

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **FIRST**
DOCTOR

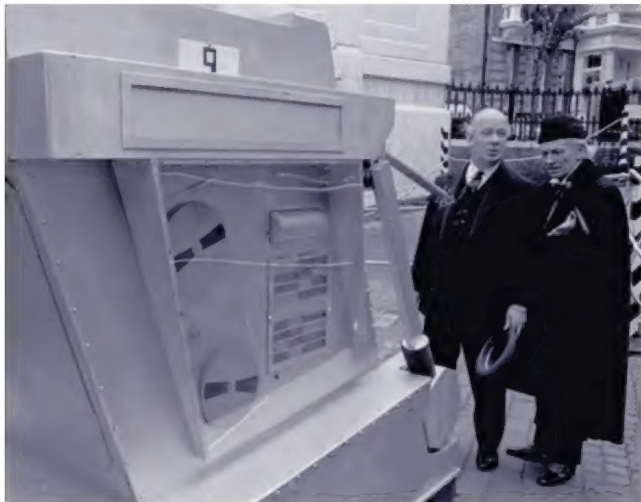
THE COMPLETE HISTORY



STORIES 26-29

THE SAVAGES,
THE WAR MACHINES, THE SMUGGLERS
AND THE TENTH PLANET





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**DOCTOR
WHO**

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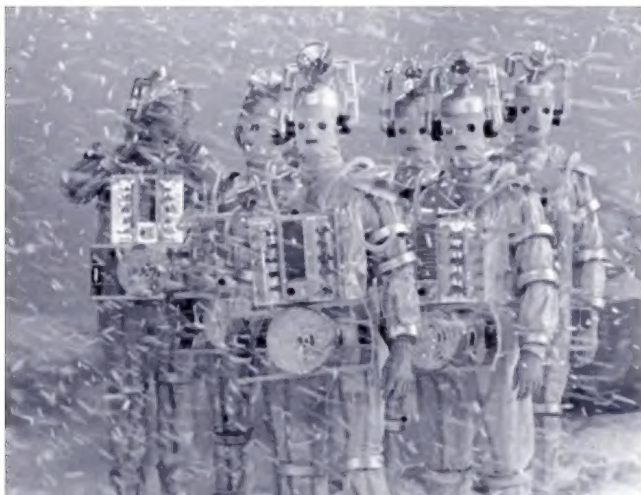


THE SAVAGES

THE WAR MACHINES

THE SMUGGLERS

THE TENTH PLANET



BBC
**DOCTOR
WHO**
THE COMPLETE HISTORY

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Distributed in the UK and Republic of Ireland by Hachette Partworks Ltd
& Marketforce.

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Welcome

They say that necessity is the mother of invention, and rarely is that more true than in this volume of *Doctor Who – The Complete History*. We’ve reached that epochal moment where the Doctor changed for the very first time. It would be some time before this process became known as regeneration – for now it was a renewal – but the importance of this pivotal moment cannot be underestimated. Without it, *Doctor Who* would be little more than a paragraph in the history of television.

Today, looking back to Episode 4 of *The Tenth Planet* [see page 110] it seems huge. But to audiences at the time, it was a blink-and-you’d miss it moment that seemed to occur without much fanfare between episodes. There was no fervent speculation, no primetime TV show to announce the new Doctor, no odds at the bookies... The production team was busy getting on with making the show to a punishing schedule, barely pausing for breath between episodes, let alone giving much thought to the enormity of what they were about to do.

Right:
William Hartnell
meets his
adoring public.



The business-as-usual nature of this first renewal shouldn’t take attention away from the chief personality at the heart of it all. The very first Doctor Who, William Hartnell. The original, you might say.

There’s a heartbreaking truth to Hartnell’s departure from the role of the Doctor. Much has been written about the actor’s temperament over the years; his gruff bluster, his quick, waspish temper. But it should never be forgotten how much he *loved* the series, how much he *adored* playing this part that made him a hero to millions, especially children.

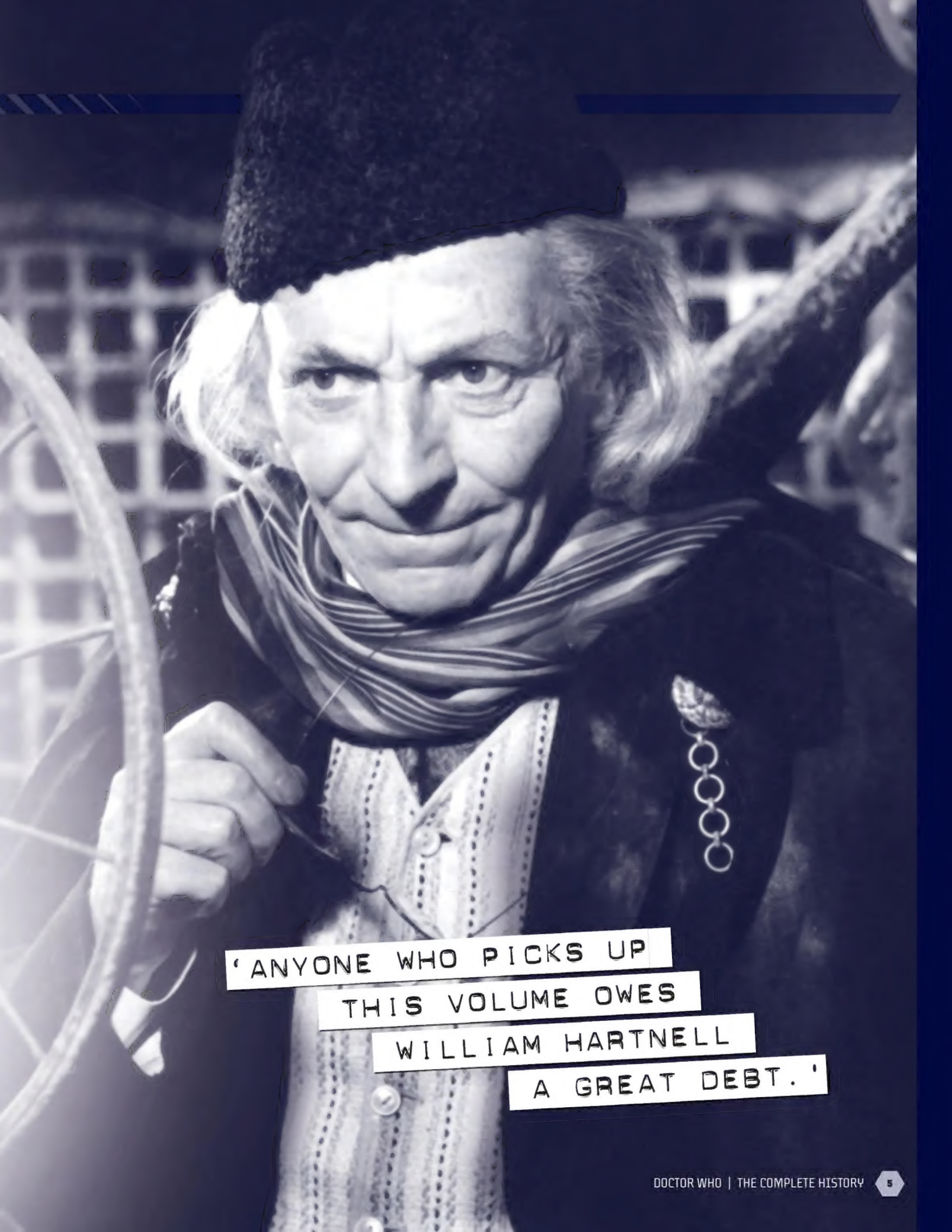
That ill health ultimately forced Hartnell to reluctantly give up the part that defined his career is tragic. But he gave it up in the knowledge that it would go on under a new lead actor that he had great admiration for. With the demands of a weekly television schedule, it’s gratifying that the situation was handled with sensitivity by producer Innes Lloyd, when it could have been so much worse.

Anybody who picks up a volume of *Doctor Who – The Complete History* owes William Hartnell a great debt. He defined one of the greatest television roles of all time. Without the foundations he laid down, without the air of mystery or those flashes of twinkly charm, the adventure in space and time may well have come to an end in 1966.

Enjoy the final adventures of the First Doctor in the pages of this volume and remember the work of the brilliant William Hartnell. One of the true greats of the ongoing history of *Doctor Who*.

“It’s good. Keep warm.”

Mark Wright – Editor



'ANYONE WHO PICKS UP
THIS VOLUME OWES
WILLIAM HARTNELL
A GREAT DEBT.'



THE SAVAGES

▶ STORY 26

The TARDIS lands on a far-distant world with an advanced civilisation. The Doctor is impressed with Jano, leader of the Elders, but out in the wilderness, Steven and Dodo discover the dark secret of the savages...



'THE ELDERS HAVE
BEEN ABLE TO PROGRESS
BY SUCKING THE
LIFE FORCE OUT OF OTHERS.'



Introduction

Doctor *Who* had happened upon utopian societies before. The first was the illusory world *The Velvet Web* – an episode from *The Keys of Marinus* [1964 – see Volume 2] – where the Doctor and his companions are conned into thinking they have happened on a life of luxury by the Brains of Morphoton. It was an early warning that if things seem too good to be true, they probably are. Although the advanced civilisation of *The Savages* isn't just trickery, it is founded on something sinister and oppressive – a theme that writer Ian Stuart Black would later return to in *The Macra Terror* [1967 – see Volume 10].

The Elders have been able to progress, by sucking the life force out of others – preying on the savages of the story's title.



Left: Magnus Greel's Distillation Machine from *The Talons of Weng-Chiang*.

And when the Doctor understandably takes a stand against this arrangement, they subject him to the process, too. This idea of beings relying on an external source of power for their survival was picked up as early as three stories later in *The Tenth Planet* [see page 110], when we find the Cybermen drawing power from the planet Mondas. Subsequently, Magnus Greel would attempt to sustain himself by draining the life essence of young women in *The Talons of Weng-Chiang* [1977 – see Volume 26]. Mawdryn and his fellow scientists needed the Doctor's remaining lives in *Mawdryn Undead* [1983 – see Volume 36] to fix their mutation and allow them to die. Notably, in that instance, the apparatus used to transfer this energy was invented by the Doctor's own people.

The Elders have a lot in common with the Time Lords as we would later come to know them – a powerful, technologically advanced people who are, nevertheless, often found to be corrupt. In *The Invasion of Time* [1978 – see Volume 28] there is a tribe that lives in the wasteland outside the Capitol. In *The Trial of a Time Lord* [1986 – see Volume 42] we learn that the Time Lords have a means to remotely observe the Doctor's adventures, something the Elders were doing prior to this story.

No-one intended for there to be such a link, but it's possible to imagine that the Elders might be connected with the Time Lords in some way. At the very least, at a time when the new producer, Innes Lloyd, was making some bold choices for the series' future, Ian Stuart Black had written a prototype for the Doctor's future conflicts with his own race. ■

EPISODE 1

The TARDIS has landed on a rocky world. The Doctor announces they are in the future in an age of peace and prosperity. He sets off to take some readings, leaving Steven and Dodo by the TARDIS. [1]

The Doctor is watched by two savages, Tor and Chal. Chal thinks they should kill him, but before they can do so, two soldiers arrive. They are Captain Edal and Exorse and they welcome the Doctor to their planet. The Doctor is known to them as the “Traveller from Beyond Time”. [2]

Exorse finds Steven and Dodo and invites them to come with him to the city.

In the city, the Doctor is greeted by Jano, the leader of the council of Elders, and as a sign of their admiration they dress the Doctor in ceremonial robes. [3] Exorse arrives with Steven and Dodo,

and they are presented with gifts – a dagger and a mirror.

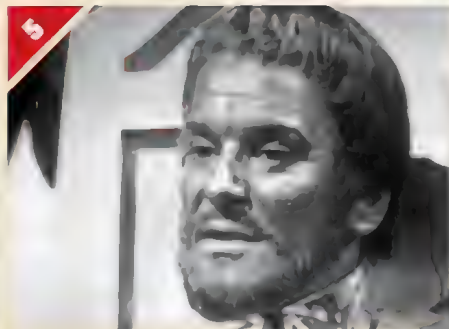
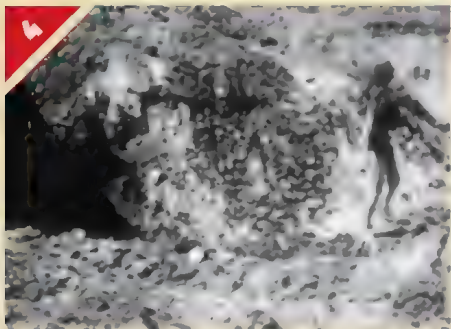
Edal and Exorse return to their duties. They are observed by Tor and Chal who warn a savage girl, Nanina, to go back to the caves. But she is spotted by Exorse who uses his light gun on her; once she is caught by the beam, she is helpless and he leads her away. [4]

Steven and Dodo are shown around the city by two of its young inhabitants, Avon and Flower.

Jano explains to the Doctor that his people have learned how to transfer “the energy of life” which they accumulate in vats and transfer into members of their community. [5]

Nanina is led into a laboratory, where the scientist called Senta is examining a savage who has just been “depleted”. Senta tells one of his assistants to release the savage and Nanina is strapped to an operating table.

Dodo slips away into the corridors of the city and sees a shadowy figure. [6]





EPISODE 2

The “depleted” savage staggers past Dodo and out of the city.

In the laboratory, Senta tells the technicians to prepare to transfer Nanina’s life essence. Dodo enters and watches the process.

Steven, Avon and Flower notice that Dodo has wandered off and they go to inform Jano. **[1]**

One of the technicians spots Dodo and assumes from her strange clothes that she is a subject for transference. **[2]** Dodo refuses to co-operate, threatening to smash their equipment until Edal arrives to take her away.

Senta instructs two of his technicians to help Nanina outside. The disruption meant that they nearly absorbed too much life energy from her. **[3]**

Edal takes Dodo and Steven to the Doctor, but before Dodo can tell him what she’s seen, the Doctor decides they should

go back to the TARDIS to fetch his records of his investigations into time travel.

Once they are out of the city, the Doctor explains that he doesn’t trust Jano. They find the savage that Dodo met lying unconscious which convinces the Doctor that the Elders’ civilisation is based around extracting life force from human beings. **[4]** He sends Steven and Dodo to the TARDIS to fetch some medicine. After they have gone, Edal arrives and forces the Doctor to go back to the city. **[5]**

Steven and Dodo return with some capsules and give them to the savage, who begins to recover. The other savages arrive and are about to kill Steven and Dodo when the recovered savage tells them, “Do not kill them. They’re friends.”

Edal takes the Doctor to the laboratory as the next subject for transference. Senta protests that they cannot transfer such a high form of life but Jano says it will make an interesting experiment. The Doctor is strapped to a trolley and wheeled into the transference machine... **[6]**

EPISODE 3

The process is finished. Senta confirms to Jano that it has been a perfect transfer. The Doctor will recover and they will be able to use him again. [1] Jano tells Senta to prepare to make an in-transference, but rather than the Doctor's lifeforce being given to a number of people, Jano intends to receive all of it.

Outside the city, Edal tells Exorse to check the Valley of Caves. Seeing Exorse approach, the savages take Steven and Dodo into the cave where they live. Exorse orders the savages to bring out the strangers, but Steven, Dodo and Chal disappear into one of the tunnels in the back of the cave. [2]

Exorse pursues them down the dark tunnel, and soon Steven, Dodo and Chal come to a dead end. Chal explains that Exorse's gun uses "liquid light" to capture people. Steven uses Dodo's mirror to reflect the beam of Exorse's gun onto

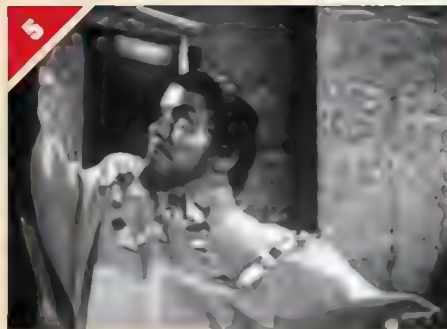
Exorse, causing him to freeze, and they take him prisoner.

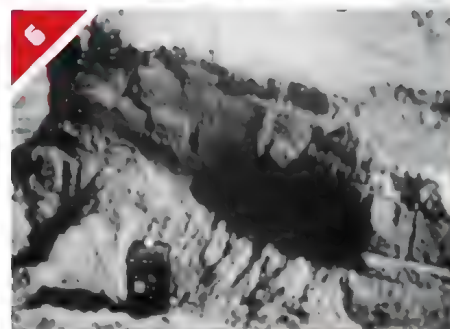
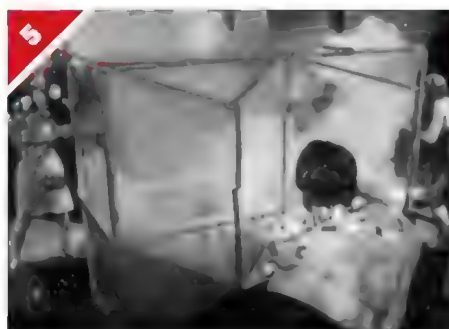
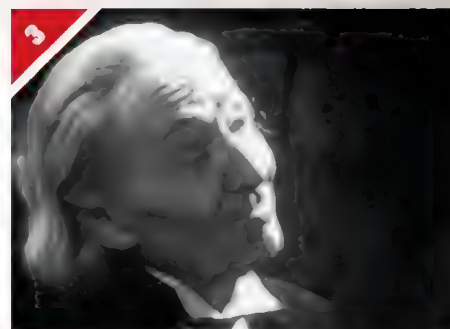
Senta begins to transfer the Doctor's stored lifeforce into Jano. [3]

Steven heads back to the city with Dodo and Chal, where Chal shows him the guard entrance. They see a guard sitting eating some fruit; Steven overpowers him using Exorse's gun and enters the city with Dodo. [4]

Senta completes the in-transference and discovers that Jano has not only absorbed the Doctor's lifeforce but some of his personality. He has a brief urge to smash the equipment, but then regains his composure. [5]

Steven and Dodo proceed through the corridors of the city, unaware they are being watched by Edal and Senta. They find the Doctor, who is weak and dazed. Then suddenly the door behind them shuts and the corridor fills with smoke. Steven and Dodo try to force open the door as guards wearing gas masks advance towards them... [6]





EPISODE 4

Steven and Dodo are about to give up when Jano activates a switch and the door behind them opens. They escape with the Doctor. [1]

Edal confronts Jano about opening the doors; Jano reminds him that he is in charge and says he will lead the patrol to recapture the strangers.

Chal meets Steven, Dodo and the Doctor outside the city. [2] They return to the savages' cave where Steven tells Dodo to give the Doctor some of the capsules from the TARDIS. Steven spots Jano outside the cave and is about to fire at him when the Doctor knocks his gun aside: "Not at Jano."

Outside the cave, Jano orders Edal and the other guards to return to the city. After it grows dark, Jano enters the cave alone and the Doctor greets him, saying he is expected. The Doctor explains that when Jano absorbed

his lifeforce he also absorbed a little conscience, and now has a sense of right and wrong. [3]

Back in the city, Senta concludes that Jano has absorbed dangerous ideas from the Doctor and Edal decides to take command.

Jano escorts the Doctor, Steven, Dodo and some savages into the city as though they are his prisoners. [4] He leads them into the laboratory and orders the doors to be sealed, locking Edal and the guards outside. As they try to force their way in, the Doctor, Steven, Dodo and the savages smash the equipment to pieces. [5]

Edal finally breaks in, but Steven renders him unconscious using a light gun.

The Doctor tells Jano that his people have to learn to live with the savages in peace. To do that, they first need to agree to a new leader - and they both choose Steven. Steven agrees to stay, and the Doctor and Dodo depart in the TARDIS without him. [6]



Pre-production

Above:
Jano asks the
Doctor for
his autograph.

Towards the end of 1965, writer Ian Stuart Black was working on a six-part BBC2 thriller, *Ransom for a Pretty Girl*. Leaving a script conference with producer Alan Bromly, Black noticed that the *Doctor Who* office was just next door. Having watched the series with his children since its inception a couple of years earlier, Black thought the format would offer him the freedom to write something interesting – and impress his family, too. Entering the production office – then headed by producer John Wiles and story editor Donald Tosh – he asked if he could contribute a storyline.

Wanting to explore the dark side of mankind's behaviour, Black came up with the notion of a wonderfully creative, artistic society which could only function by absorbing the energies of other human beings. Keen to avoid mindless action and violence, Black aimed to craft a serial in

which the audience could reason out what was happening through the structure of a conventional adventure. This cerebral approach appealed to Wiles and Tosh.

Black was contracted to produce a four-part *Doctor Who* storyline just before Christmas 1965 – which he had delivered by Thursday 13 January 1966. Problems with Donald Cotton's *The Gunslingers* (latterly *The Gunfighters* [1966 – see Volume 7]) – a script which had been commissioned earlier – led to Black's narrative being considered as an alternative, entering production in March; these difficulties were soon resolved, and Cotton's serial remained in its original slot – with Black's scheduled to follow it.

Change was afoot at the *Doctor Who* production office around this time. Wiles had resigned at the start of the year – and, out of loyalty, Tosh had soon followed suit. Tosh was quickly replaced by writer and story editor Gerry Davis, who began

negotiations with Black over his fee on Wednesday 12 January. During the handover period, Wiles wrote to Tosh on Tuesday 18 January, commenting that Black had delivered “a very exciting synopsis”. The following day, Gerry Davis formally commissioned Black to script *Doctor Who & the White Savages*; Episode 1 was due to be delivered by Monday 21 February, with the remaining three episodes following at weekly intervals until Monday 14 March.

Episode titles

Working well ahead of deadline, Black delivered his first script on Wednesday 26 January. Headed *Doctor Who and the White Savages*, it did not bear an individual episode title – a change brought about by incoming producer Innes Lloyd, who trailed Wiles from the end of January. (Until this point, each episode had a title of its own – and, as far as viewers were concerned, each instalment was part of the ongoing narrative of *Doctor Who*, with cliffhangers bridging most stories. Nevertheless, most serials had been assigned an overall title for use within the BBC; on occasion, some of these had been given to the public via articles in the *Radio Times*.) Lloyd believed that a shift to a single story title, each with individual episode numbers, would help make it clear to viewers exactly when a new story was beginning.

Black’s scripts were written to be made entirely within the studio, with no allowances for pre-filming. Episode 2 was delivered on Tuesday 8 February, with Episode 3 following two days later; the concluding instalment was with Davis on Wednesday 23 February.

At this time, it was decided that the character of companion Steven (misspelled

“Stephen” throughout Black’s scripts) would be written out. Lloyd had inherited companions Steven Taylor and Dodo Chaplet from Wiles and Tosh but was unhappy with both of them, thinking they lacked both depth and identification with the audience. Lloyd found Steven particularly inflexible – as did Davis, despite the fact that he enjoyed working with Peter Purves, the actor who played the part. Purves, who felt that he had failed to find a rapport with Lloyd, was contracted on Thursday 24 February to appear in the three upcoming serials – only to be informed the following day that the BBC’s option on a further 13 episodes would not be taken up; Lloyd took the actor to one side after the recording of *The Plague*, the second episode of *The Ark* [1966 – see Volume 7]. During the coming weeks, Lloyd would decide to have Dodo written out in the subsequent story – which, as it transpired, would also be written by Black. On Tuesday 15 March, Davis commissioned Black to take over *Doctor Who and the Computers* (subsequently *The War Machines* (see page 32), a story idea from scientist Kit Pedler which had originally been given to writer Pat Dunlop to develop).

Purves was not terribly distressed to hear that he would be leaving the series in June. He felt that the character of Steven, so sharp and promising when created by former story editor Dennis Spooner to first appear in the final episode of *The Chase* [1965 – see Volume 5], had gone undeveloped throughout the Wiles/Tosh regime; he also missed original producer Verity Lambert, who had left the

Connections: Future assignments

▶ Actors Frederick Jaeger (Jano) and Ewen Solon (Chal) would be reunited once more when they were cast in the *Doctor Who* serial *Planet of Evil* [1975 – see Volume 24], playing Sorenson and Vishinsky respectively.



Right:

Jackie Lane is told that the story has been junked from the archives...

show a couple of months after his joining. Differing temperaments had led to friction with Wiles; Lloyd, meanwhile, recalled that Purves tended to complain that his character was no longer being written for in an interesting manner. Despite there being no acrimony over Purves' departure (the actor had already been thinking about moving on), it did signal another major change to *Doctor Who* soon after the arrival of a new production team – which it was feared might upset the show's star, William Hartnell.

Fierce and primitive

According to the scripts, the savages – sometimes referred to as 'the white savages' – wore animal skins and looked 'very fierce and primitive... [with] something wild, yet apprehensive about them'. Nanina was 'a young girl... dressed in a coarse cloth. She is pretty in a wild, startled, youthful fashion.' Guards Edal and Exorse were 'good-looking, powerful and dressed in a futuristic, military uniform' and carried 'light-guns with wide, square muzzles'; Exorse, in particular, was 'an attractive young man'. Jano, leader of the Council of Elders, was 'powerful, intelligent and charming'. Among the remaining city-dwellers (not all of whom were described as Elders) were Avon and Flower: 'two of the younger people, Avon being bespectacled and pompous, a serious student, and Flower being pretty and inconsequential, striving hard to be equally intelligent.' The transference operations were supervised by Senta: 'an intelligent, well-featured man in his thirties, brisk, efficient, reserved.'

One notable aspect of Black's scripts was the author's reference to a 'light-year' as a measure of time rather than its true meaning, a measure of distance. In



Episode 1, after learning from Jano that the Elders can use their powers to enhance their race, the Doctor originally remarked, 'In other words you think you've found the secret of eternal life?' As scripted, the Episode 2 scene where Jano ordered Edal to take the Doctor to Senta was longer – in which Edal fired a warning shot from his light gun. In Episode 3, the first laboratory assistant, talking to Senta, questioned Jano's decision to undergo the in-transference himself. When possessed by the Doctor's spirit in Episode 4, Jano referred to the TARDIS by name, causing Edal to ask what TARDIS means; this was changed to 'spaceship'. Other scenes which underwent revision included: in Episode 1, the Doctor's discussions with Jano, and Senta preparing Nanina for the process; and in Episode 2, Dodo and Steven being reunited and Senta beginning to extract the Doctor's life force. At a late stage, the weapons used by Edal and his guards were changed from 'light beams' to 'liquid light beams' – but, in almost every case, reverted to 'light beams' on production.

The director for *The Savages*, as the serial was re-named ("I think they took out white because it suggested something racial," commented Black in *TV Zone*), was Christopher Barry, who had been one of the first directors to work on *Doctor Who*. After overseeing episodes of the first Dalek serial in 1963/4 and taking on *The Rescue* [1965 – see Volume 4] and *The Romans* [1965 – see Volume 4] as a single project, he had worked on the drama *The Flying Swan*, BBC1's new twice-weekly serial *The Newcomers* and the BBC2 serial *Take a Pair of Private Eyes*; he was now invited back

onto *Doctor Who* by Lloyd who was one of his old friends at the BBC. Although Black was another old friend, Barry didn't find the script terribly interesting, feeling that *Doctor Who* had gone stale after almost three years on the air – but he had established a good rapport with the show's star, retaining a respect for Hartnell dating back to his film career.

As usual, costume and make-up were given to Daphne Dare and Sonia Markham respectively; Dare had been with the series since the first Dalek serial in 1963, with Markham joining on *The Sensorites* [1964 – see Volume 3] a few months later. Sets were designed by Stuart Walker; this would be his only *Doctor Who* assignment. Brian Hodgson of the BBC Radiophonic Workshop created 18 new special sound effects for the serial – then entitled *Dr Who and the White Savages* – in April 1966; most of these were used for scenes in Senta's laboratory.

Principal guest stars for *The Savages* were Ewen Solon and Frederick Jaeger. Cast as Chal, New Zealander Solon was well-known for his role as Lucas in the BBC's detective drama *Maigret* (a fact which made his 'wild' *Doctor Who* appearance newsworthy: see clipping); Jaeger, who played Jano, was born in Berlin into a Jewish family which later settled in England. Prior to *The Savages*, Jaeger had appeared in television serials such as *The Small House at Allington* and *Strange Concealments*.



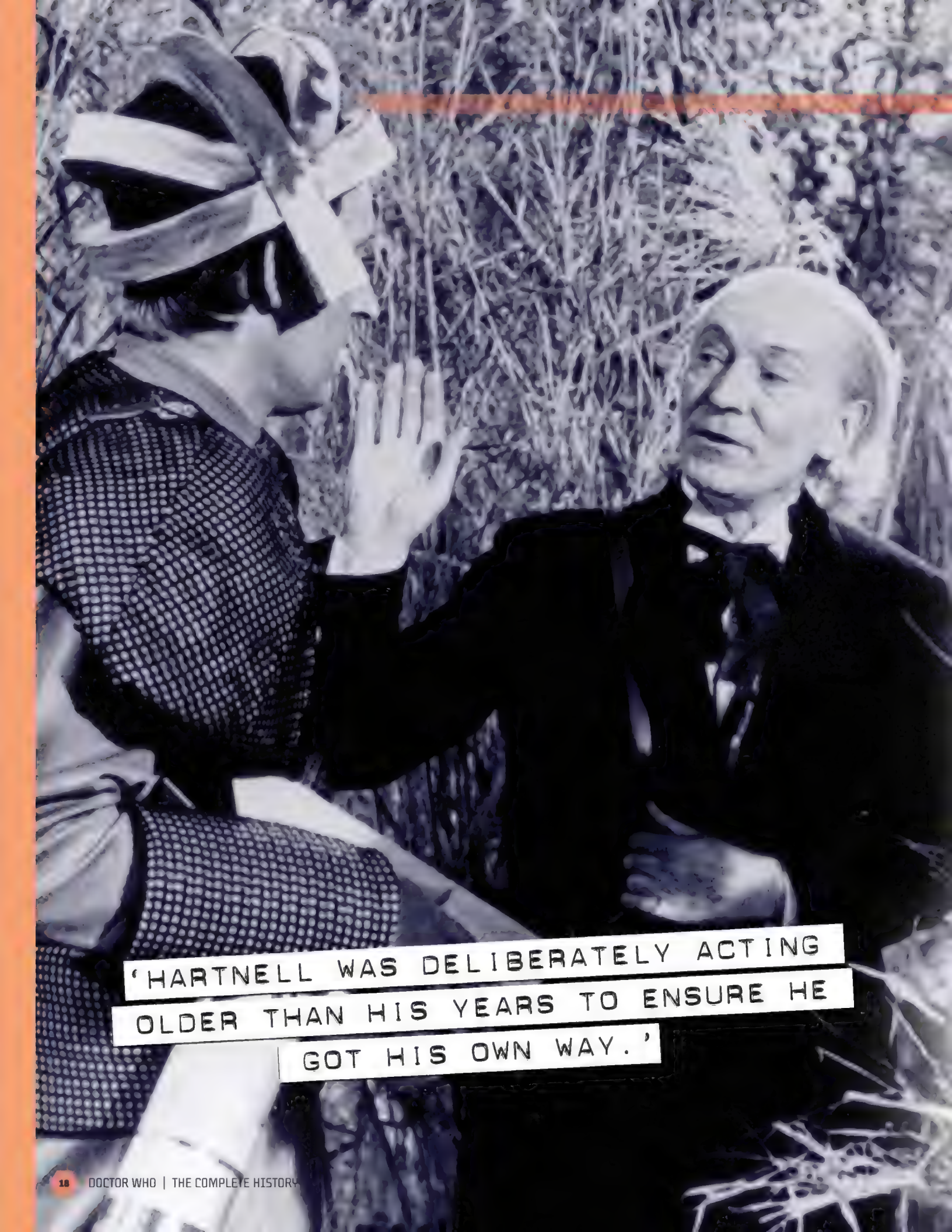
Of the remaining cast, Geoffrey Frederick (Exorse) had been a regular in several ITV series including ATV's *Call Oxbridge 2000* (and its spin-off *24-Hour Call*) and the highly successful Redifusion thriller *Riviera Police*. Director Christopher Barry had previously cast Clare Jenkins (Nanina) in an episode of *Moonstrike* and just before *The Savages*, had used the actress in the *Take a Pair of Private Eyes*; he was keen to give her a larger role as Nanina. Kay Patrick (Flower) had appeared in *Doctor Who* before, playing Poppaea in the Barry-directed *The Romans*.

Departures revealed

On Tuesday 26 April, just before production got underway on the serial, the imminent departures of both Peter Purves and Dodo actress Jackie Lane were announced in the *Daily Mail*. Brian Dean had spoken to Innes Lloyd the previous day for the piece *Dr Who is losing his companions*; "Their fictional backgrounds make it difficult to introduce new stories. Their past history has never been really explained, and we could have been caught out in errors if we had started putting bits of their life stories into the serial," explained Lloyd who confirmed that the characters would not be killed off; 'Stephen' was to stay on a planet and Dodo would return 'to present-day London'.

By this time, Lloyd had decided to restructure the following serial *The War Machines*, dropping Dodo partway through the narrative and replacing her with a new companion, Polly. Major changes were on the horizon for the series, and the impending companion departures were just the beginning of more substantial upheaval to come. ■

Left:
It's... Monty Python's Flying Circus!



'HARTNELL WAS DELIBERATELY ACTING OLDER THAN HIS YEARS TO ENSURE HE GOT HIS OWN WAY.'

Production

Pre-filming on *The Savages*, which began on Wednesday 27 April 1966 on the sound stages of the BBC's Television Film Studios at Ealing, required both Purves and Lane, who had been released from rehearsals for *Johnny Ringo*, the third episode of *The Gunfighters*. Also filming on this day was guest star Ewen Solon as Chal, alongside Geoffrey Frederick as Exorse and Clare Jenkins as Nanina - whose 'animal fur' costume was apparently the same one worn by Raquel Welch in Hammer's prehistoric movie epic *One Million Years BC* (1966), filmed primarily between October 1965 and January 1966. Tim Goodman, who played the speaking guard, pre-filmed all his scenes on this day.

