series . . . is beginning to acquire an exhausted air, of which the return yet again of the mechanical monsters is an unmistakable symptom,' muttered Coady, again in the *Daily Mirror*, and, ' . . . it's about time the BBC exterminated them once and for all,' declared Chris Kenworthy in the *Sun*.

The lasting appeal of the series was summed up by Richard Boston in the *Observer* when he said of *Planet of the Spiders*, 'It is, I suppose, beyond dispute that *Doctor Who* is the best thing that has been done on television and now that the programme is ten years old and that the current incumbent of the title role is about to be recycled, it seems only appropriate to pay tribute to its colossal achievement.'

But what of the viewers? In the BBC's internal audience research report for the omnibus repeat of *The Sea Devils*, it was stated that the story had been 'received with rather mixed feelings'. The report noted that 'a sizeable minority did not care for the series (which, in their opinion had "outlived its entertainment value") and found this story particularly corny and far-fetched, saying they "only watched for the children's sake". On the other hand, a considerable number said they thoroughly enjoyed *Doctor Who and the Sea Devils*, despite having seen it before, and the series as a whole was considered imaginative and "good fun".'

For *Planet of the Spiders*, it was noted that the ending 'met with a tolerant rather than enthusiastic response from most of the adult viewers who constituted the adult audience . . . a minority of about one in three found it very enjoyable.'

The report went on to state that Pertwee was, according to long-term viewers, 'the most likeable and subtle Doctor so far' and ended with a selection of comments from children which make for interesting reading:

'My 10-year-old son says: very entertaining, liked the story, marvellous effects (the spiders looked revolting), quite well acted, made you want to make sure of seeing next episode.'

'I thought it was good and scary.' (age 9)

'Three boys (14, 11 and 8) enjoyed it, but the spiders don't have the impact of Daleks.'

'My three-year-old was frightened of some parts but liked to listen to the music at the beginning and end.'

'My daughter (10 and a half) thought this last adventure was fabulous, but was very upset when the Doctor changed.'

'They seem to enjoy it immensely, with enough creepy monsters to keep them on the edge of the seat.'

'Two small boys rooted to their seats, tea forgotten, deaf to all talk by grown-ups, and nearly in the box with the horrors on the screen!'

'Exciting, frightening, a must for Saturday. When will it come back, Mum?'

Third Doctor Stories in Order of Average Viewing Figures

The Three Doctors	10.3
Planet of the Daleks	9.7
Day of the Daleks	9.6
Invasion of the Dinosaurs	9.6
Death to the Daleks	9.4
The Curse of Peladon	9.4
Carnival of Monsters	9.2
Planet of the Spiders	9.0
Colony in Space	8.5
The Dæmons	8.3
The Time Warrior	8.3
Spearhead From Space	8.2
The Sea Devils	8.2
Frontier in Space	8.0
Terror of the Autons	8.0
The Mutants	7.8
The Green Death	7.7
Doctor Who and the Silurians	7.7
The Monster of Peladon	7.7
The Mind of Evil	7.6
The Claws of Axos	7.4
The Time Monster	7.4
The Ambassadors of Death	7.4
Inferno	5.6

Production Credits

TITLE	AUTHOR	DIRECTOR	COSTUME	MAKE-UP	VISUAL EFFECTS	MUSIC	DESIGNER
SEASON SEVEN							
Producers – Peter Bryant (uncredited), Derrick Sherwin, Script Editor – Terrance Dicks, Assistant Script Editor – Trevor Ray (uncredited)							
AAA	Spearhead From Space	Robert Holmes	Derek Martinus	Christine Rawlins	Cynthia Goodwin	John Horton	Dudley Simpson Paul Allen
Producer – Barry Letts, Assistant Script Editor – Robin Squire (uncredited)							
BBB	Doctor Who and the Silurians	Malcolm Hulke	Timothy Combe	Christine Rawlins	Marion Richards (1-4) Teresa Wright (5-7)	James Ward	Carey Blyton Barry Newbery
CCC	The Ambassadors of Death	*David Whitaker Malcolm Hulke (2-7) Trevor Ray (1)	Michael Ferguson	Christine Rawlins	Marion Richards	Peter Day Ian Scoones	Dudley Simpson David Myerscough-Jones
DDD	Inferno	Don Houghton	Douglas Camfield (Douglas Camfield, Barry Letts (3-7))	Christine Rawlins	Marion Richards	Len Hutton	Stock Jeremy Davies
SEASON EIGHT							
No Assistant Script Editor							
EEE	Terror of the Autons	Robert Holmes	Barry Letts	Ken Trew	Jan Harrison	Michealjohn Harris	Dudley Simpson Ian Watson
FFF	The Mind of Evil	Don Houghton	Timothy Combe	Bob Bartlett	Jan Harrison	Jim Ward	Dudley Simpson Ray London
GGG	The Claws of Axos	Bob Baker & Dave Martin	Michael Ferguson	Barbara Lane	Jan Harrison (1,2) Rhian Davies (3,4)	John Horton	Dudley Simpson Kenneth Sharp
HHH	Colony In Space	Malcolm Hulke	Michael Briant	Michael Burdle	Jan Harrison	Bernard Wilkie	Dudley Simpson Tim Gleeson
JJJ	The Dæmons	Guy Leopold† (Robert Sloman, Barry Letts)	Christopher Barry	Barbara Lane	Jan Harrison	Peter Day Len Hutton	Dudley Simpson Roger Ford