City and scrubland

Scenés filmed on this day were set at the city wall and the surrounding scrublands: both the Episode 1 sequence where Exorse herds Nanina along (as seen by Dodo) and the Episode 3 scene where a guard is overpowered were filmed on the city set; the Episode 1 sequence where Steven calls out to the Doctor and Dodo, plus the Episode 3 scenes where Edal and Exorse begin their search and Steven, Chal and Dodo watch a guard, were all filmed on the scrubland set. Edal was played by Peter Thomas whom Christopher Barry had previously cast in his 1963 BBC TV serial *No Cloak - No Dagger*.

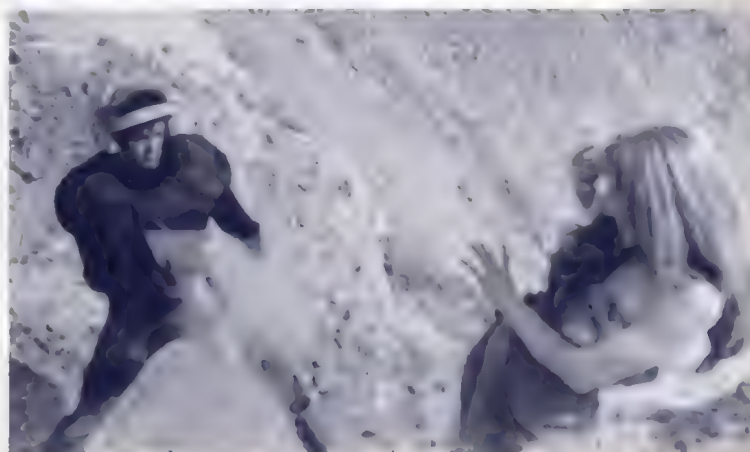
The light gun props made by the external contractor Shawcraft housed

a powerful bulb, with dry ice issuing from the front to emphasise the beam (this meant they had to be fired slightly to one side of the actor who was the target); transfixed, the victim would be forced to follow the ray of light, which was produced by a powerful spotlight. For the pallid, dry make-up of the exhausted savages, Markham applied a thin layer of latex to the artistes, stretching and blowing it with hot air to make it wrinkle and then scuffing it to make it flake.

Purves and Lane were again released from rehearsals the following day, Thursday 28, for further filming at Ealing; this comprised the longer Episode 3 sequence set in a narrow passage in the valley of caves, where the effect of Exorse's light beam is reflected back at him. The same day, Lane was contracted for her final six episodes.

While *Johnny Ringo* was being recorded at Riverside Studios on Friday 29 April, Barry headed out to a gravel pit near Chalfont St Peter, Buckinghamshire to film four Episode 1 sequences with Jaeger and Jenkins. The pit (which, many years later,

Below:
Exorse captures Nanina with his light gun.



**Connections:
Dalek danger**

► The Doctor references his battles with the Daleks in relation to how he will tackle the latest threat he faces against Jano. The Doctor first faced the Daleks in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1], and they quickly became his most dangerous enemies.



would be covered over by the M25 motorway), was chosen by Barry because it looked desolate, like the Moon's surface. The four sequences shot in the crater area showed Exorse on patrol, Nanina attempting to evade him, and Nanina's eventual capture.

Purves and Lane spent Sunday 1 May – one of their days off – at Oxshott Quarry near Esher, Surrey, the location for the Episode 1 ravine sequences. These

comprised: the TARDIS materialising; Dodo and Steven waiting for the Doctor; Dodo sensing a savage watching her from above; and the sequences showing Dodo and Steven running from Chal, Tor and a third spear-throwing savage. Lane enjoyed this rare day's location work – the only other outdoor shoot she had attended to this time being Dodo's introductory scene in *Bell of Doom*, the final episode of *The Massacre of St Bartholomew's Eve* [1966 – see

Below: Steven and Dodo are stalked by a savage.



Volume 7] back in January. Solon was made up as Chal at BBC Television Centre, and then drove Lane and one of the make-up team down to the location in his Jaguar – thinking nothing of asking directions from a passing cyclist while wearing full 'savage' make-up. A photocall was also held on this day for shots of Dodo and Steven fleeing back to the TARDIS.

The same day, a shot of an approaching savage was filmed for the final episode of *The Gunfighters* at Virginia Water in Berkshire; the opening scene of Black's script – in which the Doctor tells Steven and Dodo he believes they had landed in the far future, at a time of great advancement, peace and prosperity – had been transplanted to the end of the previous serial to give it a cliffhanging finale. Recorded on Friday 6 May, *The O.K. Corral*, the final episode to bear an individual title, concluded with a caption slide reading, 'Next Episode: *Dr Who and the Savages*'. Camera scripts for the new serial were headed '*Doctor Who and the Savages*'.

Music

Rehearsals for *The Savages*' studio sessions took place at a drill hall at 58 Bulwer Street, London. Neither Black nor Barry had any particular problems with Hartnell – who, around this time, was deliberately acting older than his years to ensure he got his own way, and becoming irritated by what he perceived as a lack of professionalism in others; Barry, however, did notice that the lead actor was now struggling to remember his lines even more than previously. Joining the cast was the serial's other guest star, Frederick Jaeger, playing Jano.

Music for the serial was composed and conducted by Raymond Jones, whom



Barry had previously hired for *The Romans*. Jones used a string quartet and a percussion player in his 27-minute score, which was recorded in early May prior to studio recording sessions; it would be supplemented by stock music from the Radiophonic Workshop in some corridor sequences for Episodes 1 and 2.

Recording of all four episodes took place in Studio 1 at Riverside Studios between 8.30am and 9.45pm. Episode 1, which was recorded on Friday 13 May, began with a filmed reprise from the end of *The O.K. Corral*, but both off-air sound recordings and telesnap reconstructions indicate that this was not included in the finished programme. Opening captions – now showing serial title, writer credit and episode number – were superimposed over the opening film sequence showing the TARDIS materialising in the ravine and the first shot of the undergrowth, before the Doctor's appearance. In one of the early scenes between the Doctor, Edal and Exorse, the Doctor refers to one of his instruments as a “reacting

vibrator”; in the camera script, it was simply an ‘RV’.

During recording, a number of extras doubled up, playing citizens in the early scenes and then laboratory assistants towards the end. Senta's laboratory set was the serial's centrepiece, with many working props adding to the illusion of the transference operations. These included a clear, horizontal cubicle which a person, borne on a trolley, could be put inside; a radar dish-like device could then be lowered onto the victim's chest. As the ‘transference’ process began, dry ice was pumped into the cabinet, and a dark tank was filled with a dark, bubbling liquid which represented the ‘life essence’. A scale model of the laboratory set was built for use in the scene where Jano points out the Elders' technological triumphs to the Doctor.

Only one recording break was planned, to move the cameras before the final sequence in the corridor set. Closing credits were superimposed over a shot of Wylda lumbering towards Dodo. Two shots of Dodo from Wylda's point

Above:
“I have a strange feeling I'm being watched...”



Above:

Christopher Barry, Peter Purves and Ewen Solon want their lunch!

of view were recorded to be cut in to the sequence; for these, the camera was defocussed slightly to indicate Wylda's exhausted condition.

Episode 1 was edited on the evening of Monday 16 May; each episode was assembled three days after recording, just under a fortnight ahead of scheduled transmission. Earlier that day, rehearsals had begun for Episode 2, leading up to recording on Friday 20 May.

During that evening's recording session, the episode's opening titles ran over a shot of the model laboratory, as shown to the Doctor by Jano in the previous episode; this image was mixed to a shot of Dodo in the corridor. Three breaks were scheduled during the recording: the first allowed the trolley to be removed from the laboratory set; the second was to move the trolley back into place; and the third, before the scene where Dodo is reunited with Steven, was for camera moves. Closing credits were superimposed as the camera zoomed in on the Doctor laying prone in Senta's transference device.

Rehearsals for Episode 3 began on Monday 23 May, concurrent with location pre-filming for *The War Machines* which commenced the day before. Hartnell was released for more location filming on Thursday 26, the day before Episode 3 was

taped. Hartnell had no dialogue proper during this instalment, and concentrated on showing Jaeger how to impersonate his mannerisms, movement and walk as accurately as possible for the scenes where Jano is dominated by the Doctor's psyche.

Episode 3 was recorded on Friday 27. Opening caption slides ran over a shot of the Doctor in the transference cubicle. Three breaks in recording were scheduled around the rock passage and cave sequences in which Exorse pursued Steven's party, to allow the prop rocks in the caves to be rearranged. Decorated with Aztec-style wall paintings, the large cave set was entered by a set of steps to the rear. For the 'in-transference' operation sequences, Jaeger donned a cylindrical helmet and sat in the clear cubicle beneath the dish-like probe; after the 'transfer', the actor performed his part as Jano as an impersonation of Hartnell, as the script required. A monitor in the control room adjacent to Senta's laboratory was used as the scanner on which Edal and Jano watched Steven and Dodo, with the cameras relaying images from the corridor set. A fourth recording break was scheduled to prepare for the use of dry ice in the corridor set in the lead-up to the cliffhanger.

Having completed Episode 3, an extra half-hour was then allocated to record the

start of Episode 4 through to 10.15pm. Since the Episode 4 narrative was to continue on directly from Episode 3's climax, again calling for dry ice to be seen flooding the corridor, Barry scheduled the first eight scenes of the next instalment so the troublesome smoke effect would not need to be staged two weeks running. Opening captions were superimposed over shots of the gas. At the very end of the evening, a shot of the empty corridor, as seen by Steven's party, was recorded to be cut into the closing scenes of Episode 3.

New co-stars

After another week of rehearsals, Episode 4 was recorded on Friday 3 June, picking up from where the previous week's session had left off. As before, recording run-ons were scheduled between the valley and scrubland scenes mid-way through the episode to allow prop rocks to be moved. Because there was only one chance to record the scene in which the savages and their allies destroy Senta's laboratory, a recording break was scheduled to allow the cameras to be moved into position; the cast then took great delight in wrecking the 'transference equipment', with a few flash charges detonated as necessary. The TARDIS' departure at the end of the episode was achieved by cross-fading between two photocaptions of the quarry taken during the location shoot – one with the

police box prop in the frame, and one without. The caption 'Next Week: *The War Machines*' was superimposed before the standard closing roller caption. Finally, a cutaway shot of the cave entrance seen from Dodo and Chal's point of view was recorded for insertion earlier in the episode.

Taping of Episode 4 concluded Purves' stint on *Doctor Who*. The actor was relieved to move on, hopefully to more varied television work. During production of *The Savages*, Purves had told Barry that he hoped that his future television career would lead him out of acting and into interviewing and presenting. Despite his ambivalence towards the end of his time on *Doctor Who*, he nevertheless suggested a possible sequel to *The Savages*, in which the Doctor would return to the planet only to discover that Steven's regime was now every bit as corrupt as the Elders' had been. He was also saddened that his working relationship with Hartnell had come to an end, feeling he had learned a great deal from the veteran actor. Purves' departure was a sad time for Hartnell too, as he had failed to bond with his new co-stars, Anneke Wills and Michael Craze, during the location shoot for *The War Machines*. As it transpired, Purves would be out of work for some months until he was cast in the BBC2 thriller *Girl in a Black Bikini* and then a couple of episodes of *Z Cars*. He was then to find fame as a presenter on BBC1's *Blue Peter* from late 1967. ■

PRODUCTION

Wed 27 Apr 66 Ealing Film Studios:
Scrubland/Ravine/City

Thu 28 Apr 66 Ealing Film Studios:
Passage

Fri 29 Apr 66 Shire Lane Quarry,

Chalfont St Peter, Bucks (Craters/
Ext. The City)

Sun 1 May 66 Callow Hill Sandpit, Virginia
Water, Surrey (Ravine/TARDIS/Scrubland)

Fri 13 May 66 Riverside Studio 1:
Episode 1

Fri 20 May 66 Riverside Studio 1:
Episode 2

Fri 27 May 66 Riverside Studio 1:
Episode 3/Episode 4 (first 8 scenes)

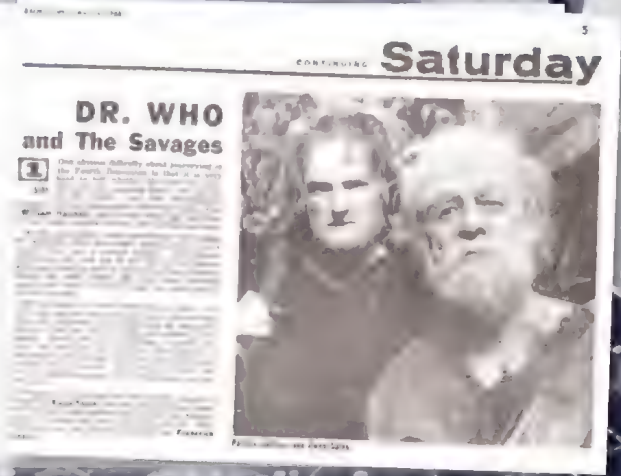
Fri 3 Jun 66 Riverside Studio 1:
Episode 4



Publicity

▶ Just look what they've done to Lucas declared the *Daily Mirror* on Monday 23 May as they ran a feature on the make-up applied to Ewen Solon for the following Saturday's serial.

▶ The edition of *Radio Times* published in the week prior to the broadcast of Episode 1 included a half-page promotional piece headed 'Dr Who and the Savages'.



Broadcast

- ▶ With transmission of *The Savages*, *Doctor Who* returned to the slot immediately before the News. This placed it opposite the News on most ITV regions, overlapping either the end of repeated editions of *The Adventures of Robin Hood* (on ATV-London) or *Huckleberry Hound* (Southern), or the start of shows such as the soap *Weavers Green* and the ailing music show *Thank Your Lucky Stars*.
- ▶ In this new slot, *Doctor Who* regained some of the audience share against ITV which it had lost during the *The Gunfighters*. However, although the audience Reaction Index was a vast improvement on the previous serial, it remained below average for the series; the final episode barely made the Top 100 shows for the week.
- ▶ An Audience Research Report on Episode 4 of *The Savages* was prepared on Tuesday 19 July. Despite opening with the remark, "At least this particular adventure wasn't one of those boring historical ones," audience response was generally unenthusiastic. Children, however, did not seem to be losing interest, finding it one of the most exciting adventures of late.



Left:
The Elders' laboratory.

The standard of acting was most satisfactory, with praise for Solon, Jaeger and Peter Thomas.

- ▶ As *Doctor Who & The Savages*, BBC Enterprises marketed film recordings of the serial around the world, with one of the first purchasers being Australia in March 1967. Other international screenings followed: Barbados in April 1968, New Zealand in May 1969, Zambia in August 1969, Sierra Leone in July 1970 and Singapore, where the New Zealand film prints aired in January 1972. By 1974, BBC Enterprises was no longer offering the serial for broadcast; both the films and the negatives were eventually destroyed. The original 405-line video tapes of *The Savages* were thought to have been wiped some time during 1967.

ORIGINAL TRANSMISSION

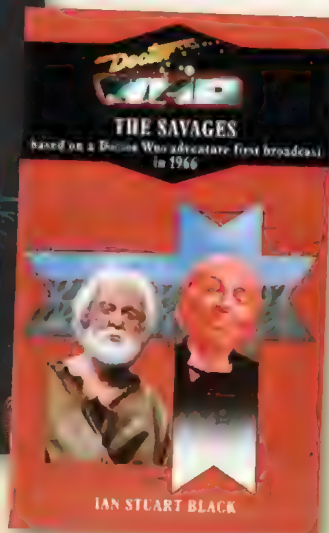
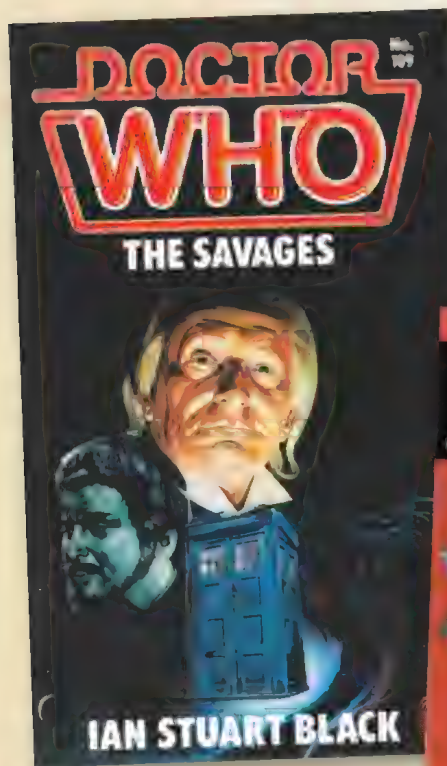
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Episode 1	Saturday 28 May 1966	5.35-6.00pm	BBC1	23'41"	4.8M (62nd)	48
Episode 2	Saturday 4 June 1966	5.35-6.00pm	BBC1	23'57"	5.6M (50th)	49
Episode 3	Saturday 11 June 1966	5.35-6.00pm	BBC1	24'59"	5.0M (66th)	48
Episode 4	Saturday 18 June 1966	5.35-6.00pm	BBC1	24'41"	4.5M (93rd)	48

Merchandise

In 1985, Ian Stuart Black was approached by WH Allen, which wanted to publish novelisations of his three *Doctor Who* serials (*The Savages*, *The War Machines* and 1967's *The Macra Terror* [see Volume 10]); horrified by the notion that another writer could be contracted to adapt his teleplays, Black – who was, by now, working more as a novelist than a scriptwriter – took on the assignments himself. The first of these was *Doctor Who: The Savages*, which fleshed out parts of the original scripts; it was first published in hardback by WH Allen in March 1986 with a cover by David McAllister. A Target Books paperback edition was issued in September 1986 as Book No. 109 in the Target Library; this was reprinted in November 1992, with a new jacket painted by Alister Pearson.

Right:
Cover for the soundtrack of *The Savages*.

Below:
Original and reprint novel covers.



in November 2002, featuring linking narration from Peter Purves. It was later re-released as part of BBC Audiobooks' *The Lost TV Episodes: Collection Two: 1965-1966* in February 2011. This collection also included *The Lost Stories*, a BBC Radio show from 2009 presented by Shaun Ley.

A sound effect from the serial, composed by the BBC Radiophonic Workshop, was included on the BBC Music CD *Doctor Who at the BBC Radiophonic Workshop – Volume 1: The Early Years 1963-1969* in May 2000. The CD was compiled and produced by Mark Ayres. Incidental music from *The Savages* also featured on Silva Screen's 11-disc *Doctor Who: The TARDIS Edition* released in September/November 2014.

Ten very brief, poor quality extracts from the serial on 8mm 'home movie' film, apparently recorded off-air during an Australian showing of Episode 4, were included on the *Doctor Who: Lost in Time* DVD set, released by BBC DVD in November 2004. Totalling some 45 seconds, these show Steven and Dodo in the city corridor in Episode 3; Steven hiding behind a rock; Dodo talking to the Doctor at the cave; the destruction of the laboratory; plus Steven being chosen as the new leader and his subsequent goodbye to the Doctor and Dodo, all in Episode 4. ■



Cast and credits

CAST

William Hartnell	Dr Who
Peter Purves	Steven
Jackie Lane	Dodo
with	
Frederick Jaeger	Jano
Ewen Solon	Chal
Patrick Godfrey	Tor
Peter Thomas	Captain Edal
Geoffrey Frederick	Exorse [1,3-4]
Robert Sidaway	Avon [1-2]
Kay Patrick	Flower [1-2]
Clare Jenkins	Nanina
Norman Henry	Senta
Edward Caddick	Wylde [1-3]
Andrew Lodge	First Assistant [2-3] ¹
Christopher Denham	Second Assistant [2]
Tony Holland	Third Assistant [2]
John Dillon	Savage [3]
Tim Goodman	Guard [3]

¹Billed as Assistant on Episode 3

UNCREDITED

Bill Burridge, Gordon Lang, Robert Pitt, John Raven, Anderson Smith	Savages
Keith Ashley, Tony Douglas, Nicholas Edwards, Royston Farrell, Lionel Wheeler	Male Elders
Fiona Fraser, Lynn Howard, Christina Wass	Woman Elders
David Billa, Alex Donald, Keith Goodman, Scot Hamilton	Guards
Michael Earl, David Harford, Keith Ashley, Martin Tozer, Gordon Lang	Citizens
Michael Earl, David Harford	Lab Assistants
Nina Ovenden, Olive MacNeil, Jean Gennele Dixon	Savages (female)
Peter Baldwin, Frances Machin, Denise Brown	Savages (children)

CREDITS

Written by Ian Stuart Black
 Title music by Ron Grainer
 and the BBC Radiophonic Workshop.
 Incidental music composed
 and conducted by Raymond Jones
 Costumes: Daphne Dare ²
 Make-up: Sonia Markham ²
 Lighting: Graham Sothcott ²
 Sound: Norman Greaves ²
 Story Editor: Gerry Davis
 Designer: Stuart Walker
 Producer: Innes Lloyd
 Directed by Christopher Barry

² Apparently credited on Episode 4 only

NB: it is not possible to determine the exact credits on the closing roller captions

Below:

Production team members supervise the TARDIS - with a miniature in reserve!



Profile

PETER PURVES

Steven Taylor

Peter John Purves was born 10 February 1939 in the village of New Longton. His father, Kenneth ran a tailor's shop in nearby Preston, but when Peter was three the family left Longton to manage a Blackpool hotel.

When his parents relocated to run a Derbyshire pub, he boarded at Blackpool's Arnold School from age nine, where he began to act, playing title roles in *The Pied Piper* and *Robin Hood*. His family later moved to Barrow-in-Furness to run a paper shop and he attended Barrow Grammar School to complete his A-levels.

His first professional acting role came during his school holidays, playing the Sheriff in *The Rainmaker* at Her Majesty's Theatre, Barrow-in-Furness in 1957.

He trained as an English and Maths teacher, studying for his DipEd at Alsager

Teacher Training College, Stoke-on-Trent. He became president of their dramatic society and joined rock band Group 3.

Purves worked two terms teaching in Hackney, before being offered a job back at Barrow. As juvenile lead with the Renaissance Theatre Company at Her Majesty's Theatre between 1961 and 1963, he performed a different play weekly. 96 productions included the lead in *Uncle Vanya*.

Here Purves met aspiring actress Gilly Emmett, and they married in summer 1962. They left for London in July 1963 and son Matthew was born in October. Matthew would become a TV director and was assistant floor manager on *Battlefield* [1989 – see Volume 45]. Purves and Emmett would also adopt a daughter, Lisa, from Macau in 1969. Emmett would appear under her stage name Gilly Fraser as Ann Davidson in *The Faceless Ones* [1967 – see Volume 10].

London work was initially scarce but Purves toured with the Wimbledon Theatre Company and sang in the chorus of *The Man in the Moon* (1963/4) at the London Palladium.

His TV début came as a bus conductor in *Z Cars* and, shooting an episode of *World of Wooster* at Ealing, he bumped into William Hartnell in a *Doctor Who* lunchbreak at the nearest pub. Purves' first TV lead was in an *Armchair Theatre* play set in his native Blackpool; *The Girl in the Picture*, aired 29 November 1964. Another lead came in *The Villains* shown 22 January 1965, and he found further bit parts in *Theatre 625* serial *Parade's End* (1964), *Gideon's Way* (1965), *The Saint* (1965) and *Redcap* (1965).

Purves auditioned to be a Menoptera in *The Web Planet* [1965 – see Volume 4] but director Richard Martin rejected him and promised to find something better. True to his word, he cast Purves as hillbilly tourist Morton Dill in the third part of *The Chase*.

Right:


William Hartnell and Peter Purves star in *The Massacre of St Bartholomew's Eve*.



With William Russell and Jacqueline Hill set to leave in *The Chase*, William Hartnell and Maureen O'Brien had suggested Purves joining as new assistant. After the recording on 14 May 1965, Purves was taken by producer Verity Lambert and script editor Dennis Spooner for a drink in the pub over the road from Riverside Studios and offered the role of the new companion.

Three weeks later Purves appeared in the final episode of *The Chase* as marooned space pilot Steven Taylor. The début was transmitted 26 June 1965 and Taylor continued on into season finale *The Time Meddler* [1965 – see Volume 5]. In the show's summer break Purves appeared in episodes of *Dixon of Dock Green* (1965), the pre-title sequence of a *Court Martial* (1966) and *Play of the Month: Luther*, aired 19 October 1965.

In the experimental 1965/6 series of *Doctor Who*, Purves provided a rare constant, and no fewer than four female companions accompanied him during his term; Maureen O'Brien's Vicki, Adrienne Hill as Katarina, Jean Marsh as Sara Kingdom and Jackie Lane as Dodo. Purves had brief affairs with both Hill and Marsh during this time. Purves took the series' lead in *The Massacre of St Bartholomew's Eve* and *The Celestial Toymaker* [1966 – see Volume 7], while Hartnell was sidelined by producer John Wiles, as the lead actor's health, memory loss and temper worsened.



'PURVES TOOK THE SERIES' LEAD IN THE MASSACRE OF ST BARTHOLOMEW'S EVE.'



Above: Peter Purves presented *Blue Peter* with John Noakes and Lesley Judd from the *Doctor Who* studio in 1974.

Purves got on well with Hartnell however, as he told *Doctor Who Magazine* in 2015. “Bill latched onto me in a way that I now realise was because he’d been so frightened he was going to be left in the lurch... I think the fact that he found he liked me, meant that he took me under his wing. Bill could be terribly awkward, but he was never awkward with me.”

Purves enjoyed most of his historical stories, finding the “mechanical and alien ones” somewhat “boring”, but he didn’t bond with producer Wiles: “He was totally incompetent... I had no rapport with him.”

Wiles resigned with *The Ark* and Purves had great respect for his replacement, Innes Lloyd, who assumed control with *The Celestial Toymaker*. Yet at the end of Purves’ next story, *The Gunfighters*, he was informed his contract was not being renewed. Purves’ last recording for *Doctor Who*, in *The Savages* Episode 4, took place 3 June 1966 and aired 18 June.

Post-*Who* acting work was limited. He appeared in BBC thriller *Girl in a Black Bikini* in February 1967 and a two-part *Z Cars*, *All Through the Night*, aired July 1967. He took the lead in an in-house director’s colour test production of Terence Rattigan play *Ross* for Douglas Camfield.

He unsuccessfully auditioned to replace Sean Connery as James Bond and was dropped by his agent. Between acting jobs he worked as a hire driver and one client

was a film company, leading to work as a boom operator. Purves had taken home the trilogic game prop from *The Celestial Toymaker* and, thinking it had brought him bad luck, threw it in the bin. The next day he received a phone call for a career-defining job.

Purves soon joined BBC children’s magazine show *Blue Peter*. After a film teaser shown on 16 November 1967, Purves’ first appearance in studio came on 20 November, alongside fellow presenters Valerie Singleton and John Noakes. Episodes aired each Monday and Thursday and pulled up to eight million viewers. With the line-up augmented by Lesley Judd in May 1972, they were heroes to a generation of children. It was 2008 before Valerie Singleton revealed she and Purves once had a fling while filming abroad.

As a face of BBC children’s TV, Purves guested in each year’s Christmas extravaganza *All Star Record Breakers* – (1974-81). After more than 10 years with *Blue Peter*, his last edition aired 23 March 1978, though he continued to front *Blue Peter Special Assignment* until 1981.

Purves appeared in panto *Cinderella* at Guildford in 1978 alongside John Noakes and Bonnie Langford. Playing Dandini was actress and singer Kathryn Evans and she and Purves embarked on an affair. His marriage to Gilly Emmett, by now a TV scriptwriter, dissolved and he married Evans on 5 February 1982.

Purves fronted sports magazine *Stopwatch* the week after he departed *Blue Peter* in 1978 until 1981. He also co-presented junior travel show *We’re Going Places* (1978-80).

He moved into grown-up TV with *The Acting Game* (1979), an amateur drama competition shown in the North West, and *Driver of the Year* (1979). Spotted playing darts at the BBC Manchester bar he was recruited to front BBC2’s darts coverage

from 1979 until 1983 and darts-based gameshow *Bullseye* (1979-81), unrelated to ITV's later similar effort.

Purves replaced Dave Lee Travis as host of motorbike trials show *Kick Start*, which ran most years from 1981-91, and accompanying kids' version *Junior Kick Start* (1981-92).

While on *Blue Peter* Purves had looked after dog Petra, the nation's surrogate pet, creating a canine association in the public's mind. Involved in BBC Crufts programming from 1976, he became the dog show's regular host/commentator from 1978-2008, when the BBC ended its coverage. He continued to front official Crufts webcasts. Purves also fronted *Show Dogs* (1979), *Superdogs* (1989/93), edited the publication *Peter Purves' Mad About Dogs Magazine* between 1997 and 1999 and has hosted countless dog events.

Purves presented the Channel 4 game show *Babble* (1983-5) and played TV documentary maker/presenter Martin Hunter in two episodes of BBC soap *EastEnders* in October 1987, his first straight TV acting role since 1967.



Left: Peter as Martin Hunter in *EastEnders* with Anita Dobson's Angie Watts in 1987.

In the mid-1980s Purves formed corporate video production company Purves Wickes Video Projects Ltd with Alan Wickes. Clients included BT, Whitbread and Castrol. Such videos were lampooned in sitcom *The Office* (2001), with Purves fronting a spoof 1980s training video.

He taught on the BBC presenters course at Elstree from 1993, and also at the London Academy of Radio Film and Television.

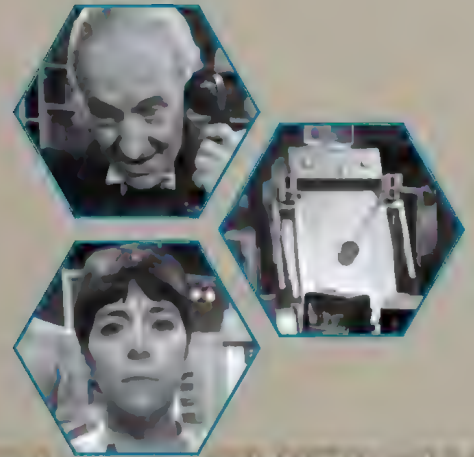
By the mid-90s, the generation that had grown up with *Blue Peter* began to pay tribute. He was the subject of Danny Baker's *TV Heroes* (1993) and played himself in a sketch for *The Lily Savage Show* (1997). With Singleton and Noakes he helped front BBC2's *Blue Peter Night* in 1998, retrieved a soggy time capsule from the *Blue Peter* garden in 2000, and presented *I Love a 70s Christmas* (2000).

He has directed everyone from the Chuckle Brothers to Colin Baker in over 30 pantos. Wimbledon Theatre productions included *Jack and the Beanstalk* (1986) while at the Theatre Royal, Bath he ran shows such as *Cinderella* (1992/3) with Sylvester McCoy.

Since 2007 Purves has lived in a Suffolk farmhouse, having traded in property for many years. He survived a fall when clearing the roof of his Tudor rectory in Northampton in 1999, escaping with two broken heels.

Purves attended his first *Doctor Who* convention, Manopticon 3, in 1994. Since then he has narrated releases of his missing story audios and performed for Big Finish Productions, beginning with *Companion Chronicles* drama *Mother Russia* (2007) and since including the company's *Early Adventures* and *Short Trips* ranges.

Purves' autobiography *Here's One I Wrote Earlier...* (2009) marked his 70th birthday. ■

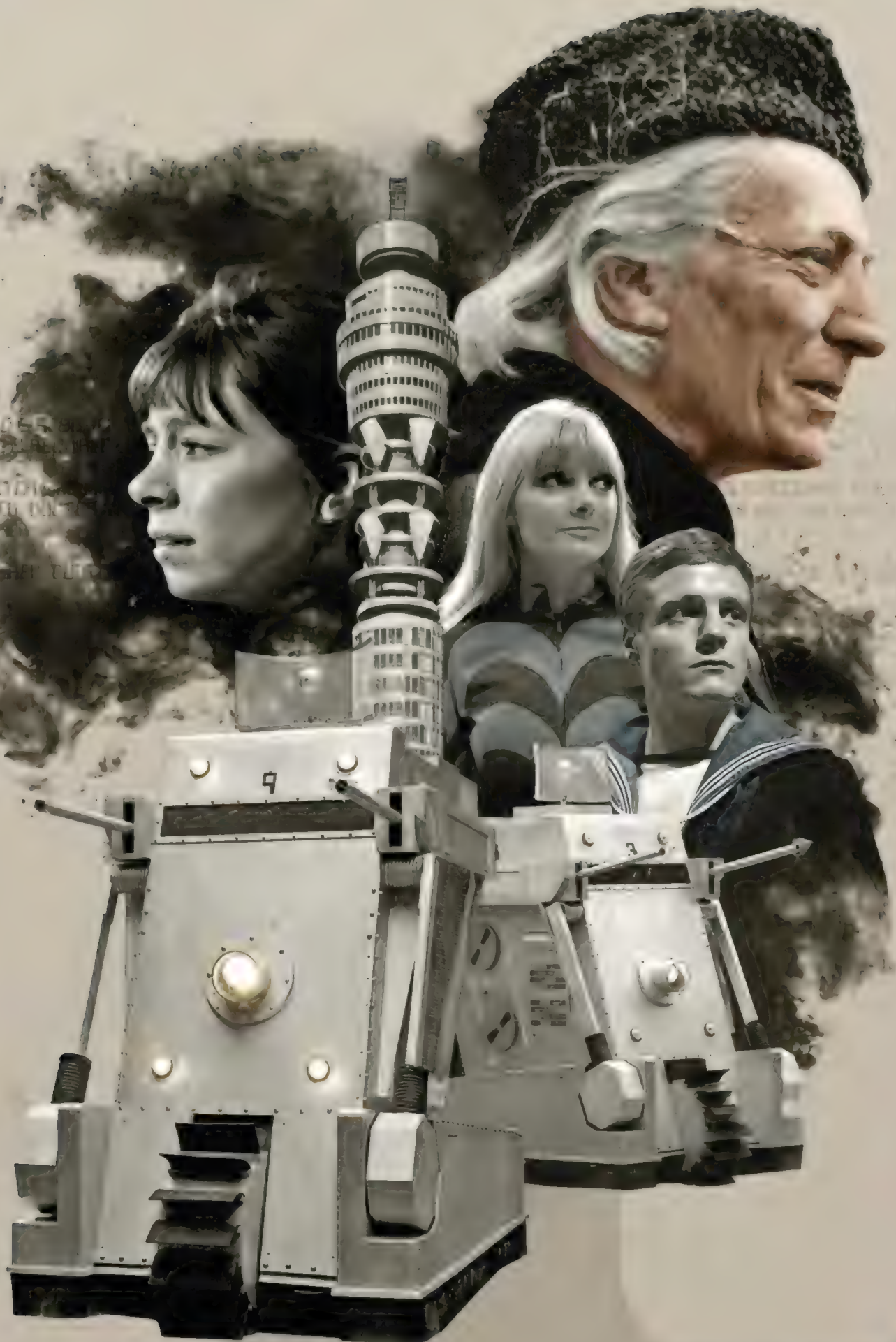


THE WAR MACHINES

▶ STORY 27

Returning to London in 1966, the Doctor senses an alien presence within the newly opened Post Office Tower. Super-computer WOTAN is ready to take control and unleash powerful War Machines onto the city streets.