TITLE	AUTHOR	DIRECTOR	COSTUME	MAKE-UP	VISUAL EFFECTS	MUSIC	DESIGNER
<i>SEASON NINE</i>							
KKK	Day of the Daleks	Louis Marks	Paul Bernard	Mary Husband	Heather Stewart	Dudley Simpson	David Myerscough-Jones
MMM	The Curse of Peladon	Brian Hayles	Lennie Mayne	Barbara Lane	Sylvia James	Dudley Simpson	Gloria Clayton
LLL	The Sea Devils	Malcolm Hulke	Michael Briant	Maggie Fletcher	Peter Day	Malcolm Clarke	Tony Snoaden
NNN	The Mutants	Bob Baker & Dave Martin	Christopher Barry	James Acheson	Joan Barrett	Tristram Cary	Jeremy Bear
OOO	The Time Monster	Robert Sloman (Robert Sloman, Barry Letts)	Paul Bernard	Barbara Lane	Joan Barrett	Dudley Simpson	Tim Gleeson

TITLE	AUTHOR	DIRECTOR	COSTUME	MAKE-UP	VISUAL EFFECTS	MUSIC	DESIGNER
<i>SEASON TEN</i>							
RRR	The Three Doctors	Bob Baker & Dave Martin	Lennie Mayne	James Acheson	Ann Rayment	Dudley Simpson	Roger Liminton
PPP	Carnival of Monsters	Robert Holmes	Barry Letts	James Acheson	Angela Seyfang	Dudley Simpson	Roger Liminton
QQQ	Frontier in Space	Malcolm Hulke	Paul Bernard	Barbara Kidd	Sandra Shepherd	Dudley Simpson	Cynthia Kijucu
SSS	Planet of the Daleks	Terry Nation	David Maloney	Hazel Pethig	Jean McMillan	Dudley Simpson	John Hurst
TTT	The Green Death	Robert Sloman (Robert Sloman, Barry Letts)	Michael Briant	Barbara Kidd	Ann Rayment	Dudley Simpson	John Burrowes

TITLE	AUTHOR	DIRECTOR	COSTUME	MAKE-UP	VISUAL EFFECTS	MUSIC	DESIGNER
<i>SEASON ELEVEN</i>							
UUU	The Time Warrior	Robert Holmes	Alan Bromly	James Acheson	Sandra Exelby	Jim Ward John Friedlander	Dudley Simpson Keith Cheetham
<i>Script Editors – Terrance Dicks, Robert Holmes (uncredited)</i>							
WWW	Invasion of the Dinosaurs	Malcolm Hulke	Paddy Russell	Barbara Kidd	Jean McMillan	Clifford Culley	Dudley Simpson Richard Morris
XXX	Death to the Daleks	Terry Nation	Michael Briant	L. Rowland Warne	Magdalen Gaffney Cynthia Goodwin	Jim Ward Mat Irvine	Carey Blyton Colin Green
<i>Script Editor – Terrance Dicks</i>							
YYY	The Monster of Peladon	Brian Hayles	Lennie Mayne	Barbara Kidd	Elizabeth Moss	Peter Day	Dudley Simpson Gloria Clayton
ZZZ	Planet of the Spiders	Robert Sloman, (Robert Sloman, Barry Letts)	Barry Letts	L. Rowland Warne	Deanne Turner	Bernard Wilkie	Dudley Simpson Rochelle Selwyn

NOTES:

It must be presumed throughout that the respective script editors had input into all the scripts to a greater or lesser degree.

* Indicates the original writer of a script where another person has performed an extensive rewrite.

Names in brackets indicate that these people actually did the work.

† Indicates a pseudonym.