TO THE FRONTIER OF THE UNIVERSE
TO THE FRONTIER OF THE UNIVERSE
REVEALING THE SECRETS OF THE UNIVERSE
WHO IS REVEALING THE SECRETS OF THE UNIVERSE
OR WHO IS REVEALING THE SECRETS OF THE UNIVERSE





'IT WAS THE WAR MACHINES
THAT STARTED A TREND
OF STORIES BEING SET
ON CONTEMPORARY EARTH.'

Introduction

For the first two years, the TARDIS' travellers' isolation from present-day Earth was a big part of the series' sense of peril. When they landed somewhere, it had to be strange, unusual and unsettling. They would often end up on Earth, in London even, where the first story had been set, but rarely in the late twentieth century. In the end, companions Ian and Barbara had to risk their lives, returning to their own time in the Daleks' time ship [*The Chase* – 1965 – see Volume 5]. The TARDIS eventually returned to present-day London for a brief visit at the end of *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7] when it picked up companion Dodo. It was *The War Machines*, however, set in the London of 1966, that started a trend of stories being set on contemporary Earth (often in the England's capital city). The unsettling element was provided in this instance by considering the dangers that might arise from the technological innovations of the day.

One of the stand-out moments in *The War Machines* is a battle in Covent Garden. Following its success, *The Web of Fear* [1968 – see Volume 11] would stage another battle there, and the Doctor would comment on how he often ends up on Earth. In addition to the usual trips to the past and the future, in the intervening period, there had been two more stories that had episodes set in 1966. Shortly thereafter, adventures on what could pass for present-day Earth became commonplace...

The War Machines' establishment figures – Professor Brett and Sir Charles Summer



– are exactly the kind of characters that would populate a lot of the Jon Pertwee stories, when the Doctor was exiled to twentieth-century Earth. WOTAN itself, a self-aware computer that has plans to enslave humanity, was also revisited in the Pertwee years in the form of BOSS, another power-crazed artificial intelligence, in *The Green Death* [1973 – see Volume 20]. Curiously, both machines used hypnosis to get humans to do their bidding and, presciently, planned to create a network of computers across the world.

The War Machines is groundbreaking in many ways. Not least of which is the new companions, Ben and Polly, who would take the spirit of contemporary Britain into the following stories. It's perhaps only WOTAN's robotic foot soldiers themselves – that so clearly look to the Daleks for inspiration – that don't seem to be pushing the series forward. ■

Above:
The Yeti attack 'Covent Garden' in *The Web of Fear*.

EPISODE 1

The TARDIS lands in London, 1966. Dodo is impressed to see the newly completed Post Office Tower but the Doctor senses there is something alien about it and decides to investigate. [1]

At the top of the Tower, they meet Professor Brett and his secretary, Polly. Brett has built a computer called WOTAN, standing for Will Operating Thought ANALogue. [2]

Dodo asks Polly to take her to the hottest nightclub in town. That's the Inferno club, where Polly introduces Dodo to her friend Kitty. Kitty tells Polly that the moping sailor is at the end of the bar again. [3] A flash young man tries it on with Polly and the sailor comes to her rescue. He introduces himself as Ben Jackson.

The Doctor arrives at the Royal Scientific Club where Sir Charles Summer is giving a press conference on Computer

Day, when all the computers in the world will come under WOTAN's control. [4]

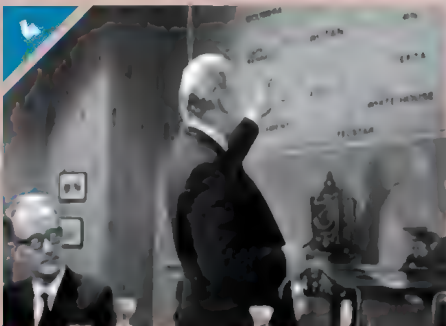
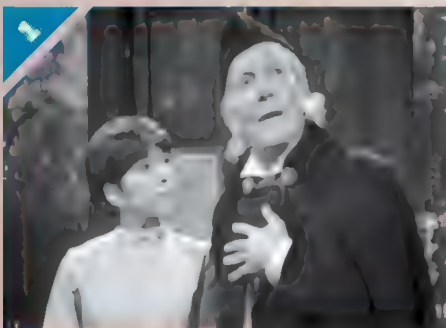
Summer apologises for the absence of Brett, who is still in the Tower with Major Green. After Green leaves, WOTAN puts Brett in a hypnotic trance. He then goes to the Royal Science Club to fetch Professor Krimpton. After Krimpton exits with Brett, the Doctor asks Summer who he is and Summer explains that Krimpton is an expert in electronics.

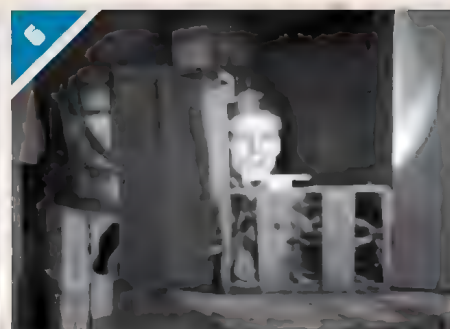
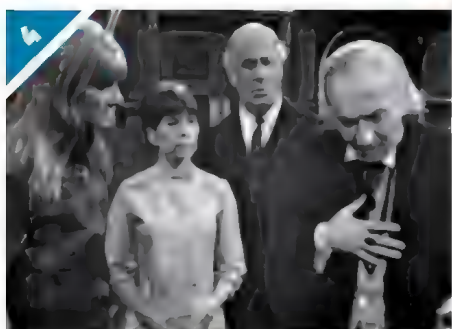
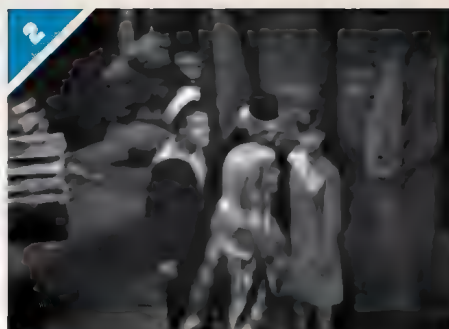
At the Tower, Major Green is taken over by WOTAN, who instructs him to call Dodo. She answers the phone and WOTAN takes her over, too. [5]

Brett returns to the Tower with Krimpton and explains that WOTAN has decided that the world cannot progress with mankind running it.

The Doctor turns up at the Inferno where Ben and Polly tell him that Dodo left half an hour ago.

Dodo arrives at the Tower where WOTAN tells her, "Doctor. Who. Isss. Re-quired. Bring him here!" [6]





EPISODE 2

Dodo leaves to fetch the Doctor and Brett gives the others their orders; WOTAN must take control within the next few days so War Machines must be built at once. [1]

At the Inferno club, the Doctor and Polly are becoming concerned about Dodo when she walks in. The Doctor tells her that Summer has invited them to stay with him so they should leave at once.

Outside, Dodo tries to lead the Doctor towards two men there to kidnap him, but then Ben and Polly return with a taxi. [2] A tramp gets out and the Doctor, Dodo and Polly get in.

After they have gone, the tramp wanders into a nearby warehouse where he sees Brett instructing a hypnotised workforce to construct a War Machine. The workers detect the intruder and murder him. [3]

His death is reported in the paper the next day, to the Doctor's alarm. Dodo suggests that they should go and see Professor Brett; the Doctor tries calling him first, and when he does Brett puts him through to WOTAN. The Doctor resists WOTAN's hypnotic power and hangs up the phone. [4] Dodo assures him that he is now "one of us" but when she realises the Doctor has not been enlisted she tries to leave. The Doctor stops her and, realising that Dodo has been hypnotised, he instructs her to fall asleep. Summer offers to let her stay in his house in the country to recover.

At the Tower, WOTAN is insisting that "Doctor Who is required" when Polly walks in. [5]

Ben finds the Doctor at Summer's townhouse. The Doctor thinks the tramp's death was suspicious and asks Ben to investigate the area near the nightclub. Ben enters the warehouse where Green is testing the War Machine. It detects Ben and closes in for the kill... [6]

EPISODE 3

Ben escapes into a side room, where he is surprised to find Polly looking for him. He tells her what he's seen and that they have to leave, but instead she starts bolting the door. She has been taken over by WOTAN! [1] Ben is grabbed by two workmen and Green declares that the machine will deal with him.

At Summer's house, the Doctor is anxious that Ben hasn't returned.

Green tells Ben he is "an enemy of mechanised evolution" and must be destroyed, but Polly reminds Green that WOTAN requires labour so he should be allowed to live. [2]

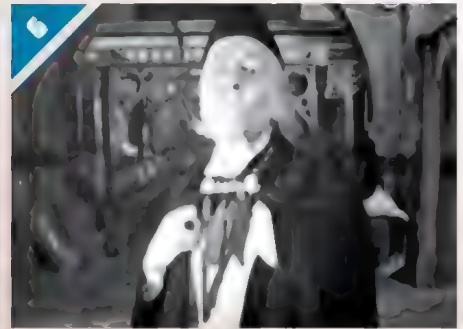
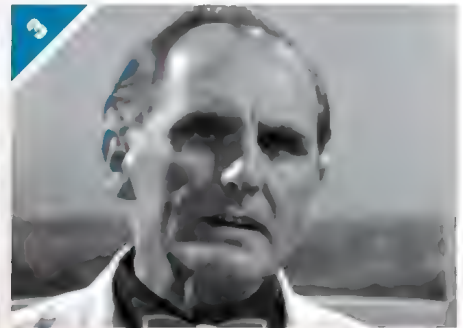
At the Tower, Brett confirms that all the War Machines will be ready by noon tomorrow. [3]

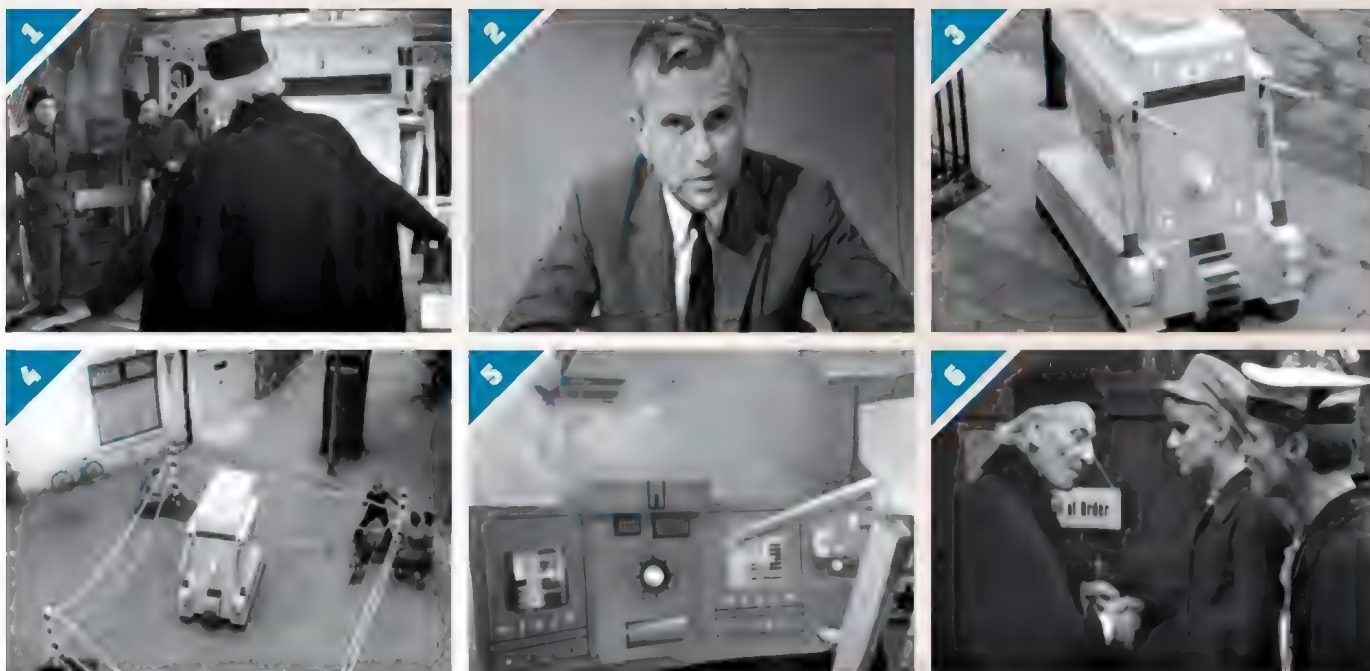
As work continues in the warehouse, Ben speaks to Polly. She is almost completely exhausted but looking forward to the takeover of London by

the War Machines. Ben notices that they have taken the guard off the door and slips away. He reaches Summer's house and tells the Doctor what he saw in the warehouse near Covent Garden. [4]

At the warehouse, Green interrogates Polly. She saw Ben escape but didn't raise the alarm and doesn't know why. Green sends her back to WOTAN to be punished.

Summer is sceptical about Ben's story but agrees to have a word. He calls a minister who tells him that the army should be called in. They arrive in Covent Garden and surround the warehouse. [5] The army Captain sends a squad into the warehouse to investigate - and Green orders the War Machine to destroy them! There is a pitched battle between the soldiers and the War Machine. Some of the soldiers escape into the street, pursued by the War Machine. The soldiers' weapons are useless against it, as the machine causes them to jam. It advances towards the Doctor... [6]





EPISODE 4

The Doctor pacifies the War Machine like a horse whisperer and it comes to a halt. [1]

The patrons of a nearby public house watch television newsreader Kenneth Kendall delivering a bulletin on the London emergency. He warns people to stay indoors and keep calm. [2]

The Doctor is examining the War Machine as the Minister arrives. The Doctor explains that the War Machine had not been completely programmed and was put into action before it was ready. The Doctor decodes the programme believing there to be 11 other War Machines.

In another warehouse in 'sector two', another War Machine runs amok and kills the mechanic who activated it, before taking to the streets. [3]

Summer takes a call reporting that the War Machine has been spotted and the Doctor tells him that they must capture it!

Polly arrives at the Tower to submit herself to WOTAN's judgement.

The Doctor and Summer arrive at Cornwall Gardens where the army have set up a boxing-ring-like square. The War Machine enters the square and Ben connects the fourth cable, creating a magnetic field to neutralise it. [4] The Doctor reprogrammes the War Machine and it sets off for the Post Office Tower.

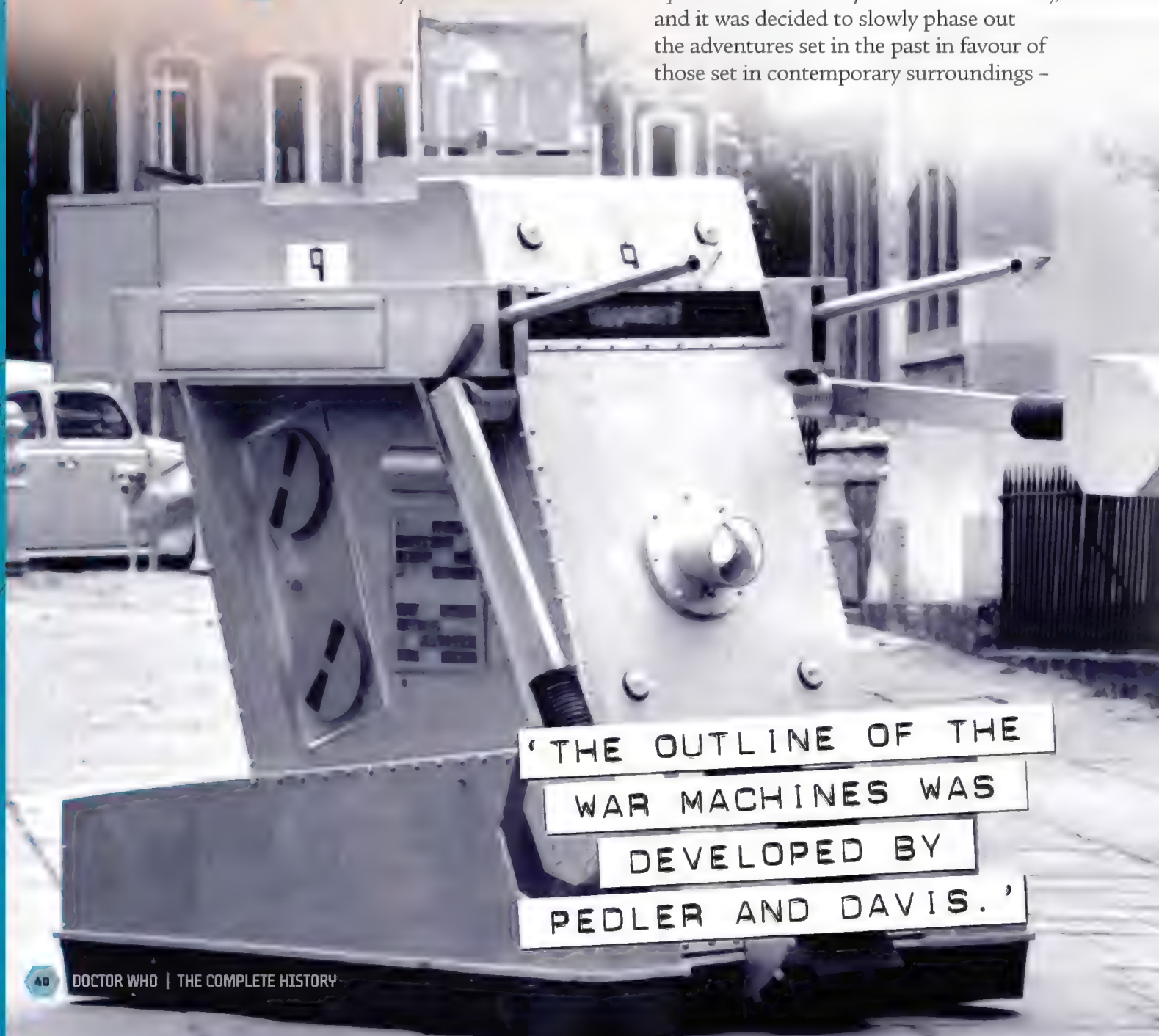
At the Tower, Krimpton tells all War Machines to stand by for attack. Ben arrives and drags Polly out seconds before the reprogrammed War Machine bursts in and destroys WOTAN. [5]

The Doctor heads back to the TARDIS, where Ben and Polly find him. Polly tells him that Dodo has decided to stay in London and then they say goodbye [6] - but Polly is intrigued to see the Doctor entering a police box. Ben has another key which the Doctor dropped earlier, and Polly uses it to open the TARDIS door. She goes inside with Ben and the TARDIS dematerialises!

Pre-production

The origins of *The War Machines* arose from the desire of producer Innes Lloyd and story editor Gerry Davis to get the science back into *Doctor Who* when they assumed control of

the series in spring 1966. The historical stories had not been as popular as the science-fiction serials (both audience numbers and appreciation ratings dipped with *The Myth Makers* [1965 – see Volume 6] and *The Massacre of St Bartholomew's Eve*), and it was decided to slowly phase out the adventures set in the past in favour of those set in contemporary surroundings –



an experiment tried briefly in serials such as *The Chase* [1965 - see Volume 5] and, under bizarre circumstances, in *Planet of Giants* [1964 - see Volume 3].

Davis met with a number of scientists to try to persuade somebody to work as a scientific consultant on the show, and spoke to Doctor Alex Comfort, Professor Eric Laithwaite of Imperial College, and astronomer Patrick Moore. All seemed confined by scientific reality, whereas Christopher Magnus Howard Pedler (or Kit to his friends) was a flexible man who wrote with enthusiasm on various matters, had read much science-fiction and put forward exciting ideas.

Doctor Kit Pedler

At the time, Pedler had appeared in an edition of BBC1's science magazine *Tomorrow's World* broadcast on Thursday 9 December 1965, and was recommended to Lloyd by an old colleague from the producer's days at Outside Broadcast, who had worked on the programme in question. Thirty-eight-year-old Doctor Kit Pedler was a physician, surgeon, pathologist and microbiologist, and was also a head of research at the Institute of Ophthalmology as well as teacher of pathology at the University of London, where he had concentrated on many treatises about the retina of the eye. Pedler had very much enjoyed working on television items and was intrigued by the industry; he had been interviewed by the BBC World Service in July 1965 and by 1966 was writing items for *The Guardian*.

One idea that Davis frequently bounced off prospective writers as he gazed out of his Shepherds Bush Green office towards the newly constructed Post Office Tower (opened in October 1965 by Prime Minister Harold Wilson) was 'what



Above:

The Doctor and Sir Charles - allies against WOTAN.

would happen if the Post Office Tower took over?' Response to this springboard was usually routine, whereas the visiting Pedler immediately commented that this would most likely be affected by a rogue computer that decided mankind was now a redundant species and should be replaced. The machine would hook up via telecommunications networks to execute its plan. The idea of the GPO being infested brought the horror and excitement of *Doctor Who* down to Earth, since the computer could operate through the everyday object of the telephone - a notably scary concept for a child. The computer itself would be immobile in the Tower, and so slave robots would also be needed to dominate London itself. After one meeting, the outline of the serial that would become *The War Machines* had been developed by Pedler and Davis, featuring the character 'Rich' as a replacement companion for Steven Taylor following the departure of actor Peter Purves in the preceding serial *The Savages* [see page 6].

In the original untitled storyline from March 1966, as developed by Davis from the ideas generated by Pedler, in Episode 1 after the TARDIS materialises outside the GPO Tower, 'Doctor Who and Dodo go to see his old friend Professor Brett.'

Right: WOTAN takes control of Professor Brett.

At the Inferno, Dodo gets annoyed by Richard; they quarrelled and then became attracted to each other. The Doctor joined 'Sir Robert' at a sub-committee meeting of the Royal Society. When the hypnotised Brett arrived at the end of the meeting, his attitude to Doctor Who had changed. Having collected Krimpton and taken him back to his office, there was a scene of 'Brett trying to persuade Krimpton where his duty as a scientist lies'. Doctor Who arrived at the Inferno and met Richard as he searched for Dodo; there is something about Rich which the Doctor liked. In Episode Two, Dodo found Doctor Who and Rich at the Inferno: 'They leave and walk through early morning Covent Garden. Almost attacked, drive off in taxi. Taking over taxi from Australian'; the Australian is then killed in the warehouse. Doctor Who returned to the club and 'learns from Sir Robert that two scientists he had met the night before have resigned. When Doctor Who suggests replacements these too are unobtainable.' After Doctor Who realised that Dodo had been taken over - following her attempt to have the computer take him over via the telephone - Dodo hurried away and gives an explanation of her failure to Brett.

Connections: High angle

The TARDIS materialises in Bedford Square, Bloomsbury, in a shot taken from the top of the Centre Point building located on New Oxford Street, London. This 33-storey office tower began

construction in 1963 and was officially completed in 1966.



Who and Sir Robert. Doctor Who felt they must deal with Brett, but Sir Robert did not believe Brett was involved and - despite Who's protests - called in the army. The episode was to end with the machine attacking the army and Who explaining that their only chance was to reach Brett's office. In Episode Four, the machine approaching Doctor Who blew up because its programme was incomplete. An analysis of its construction showed it emitted electronic impulses, and bearings were taken on similar impulses in London which formed a circle. Rich wanted to save Dodo, but Who seemed disinterested. While Sir Robert wanted to attack the mobile computers, Who wanted to destroy the centre of the menace - the senior computer. Rich was taken prisoner while trying to rescue Dodo. Sir Robert held off the army while Doctor Who used a remote control to take the reprogrammed computer to the tower and destroyed the main computer. At the end of the story, Doctor Who was amazed that Rich had come aboard the TARDIS as it took off.

Taking Pedler and Davis' storyline, scripting duties were assigned to Patrick 'Pat' Dunlop, a BBC staff writer who had worked on *Dr Finlay's Casebook* as script editor (on which Davis had attempted to write) after starting out in radio comedy with series like *Educating Archie*. Like Davis, Dunlop had also been working on the



BBC Birmingham twice-weekly drama *United!* and now Davis commissioned him to develop the storyline into four scripts for *Doctor Who and the Computers* by Monday 4 April. However, shortly after starting on the assignment and completing a first draft of Episode 1 of *Doctor Who and the Computers*, the writer asked to be removed from the project some time prior to Monday 21 March. This allowed him to take on further scripts which were needed for *United!* and then assume the post of script consultant on popular BBC police drama *Dixon of Dock Green*. He later contributed to other telefantasy shows such as *Joe 90* and *The Secret Service* and developed the drama *The Revenue Men* which aired from 1967.

Dorothea 'Dodo' Chaplet

Drafted in to fill the void left by Dunlop was Ian Stuart Black. Black had just completed the scripts for *The Savages*, his first *Doctor Who* serial, when Davis asked him to take over the task of turning Kit Pedler's visions into a science-fiction adventure script. He had recently completed a second script for Granada's *The Man in Room 17* on which he had once been script editor, and was



now writing freelance again. Scripts from the existing storyline were commissioned from Black on Tuesday 15 March 1966 for same target delivery of Monday 4 April.

However, during the storyline's development and changeover in writer, there had been a rethink in the on-screen make-up of *Doctor Who*, continuing the metamorphosis begun by Lloyd and Davis since they had taken over the series.

One of the main factors on the scripts Black now found himself working on was that the character of Dorothea 'Dodo' Chaplet would have to be removed. The character of Dodo had not been exceptionally well written for, and also on camera actress Jackie Lane was clearly older than the average teenage schoolgirl. Dodo's original cockney slang had also vanished, and Jackie Lane was now sporting a Kensington accent in the role. With Peter Purves already having left in *The Savages*, Lloyd opted not to renew Jackie Lane's contract for the following serial. As such, two new companions would now be required to join the Doctor. With the science-fiction/fantasy age starting to give way to a craze for spy and espionage stories, as exemplified by the James Bond films and the adventures of Napoleon Solo and Ilya Kuryakin in the MGM television film series *The Man from U.N.C.L.E.* (1964-8), Lloyd decided to bring the show more down to earth and indicate that it had not fully lost touch with reality.

The Doctor would again be accompanied by a male and a female sidekick, but this time the female character would be a little older than a schoolgirl or orphan. The new companions would be up-to-date

Connections: A funny feeling

▶ The Doctor experiences an odd prickling sensation when looking up at the Post Office Tower, which he likens to a similar feeling when in the presence of Daleks, an enemy he had encountered four times previously. At no point in those adventures does he claim to be affected by the same feeling.



Left:
WOTAN puts
the 'fluence
on Dodo.

Connections: Music man

► *The War Machines* features library music composed by Johnny Hawksworth playing in the Inferno. Hawksworth would go on to compose themes for the cartoon series *Roobarb* and sitcom *Man About the House*, along with the famous *Salute to Thames* ident sting for the ITV franchise Thames Television.



from so-called 'Swinging London' of the mid 1960s, and provide great contrasts to one another. The girl, Polly, would be from a well-bred family and be the pretty secretary to a successful scientist in the heart of London's bustling business empire. Aged 24, she would dress trendily, echo images of Julie Christie, Marianne Faithfull and other 1960s starlets and hopefully attract the dads. Additional background notes indicated that her father was a doctor

in Devon, she was the second of four children (the others all boys) and had been a travel courier and model. She was to be intelligent but impulsive, enjoying skiing, motor sports and swimming, and disliking officialdom.

Rich would become Ben Jackson, a rough-and-ready cockney who lived by his wits, thought independently and was an Able Seaman with the Royal Navy. An internal series format document produced during spring 1966 described the 24-year-old Ben as "A realist, down to Earth, solid, capable and cautious. Inclined, on occasions, to be shy... He is slow to anger but somewhat thick-skinned about his cockney accent. (He thinks, mistakenly, that Polly looks down on him because of this)... He is also sensitive to Naval allusions made in fun - such as 'What ho, my Hearties', 'Shiver me timbers' etc... He is intensely loyal and will risk anything for his two companions but won't take any nonsense from either." Further notes in the document indicated that at the start of *The War Machines*, Ben had just begun six months in barracks while his ship, *HMS Teazer*, sailed for the West Indies.

Right:
Major Green prepares to wage war.

Black delivered the four scripts - now titled *Doctor Who and the War Machines* - in quick order, with Episode 1 arriving on Monday 21 March, Episode 2 on Wednesday 30 March, Episode 3 delivered Thursday 7 April and Episode 4 on Thursday 28 April.

It is notable in Black's scripts that the year the serial is set in is obscure. In Episode 1, Sir Charles refers to C-Day as being in four days' time on "Monday July the Sixteenth", with no year stated; 16 July 1966 was a Saturday, and the next suitable calendar year would be 1973.

'Doctor Who'

More noticeable in Episode 1, and during Episode 2, is the addressing of the Doctor as 'Doctor Who' by WOTAN in the final scene. Although the title of the series was originally intended as the name accorded the mysterious traveller by Ian and Barbara, it had been generally accepted that the lead character was 'the Doctor' (despite both closing credits and *Radio Times* listings reading 'Doctor Who'); Black had written his dialogue believing that the lead character was called 'Doctor Who' and





this was never changed by Davis during his editing process.

In the camera scripts for Episode 1, Major Green was described as ‘a military-looking man’, Brett was ‘a very warm and expansive personality. We like him immediately. He is middle-aged and plump’ while WOTAN was outlined as ‘a computer [sic] which occupies part of one wall and which is quietly ‘working’ with a powerful, but almost silent, dynamo noise. It is beautifully built and glistens with its metallic covering. The computer possesses an amazing array of dials, lights, switches, etc. From a certain angle it presents an almost human shape as its panels are arranged like a squat, powerful body with a square, clearly defined head’. Various elements of dialogue in the initial scene in Brett’s office were changed, and the correct answer to the Doctor’s question to WOTAN was noted simply as ‘Give answer (TO BE SUPPLIED LATER)’. In the scenes at the Inferno, ‘Flash’ was described as ‘a tall, long-haired character’ while Ben fights him using ‘a karate action’. Some sections of the script had WOTAN referred to as WOTEN, and reporter Roy Stone was originally called ‘Roy Pails’. The scripts noted a physical change for those taken over by WOTAN, first indicated when Brett wears gloves for the Royal Scientific Club event. When Green is taken over,

‘his hands seem drawn towards the large slot on the front of the computer. They hesitate a minute, then the Major slowly slides them in. He stops, his face contorted in agony for a brief moment. Then he draws his hands out. We see that the bones of each hand are standing out in relief and have darkened giving a skeletal effect... He draws out a pair of gloves from his pocket and puts them on.’ The final scene was shorted considerably before recording; this omitted scripted dialogue about the creation of machines which can move freely and carry their own weapons.

The camera script for Episode 2 noted that Dodo was also wearing gloves to hide the effect of WOTAN on her hands. The speaking worker in the warehouse was referred to as ‘Tom’ in the camera directions. The Doctor’s use of his ring to deal with Dodo’s hypnotic state was not indicated, and it was suggested that the film sequence of crates being transported could be done ‘Outside BBC TV Centre’.

There were various descriptions of the War Machines themselves in the scripts. When the tramp was attacked, ‘The metallic sound issues from the completed “head”. The lights wink balefully from the eye position.’ Later, ‘The machine is now taking shape and is beginning to look sufficiently human to be alarming. The small square ‘head’ is now being adjusted to the top of the “body”. This is made up of the computer panels. Unlike the figure of Wotan it stands on a wheeled base... it is already “live”, the eyes shining, dynamo working, computer sounding and a

Left:

The Doctor practises his Vulcan nerve pinch on Ben.


Connections: Up to date

While other adventures such as *The Chase* [1965 - see Volume 5], *The Daleks’ Master Plan* [1965/6 - see Volume 6] and *The Massacre of St Bartholomew’s Eve* [1966 - see Volume 7] had featured brief interludes in a contemporary setting, *The War Machines* is the first serial since *Planet of Giants* [1964 - see Volume 3] to be set in the year it was made.



THE WAR MACHINES

SERIES



'POLLY WAS TO BE PLAYED BY A BLONDE ACTRESS CALLED ANNEKE WILLS. THE SAILOR PART WENT TO A YOUNG ACTOR BY THE NAME OF MICHAEL CRAZE.'

certain amount of movement as the head slowly turns. Major Green is... carrying a short squat instrument which looks very like a sawn-off shotgun (very modern)... He pushes the weapon into a slot already constructed in the machine. The nozzle rests on a powerful metallic arm while a second arm moves slowly and powerfully at the machine's side'.

Camera scripts

Episode 2's script included a film insert, which was not used where the Machine's weaponry was tested: 'There is a sweeping gesture as the machine sprays its projectile along the further wall. It causes great destruction amongst stacks of crates, bottles, equipment and other objects. A spray of fire seems to sweep across and everything is shattered.' When testing the Machine's strength, 'The machine swings its right arm slowly above its "head" and then crashes it down like a hammer on the table beside it.' As Ben enters the warehouse, 'The machine turns its "head" slowly from side to side. The beams of light from its eye positions shining across the warehouse.' When the Machine moves in to attack Ben, 'The machine continues through the warehouse, knocking out of its way any objects which are before it. Ahead of the machine a man stands in its path, dazed by the light that shines on him and apparently hardly aware of the machine's approach. The machine knocks the man down in his path. The man falls to the floor. Close shot man on floor. He suddenly seems to realise what is happening.' Ben watches with astonishment as there is a yell from the man on the floor. The next shot was to show the machine continuing to move forward, with the motionless form of the man lying behind it. In Episode 4, for



Above:
"Does it take unleaded?"

the scene with the phone box, the script noted, 'It smashes [the box] to the ground and walks over [it]'. For the attack on WOTAN, the Machine 'lurches towards the office, now "limping" and a little smoke percolating from it.'

The camera script for Episode 3 had two new scenes added very late in the day which did not appear in the running orders. The first of these was the scene of Sir Charles on the phone to the Minister, and the second was the warehouse battle scene after the material of the Sergeant trying to contact Orange Platoon. The script noted that Doctor Who and Ben were to be seen arriving by truck at the warehouse.

In Episode 4's camera script, the stage directions note: 'The machine is crashing past a sweepers [sic] barrow. Behind it is the wreckage of a motor car. It is a very narrow alleyway. CU Window. A woman peering out - she turns and screams. CU A small boy clutching an ice cream. He sees the machine, reacts, drops ice and runs.' All the scenes of the machine's capture at the road junction were written to be recorded in the studio, with the Doctor commenting that the machine is 'Quite a friendly fellow'. For the destruction of WOTAN, 'The distortion [in Wotan's voice] is wild and frighteningly comic... The machine manages to reach Wotan and is stripping off the front panel as Wotan's voice rises.' As with the road junction scenes, the closing sequence by the TARDIS was

Connections: Hypnotic jewellery

► The Doctor frees Dodo from WOTAN's hypnotic control using his blue-stoned ring, an item of jewellery worn since *100,000 BC* [1963 - see Volume 1]. In *The Daleks' Master Plan* [1965/6 - see Volume 6], he claimed the ring had "special properties".



scripted entirely for studio with no location filming.

The director assigned to *The War Machines* (as the serial was ultimately titled) was Michael Ferguson. Although new to the series in the capacity of director, he had been an assistant floor manager on *The Mutants* (AKA *The Daleks*) [1963/4 - see Volume 1] where he was the manipulator of the prop Dalek arm at the end of the second episode.

After completing a six-week director's course, from summer 1964 Ferguson was asked to work on the BBC's soap opera *Compact* which still had some episodes performed live. The Drama Department then allocated him to other programmes, including *The Flying Swan* and two of the replacements for *Compact* - *199 Park Lane* and *The Newcomers* - as well as *Doctor Who*. As part of this research into the computer aspect of the serial, the director viewed the film *Machines Like Men* at Lime Grove Theatre 3 on Monday 25 April.

The following day, a reeve was held of the Post Office Tower. Subsequent to this, the BBC asked permission for a film crew of six people to film at the Tower on Sunday 22 May to get shots of the building's exterior, and also a high vantage point for the planned materialisation of the TARDIS in Portman Square. The GPO responded on Thursday 5 May, refusing permission on the grounds that it might cause disruption, that being the first weekend after the public opening of the building.

Prior to the GPO's response, on Thursday 28 April, Ferguson thanked a Mr Pascoe of ICT Ltd for his help on initiating him into the world of computers

that afternoon. Ferguson also visited IBM in Hammersmith for further background research into artificial intelligence. On Friday 29, the Drama Early Warning Synopsis was issued for *Dr Who & The War Machines*.

The designer assigned to *The War Machines* was Raymond London, earning his first *Doctor Who* credit, costumes would be handled jointly by Daphne Dare and Barbara Lane, and make-up provided by Sonia Markham, as she had done on many previous *Doctor Who* serials. No new sound effects were specially prepared for this serial by the BBC Radiophonic Workshop.

Polly and Ben

The role of Polly was to be played in trendy eye-catching fashion by a blonde, long-haired actress called Anneke Wills. The sailor part went to a rugged-looking young actor by the name of Michael Craze. Both were offered contracts for four serials - three four-part serials and a six-parter - on Wednesday 25 May for Wills and Thursday 26 May for Craze.

Wills' most recent work, *Toddler on the Run*, was screened as part of BBC1's *The Wednesday Play* on 25 May - the day she was contracted for *Doctor Who*. She decided that she wanted to play against the current trends of independent women (such as Mrs Peel in *The Avengers*) and portray Polly as a screaming and frightened character. At the time she was the wife of character actor Michael Gough who had made a recent guest appearance in *The Celestial Toymaker* (1966 - see Volume 7). Gough was filming in South Africa when the part was offered to Anneke, and she accepted, recalling how much he had enjoyed his work on *Doctor Who*. He did however warn her that working with William Hartnell might not be easy...



Above:
Ben gets
into action.

When he was approached about the role of Ben, Craze was working on an episode of Rediffusion's police show *No Hiding Place* called *A Bottle Full of Sixpences* (broadcast Monday 2 May 1966 in London), and was recovering from an operation performed on his broken nose. Unable to find immediate regular digs in London for work on *Doctor Who*, Craze was offered a chance to move in temporarily with Anneke Wills and Michael Gough in Fulham for six weeks where they all got to know each other better and enjoyed some fun parties.

Principal guest star for the serial was William Mervyn, an established and portly British character actor in his 50s, who took on the part of Sir Charles Summer. Mervyn was soon to feature regularly as the Bishop on the ecclesiastical comedy *All Gas and Gaiters* (1966-71) for the BBC, but was well known for playing playing Chief Inspector Rose in three series for Granada, *The Odd Man* (1963), *It's Dark Outside* (1964/5), and later when retired in *Mr Rose* (1967/8). Ferguson had directed Mervyn the previous year in an episode of the BBC Birmingham drama *The Flying Swan*.

Professor Brett was to be played by John Harvey, whose extensive list of credits dated back to the late 1940s with roles in series such as the ATV serial *Motive for Murder*, ATV's factory drama *The Plane*

Makers and the BBC2 thriller *A Game of Murder*; Ferguson had worked with Harvey on previous projects. John Cater was cast as Professor Krimpton, whose TV appearances included several episodes of hospital soap *Emergency-Ward 10* and an edition of *The Flying Swan* which had been directed by Ferguson, while Alan Curtis, cast as Major Green, had clocked up roles in *The Avengers*, *Coronation Street* and *The Saint* and was soon to record Granada's off-beat thriller *The Corridor People*.

Promotional material issued for the serial on Tuesday 17 May carried biographies of Michael Craze, Anneke Wills, William Mervyn, John Harvey, John Cater, Ian Stuart Black, Kit Pedler, Raymond London and Michael Ferguson. The press was requested not to publicise the new companions Polly and Ben until Monday 20 June. The character outlines for Polly and Ben were issued on Friday 20 May. Craze and Wills wanted to discuss their characters at the outset with Ferguson and William Hartnell; Wills' early notion of playing Polly with a posh debutante's accent was quickly dropped.

A rehearsal for the film sequences was held on Friday 20 May at the Drill Hall at 58 Bulwer Street, London, where studio rehearsals were also scheduled to take place. ■

Production

Filming on 35mm film commenced in London on Sunday 22 May; this was the first major location shoot for Michael Ferguson whose previous productions had been largely studio-bound and he gratefully received assistance from film cameraman Alan Jonas. Many of the Central London scenes were filmed between 10am and 5pm. Hartnell and Lane were released for the location filming from rehearsals on *The Savages* Episode 3.

Berners Mews in the City of Westminster was used for shots of the War Machine heading towards the Post Office Tower and for the fleeing couple - this last shot

had been planned for Newman Passage. It had been intended to shoot in Fitzroy Square for scenes of the Doctor and Dodo emerging from the TARDIS in Episode 1 with the rest of the police box shots done at Bedford Square; in the event, it seems Fitzroy Square was not used and the high angle shot of the TARDIS in Bedford Square was shot from the Centre Point building with permission of George Wimpey & Co Ltd (since permission had been denied by the GPO to use the Tower as a vantage point). During filming, a member of the public mistook supporting artist Peter Stewart for a real policeman and started asking the member of the constabulary for directions...

Right:
The Doctor and
Sir Charles trap
the War Machine.



'SHOOTING OUTSIDE WAS STILL A NOVELTY FOR THE SERIES.'

Connections: Weaponised WOMBAT

► To tackle the War Machine on the streets of London, the Army has WOMBAT missiles at its disposal. WOMBAT stands for Weapon of Magnesium, Battalion, Anti-Tank, a 120mm recoilless

anti-tank rifle used by the British Army from the 1950s.



Hartnell was also joined by his new co-stars Anneke Wills and Michael Craze to shoot their scenes for the close of Episode 4; Wills had only just returned from holiday in Spain the day before, and in her role as Polly wore a distinctive pink and purple outfit from the Finnish company Marimekko and shoes from Peliss.

Maple Street featured in the final sequence of the Machine arriving at the

Tower in Episode 4. At Charlotte Place, some shots of the attack on the phone box by the Machine were filmed from the Duke of York public house before the threat moved off in the direction of Chitty Street. The Royal Scientific Club exterior was 41 Bedford Square in Bloomsbury with a real taxi and its driver Mr W Busell hired for the scene of the Doctor arriving in Episode 1 (it had originally been planned to use Portman Square in Marylebone

for the Club exterior). Conway Street was used for the Doctor and Dodo walking to the tower entrance on Maple Street, with Gresse Street as the venue for the Machine ploughing through the dustbins.

The press also made great use of the location filming for the new serial. Shooting outside was still a novelty for the series, and apart from the earlier Dalek serials, this was one of the first chances the press had to photograph *Doctor Who's* new enemies in action. Focus of attention was the tank-like War Machine crafted by Shawcraft Models of Uxbridge from London's designs. The box-like tank with a large rubber skirt was operated from inside by Gerald Taylor, an experienced Dalek operator since 1963 as well as a Zarbi in *The Web Planet* [1965 – see Volume 4], along with an assistant called Ron from the design department. Although the script referred to a total of 12 War Machines, only one was constructed with the provision for a number that could be changed on its casing (either 3 or 9). The prop had motors to drive the tape spools, behind a glass screen, and radar scanner, with Taylor manipulating the main light, the arm rams and the guns.

Following the day's location filming, Ferguson's team moved to Ealing Film

Below:
War Machines invade the streets of London.



Studios for three days from Monday 23 May. The Ealing material comprised many of the interior warehouse sequences, written to be recorded on videotape in the studio sessions, but Ferguson opted to complete some elements during the pre-filming period. Hartnell and Lane were not required for any of this material, the cast involved being Michael Craze with guest-stars John Harvey and Alan Curtis, plus Roy Godfrey, Desmond Cullum-Jones and Gerald Taylor operating the huge War Machine prop.

War Machine

Stage 3 at Ealing included a water tank which - when not filled with water - allowed for an area of the warehouse to be sunken, from which Brett and Green could direct operations surrounded by computer banks and a prop which had appeared in earlier serials such as *The Keys of Marinus* [1964 - see Volume 2] and *The Space Museum* [1965 - see Volume 5] as well as a countdown clock prop which had been seen in the movie *Daleks' Invasion Earth 2150AD* filmed earlier that year. A small van for unloading crates, and a Lansing electric trolley were also used. These filmed scenes included the tramp's discovery of the workmen and Machine 3 attacking Ben in Episode 2, Ben's escape and the battle in Episode 3. As Machine 3 closed in on Ben, a spotlight was shone in Michael Craze's face to provide the episode climax. One of the uncredited supporting artistes playing a worker and later a soldier was Mike Reid, who also worked as a stuntman; he had appeared as a Thal in *Dr Who and the Daleks* in 1965 and would later find fame as an entertainer and actor, most notably in *EastEnders* from 1987-2005.



On Wednesday 25, scenes set around the market were shot on the Ealing backlot.

The cast and crew - including Hartnell - headed back onto location on Thursday 26 to film extensive sequences with the War Machine prop. The first work of the day was the sequence of Ben at Covent Garden Market in Episode 2 filmed by Bedford Chamber and Bow Street outside the Royal Opera House. Hartnell joined the film crew in the afternoon, a car having collected him from Bertorelli's restaurant at 1pm, which returned him to Television Centre, before the star was taken to the location for the afternoon's work at 2pm.

The War Machine was featured extensively in photographs taken in the streets of London during this work, and attracted strange looks from the public. Principle shooting with the prop was around Cornwall Gardens in South Kensington for the Episode 4 sequence where the Doctor traps Machine 9 with the aid of Ben, Sir Charles and the army. For these scenes, Hartnell and Jackson were joined by William Mervyn, and Frank Jarvis playing an army corporal. High-angle filming of the Machine in Cornwall Gardens was conducted from the premises of Mrs Lessing at 50F Cornwall Gardens.

Above:
A War Machine makes a call.

Connections: Painting and decorating

► The TARDIS prop received a major refurbishment between location filming and studio recording. By the time of the studio sessions, a by-product of this refurbishment was the removal of the St John Ambulance logo from the doors which had been visible (just about) since *100,000 BC* [1963 - Volume 1]. It would be glimpsed in model shots in later episodes, but this was

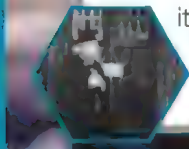
its final appearance on the physical prop for quite some time.

Following completion of pre-filming, rehearsals continued for the upcoming studio sessions on *The War Machines*. On Wednesday 1 June, Lloyd suggested to the BBC2 arts programme *Late Night Line-Up* that Kit Pedler and the Post Office Tower's involvement with *Doctor Who* might make a suitable subject for an item. The suggestion was not taken up, but Pedler was paid for his consultancy work on the story. The same day, Gerald Taylor was due to record the WOTAN dialogue for

Episodes 1, 2 and 4 at Lime Grove Studio R at 5.30pm.

A few days later on Friday 3, Ferguson asked if it could be arranged to have Jamaican-born radio announcer Dwight Whyllie - one of the BBC staff since 1965 and host of shows like the *Light Programme's Breakfast Special* - made available for the recording of Episode 4 since his voice was immediately recognisable. On Tuesday 7 June, Andrew Timothy, the head of Radio Presentation at the BBC, agreed to try to release Whyllie for the recording.

Rehearsals for the serial took place at the drill hall on Bulwer Street from Monday to Thursday each week, starting with Episode 1 on Monday 6 June. Playing an American journalist was Ric Felgate, who was then



Right:
Ben and Polly
- new friends
for the Doctor.

Ferguson's brother-in-law and was married to Cynthia Felgate, the producer of BBC2's *Play School*.

Recording took place weekly on Fridays just over two weeks before transmission. All four episodes of the serial were scheduled to be recorded between 8.30pm and 9.45pm. *The War Machines* Episode 1 started work in Riverside Studio 1 on 10 June 1966. Four special pieces of animation were produced as opening title credits for the serial after the stock film of the *Doctor Who* title sequence. For Episode 1, black lettering on a white background built up the title in four stages - THE WAR MACHINES - then reforming it to give THE WAR MACHINES. The next caption read BY IAN STUART BLACK, followed by EPISODE and then finally the image of the huge numeral 1 filling the screen. The drum roll and cymbal heard over the animated title captions were from a BBC effects disc.

TARDIS refurbishment

Since the location filming, the police box prop seen as the TARDIS had undergone extensive refurbishment, partly in advance of its requirement on location in Cornwall for the next serial, *The Smugglers*. The box was taken apart and various elements removed or replaced to make the assembly of the TARDIS from flat transportable items easier. Overall, the height of the prop was reduced slightly, the sides were narrowed and the roof widened. The window panels which had previously been hinged were now fixed (and those on the doors replaced) and the lock now moved to the right door. The entire prop was also repainted meaning that the window edges were also now blue rather than white and the St John Ambulance emblem was removed. As



Left: The original TARDIS prop on location, and the refurbished version in the studio.



such, there was a mismatch between the location filmed shots of the Doctor's ship and the shots of the Doctor and Dodo outside the box in the videotape studio, standing in front of a photo blow-up of Bedford Square.

Three recording breaks were planned for the taping of Episode 1. The first two came either side of the first scene at the Inferno, the first allowing Anneke Wills and Jackie Lane to move from Brett's office. The third came before the scene of Brett arriving at the Scientific Club to allow John Harvey to move from the back projection area, which had been used for a brief scene of him in a street.

Connections: Of gods and computers

▶ WOTAN might stand for Will Operating Thought ANalogue, but in Anglo-Saxon mythology, Wotan was the Germanic equivalent of the Norse god Odin. Wotan was also a central character in Wagner's opera *Der Ring des Nibelungen*, known as the *Ring Cycle*.



THE WAR MACHINES

'ALTHOUGH THE SCRIPT REFERRED TO A
TOTAL OF 12 WAR MACHINES, ONLY ONE
WAS CONSTRUCTED.'



Left:
"For my
next song..."

A saving on the serial to offset the extensive film material was the use of only stock music as opposed to specially composed incidental tracks. The music heard at the Inferno was drawn entirely from the recently released 1966 LP *The Mood Modern* on the KPM Music label (KPM 1001). All of the tracks heard were composed by Johnny Hawksworth. In the fight scene at the disco, Polly and Dodo entered to *Frantic Fracas* after which Ben entered the bar to *The Eyelash*, Dodo thanked Ben for his help to *Beat to Begin*, later on Polly joined Ben and Dodo at the bar to *Brow Beater*, Kitty took Green's call to *Latin Gear*, and *Rhythm 'n' Beat* was playing as the Doctor entered. Craze had been relieved to discover that the morose Ben did not dance down at the disco; for the film *Two Left Feet*, a choreographer had valiantly attempted to teach him some terpsichorean techniques... but failed. Similarly, he would be relieved that the original notion of Ben being 'sporty' did not develop...

The hypnotism effect generated by WOTAN was represented by superimposing concentric circular images over a picture of the person being

hypnotised. All the instances of WOTAN hypnotising its victims – Brett, Krimpton and Green – saw the use of a piece of electronic library music; this was *Hypnosis* from one of the 78rpm discs in the *Musique Electronique* series composed by Eric Siday and published by Impress in 1960 (IA 250).

WOTAN's own sound was a stock effect used as far back as 1961's *A for Andromeda*, and WOTAN's voice, provided by Gerald Taylor, was heavily echoed and treated to give a distorted mechanical tone to it.

Margot Hayhoe, performing her first work on the series in the capacity of trainee assistant floor manager, was tasked with standing inside the WOTAN prop to spin the computer reels; years earlier, Hayhoe had been at the stage school Arts Educational with Anneke Wills.

Following rehearsals from Monday 13, Episode 2 was recorded on the evening of Friday 17 June. Three recording breaks were again scheduled; the first allowed the four regular castmembers to move from the Inferno set to the club entrance, while the second came after the capture of the tramp and the final break was planned prior to the last scene in the warehouse which required a considerable amount of intercutting with pre-filmed sequences.

A new set constructed for the second episode was a street exterior at Covent Garden, showing both the entrance to the Inferno and the doorway to the

**Connections:
All over
the world**



At the Scientific Club, a chart indicates that WOTAN could link to Woomera (established in 1947 as an RAAF base used for rocket testing in Australia), Cape Kennedy (a USAF station in Florida established in 1948 which was then key to NASA's space missions and renamed Cape Canaveral in 1973), ELDO (the European Launcher Development Organisation developed to establish satellite launch vehicles from 1961), the Royal Navy, the Royal Air Force, British Parliament at Westminster, the White House in Washington, Telstar (the name given to two experimental communication satellites launched in 1962 and 1963) and the EFTA (the European Free Trade Association established in 1960).

Connections: Designs on the future

▶ William Mervyn's full name was William Mervyn Pickwood, and he was the father of Michael Pickwood, the production designer on *Doctor Who* from 2010.



warehouse where Machine 3 was built. Onto this street was driven a taxi, so the set had to be large enough for the vehicle to maneuver. Since all the warehouse sequences were on film, the War Machine prop was not required in the videotape studio.

Two sequences of stock footage were used. The shots of welding work being undertaken were 53 feet of 35mm taken from a BBC programme for schools and colleges entitled *Protecting the Eye*, the thirteenth edition of the *Exploring Your World* series which was originally broadcast on Tuesday 1 February 1966. Another piece was 12 feet of stock 35mm film inserted to show a BOAC aircraft landing at an airport, and crates being loaded and unloaded, with special cutaway shots to show crates marked 'W'. A library sting was used for a scene with Brett while *Hypnosis* was again heard when WOTAN attempted to take control of the Doctor via the telephone. The closing roller credits were shown over an image of Ben caught by the light from Machine 3 which faded to black.

Below:

The Doctor wonders if he can play Tetris on WOTAN.



Episode 2's recording marked the final work on the series for Jackie Lane, who was totally absent from the rest of the serial now her contract had expired. On Monday 20 June, Innes Lloyd wrote to her to thank her for her work as Dodo and to say that he was sorry she had been a "victim of circumstance".

Rehearsals for Episode 3 took place from Monday 20 June. Playing the army sergeant was John Boyd-Brent whom Ferguson had previously directed in *The Flying Swan*.

Hartnell, Craze and Wills

Episode 3 was recorded on Friday 24 June. The day before recording, Wills and Craze performed a photocall in costume as Polly and Ben at Television Centre at 2.30pm on 23 June for publicity shots of the new companions; it was now that Craze realised the difference in size with his new co-star since Wills was a willowy five-foot 10 and he was only five-foot seven. In the days prior to this, Hartnell, Craze and Wills had been required on Sunday 19 for location filming in Cornwall on *The Smugglers* (see page 82), the serial intended to open the fourth series of *Doctor Who*. They were released as quickly as possible to return to London to continue rehearsals for *The War Machines*. During this time, the new cast started to get to know one another. Neither Craze nor Wills realised that Hartnell's health was now poor and that this was affecting his ability to remember lines. Although his new young co-stars had very different perspectives on the world to himself, Hartnell attempted to help them settle in, treating Wills particularly well. Unfortunately, Wills and Craze had a different way of working, discussing their approaches together, but finding their star

uncomfortable with this working method; Craze in particular found Hartnell difficult to relate to.

A smaller warehouse set was built at Riverside for Episode 3 and the War Machine prop appeared on videotape for the first time – leading to some sequences not matching up with filmed material with the prop designated by its different numberings. The climactic battle sequence also had a variety of taped inserts, including the soldiers entering the warehouse and all the scenes with the Doctor and his friends standing outside the market stalls.

Again, three recording breaks were planned. The first of these came before the first scene in Sir Charles' library, the second allowed Michael Craze to move from the warehouse entrance set over the library for the next scene, and the final one allowed William Mervyn and other cast members to get into position on the

market set before the film of the army troops arriving.

The special credits to open Episode 3 were again changed from those of Episode 1, and now, when the lettering changed, flashed to being white against a black background. When Polly spoke of the victory of the War Machines, the line was punctuated by *Shock Realisation*, a cue from the 1956 library music disc of *Synchro Strings* composed by 'Trevor Duncan' (the alias of Leonard Treblico) for Impress (IA 143). Krimpton outlined the machines' objective to a sting from *Asyndeton* by Roberto Gerhard from the 1964 Southern release *Electronic Music* (Q45-760).

The closing credits rolled over a shot of the Doctor standing defiantly in the machine's path which faded to black.

Ahead of recording for Episode 4, on Wednesday 29 June, Craze did additional voice recording for the upcoming studio session at 5pm in Studio R at Lime Grove,

Above:
Anneke Wills
plays Polly and
Michael Craze
plays Ben.



Above:
The Doctor
faces down a
War Machine.

taping the voice for the police car warning announcement.

The final instalment of the serial was recorded at Riverside on Friday 1 July. Camera rehearsals earlier that day were attended by Mr Iyamu, an official visitor from Nigeria. One notable addition to the cast was Kenneth Kendall who had been a BBC newsreader prior to going freelance in 1961. The former radio announcer and host of *Pit Your Wits* and *Songs of Praise* played himself in a fake news broadcast as he had done in BBC dramas such as *A for Andromeda* and *Mogul* and the sitcom *A World of His Own* (and would do again on *The Doomsday Plan* episode of BBC1's *Adam Adamant Lives!* 10 days later). Kendall appeared briefly on a television monitor on a small pub set.

The instalment was recorded out of sequence, with the two scenes in the garage set taped together; this meant that all the shots with the War Machine prop as Machine 9 could be taped together, after concluding all the scenes in the covered market set where it was needed as Machine 3. The first recording break was before the garage scenes (to move the machine and switch numbers), while the second came before the phone box scene, the third before the scene of Brett and Krimpton monitoring the machines in Brett's office and the final one prior to the closing sequence in the London square.

Back projection

Back projection was used extensively for briefly seen sets such as the news office or London square, as well as for the view outside the Minister's car. Tottenham Court Road was seen in the back projection behind Machine 9 as it heads for the Post Office Tower, while shots of the deserted streets included Great Queen Street in Holborn. The WOTAN consoles were also fixed to initially emit smoke when Machine 9 attacked, and then to explode.

Shock Realisation was again heard as War Machine 9 was prepared while *Hypnosis* featured during WOTAN's demise. ■

PRODUCTION

Sun 22 May 66 Berners Mews, London (Road/Alley); Maple Street, London (Road); Charlotte Place, London (Phone Box); Bedford Square, London (London Square/Scientific Club); Conway Street, London (London Street); Gresse Street, London (Alleyway)

Mon 23 May 66 Ealing Film Studios

Stage 3: Warehouse/Back Projections

Tue 24 May 66 Ealing Film Studios

Stage 3: Warehouse

Wed 25 May 66 Ealing Film Studios

Backlot: Market

Thu 26 May 66 Covent Garden, London (Market); Royal Opera House, Bow Street, London (Opera House); Cornwall Gardens/Cornwall Gardens Walk, London

(Army Cordon/Machine Trapped)

Fri 10 Jun 66 Riverside Studio 1: Episode 1

Fri 17 Jun 66 Riverside Studio 1: Episode 2

Fri 24 Jun 66 Riverside Studio 1: Episode 3

Fri 1 Jul 66 Riverside Studio 1: Episode 4

Post-production

Prior to the broadcast of Episode 1, a short exchange was cut from the first scene in Brett's office. When Dodo asked what sort of problems the computer could solve, Brett outlined an example about "a V bomber flying over the North Sea which develops a fault in its control systems. It needs to find and repair that fault immediately. Many lives may be at stake. Its computer can be linked up to this one, the data passed on, and the answer supplied in a matter of minutes. Again, take a doctor in a remote country needing details of the most up-to-date treatment, only this machine can supply the answer." The end of the scene was also removed in

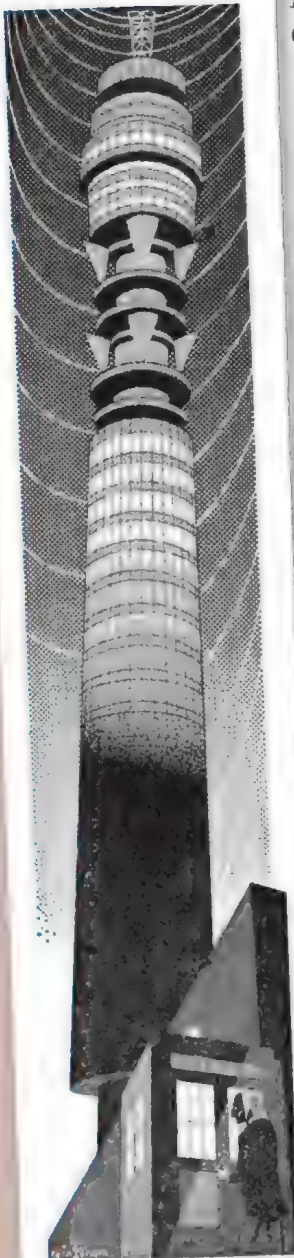
editing; in this, Polly told Dodo that she was a member of the Inferno and invited her along. Dodo asked the Doctor's permission to go to the discotheque and, knowing that the girl would have no interest in the press conference, he agreed, arranging to meet her at "this 'Infernal' club" which Polly explained is "a new discotheque in Long Acre. You can't miss it - it's heavenly." Another short cut showed the hypnotised Brett walking along the street towards the club (in close-up against a back projection slide). The closing camera shots were recorded but cut; originally Dodo turned and walked trance-like out of the door as the noise of WOTAN was heard behind her. ■

Above:
Sephina and
Polly on
the set

Publicity

- ▶ *The War Machines* received a special preview on Monday 20 June 1966 during an edition of the BBC's children

magazine programme *Blue Peter*. In Studio G at Lime Grove, Christopher Trace and Valerie Singleton introduced the War Machine prop, which appeared on London's streets courtesy of a filmed insert, and then arrived in the studio with Gerald Taylor hidden inside. The presenters then demonstrated all the facets of the robot, including its weaponry and ram arms, setting the scene in advance for the automaton's début in Episode 2 of the serial.



- ▶ The new serial was heralded in the *Radio Times* (25 June - 1 July 1966) with a half-page article and piece of stylised artwork by Reinganum. This depicted the Doctor and the TARDIS in the shadow of the Post Office Tower under the banner *Doctor Who and the War Machines*.

- ▶ *Doctor Who* was featured on *Blue Peter* again on Monday 27 June when Chris Trace introduced an item about homemade Daleks. It included photos of one made by a class of a school in Barnstaple and also one operated in the studio by its creator.

- ▶ One of the publicity shots of Anneke Wills and Michael Craze in the studio appeared in the trade magazine *Television Today* on Thursday 7 July, promoting the fact that Polly and Ben would be returning in the 'autumn series' after the current one concluded on Saturday 16 July.

Dr. Who and the War Machines

A new adventure begins under London's newest landmark—the Post Office Tower

1

IT STANDS like some enormous complicated missile poised on its launching pad, it is already a symbol of the city, like the Eiffel Tower in Paris, and everyone now knows that it carries important communications equipment as well as an observation platform and a rotating restaurant.

But, as Dr. Who learns in his new adventure, the Post Office Tower also houses something the public has not yet been told about: 'Wotan,' the world's most sophisticated computer.

For once, the *Tardis* materialises in our own time and in our own country—right in the shadow of the Tower in fact. As the Doctor and Dodo emerge, Wotan is about to go into full operation, solving practically any scientific problem with the aid of its globe-spanning network of subsidiary computers. It has been built by a team of scientists headed by

Professor Brett (John Harvey), under the overall supervision of senior civil servant Sir Charles Summer (William Mervyn), and a Press conference is being held to unveil this new aid to the progress of mankind. But is it in fact going to work for humanity's benefit?

The four-part serial has been written by Ian Stuart Black from an idea by Kit Pedlar, and in the course of it the Doctor (played by William Hartnell) will be meeting two important new characters—Polly and Ben.

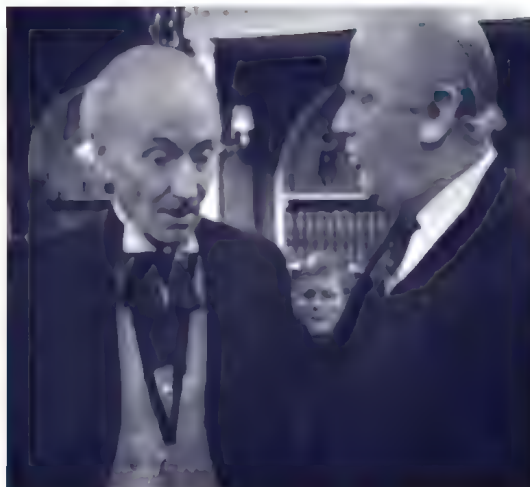
Polly is played by Anneke Wills, wife of actor Michael Gough who turned up in an earlier *Dr. Who* adventure as the evil Celestial Toy-maker, and she herself has been seen recently on BBC-TV in *Fiddler on the Roof* and *Keep on Running*. Ben is otherwise Michael Craze, a one-time boy soprano whose main interest outside acting is making his own films.

Broadcast

- ▶ The serial was transmitted, as usual, on Saturdays on BBC1. While Episodes 1 and 3 were shown at 5.35pm Episodes 2 and 4 went out at different times. The finals of the tennis at Wimbledon being televised in BBC1's *Grandstand* caused Episode 2 to be scheduled at 6.55pm, while Episode 4 was transmitted early in the *Juke Box Jury* slot due to coverage of the Royal Tournament later in the evening.
- ▶ Following the final instalment, a film trailer for *The Smugglers* was broadcast as a preview of the autumn series. The *Doctor Who* slot was effectively taken over for the summer by the family adventure serial *Quick Before They Catch Us*.
- ▶ The ratings for *The War Machines* were an improvement on *The Savages*, but its position in the television charts remained low in comparison with the dizzy heights of 1965. Audience appreciation was poor however, placing it only just above *The Gunfighters* with an average of 44%. This general decline in popularity had begun with *The Massacre of St Bartholomew's Eve*, and had grown more noticeable as summer arrived.
- ▶ In opposition on the ITV network, *The War Machines* was only in competition with the like of reruns of *The Adventures of Robin Hood* (ATV-London), *Sir Francis Drake* (ABC) and *Huckleberry Hound* (Southern), although the lower

Left:

The Doctor fills Sir Charles in on 60 years of *The Archers*.



rating for the 6.55pm transmission saw it pitted against Western series *Bonanza* (ATV-London) and the new cult favourite *Batman* (ABC/Southern).

- ▶ Critic Bill Norris looked in briefly on the serial in his column for *Television Today* on Thursday 21 July, commenting that *The War Machines* was 'one of the better ones and William Hartnell had strong support from William Mervyn, John Harvey, John Cater and Alan Curtis'. The piece – entitled *Newcomers in Dr Who* – also made favourable comments on the presence of Anneke Wills and Michael Craze.

- ▶ On Friday 29 July, BBC1's *Junior Points of View* carried letters which demonstrated that children still found *Doctor Who* frightening, and host Sarah Ward also screened the trailer to entice youngsters to the cinema to see *Daleks' Invasion Earth 2150AD*. 'Why is *Dr Who* so frightening? It nearly scares me out of my skin,' wrote Diana Ludlam of Stockport, while Fiona Knight of Wanstead asked: 'Please,

please could I see on *Dr Who* some more of the Chumblies. They are so kind and sweet.'

- ▶ An Audience Research Report was compiled on Thursday 4 August, assembling the comments of 149 viewers on Episode 4, which was watched by 11 per cent of the population while 7 per cent watched ITV. Half of the sample found the programme had 'little or no appeal' and many found the idea of computers taking over human beings 'preposterous'. Others found it anti-climactic and some compared the *War Machines* unfavourably with the Daleks. Nevertheless, children had enjoyed it and 'it made a pleasant change to see *Dr Who* in contemporary London' and some found it 'almost frighteningly convincing'. The acting though, was found to be 'amateurish' and a housewife said the *War Machines* were 'reminiscent of objects my two small sons might have knocked up between them'.

- ▶ As with many of the latter William Hartnell serials, *The War Machines*



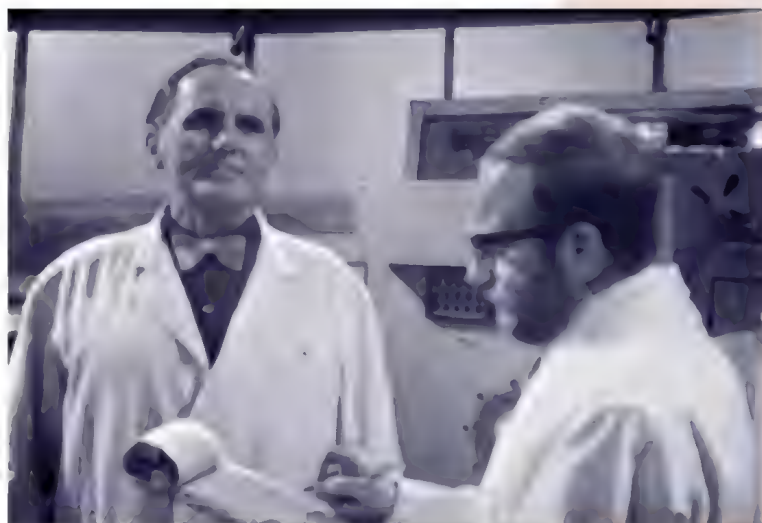
Left:

War Machines were very serious about recycling.

was sold overseas to fewer countries than earlier adventures. Marketing material for *Doctor Who and the War Machines* noted that it was 'based on an idea by Doctor Kit Pedlar [sic], Head of the Anatomy Department at the Institute of Ophthalmology'. Australia broadcast the serial in April 1967 with a 'G' rating, although several cuts were made to attain this. Barbados and Zambia showed *The War Machines* in 1968, New Zealand (again with cuts to various sequences) in 1969 and Sierra Leone in 1970. Singapore showed prints obtained from New Zealand in February 1972, with these eventually making their way to Nigeria for a 1973 airing.

▶ With the original tapes of *The War Machines* being wiped as part of general BBC policy in March 1974, a film print of Episode 2 was recovered from a private collector in Australia sometime in the late 1970s, making it effectively the first missing episode of *Doctor Who* to be recovered. All four episodes were then recovered from Nigeria in 1984, although further edits had been made for reasons of censorship.

▶ Following its recovery, *The War Machines* was made available for broadcast in North America as an omnibus TV movie. Twenty years



after its first transmission, it was screened at the National Film Theatre on the morning of Saturday 12 July 1986 as a representative item of *Doctor Who for Past Visions of the Future – The 1st British Tele-Fantasy Convention*. The adventure later received airings in Canada in 1990. The serial made its début on UK Gold in January 1993 in both episodic and compilation forms.

▶ While all four episodes exist, because of censor cuts made in overseas territories, there are still fragments missing from the episodes. However they have been restored as fully as possible through recovered censor footage, audio tracks and substituted footage from elsewhere in the serial.

Above:

"Get me a pint of milk and some bread."

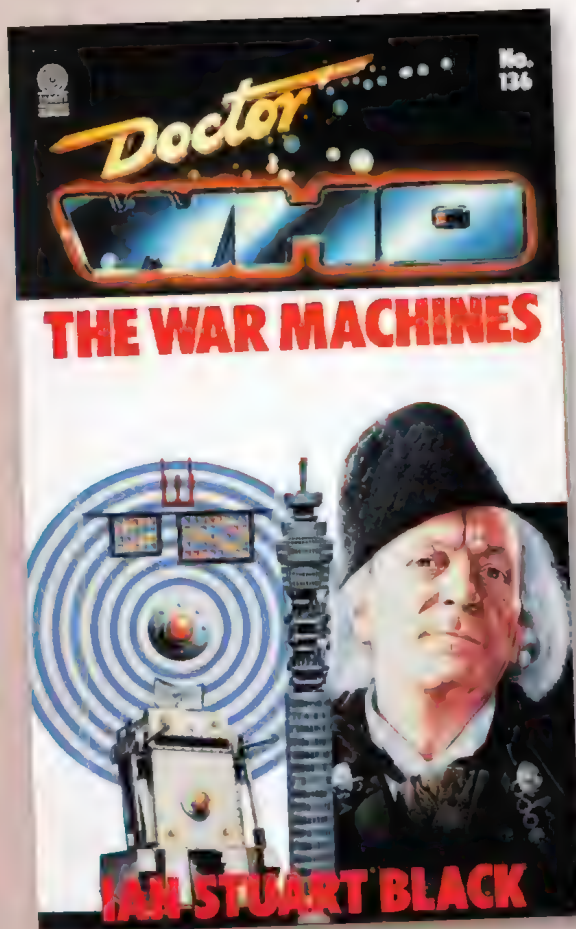
ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Episode 1	Saturday 25 June 1966	5.35pm-6.00pm	BBC1	24'01"	5.4M (71st)	49
Episode 2	Saturday 2 July 1966	6.55pm-7.20pm	BBC1	24'00"	4.7M (76th)	45
Episode 3	Saturday 9 July 1966	5.35pm-6.00pm	BBC1	23'58"	5.3M (62nd)	44
Episode 4	Saturday 16 July 1966	5.15pm-5.40pm	BBC1	23'11"	5.5M (67th)	39

Merchandise

Ian Stuart Black novelised his own scripts many years later as *Doctor Who – The War Machines* published by Target as Book No. 136 in February 1989. The story was expanded upon to give the War Machines characters such as Valk, the second Machine to be created, and also to explain the Doctor’s easy entrance to the WOTAN room in the television version by saying that he and Brett shared a mutual friend in Ian Chesterton, now a respected name in the world of technology. The book’s cover was painted by Alister Pearson and Graeme Wey.

Far right: Soundtrack release of the story.



Right: Novelisation cover by Alister Pearson and Graeme Wey.

The television soundtrack to *The War Machines* was released as a BBC Audiobook in August 2007, with linking narration by Anneke Wills. It was then re-released in September 2013 as part of AudioGO’s *The TV Episodes: Collection Six*, alongside five other *Doctor Who* adventures starring William Hartnell. The set featured a bonus interview with Anneke Wills. The set also contained a bonus data disk containing high-quality scans presented as PDF files of the original BBC TV camera scripts.



The BBC Video of *The War Machines* was released on VHS in June 1997. There was an article on the sleeve about the reconstruction work undertaken on the story (which included restored footage taken from recovered censor clips from Australia in 1996). The video also included a clip from the children’s magazine programme *Blue Peter* featuring a War Machine in action.

The BBC DVD release of *The War Machines* came in August 2008; again, the missing elements were reconstructed as fully as possible from censor clips and other audio and video material. The disc contained the following extras:

- ▶ **Commentary** by Anneke Wills and director Michael Ferguson
- ▶ **The War Machines: Now & Then** - locations feature
- ▶ **Blue Peter** compilation of features from 11 October 1965, 20 June 1966 and 27 June 1966



- ▶ **One Foot in the Past** - history of the Post Office Tower from 19 May 1988
- ▶ **WOTAN Assembly** - feature on the creation of the DVD
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **War Machine design plan**
- ▶ **Production notes**
- ▶ **Photo gallery**
- ▶ **Easter Egg**

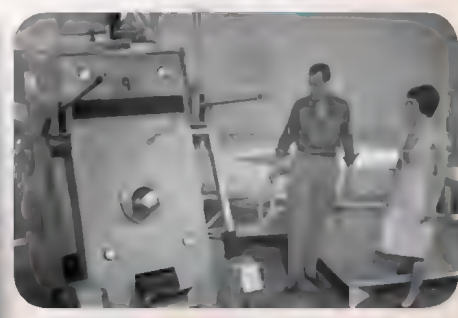
Eagle's *Doctor Who – DVD Files* issue 142 featured *The War Machines* in June 2014.

Sounds from the Inferno (John Smith and the Common Men)

was released by Hysterion Records, exclusively available on 7" vinyl as part of April 2013's Record Store Day. The B-side featured the tracks *Latin Gear* and *The Eyelash* (composed by Johnny Hawksworth), which were heard

in the Inferno nightclub in *The War Machines*. The 7" EP was a numbered limited edition of 1,000 copies which were only available from independent record shops. Copies were sold on a first-come first-served basis.

Metal miniatures of Ben and Polly from *The War Machines* were issued by Harlequin Miniatures in August 1998. Then in 2000, models of the War Machines were issued. ■



Above: Video cover and the restoration notes.

Left: Covers for the DVD, and some extra features.

Cast and credits

CAST

William Hartnell.....Dr Who
Jackie Lane..... Dodo [1-2]
Anneke Wills.....Polly
Michael Craze.....Ben
 with
William Mervyn..... Sir Charles Summer
John Harvey..... Professor Brett
John Cater..... Professor Krimpton
Alan Curtis..... Major Green
Sandra Bryant..... Kitty [1-2]
Ewan Proctor..... Flash [1]
Ric Felgate..... American Journalist [1]
John Doye..... Interviewer [1]
Roy Godfrey..... Tramp [2]
Michael Rathborne..... Taxi-driver [2]
Desmond Cullum-Jones..... Worker [2]
Gerald Taylor..... Machine Operator [2-4]
Eddie Davis..... Worker [3]
John Rolfe..... Captain [3-4]
John Boyd-Brent..... Sergeant [3-4]
Frank Jarvis..... Corporal [3]
Robin Dawson..... Soldier [3]
Kenneth Kendall..... Television Newsreader [4]
George Cross..... The Minister [4]
Edward Colliver..... Garage Mechanic [4]
John Slavid..... Man in Telephone Box [4]
Dwight Whyllie..... Radio Announcer [4]
Carl Conway..... US Correspondent [4]
Gerald Taylor..... The Voice of WOTAN [4]¹
 and **WOTAN**..... [1-3]²

¹ Uncredited on Episodes 1-3

² Listed in *Radio Times* for Episode 4

EXTRAS

Peter Stewart..... Policeman
Carolee Foss, Janice Hoye, Kathie Fitzgibbon, Tina Simmons, Gloria Forstner, Fiona Fraser, Diana Hallows, Michele Barrie, Valerie Shelton, Ruth Calvert, Nigel James, Victor Munt, Decklan Cusse, Barry Noble, Emmett Hennessy, Steve Hardy, Alan Norburn, Alan Cassell, Chris Reck, Garry Leeman.... Discotheque Customers inc 2 women at Scientific Club and 1 man at Scientific Club
W Busell..... Taxi Driver
George Wilder.....
 Steward at Scientific Club [Kennedy]
Graham Tonbridge..... Professor at Scientific Club
Sam Mansaray, Mrs S Singh.....
 People at Scientific Club
Jack Rowlands..... Reporter
David Waterman, Vic Taylor, Steve Pokol, Pat Leclerc, Dennis Plenty, Jay McGrath, John Pollock, Peter Day, Pat Gorman, Michael Buck, Roger Boulder, Geoffrey Witherick, Ray Cooper, Hugh Cecil, Nigel James, Terry Wallis, Stephen Rich, Ken McGarvie.... Workers
John Boddimeade..... Electric 'Teddy' Driver
Bill Taylor..... Army Lorry Driver
David Waterman, Vic Taylor, Steve Pokol, Pat Leclerc, Mike Reid, Dennis Plenty, Jay McGrath, John Pollock, Peter Day, Pat Gorman, Barry Noble, Alan Wakeling, Nigel James, Terry Wallis, Robert Pearson, Donald Simmons, Roy Stanton, Paul Andrews, John Cook, John Knott, Chris Reck..... Soldiers
Biff Byfield, Lewis Alexander..... 'Top Brass'
John Pollock, John Doye, Connie Georges, Dolly Brennan..... People in Pub
Michael Craze..... Policeman's Voice
Doreen Ubels, David J Grahame..... Pedestrians
Stephen Rich..... Chauffeur

Right:
 Taking down a
 War Machine's
 particulars.



CREDITS

Written by Ian Stuart Black

[First uncredited draft: Pat Dunlop [1]]

Title music by Ron Grainer

and the BBC Radiophonic Workshop

Based on an idea by Kit Pedler

Costumes by Daphne Dare³

[uncredited: Barbara Lane on 3]

Make-up by Sonia Markham³

Lighting: George Summers³

Sound: David Hughes³

Film Cameraman: Alan Jonas³

Film Editor: Eric Mival³

Story Editor: Gerry Davis

Designer: Raymond London

Producer: Innes Lloyd

Directed by Michael Ferguson

³ Credited on Episode 4 only

THE

Profile

MICHAEL CRAZE

Ben Jackson

Michael Francis Craze was born 29 November 1942 in Newquay, Cornwall but lived in Hereford, Leeds and South London in the next few years.

Taking part in scout shows and gang shows, Craze discovered a pure, untrained boy soprano voice. Legal requirements prevented him from taking up professional engagements until he turned 12, at which point he went almost immediately into *The King and I* at the Theatre Royal, Drury Lane from the end of 1954. He joined the cast of *Plain*

'WINNING THE ROLE OF BEN, CRAZE
FILMED DOCTOR WHO FROM
MAY 22 1966.'

and *Fancy* at the same venue in 1956, then baseball musical *Damn Yankees* (1957) at London's Coliseum.

Though the family hoped he might train to be a solicitor, he went straight from grammar school into repertory theatre. Trained under the Stanislavski school of so-called 'method' acting, he worked at Bradford, Richmond and Harrogate. Parts ranged from Jim in *Treasure Island* to Harold Twine in *Rookery Nook* and the Genie in *Aladdin* at Oldham Rep.

Craze played an airman in Arnold Wesker's National Service drama *Chips with Everything* at the Royal Court in April 1962, before transferring to the Vaudeville Theatre in June 1962 and touring in early 1963. After a year of the show, Craze was bored and opted out, but ended up out of work for three months, taking odd jobs including butcher's assistant.

During later rep work at Harrogate, Craze watched early episodes of *Doctor Who* over dinner, while dashing between matinee and evening performances.

His TV debut came with *Armchair Theatre* play *The Pillars of Midnight*, broadcast 14 September 1958. He made other early appearances in ABC's Sunday teatime series *Sunday's Child* (1959) and Granada's *Family Solicitor* (1961). His biggest early TV role came as Geoffrey Wedgwood in Sydney Newman's science-fiction serial *Target Luna* (1960). Craze's earlier film debut had come in Children's Film Foundation feature *Blow Your Own Trumpet* (1958). He also featured in riotous school film *Spare the Rod* (1961) and youth movie *Two Left Feet* (1963), which reunited him with *Blow Your Own Trumpet* star Michael Crawford.

One major movie project that ran aground was junior detective picture *Milly Goes to Budapest*. Craze took the juvenile male lead alongside Hayley Mills but the film was shut down soon after filming began

in autumn 1963, before being reactivated with a different cast the following year. It was eventually released as *The Golden Head* in 1965, with Craze's part taken by pop star Jess Conrad.

Craze used some of his earnings to help fund *Fragment*, an experimental short film he produced under the name Mantic Films. Made with 23-year-old budding director Norman J Warren, it was a 10-minute study of a young woman considering throwing herself into the Thames before being rescued by a passer-by (also played by Craze). Filmed spring 1965, it won acclaim at that year's Commonwealth Film Festival in Cardiff. It remained Mantic's only production but Warren would later repay his favour to Craze.

Back on television meanwhile, Craze appeared in commercials for Marathon chocolate bars, while on the programmes themselves he carved a niche as a teenage tearaway. He appeared in no less than four episodes of *Dixon of Dock Green* (1962 and 1964-6) and also in *Cluff* (1965), *Theatre 625* play *A Piece of Resistance* (1965) and

Below:

Michael in *Target Luna* in 1960, with Sylvia Davies and Michael Hammond.



a number of parts in ITV schools English show *Ways with Words* (1965). He was a borstal boy runaway in *Gideon's Way* (1966), while a part in the *No Hiding Place* episode *Bottle Full of Sixpences* shown 4 May 1966 put him on the cover of *TV Times*.

The departure of Steven and Dodo from *Doctor Who* had been announced on 26 April, with a pair of new companions, Ben and Polly, due to be introduced in the last story of Season Three, *The War Machines*.

Craze had been called to audition for a part in *Doctor Who* and performed a *Chips with Everything* monologue for producer Innes Lloyd. It was only on a third callback he learned it was for a regular role.

Winning the role of Ben, Craze filmed from 22 May 1966. The first episode of *The War Machines* was in studio on 10 June and Craze and Wills were announced to the press in a photocall at 2.30pm on Thursday 23 June 1966. Their first episode would be broadcast two days later. Craze and Wills made an instant connection, being of the same generation, but found it hard to bond with their more serious senior leading man. Of William Hartnell, Craze said to *Myth Makers* interviewer Nicholas Briggs in 1996: "He was very old-fashioned... the 1960s

Below:

Michael struck up a close friendship with co-star Anneke Wills.



must have knocked him sideways." Before he started work on *Doctor Who*, Craze had broken his nose on stage; a bone chip was to be surgically removed in the programme's summer break, after recording of *The Smugglers*, during August 1966.

When he returned to Ealing to work on *The Tenth Planet*, Craze found jabolite (polystyrene) flakes were to be used as snow. Worried about 'snow' lodging up his nose and causing more damage, he warned production assistant Edwina Verner to avoid fanning too much his way. Despite this, the 'snow' went straight into his face.

Nonetheless, he and Verner married in 1969 and she went on to a successful production career as Edwina Craze, although they would later divorce.

This was not Craze's only family connection to the show – older brother Peter Craze appeared in *The Space Museum* [1965 – see Volume 5], *The War Games* [1969 – see Volume 14] and *Nightmare of Eden* [1979 – see Volume 31] and became a theatre director.

Craze and Wills found an instant injection of fun when Patrick Troughton joined *Doctor Who* as Hartnell's replacement. "All three of us just hit it off easily," he recalled in *Doctor Who Magazine* in 1995. "I think it was a bit of a relief on Anneke's and my part, because suddenly we had someone who was going to do a bit of give and take, and we were enchanted by Pat anyway."

After a year on *Doctor Who*, Craze learned his contract would not be extended. It had initially been made out to Episode 2 of *The Evil of the Daleks* [1967 – see Volume 10] but he was let go early and his fee paid in full. His final work on the programme was in studio with Anneke Wills for Episode 2 of *The Faceless Ones* [1967 – see Volume 10] on 8 April 1967.

Typecast within the BBC, commercial TV appearances included kids' journalism

drama *Send Foster* (1967), a two-part play for *Sat'day While Sunday* (1967), a bit-part as a biker boyfriend in *Journey to the Unknown* episode *The Last Visitor* (1969), soap opera *Market in Honey Lane* and an ITV *Sunday Night Theatre* play *That Woman is Wrecking Our Marriage* (1969).

He eventually found work back with the BBC, including *Detective* (1969), David Maloney's *Ivanhoe* serialisation (1970), *Sentimental Education* (1970), *The Doctors* (1970), two different roles in *Z Cars* (1970 and 1971), *Bel Ami* (1971) and *Ooh La Lal! A Hunting We Will Go* (1973). He filmed in Yugoslavia making *Two Women* (1973), playing a British Naval Officer and other uncredited background parts. He also appeared as Mack in half-a-dozen episodes of Radio 2 serial *Waggoners' Walk* from September 1971. Further work at ITV in the early 70s included *A Family at War* (1970), *The Misfit March* (1971), *Rules, Rules, Rules* (1971), Granada crime series *Holly* (1972), RAF drama *Pathfinders* (1972) and as the villainous Len Harvey in 21 episodes of ATV soap *Crossroads* (1972/3).

After leaving *Doctor Who*, Craze had taken a small bit part in sexploitation movie *Her Private Hell* (1968) directed by old pal Norman J Warren. In the mid-1970s Warren became a successful director of low-budget horror films and cast Craze in roles in both *Satan's Slave* (1976) and *Terror* (1978).

Craze also took a supporting part in spooky film *Neither the Sea Nor the Sand* (1972) and played a reporter in another horror picture *Madhouse* (1974). In 1974, Craze decided to balance occasional acting work with a more stable income and took to running The Harrow, a sixteenth-century pub near Shepperton film studios. TV work meanwhile included *Crown Court* (1974), *Play of the Month: The Linden Tree* (1974), *Intimate Strangers* (1974), *The Dick Emery Show* (1975) and *Z Cars* (1977).



Craze married second wife Helen in the early 1980s and relocated to Norfolk to be near her family. He became manager of the Otter Bar at The Phoenix Hotel, East Dereham. Son Benjamin was born 1983, though Craze would later insist he had suggested the name William Benjamin and his son was not intentionally named after his *Doctor Who* character! Craze was vice-chairman of Dereham's antiquarian society, reflecting his keen interest in history.

Director Graeme Harper wanted Craze to play Krelper in *The Caves of Androzani* [1984 - see Volume 39] but Harper was overruled by producer John Nathan-Turner, who insisted it was policy not to bring back regulars in other roles.

Later small TV roles included *The December Rose* (1986), *The Diary of Anne Frank* (1987) and *The Healer* (1994).

In the late 1980s Craze relocated to Beckenham, Kent. He appeared in corporate videos including an RAF training film but continued to concentrate on the catering/licenced trade, working for five years as a steward at the NatWest sports club in Beckenham until 1992.

Craze became a friendly fixture at *Doctor Who* fan events and in 1992 he recorded links for an intended VHS rush release of *The Tenth Planet*, but the 'find' of its missing last episode turned out to be a cruel hoax.

Craze died 7 December 1998; he had just turned 56. After suffering a fall he ended up in hospital where he died of a heart attack. The *Doctor Who* theme was played at his funeral. ■

Left:
Michael as Ben Jackson in *The War Machines*, his first story.

1966/7 series

Up until the eighth episode of the 1966/7 series, *Doctor Who* was William Hartnell and William Hartnell was *Doctor Who*. The fact that the show still runs to this day is because producer Innes Lloyd, in his recasting of the role, chose an altogether different performer to render a totally new character, and so the idea of regeneration or renewal – was born and ensured that the show could live for ever, barring accidents.

The series begins in much the same way as the previous two – with a fairly innocuous, atypical, story. Not that there's anything wrong with *The Smugglers*; it is

the very definition of a jolly romp and has enough incident and colour to rattle along very nicely for four episodes. But like *Galaxy 4* [1965 – see Volume 6] and *Planet of Giants* [1964 – see Volume 3] (and, in fact, the last three episodes of the very first story) there are no huge ambitions on show in the series opener. Series were yet to start with a bang. Where the series does show signs of evolving, however, is at the other end – in its climax – which has a definite sense of history about it. *The Evil of the Daleks* [1967 – see Volume 10] is very aware of its status as – for this was how it was intended at the time – The Story That Kills Off the Daleks. The first seven episodes



1966/7 series

- ▶ *The Smugglers*
- ▶ *The Tenth Planet*
- ▶ *The Power of the Daleks*
(see Volume 9)
- ▶ *The Highlanders*
(see Volume 9)
- ▶ *The Underwater Menace*
(see Volume 9)
- ▶ *The Moonbase*
(see Volume 9)
- ▶ *The Macra Terror*
(see Volume 10)
- ▶ *The Faceless Ones*
(see Volume 10)
- ▶ *The Evil of the Daleks*
(see Volume 10)

'THE SIGHT OF A
CLOWNISH BUMBLER MUST
HAVE BEEN HARD TO ADJUST
TO FOR THOSE USED
TO HARTNELL.'



1966/7 SERIES



Above:

The Cybermen are introduced for the very first time.

since the show's opening year, it combines a historical setting with time-travelling Daleks and our first return to Skaro. Their home planet is now inhabited by a giant, booming Emperor Dalek and a film-star guest actor (Marius Goring, big news at the time) and really feels like an epic. The series ends in a spectacular, explosive and emotional fashion. It is odd then, that the first milestone reached this year is dealt with in a relatively low-key manner.

William Hartnell's departure is a vital moment in the history of *Doctor Who*. He *was* the Doctor – he originated the role and

was the embodiment of Sydney Newman's vision of the character as a crusty old anti-establishment scientist. Replaced this year by Patrick Troughton's mischievous pixie, he gives way to a perception of the character that has endured but one that is arguably not how it was originally conceived. Now, with the Tom Bakers and Sylvester McCoys and Matt Smiths being a similar mix of childlike, mysterious alien whose eccentricity masks a keen intelligence, Troughton's performance seems somewhat less radical. That is not to say that there isn't a darker side to

this characterisation, but the sight of a clownish bumbler tootling on a recorder among the swamps of Vulcan must have been hard to adjust to for those used to Hartnell's grumpy paternalist.

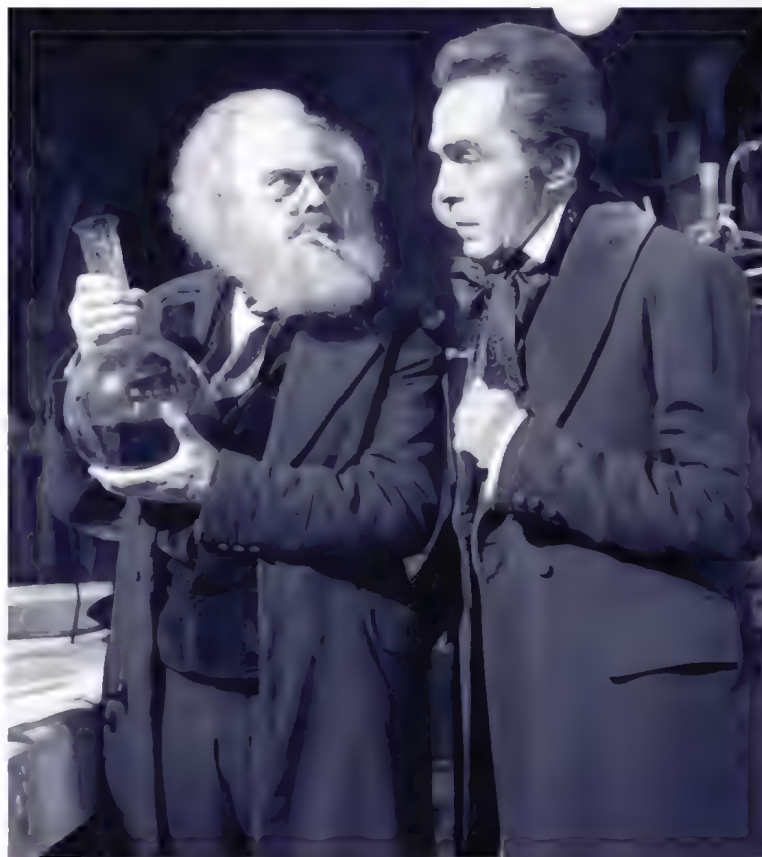
First regeneration

What really strikes the modern viewer though, is how perfunctory the show's first lead's appearance (and indeed disappearance) is in his final story. History tells us that his absence for Episode 3 of *The Tenth Planet* [see p110] was brought on by ill health, and a hurried rewrite divvies his lines up between Ben and Dr Barclay. Even when he's back in the hot-seat for his very final episode the following week, there is no grandstanding, no big speeches, no protracted farewells for our lead. "This old body of mine is wearing a bit thin" and "It's far from being all over" are about as valedictory as it gets – no nipping back to a book signing with Cameca's great-granddaughter or fixing Steven Taylor up with a date at a galactic gay bar for this incarnation. He doesn't even really explain what is happening. And while his regeneration scene is undoubtedly atmospheric and technically very well executed, there's something rather sad about the way that Hartnell the actor departs from the series he loved.

Indeed, whereas nowadays the exit of a regular is big news, during this period of the show's history – where such decisions were often last minute – the haste and lack of ceremony with which these occasions occur is quite shocking. The previous year, after fairly out-of-the-blue exits for Vicki and Steven, things came to a head with the off-screen, mid-story exit of poor old Dodo. Her replacements, the much-vaunted Ben and Polly, who were like a

breath of fresh funky 1960s air upon their arrival, suffer a similarly ignominious fate. The last-minute decision to keep plucky Highlander Jamie in the series shortens their shelf life and they are shoved off stage in Episode 2 of *The Faceless Ones* [1967 – see Volume 10], only to return in a pre-filmed sequence to say cheerio in Episode 6. Prior to that they suffer the ignominy of having to share lines, rather obviously, in *The Underwater Menace* [1967 – see Volume 9] and take on the words or actions originally intended for guest characters (Ben shows a great aptitude for science in some scenes in *The Moonbase* [1967 – see Volume 9]). It is in their last story that they discover that events take place on a date which surely holds the records for the highest number of attempted alien invasions on a single day. While the first Doctor is fighting WOTAN across town,

Below:
Maxtible and
Waterfield
– Victorian
villains.





Above:
"There is no
such thing
as Macra."

his successor gets embroiled with the Daleks mere minutes after his tussle with the Chameleons comes to an end.

This adventure, *The Faceless Ones*, is the first story from the pen of Malcolm Hulke (this time sharing script duties with David Ellis). Hulke's work was to have a great bearing on the tenor of the show during the 1970s and he makes his presence felt here where, for the first time, instead of blowing the monsters up the Doctor negotiates a peaceful solution to their incursion. This action comes from the same Doctor who, one story earlier, had no compunction about destroying the Macra even though they were the original inhabitants of the planet that the human colony had taken as its own. Hulke and Jon Pertwee's Doctor may have had something to say about that – they would have negotiated a peaceful solution, with perhaps the Pilot blowing up the Macra base soon after the Doctor had left. It's rarely acknowledged on screen, but beneath Troughton's childish innocence is

a fairly hard-nosed pragmatist. There's a very effective scene in *The Evil of the Daleks* where he argues with Jamie – the Doctor has been manipulating his friend and the Scotsman's response contains some uneasy truths. "You're just too callous for me. Anything goes by the board, anything at all," he says to the Doctor, who earlier in the episode had subtly suggested to Waterfield that he is considering committing genocide.

New leading man

The introduction of this new leading man is actually used throughout the season to re-inject a bit of mystery and danger into the character despite that he appears to be, on the surface, a more benign fellow than his first incarnation. For Ben and Polly the opening instalment of *The Power of the Daleks* [1966 – see Volume 9] is as much about the Who as it is about the Doctor. He is deliberately evasive, but this slipperiness is a useful characteristic for the story in which he poses as the deceased Investigator in order to try to manipulate events in the colony. His passion for impersonation goes even further in *The Highlanders* [1966/7 – see Volume 9] when he adopts a series of disguises. This desire to dress up and his accompanying catchphrase – "I would like a hat like that" – are short-lived characteristics, as are the subtle suggestions that he might actually be called Doctor Who (he calls himself Doctor von Ver in *The Highlanders* and signs a note Doctor W in *The Underwater Menace*).

It is not just the short-lived companions that don't last until the end of the series – *Doctor Who* finally casts off an element that had been a key part of its conceptual DNA. Apart from the two-part experiment of *Black Orchid* [1982 – see Volume 35], from

The Highlanders there are no more stories concerning historical events unsullied by alien interference. These last two are cast more in the adventure mode than the educational. There are none of the moral dilemmas of *The Aztecs* [1964 – see Volume 2] and *Marco Polo* [1964 – see Volume 2] or the post-modernist twinkle of *The Myth Makers* [1965 – see Volume 6] or *The Gunfighters* [1966 – see Volume 7] – *The Smugglers* and *The Highlanders* quite faithfully ape the world of fictional history from the likes of Russell Thorndike and Robert Louis Stevenson. There is very little attempt to educate or put a twist on the narrative form and both stories quite comfortably fit into the ‘romp’

category – perfectly enjoyable adventures that have little ambition beyond entertaining and which carry out their business with hearty enjoyment.

Interestingly, it is where the series breaks new ground that it would ultimately become somewhat over familiar. *The Tenth Planet* is really the first example of a new kind of story, known in *Doctor Who* circles as the ‘base under siege’. It has many of the staples that would be repeated over the next few years – a military or scientific complex, and unstable commander, an alien menace trying to get in or take control. The formula only reoccurs once this year, with *The Moonbase*, and even here the base commander – Hobson – is only

Below:
The Doctor finds himself at swordpoint when he meets Jamie in *The Highlanders*.





LES

Above:
The Cybermen
return with a
sleek new look.

a trifle stubborn and resolutely sane. Within a year, these industrial settings and increasingly paranoid commanders will be all too familiar.

Unlike the 1967/8 series though, there is a more eclectic style of storytelling outside of this soon-to-be-established format. Aside from the historical stories, there is a B-movie (*The Underwater Menace*), atmospheric semi-political thriller (*The Power of the Daleks*), a Kafkaesque nightmare (*The Macra Terror*), body-swap horror (*The Faceless Ones*) and period science-fiction with an echo of HG Wells (*The Evil of the Daleks*). The unpredictable make-up of the previous year continues and demonstrates the malleable nature of the show's format in one of the most stylistically varied periods in the show's history. This is echoed in the soundtracks

of the individual stories – from Dudley Simpson's garish holiday camp in *The Macra Terror* to his heavily foreboding echo of the main theme in *The Evil of the Daleks*, to the moody, sparse sounds of *The Faceless Ones* and *The Moonbase*, each is very different.

Visually too, there are aspects that make each story unique: great use is made of location filming in the two historical stories, while *The Moonbase* has a noteworthy main set featuring the Gravitron and slow-motion scene on the Moon's surface; *The Evil of the Daleks* makes good use of the BBC's skill with period design before its series climax showcasing the Dalek city; *The Underwater Menace* features scenes supposedly filmed in the sea and *The Faceless Ones* has the novelty of its Gatwick Airport setting.

There are plenty of one-off creations – for better or worse neither the Fish People nor the Chameleons ever return to hassle the Doctor, while it takes the Macra about 40 years to return. Both of the show’s most persistent monsters, however, appear twice this year. The Daleks, in stories which, for the first time, don’t have the involvement of their creator Terry Nation, develop a level of cunning hitherto under explored on screen. The sly repetition by a Dalek of “I am your servant” as the Doctor desperately warns the colonists of their deadly potential is one of the most memorable cliffhangers the series has produced up to this point. The way in which they inveigle their way into the colony as petty politics distract the humans from the real menace under their noses shows that cunning is as deadly a Dalek weapon as their firearms. In *The Evil of the Daleks* they also manipulate the Doctor into isolating the Human Factor in a game of cat and mouse that finds him outwitted on occasion.

Metal men from Mondas

As opposed to variations of an already-established favourite, the Cybermen are entirely new this year. Emotionless creatures of great strength and intelligence, never again do they look or sound like they do in their debut story *The Tenth Planet*. The silver giants from Mondas still boast human hands and their eyes are visible beneath their cloth faces. Their voices have the lilt of a computer voice synthesiser and emerge from malleable mouths that open and shut without actually forming the words. By the time they invade the Moon they have a sleeker design and metallic helmets, but both of these early incarnations have short-lived vocal mannerisms. Even the

relatively chatty 1980s Cybermen are unlikely to have delivered the phrase “That was really most unfortunate, you should not have done that” from *The Tenth Planet*, or to sarcastically comment that their enemies have been “clever, clever, clever” as one does in *The Moonbase*.

This series takes place during a year of transition, where fundamental parts of the show either changed or began. The individual qualities of these stories are often overshadowed by the importance of the reformatting of the show to accommodate a new leading man, and by its inclusion of two missing Dalek classics and the introduction of the Cybermen. But as is often the case with turbulent times in the show’s history, a lot of very interesting developments occur and with such experimentation comes variety and novelty. From the mind games of the Macra to the spooky identity theft of the Chameleons, via the colourful villains of *The Smugglers*, there is much that is noteworthy about this landmark period of the show. The Doctor was dead, but *Doctor Who* would live a lot longer. ■

Below:
Jamie protects
new companion
Victoria.





THE SMUGGLERS

▶ STORY 28

The Doctor, Ben and Polly are caught up in the search for hidden pirate treasure in seventeenth-century Cornwall. Can they escape with their lives or will it be a watery grave for the time travellers?



Introduction

Companions Ben and Polly may have been introduced in *The War Machines* [see page 32] at the end of the previous series, but their discovery of the TARDIS in the opening scene of *The Smugglers* and the beginning of their travels with the Doctor marked a fresh start as the 1966/7 series kicked off. Dramatic changes were on their way... but it begins with a very traditional story – a historical no less – that allows a whole new audience to be introduced to the wonder of time travel through the eyes of the Doctor's new ship mates...

Pirates and an age-old curse beset the time travellers when they land in seventeenth-century Cornwall. Pirates would be a recurring feature in subsequent

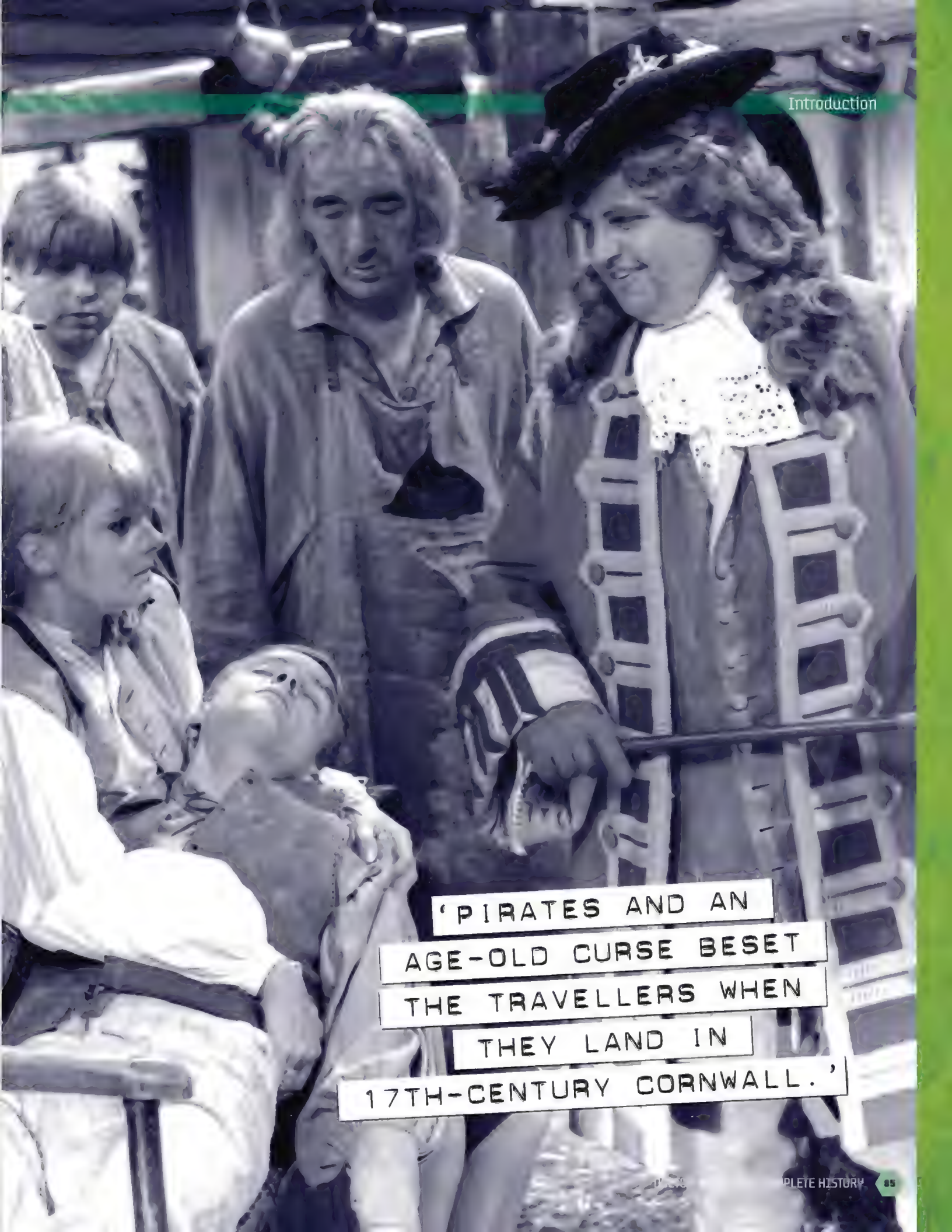
Below:

Captain Avery in *The Curse of the Black Spot*.



stories. They make a quick return in *The Highlanders* [1966/7 – see Volume 9] and *The Mind Robber* [1968 – see Volume 13] with Captain Trask and Blackbeard rivalling *The Smugglers'* Pike as the most stereotypical buccaneer. A few years later we see space pirates (in a story of the same name) pursued by the Interstellar Space Corps [1969 – see Volume 14]. *The Pirate Planet* [1978 – see Volume 29] and *Enlightenment* [1983 – see Volume 37] also present us with versions of pirates in space. It's back to Earth in *The Curse of the Black Spot* [2011 – see Volume 67], however, which features the pirate whose treasure is being sought in *The Smugglers*.

Captain Pike, his first mate, Cherub, and Squire Edwards are all after Avery's gold. It's perhaps this trio of colourful villains that give us a first glimpse of writer Brian Hayles' *Doctor Who* as his first ambitious attempt, *The Celestial Toymaker* [1966 – see Volume 7], had undergone numerous rewrites. He would go on to become more well-known for creating the Ice Warriors [1967 – see Volume 11], and thereafter he chose to capitalise on their success in three further stories. *The Smugglers'* pastiche of various classic adventure stories is therefore an opportunity to see him try something a little different. It's the last of the First Doctor's trips into the past, and rather than embellishing accounts of historical figures or events – as was generally the case with this type of story – it explores a fictionalised interpretation of history. Although, it may seem more conventional than a lot of what followed, you could already tell that change was in the air... ■



'PIRATES AND AN
AGE-OLD CURSE BESET
THE TRAVELLERS WHEN
THEY LAND IN
17TH-CENTURY CORNWALL.'

EPISODE 1

The TARDIS materialises in a cave on a sandy beach and the Doctor and his companions emerge. [1]

They ascend the cliff and approach a church, where they are surprised by an elderly churchwarden. The churchwarden, Joseph Longfoot, is afraid that Avery's men are on their way; now that Avery is dead they are led by the villainous Captain Pike. The Doctor, Ben and Polly can't return to the TARDIS because the tide has come in so they set off for a nearby inn. As they go Longfoot gives them a message: "Deadman's secret key. Smallwood, Ringwood, Gurney." [2]

After they have gone, a bald man called Cherub approaches the church wielding a wicked-looking knife...

At the inn, the landlord, Jacob Kewper, gives Tom the stable boy a message for Longfoot. The Doctor and his companions arrive at the inn. Kewper tells them

they are not welcome, until the Doctor mentions Longfoot and then suddenly he changes his mind.

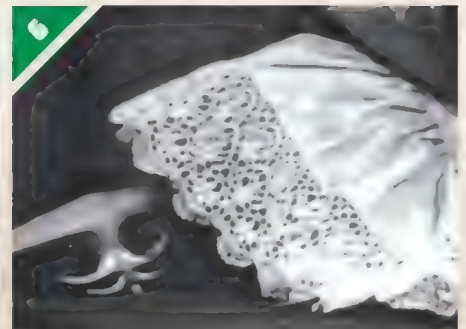
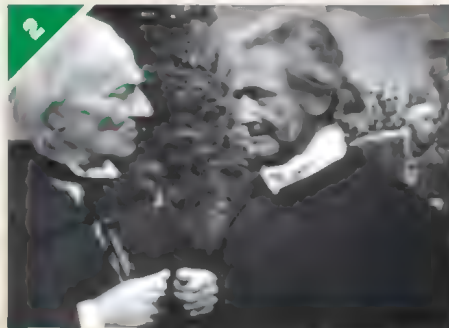
Cherub finds his former shipmate Longfoot in a state of inebriation. He tells the churchwarden that Captain Pike wants what is owed to him: Avery's gold. [3] Longfoot claims not to know where it is, and reaches for his gun - but Cherub kills him by throwing his knife.

Tom returns to the inn and informs Kewper that the churchwarden has been murdered. Kewper suspects the Doctor and his friends and tells the boy to fetch the local Squire.

Cherub enters the inn with three of his shipmates. Ben is knocked unconscious and the Doctor is carried outside. [4]

A distraught Polly is tending to Ben when Squire Edwards arrives at the inn. He places Ben and Polly under arrest for the murder of the churchwarden. [5]

On board the *Black Albatross* the Doctor is brought before Captain Pike, who has a spike and barbed hook for a hand! [6]





EPISODE 2

The Doctor learns that Pike served under Captain Avery with Longfoot and Cherub, but then Longfoot stole Avery's gold. [1]

Ben and Polly are locked up in the village prison and Tom is put in charge of guarding them.

The Doctor is offering to give Pike the information he wants in exchange for a share of the gold when another member of the crew, Jamaica, bursts in with the news that a boat is approaching the *Black Albatross*. [2]

Polly comes up with a plan to get them out. Ben tells Tom that the Doctor is a wizard, and that Tom's soul has been captured and placed inside a straw doll on a gibbet. In fear for his soul, Tom sets them free. [3]

Kewper the landlord comes on board the *Black Albatross*, claiming he has a business proposition, but Pike refuses

his offer. He goes ashore, leaving Kewper with the Doctor and Jamaica.

Ben and Polly are searching the church crypt when a secret door opens and a cloaked man emerges. Ben ties him up and Polly goes to fetch the Squire. After she has gone, the man introduces himself as Josiah Blake, a revenue officer. He is on the trail of smugglers and thinks he has found the secret passage they have been using. Ben decides to take a look. [4]

Pike and Cherub visit the Squire, saying they are merchants on a "matter of business". They claim to have silks, brandy and tobacco, and the Squire is about to give them instructions how to smuggle them when Polly is dragged in by the Squire's manservant.

On the *Black Albatross* Kewper tells the Doctor that his friends have been arrested for murder. [5]

Ben returns to the crypt, having found that the tunnel leads to the beach. But then the Squire enters with Pike, Cherub and Polly! [6]

EPISODE THREE

Seeing Blake, the Squire orders Cherub to cut him free, then he tells Blake to take Ben and Polly to prison. Blake reluctantly agrees.

The Doctor pretends to use a set of playing cards to tell Kewper's future, but it is merely a ruse to distract Jamaica so that Kewper can knock him unconscious. [1] They sneak out onto the deck and return to the shore.

The Squire takes Pike and Cherub to the churchyard and shows them where he keeps his contraband - inside a tomb! [2] He tells Pike to leave his contraband on the beach at night for collection.

Blake takes Ben and Polly to the inn, but not as his prisoners. The Doctor turns up with Kewper but when Polly reveals that Kewper is part of the Squire's smuggling ring, the landlord flees.

Pike suspects that the Squire's offer is a trap and decides that his men should

loot the Squire's hoard instead! But Jamaica will not be among them, as Pike kills him in cold blood. [3]

The Doctor tells Blake that Pike intends to ransack the church and pillage the village. Blake sets off on horseback to fetch reinforcements.

The Doctor thinks if they can find Avery's treasure, he might be able to strike a bargain with Pike and they set off for the church. [4]

Kewper visits the Squire to warn him that the 'merchant' he has been dealing with is the infamous Captain Pike, who has come for Avery's gold. [5]

The Doctor realises Longfoot's message was a list of surnames and they hurry down to the church crypt where they find tombs inscribed with the three names.

The Squire and Kewper enter and try to force the Doctor to reveal what he knows - but then Cherub appears and hurls a knife into Kewper's back and shoots the Squire! [6]





EPISODE FOUR

Cherub places a gun to Polly's head. "Talk or the young lad dies!" The Doctor admits that Longfoot gave him a message. [1]

Pike's men arrive at the churchyard, where Pike opens the tomb and tells them to carry its contents back to the shore. It will be dry work so Pike suggests they open one of the casks of rum. [2]

Blake hurries with a squad of soldiers towards the village.

Pike enters the crypt and accuses Cherub of trying to get the gold for himself, and Cherub turns his gun on his captain. Pike knocks it aside and they duel with cutlasses. While they are fighting, Ben and Polly leave via the secret passage. As he backs away from Pike, Cherub falls against a statue and Pike stabs him. [3]

Blake divides the soldiers into two groups – one group heads to the church, while he leads another group to the beach.

The Doctor solves the riddle – the names given by the churchwarden are inscribed on the tombs and the secret entrance, and where they intersect there is a loose flagstone. Pike lifts it and reaches down, finding a string of pearls. [4]

There is the sound of gunshots as the militia surround the church and attack the drunken sailors.

Polly reaches the TARDIS but is grabbed by two of Pike's men. Ben comes to her rescue, then Blake arrives with some soldiers and they head into the secret passage.

The remaining members of Pike's crew retreat into the crypt. The Doctor opens the secret passage, allowing Blake and the soldiers to enter. Pike raises his hook to strike the Doctor but Blake shoots him and the Doctor slips away. [5]

He meets Ben and Polly by the TARDIS and they depart. [6] Their next materialisation is at the coldest place in the world...

Pre-production

Following his work on *The Celestial Toymaker* [1966 – see Volume 7], writer Brian Hayles submitted several further storylines to the *Doctor Who* production office, which were ultimately rejected by story editor Donald Tosh at the beginning of 1966. A storyline entitled *The Nazis* was then commissioned by Tosh's successor, Gerry Davis, on Tuesday 8 March, but this would ultimately be put aside in favour of another assignment from Davis with a higher priority attached to it.

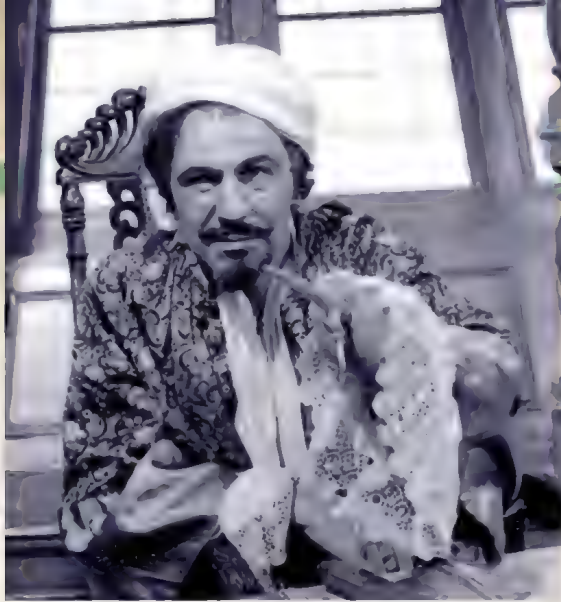
The new serial, *The Smugglers*, was commissioned by Davis on Monday 4 April as a set of four scripts to be delivered – at very short notice – within a fortnight.

This was to be a historical serial, a notion that Hayles had apparently discussed with Tosh, and Davis' principal stipulation was that he wanted a distinctive, romantic historical era. Hayles suggested the seventeenth century, which Davis felt was a good setting; this evoked the atmosphere of the 'Doctor Syn' books which Davis liked. Hayles however was never terribly happy with the idea of doing historical storylines for the series.

During March 1966, a new companion, Rich, had been developed to replace Steven Taylor for *Doctor Who and the Computers* (latterly *The War Machines* [see page 32]). During April, the decision was also taken to drop the character of Dodo Chaplet, and so a second new character, Polly, was

Below:
"What do you think of my hat?"





developed to be introduced alongside Ben (the new name for Rich).

Hayles delivered the first episode of *The Smugglers* on Tuesday 12 April. In this, it was envisaged that the TARDIS landed further into the cave, and that all the material up to this point was set inside the cave, after which the trio moved onto the beach. The main villain, Captain Pike, was described as 'a huge man with a vast black beard, well cared for. He is dressed quite foppishly with many rings on his left hand, and a well curled wig. His manner, however, is bold and vulgar, and his glance heavy and threatening. We cannot see his right hand which apparently rests upon his knee, hidden by the table at which he sits.' When revealed, his hand was 'not a hand but a hook, and a strange one at that. Unlike the usual seaman's hook, it is shaped like a miniature military pike – spearhead, blade and barb, and it bites deep into the table.'

Pike's ship

The second script arrived with Davis on Wednesday 20. In this, Jamaica was originally called Crow. In the filming script, the sequence where Pike prepares to leave his ship and meet the Squire is different, starting with Pike and Cherub checking that the boat was waiting below and descending the ladder; the long boat then pulled away, with Pike and Cherub continuing their discussion

about the smugglers' store and Avery's treasure. The scene then mixed to the cliff-top, with Cherub and Pike climbing into view, after which they changed into their 'fine togs'. This material was largely rewritten to be set on Pike's ship. Also in the script, Blake originally referred to the passage from the crypt as 'the Devil's Stairway'. In his dialogue, Pike compared the Captain Avery to the black-hearted Morgan; this was a reference to Sir Henry Morgan, a buccaneer who sacked the Panama Canal in 1671 before absconding with the booty, but was later knighted by King Charles II.

Episode 3's script was delivered by Hayles on Thursday 28 April. For the scene in which the Doctor (or 'Doctor Who' as he was generally referred to) told the future with a pack of cards, the stage directions indicated that, 'Taking the outer seven cards, he lays seven radiating lines of cards inwards to a junction in the centre of the circle, making the last card in each radius the centre – thus he ends with seven cards stacked in the centre. He takes these up, discarding the remaining cards.' The cards were given meanings, defined as: 'Jack of Clubs (Kewper), Jack of Spades (Cherub), King of Spades (Pike), Ace of Spades (Death), Jack of Diamonds (Blake).'

The final script was submitted by Hayles on Thursday 5 May. The stage directions described two of the other pirates; Gaptooth was 'a thin-faced villain', while the Spaniard was 'one of the soldiers, young and muscular – a natural challenger of rank... he looks dark, and passionate – but he is a mute.'

Connections: A novel basis

► *The Smugglers* is influenced by Doctor Syn, the smuggler hero from the novels of Russell Thorndike (1885-1972). The first novel to feature the character, *Doctor Syn*, was published in 1915. Many sequels followed until 1944, with several movie adaptations, including a 1962 Hammer Films production, *Captain Clegg* (AKA *Night Creatures*), starring movie Dr Who, Peter Cushing.



Above left: Captain Pike makes his point.



Above:
Clobbered!

Hayles' scripts were rapidly scheduled for production at the end of the current recording block, to be held over for the next series due to start in autumn 1966; the Drama Early Warning Synopsis for *The Smugglers* – along with the character outlines of incoming companions Polly and Ben – was issued on Friday 20 May.

The director for the script was settled upon as BBC staff member Julia Smith, *Doctor Who*'s second woman director (the first being Paddy Russell, director of *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7]). Smith trained as an actress

at RADA and received a Diploma in Dramatic Art from London University. After working as a stage manager in Rep, she joined the BBC as a production assistant and was one of the first women to undertake the BBC's internal director's course. At the BBC, her work included plays and series including *Letter to a Soldier*, *Swizzlewick*, *Compact*, *Jury*

Room, and many episodes of *Dr Finlay's Casebook*. Another reason for her selection was her knowledge of the county of Cornwall, where Hayles had set his story.

The designer on the serial, Richard Hunt, had previously handled *Galaxy 4* [1965 – see Volume 6] and *Mission to the Unknown* [1965 – see Volume 6]. This was the final serial on which costume design was regularly handled by Daphne Dare who had joined *Doctor Who* with *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1] three years earlier. Make-up was now taken over by Gillian James, who was new to the show. As with most historical serials, no new special sounds from the BBC Radiophonic Workshop were required.

Because of several fight sequences in Hayles' script, Smith also worked closely with stuntman and arranger Derek Ware. In 1965, Ware had formed a stunt agency called HAVOC and could supply the stuntmen for his sequences; he had also been involved with *Doctor Who* back to the first serial in 1963. As such, Smith cast Ware as Spaniard, who was involved in

Connections: Previously...

- ▶ Ben states the TARDIS had been in Fitzroy Square and the year was 1966 when they left London, which ties in directly to events at the close of

previous serial,
The War Machines
[see page 32].



many of the action elements; Ware was disappointed to learn that the character was a mute with no dialogue.

Historical setting

Hayles' other submission, *Doctor Who and the Nazis*, was rejected by Davis on Wednesday 15 June shortly before production began on *The Smugglers*; writing to Hayles some 10 days earlier, Davis had returned the storyline explaining that the historical setting was too recent and indicating that for the next few months the series would be committed to 'escapist futuristic science-fiction stories'. As a result, Hayles drafted another four-part storyline entitled *Doctor Who and the Hounds of Time*. This began with the TARDIS out of control and the Doctor, Ben and Polly seeing historical images featuring a strange machine on the scanner before arriving in a deserted playground of 1966. The machines were kidnapping humans from different eras of Earth for a scientist called Melloris to study on behalf of the inhabitants of the planet Terrin; the subjects were allowed to live in artificial settings. This study was to allow Melloris' cohort Vartan to invade Earth in the year 1970. Although the TARDIS had been immobilised by removal of its mercury link, the Doctor was able to deprive Vartan of the power source he needed and disable



his robot hunters, preventing the invasion. The idea did not progress to script stage.

Smith was allocated the first major location shoot for *Doctor Who*; only a handful of serials up to this point had been allocated any location filming at all, and all of this had been within daily travelling distance of London. However, Smith's knowledge of Cornwall was not wasted as a five-day shoot on the distant western coastline was scheduled for late June. This would involve the crew travelling out of London and being based in Penzance, from where they would travel to the various sites selected for shooting. Smith's schedule was planned carefully, particularly with regards her use of the three regular cast members – the show's star, William Hartnell, and his co-stars, Anneke Wills and Michael Craze – who would still be recording the previous serial, *The War Machines*. Smith was also aware that Hartnell's third year as the Doctor had been a difficult one for him; as well as conflicts with former producer John Wiles, Hartnell had suffered some personal tragedies and was feeling increasingly ill from arteriosclerosis. Because of this, Smith scheduled production to place as little burden on the show's star as possible. The regulars recorded Episode 2 of *The War Machines* at Riverside Studios on Friday 17 June and the next day travelled down with the other cast and crew members to Penzance. ■

Connections: Future sleuth

Among the extras playing the militia was a young actor by the name of Hugh Fraser in one of his earliest jobs. He would go on to play Captain Hastings in ITV's long-running adaptations of Agatha Christie's *Poirot* stories from 1989, and clock up many appearances in Big Finish's *Doctor Who* audio productions.



Quick snifter

Ever image-conscious, the Doctor refuses a nip of brandy while in the presence of his new companions, stating, "No, we don't touch it." Later, when he's in the private company of Pike, the Doctor has no problem in accepting the offer of a particularly fine glass of Madeira.

Left: Polly and the Doctor avert their eyes.

Production

Location filming started on Sunday 19 June with shooting on 35mm stock at Nanjizal Bay; this beach with its caves was located just south of Land's End at the western extremity of Cornwall, to the west of the crew's Penzance base; shooting most days on location was scheduled to start from 8.30am. The TARDIS prop had been transported from London and, with great difficulty, was taken down the cliffs of the cove and assembled in a cave mouth. Julia

Smith then gave priority to shooting the scenes with the regular cast, starting with their arrival and departure in the TARDIS for Episodes 1 and 4. After shooting on the beach, the crew moved to the cliffs for the sequence of the travellers sighting the church in Episode 1. With this, William Hartnell had completed all his location work and was able to return early to London. The final sequence scheduled to be filmed was of Polly being attacked by two of the pirates - Spaniard and Daniel - on the beach in Episode 4. Following

this, Anneke Wills and Michael Craze also returned to London where they would begin rehearsals on *The War Machines* Episode 3 the next day.

Nanjizal Cove was also the venue for the second location day, with the crew joined by 11 local extras as militia soldiers, and Julius Ringham who played Josiah Blake. Ringham had appeared in *Doctor Who* two years earlier as Plotoxl in *The Aztecs* [1964, see Volume 2]; he had worked with Smith on *An Age of Kings* in 1960 and featured in her presentation at the end of her BBC

director's course as well as an episode of *Jury Room*. The first sequence scheduled was the view of the cave and beach as seen on the TARDIS scanner in Episode 1 and required no cast members. After this, scenes of the cave with the TARDIS for Episode 4 were filmed showing the pirates discovering the ship, Blake leading his men into the cave and the TARDIS' departure. Shooting then moved to the clifftop of Bosistow Cliff, with Blake assembling his troops in Episode 3. Horses used in the serial were provided by the Rose Hill

Connections: Elementary

► Setting the tone of their relationship from the off, Polly is horrified at the prospect of playing sidekick to Ben, refusing to act as Watson to Ben's Sherlock Holmes. Holmes and Dr John Watson appeared in the detective stories written by Sir

Arthur Conan Doyle, published between 1887 and 1927.



School of Riding in Penzance. The rest of the day was then spent on a nearby unmade road with a camera car doing tracking shots of Blake and his men in Episode 4. For shots of Blake riding alone on horseback in Episodes 3 and 4, Ringham was doubled by Ware. In the scene where Blake was thrown from his horse, Ware performed the fall – only to land in some nearby dung.

The first venue on Tuesday 21 June was Church Cove, another clifftop area down by

the Lizard to the east of Penzance which also afforded a shot of St Grada Church at Grade which appeared as a point-of-view shot for the travellers in Episode 1. A number of local extras appeared as pirates passing signals by a variety of means in Episode 1. The next scene scheduled was the arrival of Pike and

his pirates in Episode 4; Pike was played by Michael Godfrey, whose costume accommodated two different false right hands – one being a vicious spike. Filming was also done at the nearby Church Cove harbour for shots of the Doctor being kidnapped in the row boat in Episode 1, and Kewper heading for the *Black Albatross* in Episode 2. With Hartnell busy in London, all these remaining scenes involving the Doctor were performed by Gordon Craig, while Kewper was played by David Blake Kelly, who had appeared in *The Chase* [1965 – see Volume 5] as Captain Briggs the previous year. The rowing by two young pirates was handled by local Sea Cadets Terry Hawes and Ted Rogers in *Lyonesse*, the Penzance Sea Rangers' gig.

In the afternoon, the crew moved north to the town of Helston and the fifteenth-century manor house of Trenethick Barton to get more shots of the signalling pirates in Episode 1 and a number of sequences set outside the Squire's House in Episode 3. Joining the cast now as





Squire Edwards was Paul Whitsun-Jones; Smith knew Whitsun-Jones from her time in the theatre, and the actor was known on television for appearances in *The Quatermass Experiment*, *The Three Musketeers*, *Bonehead* and *Paris 1900*.

Filming in Cornwall

The crew members found themselves travelling back towards Land's End on Wednesday 22, starting at Trethewey Farm at Porthcurno, owned by Donald Trewern. With suitable dressing from a ship's wheel, a barn featured as Kewper's inn for all the scenes set at the Inn Yard. George A Cooper joined the cast as Cherub; Smith had again worked with him on *An Age of Kings*, and Cooper was well known in films such as *Hell Is a City* and numerous television series including

Champion Road and *Mary Barton*. It appears that filming was abandoned on two scenes scheduled for the nearby clifftop of Nanjizal Bay; one was of Tom riding along on horseback in Episode 1, while the other was of Pike and Cherub preparing to meet the



Squire in Episode 2. Also filmed was a single shot of Cherub watching the Squire and Pike through the bushes in Episode 3 – Cooper not having been available the previous day.

The final location day, Thursday 23, was the day that the crew took to the high seas for filming from 8.45am. It had been arranged for the crew to board the motor fishing vessel *Bonny Mary* at Newlyn Harbour, just round the coast from Penzance, and then sail west around the headland to anchor off Nanjizal Bay for the shoot. The ship had been dressed with a period sterncastle by Hunt's team the previous evening, and during the filming day a number of the team were extremely seasick, with Smith being badly affected herself but struggling on. All the scenes on the *Black Albatross* were filmed on this day, including an amended version of the scene between Cherub and Pike abandoned from the clifftop the previous day. Once more, local extras were pressed into service, and the involvement of the sea cadets was highlighted in an article which appeared in *The Cornishman* that day – *Sea Cadets turn to piracy to help time traveller Dr Who*. With shooting on the ship completed, Smith and her team returned to London. The director had also acquired a stock footage sequence of a galleon from Rank Films for establishing shots of the *Black Albatross*, but felt that the print quality was so bad it could not be used.

Left:
A rare colour location picture from *The Smugglers*.

Below left:
George A Cooper as Cherub is given a tattoo.

Connections: Pirate captain

The deceased Captain Henry Avery, whose missing gold is the subject of *The Smugglers*, would himself appear in *Doctor Who* many years later in *The Curse of the Black Spot* [2011 - see Volume 67]. He would be played by Hugh Bonneville.



Solo traveller

In a moment of reflection, the Doctor muses, "Oh dear, all this distraction. And I really thought I was going to be alone again." He is referencing recent comings and going in the TARDIS, with the departure of Steven Taylor in *The Savages* [see page 6] and Dodo Chaplet in *The War Machines* [see page 32].



Above:
Polly and Ben
- companions
in arms.

Rehearsals for the first studio recording began on Monday 4 July at the Territorial Army Drill Hall on Bulwer Street. Joining the cast as 'Holy Joe' Longfoot was Terence de Marney, a famous actor/manager who had given Smith a job once as a stage manager; de Marney had been involved in films since the 1930s and starred as *The Saint* on the radio as well as working on American television in shows like *Johnny Ringo*. Following his return to England in 1962, Smith had previously already cast him in *Letter to a Soldier*, *Dr Finlay's Casebook* and *Jury Room*. Smith found that the demands of doing *Doctor Who* for 40 weeks of the year was now taking its toll on Hartnell; he was confused and indecisive about whether he should continue in the part. Already, the production team had considered replacing Hartnell

Connections: Musical stylings

► With no incidental music of any kind – either specially composed or taken from stock recordings – *The Smugglers* stands as a rare *Doctor Who* story to have no musical soundtrack whatsoever.



with another actor, and Patrick Troughton had been approached in late June while in Ireland filming *The Viking Queen* for Hammer. The working relationship between Hartnell and his new co-stars was also not as strong as with their predecessors, and both Craze and Wills were aware that the actor felt awkward with them. However, Craze very much enjoyed *The Smugglers*, his second *Doctor Who* serial.

Photocall

All four episodes of *The Smugglers* were recorded in Studio 1 at the BBC's Riverside Studios on Friday evenings, usually between 8.30pm and 9.45pm; at this stage, the first transmission date was fixed for Saturday 10 September.

The night of Friday 8 July saw the recording of Episode 1, with a photocall held that afternoon during camera rehearsals. Shots were taken of the regular cast, Michael Godfrey as Captain Pike and pictures of George A Cooper having his make-up applied as Cherub.

To maintain continuity back to *The War Machines*, the film of the TARDIS dematerialising at the end of that serial was shown after the opening credits, followed by some stock 35mm feedback cloud effects relayed to the TARDIS scanner which indicated the TARDIS in flight. Over this were superimposed the opening captions, in black rather than the usual white.

After this, Smith included a fade down to black and back up again for the rest of the opening TARDIS scene; this was to create a commercial break for overseas sales to commercial stations and was edited out of the BBC transmission. Film of Nanjizal Bay was shown on the monitor acting as the TARDIS scanner. Smith

found that Hartnell was insistent about the way that he, as the Doctor, operated the TARDIS; the actor had developed a certain continuity in his use of the controls over the previous three years.

During recording, de Marney incorrectly delivered the rhyming riddle to Hartnell, saying “Smallwood, Ringwood and Gurney” rather than the scripted “Ringwood, Smallbeer, and Gurney”; this is why the rhyme is different in later episodes where Hartnell sticks to the script. The storm was achieved by use of electric lighting to simulate lightning. Two recording breaks were scheduled early in taping: one to rearrange the Vestry set before the Churchwarden met Cherub, and another to insert a prop knife hilt in the back of de Marney’s costume for Longfoot’s demise. A later recording break came after the film of the signalling pirates, and there was a costume change for Wills and Craze. The short scuffle between Ben and Cherub’s men was arranged by Ware, who was present as Spaniard. The episode’s closing captions started to roll over a shot of Pike’s spike embedded in the table.

After another week’s rehearsal, Episode 2 was taped at Riverside on Friday 15 July in the later slot of 9pm to 10.15pm. The opening title captions were superimposed over a re-enacted shot of Pike’s pike



embedded in the table. The sound on the gaol cell set was artificially echoed in studio, and recording breaks were planned for camera moves and minor set changes as Polly and Ben escaped up the gaol corridor. At the end of the episode, the closing roller was superimposed over a close-up of the Squire with his flintlock, fading to black.

Hand-double

On Friday 22 July, Episode 3 of *The Smugglers* saw recording switch back to its usual time of 8.30pm (as it was for the next episode). For the sequence where the Doctor dealt cards to tell the future, close-ups of the cards were shown by a camera trained on a duplicate table where the hands of extra Albert Ward doubled for Hartnell’s in close-up; Ward had previously been Hartnell’s hand-double in *The Romans* [1965 – see Volume 4] and *The Celestial Toymaker*. Three recording breaks were scheduled; the first was to cover Pike skewering Jamaica (to add blood to his blade), the second to allow movement between the graveyard and crypt sets, and the final one to insert another knife hilt – this time in the back of Kelly for Kewper’s demise. The closing roller captions were then shown over a shot of Polly, having just seen Kewper’s death.

Recording completed, Hartnell travelled back to Cornwall for an appearance at a Royal Navy Air Service open day at RAF Culdrose on Saturday 23; accompanying him were the black Dalek Supreme last seen in *The Daleks’ Master Plan* [1965/6 – see Volume 6] and a Chumblies from *Galaxy 4*. Hartnell was deeply touched by meeting the pilots (“Brave, gritty men,” he wrote of them), and flew in from Gatwick and back on the same day. The visit was

Left: Longfoot knows the secret of Avery’s treasure.

Connections: Cockney sparrow

► Ben's Cockney background is highlighted through his direction to Polly in the churchyard to: "Hey Duchess, 'ave a butcher's at this one." The phrase used is Cockney rhyming

slang - 'butcher's hook' - meaning 'have a look'.



covered in *The Western Morning News* the following Monday.

The Smugglers Episode 4 brought *Doctor Who* to its summer break with recording at Riverside on Friday 29 July; unfortunately, Craze suffered an accident when he fell through an unsecured trapdoor during morning rehearsals and sustained a bruised and scratched right elbow. The episode opened

with the captions superimposed over a new shot of the dagger in Kewper's back; Kewper's corpse was played by extra Terence Connolly to save having to hire Kelly. Smith scheduled nine recording breaks and pauses during the episode, many of which were to adjust the lighting in studio between the daylight scenes in the graveyard and the dinginess of the crypt and tunnel. During recording, Wills

had a costume change where the shirt worn by Polly was ripped to match with the film sequence in which she met the pirates.

Graveyard fight

For the battle between pirates and militia in the graveyard and crypt during Episode 4, Derek Ware's HAVOC stunt agency provided a total of 10 stuntmen to perform the fight alongside a group of extras. This was the first appearance on *Doctor Who* for Terry Walsh, who would become a mainstay of the series in years to come and the regular double for both Jon Pertwee and Tom Baker. Another of the stuntmen was Buddy Windrush who had previously appeared in *The Daleks' Master Plan* under both this name and his other professional acting name, Bryan Mosley. Walsh recalled that to make the number of men fighting in the graveyard look larger than it was, after one of them had been 'killed' they would crawl off behind a gravestone, swap hat and wig, and then emerge to rejoin the battle!

At the end of the serial as the Doctor, Polly and Ben looked up towards the scanner, the caption 'Next Week - *The Tenth Planet*' was superimposed, after which the closing titles rolled. This closing scene was added to the script by Davis to match into the next serial - Hartnell's swansong - which would be made after the summer break. ■

Right:
A new adventure awaits...



PRODUCTION

Sun 19 Jun 66 Nanjizal Bay, Nanjizal, Cornwall (Cave/Beach)

Mon 20 Jun 66 Nanjizal Bay (Cave/Beach); Bosistow Cliffs, Nanjizal, Cornwall (Countryside/Cliffside/Cliffside/Road)

Tue 21 Jun 66 St Grada Church, Grade,

Cornwall (Cliffside/Church);

Church Cove, Cornwall (Pirates passing signals/Cliffs/Harbour/Cliffside);

Trenethick Barton, Helston, Cornwall (Pirates passing signals/Squire's House/Squire's Stables)

Wed 22 Jun 66 Trethewey Farm,

Trethewey, Cornwall (Inn Yard)

Thu 23 Jun 66 Bonny Mary, Newlyn Harbour, Cornwall (Foredeck)

Fri 8 Jul 66 Riverside Studio 1: Episode 1

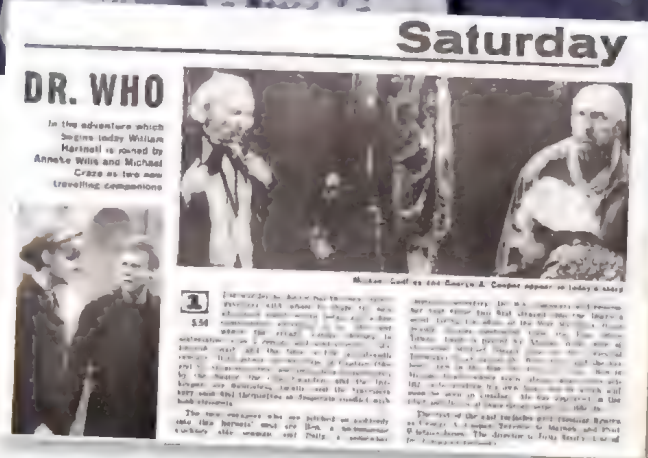
Fri 15 Jul 66 Riverside Studio 1: Episode 2

Fri 22 Jul 66 Riverside Studio 1: Episode 3

Fri 29 Jul 66 Riverside Studio 1: Episode 4

Publicity

- ▶ The first glimpse of *The Smugglers* for viewers of BBC1 was at 5.39pm on Saturday 16 July. Directly after the broadcast of *The War Machines* Episode 4, which ended the 1965/6 series, a sneak preview of the first story after the summer break was transmitted in the form of a 45-second trailer narrated by Martin Locke.
- ▶ Spearheading *Doctor Who's* 1966/7 series, *The Smugglers* was the subject of an article in *Radio Times* on Thursday 8 September; alongside photographs of the Doctor, Cherub, Pike and the new companions in the TARDIS, a short text piece introduced the serial (as well as revealing who the smugglers were), reintroduced Polly and Ben, and emphasised Smith's work on *Dr Finlay's Casebook*.
- ▶ *The Smugglers* was also promoted in part on the Friday 9 September



edition of *Junior Points of View* with young viewers composing poems and commenting generally on how much they were looking forward to its return (although some indicated that they were bored with the series). Presenter Sarah Ward also gave some background to Polly (“an impulsive, with-it secretary”) and Ben (“a practical, down-to-earth sailor”) from the press release material, noting: “I hope the Doctor’s socks don’t wear out for Polly doesn’t know a thing about sewing, knitting or cooking.”

Above: How did Captain Pike get his name?

Broadcast

- ▶ *The Smugglers* began on Saturday 10 September, establishing *Doctor Who*'s slot as 5.50pm for the series.
- ▶ In opposition on ITV, the popular veterinary soap opera *Weaver's Green* was running on ATV London, while most other regions screened *Opportunity Knocks!* with Hughie Greene. This strong competition meant small ratings for *The Smugglers*; viewing figures were a million down on the end of the previous season, and five million down on the previous season's début with *Galaxy 4*. Episode 3's audience size set a new low for *Doctor Who*, while Episode 4 was outside the top 100 shows of the week. The Audience Appreciation figures also remained low.
- ▶ At the BBC Programme Review Board on Wednesday 14 September, Huw Wheldon (Controller, Programmes, Television) was among those who

Below:
Cherub takes
on the Doctor.



- ‘praised a rumbustious return for this serial; Hartnell had given a better and more light-hearted performance after learning he was coming out of the programme’. At the same meeting, Doreen Stephens – the Head of Family Programmes, Television – drew attention to the fact that a new American/Japanese animated series, *The King Kong Show*, had debuted and featured a villain known as ‘Dr Who’; this prompted BBC1 Controller Michael Peacock to ask if the name ‘Dr Who’ was registered internationally.
- ▶ The following week, the meeting noted that the first episode of *The Smugglers* had been praised by the critic of the *Sheffield Telegraph* as better written and produced than the show had been in a long time, and Huw Wheldon again praised the serial at the meeting of Wednesday 28 September.
- ▶ Reviewing the first two episodes in *The Listener* on Thursday 22 September, JC Trewin found the serial to be ‘properly absurd’ as ‘a sub-*Treasure Island* narrative’. However, by Thursday 13 October he noted how much he had enjoyed *The Smugglers* (‘That is the stuff’).
- ▶ BBC Enterprises marketed *The Smugglers* overseas as a set of 16mm film recordings. Australia received the serial in January 1967 for transmission in May/June 1967. Four cuts were made to the story by the Australian



film censors to get it a 'G' rating: shots of Longfoot's death in Episode 1; part of Jamaica's skewering by Pike from Episode 3; Polly's screaming and Kewper's demise from Episode 3; and Pike withdrawing his blade from Cherub's body in Episode 4. Barbados showed the story in June 1968, Zambia in October 1968, with New Zealand broadcasting the serial

in July 1969. The New Zealand prints were later sent to Singapore in 1972, with Sierra Leone showing the serial prior to this in 1970. BBC Enterprises was still offering the serial for sale in 1974, by which time the original 405 line videotapes had been wiped. The Australian prints were returned to the BBC in June 1975, but it seems they had been junked by 1977.

Above:
The Doctor with his inquisitive companions, Ben and Polly.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Episode 1	Saturday 10 September 1966	5.50pm-6.15pm	BBC1	24'36"	4.3M (96th)	47
Episode 2	Saturday 17 September 1966	5.50pm-6.15pm	BBC1	24'27"	4.9M (77th)	45
Episode 3	Saturday 24 September 1966	5.50pm-6.15pm	BBC1	23'55"	4.2M (96th)	43
Episode 4	Saturday 1 October 1966	5.50pm-6.15pm	BBC1	23'37"	4.5M (109th)	43

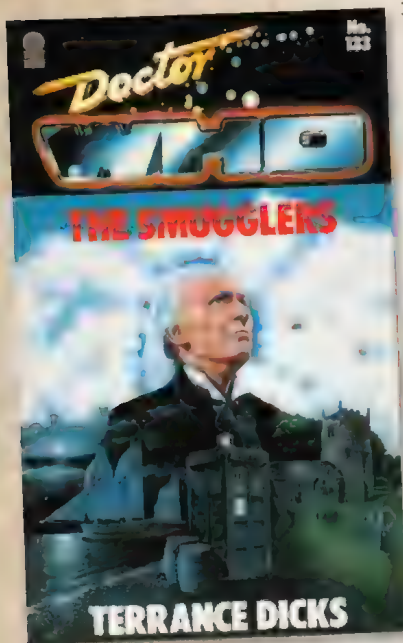
Merchandise

Right:

Location footage featured on the DVD *Lost in Time*.

Below:

Novelisation cover by Alister Pearson.



Below:

Soundtrack CD of the story.



Terrance Dicks' novel *Doctor Who – The Smugglers* was published in hardback by WH Allen in June 1988. It featured a cover by Alister Pearson. A Target paperback edition – No. 133 in the range – followed in November 1988, and was later reissued with a slightly revised cover in February 1993.

The surviving off-air soundtrack was released as part of the BBC Radio Collection in May 2002, with linking narration from Anneke Wills. This was later included as part of AudioGO's *The Lost TV Episodes: Collection Three: 1966-1967* in August 2011.

The Australian censorship cuts were located in 1996 and included in the documentary *The Missing Years* issued on BBC Video as part of *The Ice Warriors Collection* by BBC Worldwide in November 1998. This documentary and censor footage was later included on the *Lost in Time* DVD set, released by BBC Worldwide in November 2004. Also included was colour 8mm film of the

location work for the serial shot by Donald Trewern on 22 June 1966.

Harlequin Miniatures issued miniature metal model of pirates from *The Smugglers* in May 2000.

The Stamp Centre printed a limited edition cover of Polly from *The Smugglers* in



March 2004. Copies signed by Anneke Wills were available.

Off-air telesnaps taken by John Cura on broadcast in 1966 have been published in various forms, including on the BBC's *Doctor Who* website and in *Doctor Who Magazine* Special Edition 34, published in summer 2013. ■

Cast and credits

CAST

William Hartnell.....Dr Who
Anneke Wills.....Polly
Michael Craze.....Ben
 with
George A Cooper.....Cherub
Michael Godfrey.....Captain Pike
Paul Whitsun-Jones.....Squire
Terence de Marney.....Churchwarden [1]
David Blake Kelly.....Jacob Kewper [1-3]
Mike Lucas.....Tom [1-3]
Derek Ware.....Spaniard [1,4 - also 3, uncredited]
Elroy Joseph.....Jamaica [2-3]
John Ringham.....Blake [2-4]
Jack Bligh.....Gaptooth [4]

UNCREDITED

Les Clark.....Pirate Daniel
Steve Kirby, Tony Madison, Harry Tierney, Ricky Lansing, Roy Stanton, Leslie Bates.....
Customers at Inn/Pirates
John Jose.....Cabin Boy/John
Gordon Craig.....Double for Dr Who
Richard Courtney, A R Serle, Malcolm Attmere, Dennis Symons, Philip Williams.....
Pirates
Terry Hawes, Ted Rogers.....Pirate Rowers
R C F Care.....Unknown Extra
Raymond Bales.....Squire's Manservant (Birch)



Albert Ward.....Double for Dr Who's hands
Derek Ware.....Double for Blake
Terence Connolly.....
Double for Jacob Kewper (corpse)
Richard Courtney, A R Serle, Malcolm Attmere, Reginald Hitchin, Christopher Newman, Allan Matthews, Charles Mitchell, Philip Williams, William Thomas, John Weaver, F W Stoker, Buddy Windrush, Ian McKay, Fred Windrush, Valentino Musetti, Mike Horsburgh.....Stunt Pirates
Bill Weston, Malcolm Douglas, Terry Walsh, Brian Mulholland, David Newman.....
Stunt Militiamen
George Charles, Tony Madison, Gary Wyler, Ray Marioni, Peter Day, Leslie Bates, Terence Jones.....Pirates
Hugh Fraser, John Guest, Bill E Raynor, Daniel Sinclair, David Pelton, Alan Lesley, Roland Robinson, Leonard Kingston.....
 Militiamen

CREDITS

Written by Brian Hayles
 Title Music by Ron Grainer
 and the BBC Radiophonic Workshop
 Fight Sequence Arranged by Derek Ware
 Film Cameraman: Jimmy Court¹
 Film Editor: Colin Eggleston¹
 Costumes by Daphne Dare²
 Make-up by Gillian James²
 Lighting: Cyril Wilkins²
 Sound: Leo Sturges²
 Story Editor: Gerry Davis
 Designer: Richard Hunt
 Producer: Innes Lloyd
 Directed by Julia Smith
 BBCTv

¹ Credited on Episodes 3 and 4 only

² Credited on Episode 4 only

Left:

Cherub has Kewper at gunpoint.

Profile

ANNEKE WILLS

Polly

Anneke Wills was born Anna Katarina Willys on 20 October 1941 in Fulmer Chase servicemen's Maternity Hospital, near Pinewood Studios.

Her father, Richard Alaric Temple Willys was a Harrow-educated artist, and her mother, Anna Arts, a Dutch former catwalk model. When WWII broke out, Alaric reluctantly enlisted into the Royal Armoured Corps - his wealthy family offered to pay his gambling debts if he did - where he became a captain.

Young Anna and elder brother Robin meanwhile moved around the country, her mother working as a gardener, teacher, and at one time companion to a blind aristocrat. Her mother worked hard but when her father returned from the war, he took their savings and disappeared to South Africa with his new lover.

The nomadic family was living on a houseboat in Bray by the early 1950s with mum's boyfriend Roy and baby brother Nicholas. Billed as Anneke

"WORKING WITH
PATRICK TROUGHTON
WAS NEVER DULL."

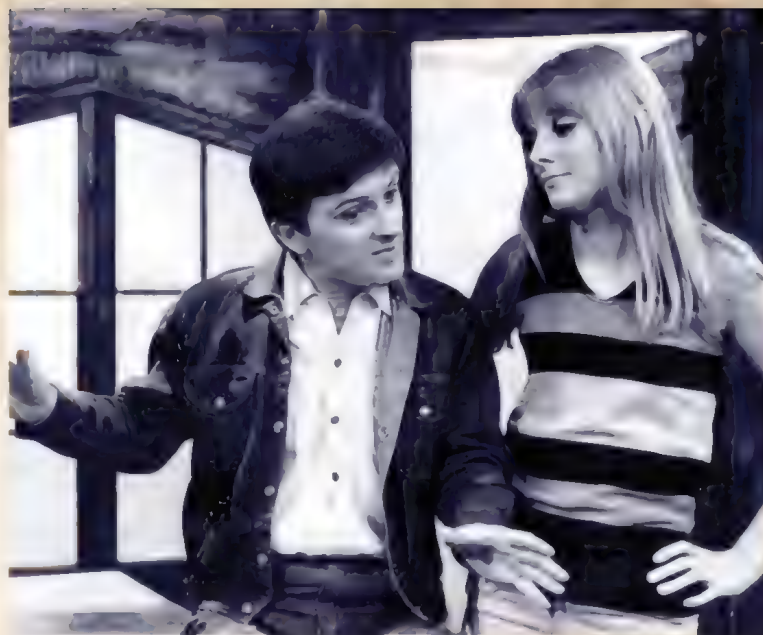
Willys, the precocious daughter took her first acting role at 11 in comedy movie *Child's Play* (1954), filmed in 1952, about children who devise atomic popcorn. Willys gave her £9 fee to her mother.

From age 12, Willys spent four years at the Arts Educational School, London while simultaneously starring in BBC children's drama serials and plays. She took mostly lead roles in *Impostor's Gold* (1954), *The House with a Secret* (1954), *Alibi Children* (1955), as the young Jane Eyre in *Remember Jane* (1955), as Lady Jane Grey in *The Prince and the Pauper* (1955), *The Blakes* (1955) and *African Holiday* (1956). The role of Bobbie in the BBC's 1957 adaptation of *The Railway Children* put her on the front cover of *Radio Times*. An ITV appearance came in children's science-fiction serial *World in Darkness* (1958).

She made inroads into mainstream shows with parts in Rediffusion's costume play *Passage of Arms* (1955) and BBC soap *The Grove Family* (1956).

Willys won a scholarship to RADA but at 17 was "kicked out for being too full of myself". A relationship with fellow RADA student Edward Fox continued until one day she returned from filming in Ireland to newspaper stories he had married actress Tracy Reed. Wills' new agent had her adopt the stage name Annika Wills, a credit first seen in Associated-Rediffusion comedy *Don't Tell Father* (1959) and a 1960 episode of crime drama *No Hiding Place*.

After appearing as the 'dream girl' of Anthony Newley in two episodes of sitcom *The Strange World of Gurney Slade*, filmed mid-1960, she found herself, at 18, living with Newley, 10 years her senior. The relationship lasted 18 months. Wills fell pregnant and Newley was set for fatherhood, but he met future wife Joan Collins when filming in the US. He arranged for Wills to terminate the pregnancy.



The relationship rumbled on and Wills was soon pregnant again by Newley but decided this time to raise the child by herself. After filming *Candidate for Murder*, an episode of *Edgar Wallace Mystery Theatre*, in 1962 she rented a room in the house of its star Michael Gough. Soon they were an item, with Gough 25 years older. When daughter Polly was born in 1963, Gough adopted her. Gough and Wills finally married on 14 February 1965 at Fulham Registry Office. Son Jasper was born the same year.

Throughout this tumultuous time, 'Annika Wills' racked up TV credits including three roles in *Probation Officer* in 1960, two episodes of *Emergency – Ward 10* (1960), sitcom *Winning Widows* (1961), a play for *Television Playhouse: The Different Drum* (1961), *Play of the Week* entry *The Primitive* (1961), *Golden Girl* (1961), costume serial *Gamble for a Throne* (1961), another *No Hiding Place* (1963), *Our Man at St Mark's* (1963) and *The Sentimental Agent* (1963).

Films included a starring role in youth movie *Some People* (1962) and a few lines in *Nothing but the Best* (1964).

Above:
In *The Wednesday Play: Toddler on the Run* in 1966.

Right:
Anneke in
*Thirty-Minute
Theatre: Keep
on Running*, in
1966.

By late 1963 she had finally adopted the professional name Anneke Wills, using this credit on an episode of *The Avengers*, *Dressed to Kill* shown 28 December 1963.

Wills became part of the Swinging London set, as she reflected to *Radio Times* in 2012: “[I was] beautiful and intelligent. A magic mix. Now I’m so old I can say it... I was the taste of the 60s and I knew if I went along for something I’d get the part.”

She took a prominent role in racy (for its time!) movie *The Pleasure Girls* (released April 1965), while TV work included *The Likely Lads* (1965), *Play of the Week: No Baby, No Baby at All* (1965), *Thirty-Minute Theatre: Keep on Running* (1966), *The Wednesday Play: Toddler on the Run* (1966) and an episode of *The Saint* filmed early 1966.

Winning the part of Polly in *Doctor Who*, Wills was very familiar with the show – husband Michael had previously played the title role in *The Celestial Toymaker*.

Contracted on 26 May 1966, her first studio session for *The War Machines* was at Riverside on 10 June 1966.

Wills’ modern attitudes and sensibilities were at odds with those of older leading man, William Hartnell. “We were on our tippy-toes around him, and that doesn’t make for a very creative atmosphere, does it?” she said to *Doctor Who Magazine* in 2002. “We were all terrified of him.” She continued; “I was the first person to readily admit that he was, let’s face it, a miserable bugger – but... there is enough nasty negativism out there in the world without me contributing... he wasn’t a well man.”

Wills and Michael Craze (cast as fellow companion Ben) were present at the first regeneration, seen in *The Tenth Planet* [see page 110] and immediately bonded with new Doctor, Patrick Troughton. “Working with Pat was never dull,” she wrote in 1996, “He had such high energy. I adored his laugh, his humour, innocence, intelligence.”



After almost a year, Wills was offered a new contract, working alongside new boy Frazer Hines as Jamie, but with her co-star Michael Craze not being recontracted, opted to leave with him. Both completed their last *Doctor Who* work, in studio for the second episode of *The Faceless Ones* [1967 – see Volume 10], recorded at Lime Grove on 8 April 1967, and their pre-filmed farewell was broadcast on 13 May 1967.

Fans missing Wills could see her as a guest panellist on *Juke Box Jury* aired on 29 April 1967, screened just before Episode 4 of *The Faceless Ones*.

Work was thin for the next year but included an episode of sitcom *Beggar My Neighbour* (1967), a cameo as tie-shop assistant Judy in *The Avengers* episode *The £50,000 Breakfast* filmed July 1967, and word game *Call My Bluff* in July 1968. She also helped tutor friend Peter Cook for his first major movie role in *Bedazzled*, filming in summer 1967.

Her biggest role came in summer 1968, playing third lead in *Strange Report*, a colour film crime series made for ITC at Pinewood by American producers Arena. She played Evelyn McLean, neighbour of criminologist Adam Strange. An artist and fashion model, the character was “not far from who I was,” as she conceded in a 2004 interview.

Filmed July 1968 to March 1969, 16 episodes aired from September 1969 on ITV and on American network NBC in 1971. Both star Anthony Quayle and Wills turned down a second series, intended to be made in Hollywood.

Feeling Hollywood was no place to raise two small children, Wills gave up acting altogether and with husband Michael Gough filming movie *The Go Between* in Norfolk in summer 1970, they set up home there. Wills concentrated on parenting, growing vegetables and working in a craft shop.

Out of the business altogether, the *Radio Times* tracked her down for its *Doctor Who* 1973 Anniversary Special. Wills wouldn't travel to Gatwick Airport for a planned photo shoot, so instead Michael Craze, two Cybermen and a photographer were dispatched to the North Norfolk coast.

Gough's time away working with the National Theatre in London placed increasing strain on the marriage and they would finally divorce in 1979.

Before that, Wills lived in Belgium for a time and then became interested in the spiritual teachings of guru Bhagwan Shree Rajneesh. After an initial visit in 1975,

and with Polly now at boarding

school, Wills took Jasper to India to join Rajneesh's commune and study meditation. In 1981 she followed Rajneesh, now pursued by tax authorities, to a ranch in Oregon, then to Vancouver, Canada.

While in Canada in December 1982, tragic news reached her. Polly, now engaged to a farmer's son, had been killed in a car accident after skidding on black ice. It was not the first tragedy in Wills' life – her journalist brother, Robin had been killed aged 28.

After Polly's funeral, Wills returned to the US, paid to marry a man for her Green Card and began an interior design business. She joined an artists' colony in Hornby Island, Canada in the early 1990s, directed a production of Japanese play *Rashomon* and, at 50, fell for Rappi, a 35-year-old marine biologist whom she married in 1993. He later left her for a young drama student.

In the mid-90s Wills returned to the UK, to a cottage in Purbeck, Dorset belonging to Edward Fox. Since 2002 she has resided in a cottage on the edge of Dartmoor.

Reconnecting with *Doctor Who* fandom in the early 1990s, she has contributed many DVD and missing episode narrations. She guested in Big Finish audio adventure *The Sandman* in 2002, has played Charley Pollard's mother several times, and from 2009 reprised Polly in many *Companion Chronicles* and *Early Adventures* stories.

She cameo'd as a party guest in dramatised biography *An Adventure in Space and Time* (2013) and among those haunting Steven Moffat's nightmares in spoof *The Five(ish) Doctors Reboot* (2013).

Two candid volumes of autobiography have been published, *Self Portrait* (2007), followed by *Naked* (2009). ■



Left: The two volumes of autobiography written by Anneke.



THE TENTH PLANET

➤ STORY 29

Earth comes under attack from a force of emotionless Cybermen from the lost twin planet, Mondas. At Snowcap Base, the Doctor faces his destiny against a dangerous new foe, as an old body wears thin...



A Cyberman from the television series Doctor Who stands on a rocky, desolate planet surface. The Cyberman is a humanoid figure with a metallic, silver-colored body. It has a helmet with a circular visor and a small antenna on top. Its chest is covered in a complex array of mechanical components, including a large rectangular panel with a grid of small lights or sensors. The Cyberman is holding a circular object, possibly a piece of equipment, in front of its chest. The background shows a hazy, rocky landscape under a pale sky.

THE TENTH PLANET

'THE CYBERMEN
SINGLE-MINDEDLY EXECUTE
THEIR PLAN TO SAVE
THEIR HOME PLANET, MONDAS.'

Introduction

The *War Machines* [see page 32] may have been the first story set on present-day Earth, but *The Tenth Planet* introduces a crucial modifier. Rather than being set in the far future or at the very least in the next century, this story occurs a mere 20 years on. Perhaps 1986 did seem impossibly distant in the 1960s, but the idea of setting ‘contemporary’ stories just a little bit ahead of the current day caught on. In terms of production, a modern-day setting meant that props and costumes didn’t have to be created from scratch. But by setting the action a few years on, the writers could take liberties and create a world somewhat different to our own – one where space exploration was at a more advanced stage, for example.

In the case of *The Tenth Planet*, setting the drama in the future meant that the apocalyptic threat to the Earth was presented as a frightening prediction of our own future, rather an *alternative* to what is happening right now in the real world. It did of course mean that when 1986 came around, the Sixth Doctor story *Attack of the Cybermen* [1985 – see Volume 40] had to mention these imminent events.

Of course, however influential it may have been, *The Tenth Planet* is more famous for introducing the Cybermen and writing out the First Doctor, than establishing adventures of the near future.

Perhaps, in essence, the Cybermen weren’t that different from the Robomen from *The Dalek Invasion of Earth* [1964 – see Volume 4] – slaves of the Daleks who, with technological augmentation, had lost their humanity. The key difference, however, is

that the Cybermen are autonomous. And although they single-mindedly execute their plan to save their home planet Mondas, they are quite willing to accommodate humanity – as long as we don’t mind becoming Cybermen, of course...

It’s quite a happy accident that the introduction of these iconic monsters coincided with the Doctor’s first regeneration, as if a worthy adversary had finally got the better of him. There had been tentative plans to replace William Hartnell in *The Celestial Toymaker* [1966 – see Volume 7], and another actor takes on the Doctor’s personality in *The Savages* [see page 6]. The closing scenes of *The Tenth Planet*, however, provided a much more memorable and spooky end to the First Doctor, and gave *Doctor Who* a whole new lease of life... ■

Below:
Attack of the Cybermen referenced the 1986-set events of *The Tenth Planet*.



EPISODE 1

In the tracking room of Snowcap Base, a group of scientists led by Doctor Barclay are tracking the position of the space capsule Zeus 4. General Cutler exchanges banter with the crew of the capsule, Williams and Schultz. [1]

Outside, the TARDIS materialises. Its arrival is noticed and one of the base crew, Tito, assembles a group of guards. They capture the Doctor, Ben and Polly and lead them into the base.

Cutler is none-too-pleased with the new arrivals and orders the Sergeant to keep them under guard in the observation room. [2] When Polly suggests they might be able to catch a lift back to England, the Doctor points out a calendar giving the date as 1986.

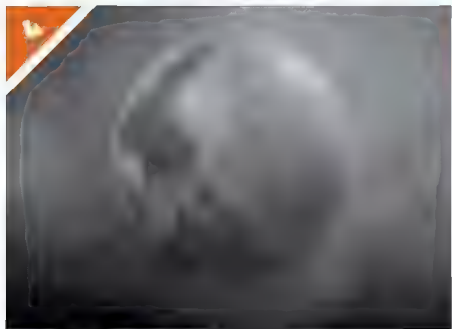
Zeus 4 reports an error. They are at a height of 1,100 miles when they should be at a height of 980. Then Schultz

notices something strange. "There's another planet out there!" he exclaims. Williams reports that the capsule's fuel cells are suffering a power loss. [3]

Williams and Schultz attempt to correct their orbit but Zeus 4 tumbles out of control. An image of the planet comes through on the observation room monitor. Its land masses resemble those of the Earth but upside-down. [4] The Doctor explains that it is Earth's twin planet and warns Ben and Polly that they should expect visitors.

A spaceship lands nearby. [5] The Sergeant and Tito approach the TARDIS, having been ordered to force it open. The Sergeant sends Tito inside for a welding torch and sees three figures approaching through the blizzard. He fires at them to no avail, and one of them kills him with a chop to the neck.

Tito returns to the surface and approaches what he thinks is the Sergeant but it is a Cyberman wearing his cloak! It kills him with a single strike. [6]





EPISODE 2

The Cybermen disguise themselves with the dead guards' coats.

The Secretary General of International Space Command in Geneva, Wigner, tries to contact Snowcap Base but can't get through due to interference. [1]

Inside the base, Barclay informs his team that *Zeus 4* is about to commence its final orbit before re-entry. But then three figures in coats stride in and reveal themselves as Cybermen. A guard tries to shoot one but the Cyberman is too quick, killing him with its lamp-like weapon.

The leader of the Cybermen, Krail, informs Cutler that *Zeus 4* will not return to Earth. Polly asks the leader if it doesn't care. "Care?" it replies. "No. Why should I care?" [2] Krail explains that they are from the planet Mondas, Earth's twin world. As their race became weak their scientists created spare parts for their bodies.

Ben picks up the rifle left by the killed guard. One of the Cybermen spots him doing this and Ben is forced to hand the weapon over. [3]

Zeus 4 spins out of control and explodes, killing the crew. [4]

Krail explains that Mondas has nearly exhausted its energy so is gathering energy from Earth. Every living thing on Earth will die, except for the people, who will be turned into Cybermen.

Ben is locked in a film projection room. He turns the projector towards the door so that when a Cyberman enters it is blinded. He destroys it with its own weapon then sneaks into the tracking room and passes the weapon to Cutler, who uses it to kill the remaining Cybermen. [5] Cutler calls Wigner and learns that a third astronaut was sent up to help Williams and Schultz; it's his son Terry.

Cutler orders the base's Cobra anti-missiles to be programmed for launch. A technician announces that he has detected a fleet of hundreds of spaceships. [6]

EPISODE 3

As one of the scientists, Dyson, makes contact with *Zeus 5*, the Doctor collapses. [1] Cutler tells Ben and Polly to take him to one of the cabins. Terry reports that his capsule is suffering power loss.

Cutler reasons that they have three problems; getting his son back, dealing with the Cybermen, and stopping the energy drain. His solution is to use the destructive Z-Bomb to destroy Mondas; he orders Barclay to contact Geneva to get authority. Wigner refuses to give Cutler permission but agrees that Cutler can take any action necessary against the Cybermen, which Cutler interprets as authority to use the Z-Bomb.

Ben suggests they wait. The Doctor told him that Mondas will eventually absorb too much energy and burn itself out. [2]

Cutler orders his guards to lock Ben up with the Doctor and goes to prepare

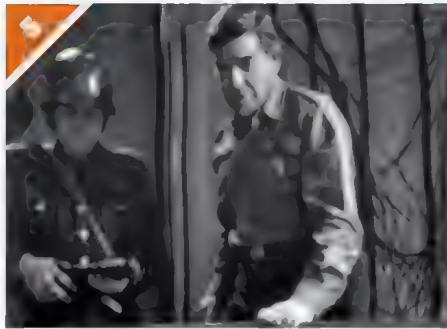
the Z-Bomb warhead with Dyson. When he returns to the tracking room the technician reports that a Cyberman ship is approaching. [3] Cutler decides to set an ambush with guards equipped with the Cybermen's own weapons.

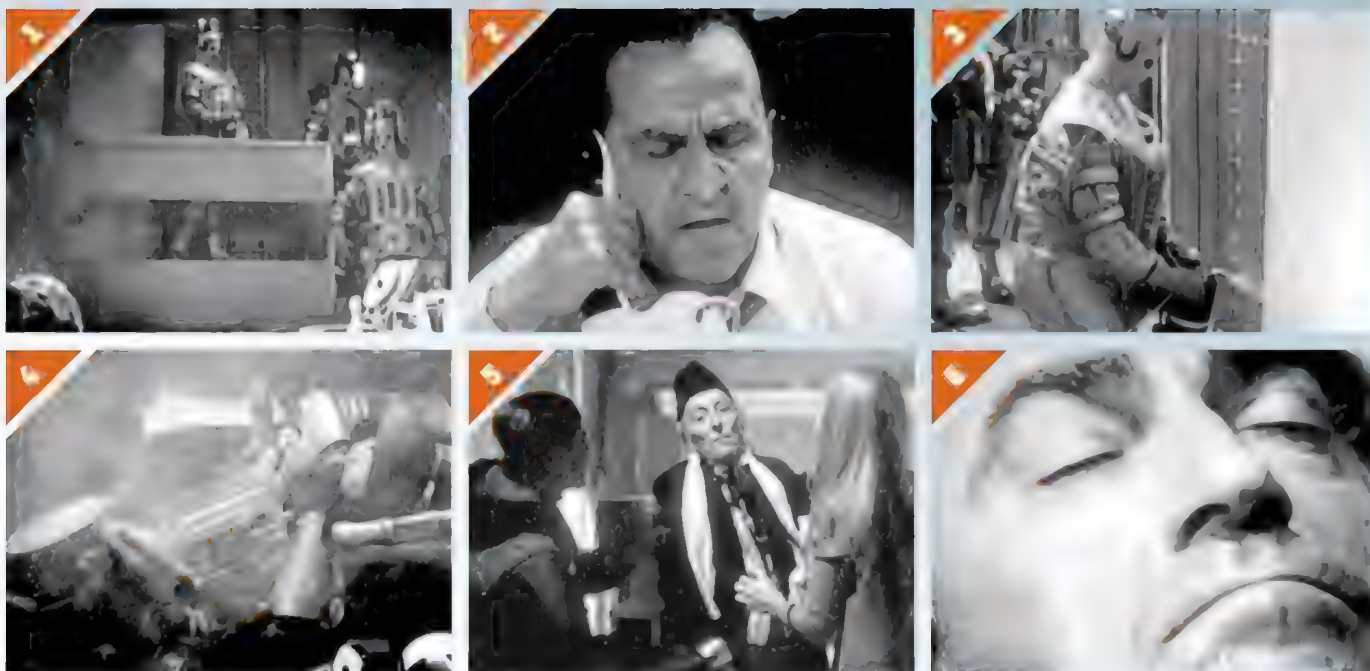
Polly and Barclay visit Ben, and Barclay tells him the rocket could be immobilised by sabotaging one of the servo plugs.

The Cybermen approach the base but are cut down by soldiers using their lamp weapons. [4]

Ben opens a ventilation grille and crawls through the shaft to the rocket silo. He reaches the rocket and begins work but Cutler catches him red-handed. He knocks Ben out, then returns to the tracking room. [5] Terry reports that the *Zeus 5* capsule is still losing power.

Barclay starts the countdown. Ben wakes up with a headache and Polly asks him if he managed to sabotage the rocket. He can't remember. [6] The rocket is raised to the surface and as the countdown reaches two, the engines ignite...





EPISODE 4

The rocket's engines fail. The Doctor arrives in the tracking room to tell Cutler his plan has been foiled.

Cutler points a gun at Barclay and demands that he fire the rocket. Their conversation is interrupted by a call from *Zeus 5*. Terry reports that Mondas is brightening and darkening.

The technician reports a Cyberman ship is approaching and the Cybermen force their way into the base. [1] Cutler tries shooting at them but is killed.

The leader of the Cybermen, Krang, insists that the missile be disarmed. Barclay suggests moving the warhead to the radiation room. Polly is taken to the Cyberman ship as a hostage.

The Doctor takes a call from Wigner who reports that there have been mass landings of Cybermen across the world. [2]

The Doctor realises that the Cybermen intend to use the Z-bomb to destroy the

Earth to save Mondas. Ben wonders why the Cybermen need humans to disarm the missile; are they afraid of radioactivity? He lures a Cyberman into the radiation room, which causes it to weaken, and grabs its weapon.

Krang has the Doctor taken to the Cyberman ship and, with two other Cybermen, starts pumping gas into the radiation room. [3] Ben and the scientists open the door; the scientists overpower one Cyberman using radiation. Ben shoots the other two with the stolen weapon.

They return to the tracking room. There are more Cybermen there but as Mondas melts away, the remaining Cybermen collapse. [4]

Ben goes to the Cyberman ship and releases the Doctor and Polly. Ben gives the Doctor his cloak and he wanders off, saying, "Keep warm." [5] By the time Ben and Polly reach the TARDIS, the Doctor is already inside. He sets the controls and falls to the floor... where he turns into a new man! [6]

'PEDLER WAS
INTRIGUED BY THE
CONCEPT OF
A TOTALLY
CYBERNETIC MAN.'

Pre-production

The *Tenth Planet* was commissioned on Tuesday 17 May 1966 and although it became famed for the departure of the original Doctor as played by William Hartnell, this was not a consideration during its conception. The author was Dr Christopher (Kit) Magnus Howard Pedler, a research scientist at the University of London's Institute of Ophthalmology's Department of Anatomy. Pedler had been scientific adviser on *Doctor Who* since earlier that year, having submitted the basic premise of *The War Machines* [see page 32] to story editor Gerry Davis, followed by another rejected notion about a vampiric form of life.

The Tenth Planet contained two scientific elements Pedler was specifically interested

in. One of these concerned a space capsule suddenly losing its energy – apparently the result of a race of cyborgs whose energy sources were running out. The space capsule image was one that both Davis and Pedler liked, and was topical with both NASA and the USSR pushing forward in the space race. The scripts indicated that Polar Base's tracking room should resemble Cape Kennedy, while *Zeus 4's* interior should be based on a Gemini capsule; both Gemini and Zeus were names associated with Greek mythology. The polar setting for the tracking station was inspired by one of Pedler's favourite films, the science-fiction movie *The Thing from Another World*, originally released in 1951 (1952 in the UK), which concerned an American

Air Force team encountering an alien from a crashed spaceship at an arctic scientific base.

Another ingredient was a story concept Pedler had of 'star monks', who apparently came from Earth's twin planet on a religious quest. Davis felt this to be too close to the Meddling Monk from *The Time Meddler* [1965 – see Volume 5] and *The Daleks' Master Plan* [1965/6 – see Volume 6] stories of the previous year. In later years Davis recalled that the twin planet idea was a concept he had suggested to would-be writers and advisors as a launching point for new stories. The idea of Earth having a twin planet had first been mooted by Malcolm Hulke in his 1963 proposal, *The Hidden Planet*.

Scientific fears

Davis suggested that Pedler forgot about science-fiction concepts and concentrated on his fears as a scientist. Pedler's main concern was 'dehumanising medicine' – the replacement of limbs and organs by machines. The logical steps forward in medical science were discussed by Pedler and his wife Una (also a doctor) in the garden of their home at Parkhill Road in Clapham, and they hit upon the idea of 'spare part' surgery taken to extremes. Pedler was intrigued by the concept of a totally cybernetic man, and whether it would still have a soul. He was keen to break up the human form of these 'Cybermen', and suggested ideas such as having their arms start lower down their body than elbow-level.

Pedler and Davis met up on a regular basis to discuss their ideas at The Contented Sole, a fish and chip shop in Kensington.

The contract for Pedler's new serial stated that the scripts, which were formally

commissioned as *Doctor Who and the Tenth Planet* on Tuesday 17 May, should be delivered by Monday 6 June.

Throughout 1966, William Hartnell had become increasingly difficult to work with on a show which he cared deeply about. Since the departure of the original production team and cast in 1965, he had felt unsettled. Rows regarding the direction of the show were frequent by late 1965, with Hartnell threatening to leave and producer John Wiles unsuccessfully attempting to replace him. Hartnell believed that *Doctor Who* contained increasing amounts of 'evil' for a children's show, and suggested more whimsical storylines suitable for a younger audience. Wiles had wanted to toughen up the programme, resenting Hartnell's demands for input and threats that the actor would bypass him and complain to Sydney Newman, the head of drama. Although Wiles' subsequent replacement, Innes Lloyd, had managed to gain a degree of respect from Hartnell, both Lloyd and Davis were aware how the actor had to be treated.



Left: General Cutler won't be smiling when the Cybermen turn up.

It was clear by now that Hartnell's tiredness and irascibility were not good for the show, and Lloyd tactfully advised the actor that maybe he should leave, and that somehow the series could carry on with a new lead. Shaun Sutton, the new head of drama series since April 1966, wanted the show to continue – feeling that a change of lead actor might create a more successful format (*Doctor Who* had been losing viewers during the previous year). Since the Doctor was a very old and alien character, it was possible that he could die and be reborn as a new man. This idea, from Davis, was then enhanced by Lloyd suggesting that the Doctor could rejuvenate himself every so often into a younger man. The concept would be incorporated into *The Tenth Planet*.

It was suggested that Hartnell should leave in a serial recorded at the start of the fourth block. This was arranged in mid-June 1966 during production of *The Smugglers* [see page 82], with Hartnell contracted for four additional episodes to be recorded during September/October.

On Saturday 16 July, Hartnell reached a decision about his future. 'Bill decides to give up *Dr Who* in October,' noted Hartnell's wife in her diary. The last few months had been stressful and hurtful to the actor, and he also now felt that he was out of tune with the adventures which were being written for the Doctor.

The production team considered many other actors to replace Hartnell including Michael Horden, Patrick Wymark, Ron Moody... and even former rock and roll star Tommy Steele. Eventually they settled on Patrick Troughton (whom director Rex Tucker had considered to play Johnny Ringo in *The Gunfighters* [1966 – see Volume 7] – offering him the role in late June 1966 while he was filming a movie called *The Viking Queen*. According to Lloyd, Hartnell approved of the choice of successor.

With such a big change on the horizon, Lloyd and Davis had aimed to make *The Tenth Planet* a turning point for *Doctor Who*. It was the first serial which they felt had been crafted completely in

Below:
Astronauts
Schultz and
Williams.



line with their vision for the series, as opposed to following a style developed by their predecessors.

Although Davis had worked closely with Pedler in developing the storyline for the pivotal serial, problems developed during the scripting process when Pedler was taken ill with ulcerative colitis (a severe bowel inflammation) and admitted to Gordon Hospital some time in June; an operation was scheduled to reduce his abdominal gut. As the scientist would be unable to deliver finished versions of the scripts, staff contribution clearance was given on Wednesday 29 June for Davis to conduct work on the scripts for Episodes 3 and 4, for which he was to be paid part of the fee. Davis was working flat out in the evenings and weekends, as he was concurrently performing work on the scripts for *The Smugglers* and Troughton's debut story. By early July Pedler was in St George's Hospital in Tooting and on Wednesday 13 July agreed to the 50:50 split in scripting fees with Davis. Davis was paid for his work on *Dr Who and the Tenth Planet* Episodes 3 and 4 on Wednesday 20 July. The writers would also share copyright on the concept of the Cybermen.

Polar Base

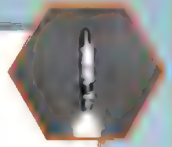
In the early drafts of *Doctor Who and the Tenth Planet*, the tracking station was originally referred to as 'Polar Base' with the name 'Snowcap' introduced later on and the year was specified as 1982. At the end of Episode Three, Ben was not present back in the tracking room with the Doctor and Polly. At the start of Episode Four when Cutler threatened the Doctor and Barclay with his gun, Polly saw white gas coming into the tracking room through the door, forcing a guard corporal to collapse dead. The Cybermen

then appeared through the gas in the control room; this was when Ben staggered into the control room. There was more dialogue about the rocket containing the bomb, with Krang demanding that the Doctor reveal what the base was about to launch ("Do not lie to us. You do not send an empty rocket to Mondas.") The Doctor was forced to reveal Cutler's scheme with the Z-Bomb. There was an additional short scene in Geneva where the technician reported another Cyberman landing in Greenland, bringing the total to 40. When Wigner then contacted Polar Base and spoke to the Doctor, he explained: "It is urgent that the security council establishes contact with their [the Cybermen's] headquarters on Mondas so that a peaceful solution may be found... It will be easier to contact Mondas from the pole." Addressing those in the radiation room, Krang originally indicated that "Certain selected Earth people could be taken to Mondas and saved... You can only survive on Mondas after conversion... This would be done on the space voyage."

Taken to the spaceship, the Doctor and Polly were secured in metal chairs. A Cyberman entered and placed a large black box next to the Doctor, informing the hostages: "You are outside the surgery... You are going to Mondas. You will both have to be operated on. To convert you to Cybermen." When Ben, Dyson and Barclay got back to the tracking room, Ben immediately noticed on the monitor that Mondas was breaking up. As Dyson speculated what would happen to the Cybermen, Ben picked up the Cyberman gun from one of the beings they had overpowered earlier and headed off to

Connections: The right stuff

► *The Tenth Planet's* notion of a spaceshot such as the *Zeus 4* mission depicted in the serial was a topical one of the day, with NASA's manned Gemini 10 mission taking place from 18-21 July 1966.



rescue the Doctor and Polly, while Terry Cutler's voice was heard calling Polar Base.

Ben entered the spaceship to discover that the Cyberman guarding the Doctor and Polly was dead. When Ben confirmed that Mondas had disintegrated, the Doctor commented: "Just as I suspected. All these creatures receiver [sic] their life force from a central source of supply. When Mondas exploded they became lifeless as you see." Back at the tracking station, Barclay informed Lt Cutler that his splashdown would be handled by Geneva, with the astronaut commenting that he passed dozens of Cybermen ships which seemed like "dead satellites". The Doctor, Polly and Ben entered as Cutler asked about his father. "He must not be told about his father until he is down safely," said the Doctor, so Barclay claimed that the General was inspecting the spacecraft. "He must never find out the truth about his father's last hours," the Doctor commented to Polly after communication was broken. Wigner contacted Polar Base to confirm that they could handle the splashdown. Polly asked if the Earth would go back to normal now, with the Doctor replying: "Yes child. The returning energy will produce some severe storms,

high tides, but not for long." As the TARDIS trio turned to go, Barclay attempted to stop them, saying that Secretary Wigner would have a job for Ben after his work that day; the sailor politely declined. On the monitor, Dyson and Barclay saw the TARDIS dematerialise from the polar landscape, with Barclay pondering: "If the Cybermen came from Mondas, just where did they come from?"

On Friday 22 July 1966, *Doctor Who's* original story editor, David Whitaker, was commissioned to develop a script for the new Doctor, entitled *The Destiny of Doctor Who* (after his storyline *The New Armada* had been rejected by Davis on 17 January 1966). Troughton was offered a contract for 22 episodes on Tuesday 2 August.

Hartnell's departure was announced on Friday 5 August and was reported in the British press. Under the title *New Dr Who Sought*, on Saturday 6 *The Times* reported the previous night's news of Hartnell saying that he was returning to stage and film work, noting, "I think three years in one part is a good innings and it is time for a change." His last episode was

Connections: Culture culture

► Early in Episode 1, Tito sings *La Donna e Mobile* from Giuseppe Verdi's (1813-1901) opera *Rigoletto* (1851), while reading an issue of *Sgt. Fury and His Howling Commandos*, a Second

World War comic published by Marvel Comics from 1963.



specified as being screened on Saturday 29 October and the item reported: 'The BBC is searching for a new Dr Who.'

The news made the cover of the *Daily Mirror* with Clifford Davis' story *Why I must quit - by Dr Who*; with the same quote from Hartnell, the journalist noted, 'He may just vanish into Space, or - the more likely solution - another actor will be made up to look as much like the original Dr Who as possible.' In Brian Dean's *Dr Who to quit* in the *Daily Mail*, Hartnell's decision to let his contract lapse in November was backed up by a comment from a 'friend' saying, "It has been a great strain for William over the last three years. The serial demands a great deal from him as an actor." The BBC

commented: "We are very sorry to lose Mr Hartnell. We are now looking for a replacement but it's too early to say whom we have in mind." Martin Jackson of the *Daily Express* penned *A New Who in View, But Who?* and reported 'the BBC would like the serial to continue and are now looking for another actor to play Dr Who. Said the BBC: "Finding a new Dr Who will be a problem."'

Connections: Wardrobe room

► Polly selects a fur coat and hat from the TARDIS' wardrobe, a regular feature of the Doctor's ship, a variant of which had previously been seen in *The Web Planet* [1965 - see Volume 4].



Hartnell leaves Who

Writing to fan Ian McLachlan in July 1968, Hartnell commented: "Basically I left *Dr Who* because we did not see eye to eye over the stories and too much evil entered into the spirit of the thing. *Dr Who* was noted and spelled out to me as a children's programme, and I wanted it to stay as such, but I'm afraid the BBC had other ideas. So did I, and I left. I didn't willingly give up the part."

In need of complete rest, Hartnell spent the last four weeks of his break with his wife on a fishing holiday in Cornwall. He also enjoyed drinking heavily in the pubs, and became vulnerable to infection.

Meanwhile, the media coverage continued. *William Hartnell to leave Dr Who* was a story on the front page of *Television Today* on Thursday 11 August. It was on this day that ABC - the ITV weekend franchise for the Midlands and North of England - revealed they were spending £650,000 on a co-production deal with American International Pictures for a new half-hour science-fiction series set in the year 2500; this was reported by Clifford Davis in the *Daily Mirror* as *ITV Space threat to Dr Who*.

Left:
Last-minute costume adjustments for the Cybermen.



Guest-stars Robert Beatty as Cutler, and David Dodimead as Barclay.



‘How sad that William Hartnell is giving up the role of Dr Who,’ wrote Mrs D Vernon of Leeds in the Televiewpoint section of the *Daily Mirror* on Saturday 13 August. ‘This talented character dominated the series and I can’t think who can adequately replace him.’ On Thursday 18 August, *Television Today* noted of the autumn line-up that ‘*Dr Who* (with a new leading actor) will begin again in November’.

The director assigned to Hartnell’s swan song was Derek Martinus, whose first television drama work had been *Galaxy 4* [1965 – see Volume 6] the previous year. He started casting in early August, using an international flavour to reflect the multi-national International Space Command. The guest stars included Canadian actor Robert Beatty as General Cutler; Martinus had previously directed Beatty in a production of *The Man Who Played God* at the Pembroke Theatre, Croydon in 1961. Beatty was best known

for starring as Mike Maguire in the 1958 ZIV/ABC series *Dial 999*. He had also been much in demand in British films since the 1940s playing Americans, including two appearances with Hartnell – *Appointment with Crime* (1946) and *Odd Man Out* (1947). Hartnell had guested on *Dial 999* and the two were delighted to be working with each other again. Another guest star was noted Bermudan actor Earl Cameron playing Glyn Williams in the first two segments (despite the fact that Williams was written as a Welshman). Australian Alan White (who had featured in the series *The Flying Doctor* and *Tell It to the Marines*) won the role of Schultz (originally a Germanic character whose name in the script was generally spelt ‘Schultze’), with actor, writer and linguist Steve Plytas (who had appeared in series such as *The Money Man*) as Wigner. The role of Dyson was originally offered to actor/producer Bernard Hepton, but during rewrites in August was diminished so much that the part was reallocated to Dudley Jones, whose television credits included *Robin Hood*, *Treasure Island* and *Emergency Ward 10*.

The serial saw a change in some of the regular design personnel. After supervising make-up on most serials since *The Reign of Terror* [1964 – see Volume 3], Sonia Markham left and was replaced by Gillian James. Likewise, Sandra Reid replaced costume designer Daphne Dare on the new serials. Set designer Peter Kindred was also new to *Doctor Who*. At the Radiophonic Workshop in August 1966, Brian Hodgson created 12 new special sounds to be used in *Dr Who and the Tenth Planet*, including the Cybermen guns and spaceships and the sound of the TARDIS machinery going wild in the lead-up “for Transition”.

Filming was planned in mid-August, with a prime feature of the serial being the

Cybermen which Davis and Pedler hoped would be as successful as the Daleks. The script for Episode 1 referred to them as 'tall, thin, clad in a silver link one piece suit' and that when the sleeve of the suit slipped back it would reveal that 'instead of flesh there is a transparent "arm shaped" forearm containing shining rods and lights. There is a normal hand at the end of it. A close-up of their heads reveals a metal plate running between centre hair line front and occiput.' Episode 2 added 'their faces and heads are normal but under the hair on the head is a shining metal plate... (this could be disguised by a hat). Their faces are all rather alike, angular and normally good looking. On the front of their trunks is a mechanical (computer like) unit consisting of switches, two rows of lights and a short movable proboscis. They carry (exotic) side-arms. At elbow joints and shoulders there are small ram-like cylinders acting over the joints.' Their voices were to be 'flat but not Dalekish, hard in tone'.

Cybernetics

New costume designer Sandra Reid discussed cybernetics with Pedler before embarking upon her designs. A mask was used to make the Cybermen faces look similar, consisting of a stretching grey silk jersey material. The eyes and mouths were black holes trimmed with silver vinyl, and the actors would have their features darkened to hide their faces. A similar grey wool jersey material formed the main 'skin' of the Cybermen, a full-length cloth body stocking. Over this was worn a transparent polythene suit made from 'crin', ribbed with metal rings. The costumes incorporated metal epaulettes and plastic piping, held together with nuts and bolts, making them very

heavy. The metallic headpieces (adapted from the headlamp of a large truck) and chest units were made by Shawcraft of Uxbridge. It had been hoped that the halogen lamp in the headwear would illuminate, but in the first test shot the bulb exploded and the idea was abandoned. Although the script clearly specified that the Cybermen should retain human hands, Reid later claimed that this happened because she forgot to create any silver gloves and so make-up designer Gillian James added a silver-blue make-up to the actors' hands. The Cybermen's feet were silver Wellington boots.

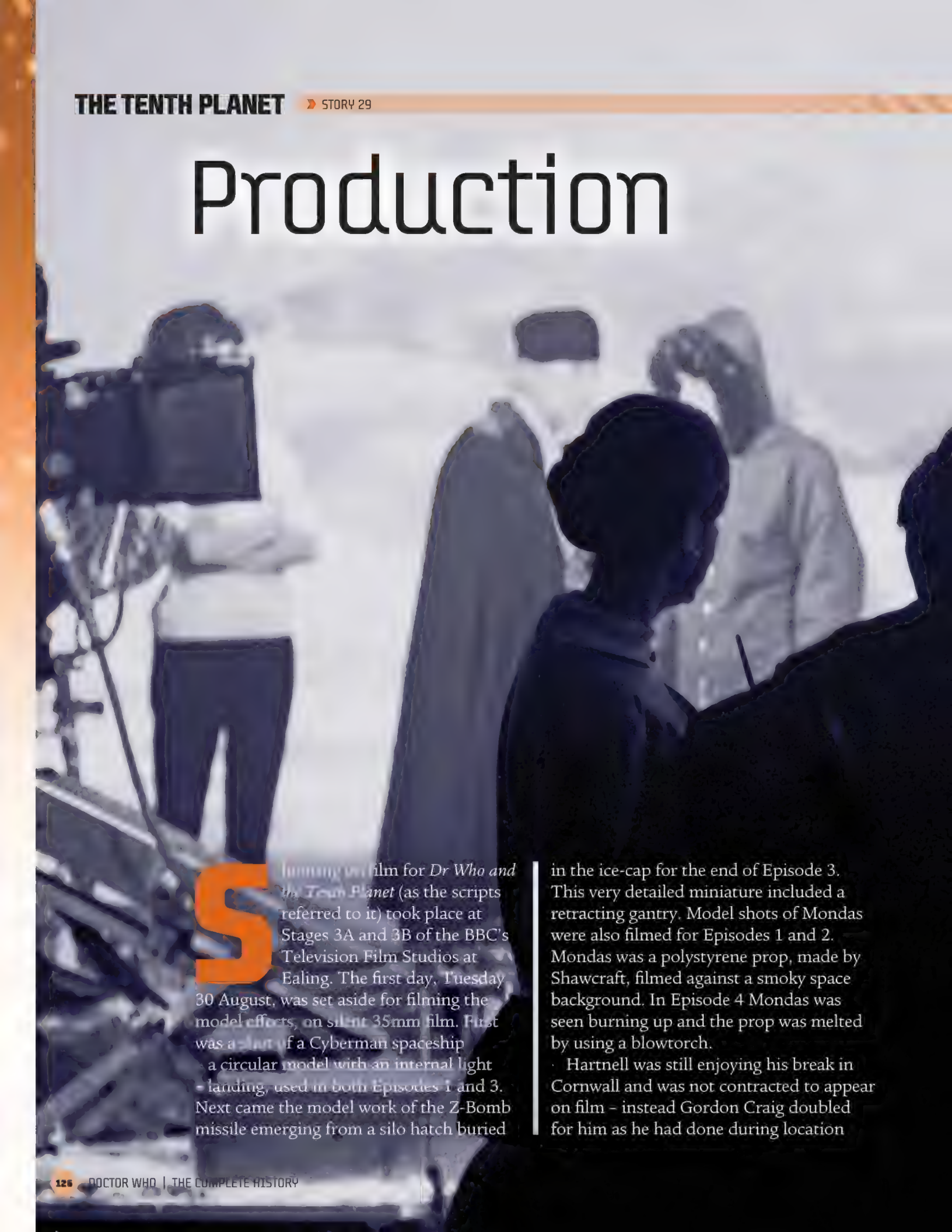
The moveable arm on the chest unit was dropped as impractical and costly. The chest units used a lot of clear plastic, and housed mechanisms which flashed, powered by a battery. The Cyberman weapons were bulky ray guns, carried beneath the chest units. Built around lampshades fitted into a framework, these housed lightbulbs that illuminated when 'fired'. The earpieces on the headgear were held in place by wrapping clear adhesive tape around these and the forehead band once on the actor's head. ■

Below:

"It is imperative that we find shelter or we shall rust!"



Production



Shooting on film for *Dr Who and the Tenth Planet* (as the scripts referred to it) took place at Stages 3A and 3B of the BBC's Television Film Studios at Baling. The first day, Tuesday 30 August, was set aside for filming the model effects, on silent 35mm film. First was a shot of a Cyberman spaceship – a circular model with an internal light – landing, used in both Episodes 1 and 3. Next came the model work of the Z-Bomb missile emerging from a silo hatch buried

in the ice-cap for the end of Episode 3. This very detailed miniature included a retracting gantry. Model shots of Mondas were also filmed for Episodes 1 and 2. Mondas was a polystyrene prop, made by Shawcraft, filmed against a smoky space background. In Episode 4 Mondas was seen burning up and the prop was melted by using a blowtorch.

Hartnell was still enjoying his break in Cornwall and was not contracted to appear on film – instead Gordon Craig doubled for him as he had done during location

'THE POLAR LANDSCAPE WAS CONSTRUCTED AT EALING FILM STUDIOS.'



work for *The Smugglers* in June. In addition to new regular companion actors Michael Craze and Anneke Wills, the other cast required on Wednesday 14 August were three extras as Snowcap troops seen in Episode 1: Ken McGarvie, Terence Jones and Alec Coleman. It was comparatively late in the day that Craze and Wills discovered that Hartnell would be departing from *Doctor Who*, although there had been earlier rumours of the lead actor being replaced, nothing concrete of this nature had been suggested. Neither of the

young co-stars had formed a particularly strong bond with Hartnell and looked forward to working with his successor. The polar landscape was constructed at Ealing for several reasons. Firstly, it had to be large to look convincing, and would occupy too much space in Riverside Studio 1. Secondly, the set needed to be raised with a trapdoor through which the ISC personnel could emerge. Thirdly, simulating a blizzard required jabolite 'snow' being thrown onto the set in front of a wind machine, difficult to control in

Connections: Nanook who?

➤ Referencing Polly's attire, Ben asks, "Who do you think you are, Nanook of the North or something?" Nanook of the North was an Inuit man featured in a 1922 silent documentary of the same name,

directed by filmmaker Robert J Flaherty (1884-1951).



a recording studio. Another requirement was a rotating periscope and a set of radio aerials projecting from the ice. An armourer was present to supervise use of the Browning 9mm automatics used by the soldiers.

The filming that took place was for Episodes 1 and 4, including the silent arrival of the TARDIS and the capture of the travellers by the soldiers. The base personnel apart from

Barclay and Dyson wore standard military uniforms which also bore the logo of ISC. Other filmed inserts for Episode 1 included shots of Polly and the TARDIS through a crosswire circular mask, showing the point

of view of a periscope. A sequence of the Doctor, Polly and Ben returning to the TARDIS was made for the end of Episode 4. The script originally had dialogue for the Doctor as he examined the periscope and returned to the TARDIS, but this was dropped due to Hartnell's absence.

During filming, Craze was still recovering from an operation he had undergone in the summer break to remove a bone chip from his nose (which he had broken shortly before joining *Doctor Who*). During the operation, the actor nearly died when a blood vessel burst, but the operation was a success, although it left his nasal channels very delicate. The jabolite used as snow in the film sequences caused problems for the actor as it got up his nose. The snow was being thrown into the wind machine by production assistant

Below:
Creating snow effects on set.



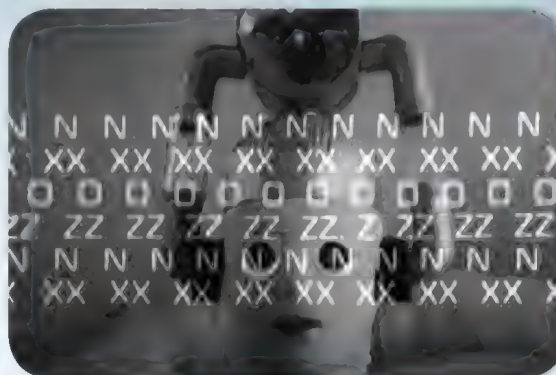
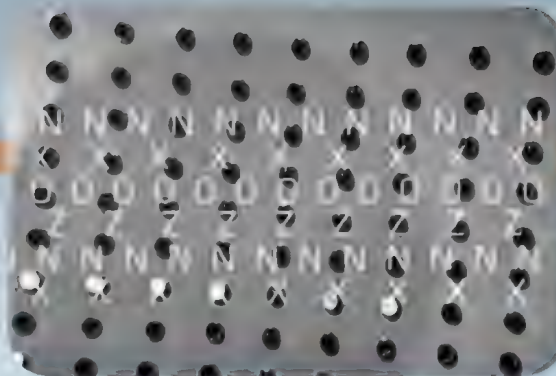
Edwina Verner, whom Craze later invited out for coffee... and subsequently married!

Thursday 1 September was spent on the ambush of the seven Cybermen by three ISC soldiers in Episode 3. Three actors, all over six-foot in stature – Reg Whitehead (with whom Martinus had worked in the theatre), Harry Brooks and Gregg Palmer (the stage name of Dutch actor Donald Van der Maaten) – were hired as the three principal Cybermen, with John Slater, Bruce Wells, John Haines and John Knott as other Cybermen. Three extras (Coleman, Roy Pierce and Freddie Ellrett) also featured briefly as Snowcap soldiers. This sequence was difficult to film since some of the actors in the heavy Cybermen costumes fainted under the heat of the studio lighting. During the massacre sequence, the tape holding the ‘ears’ in place broke on one Cyberman and the metal rod could be seen flapping around. Filming was attended by BBC photographers who took publicity shots of the Cybermen and behind-the-scenes shots of director Derek Martinus working with his crew.

Cybermen scenes

Patrick Troughton’s arrival on *Doctor Who* was announced on the evening of Thursday 1 September and covered by the press the following day.

The final day at Ealing was Friday 2, filming the remaining Cybermen scenes which bridged Episodes 1 and 2. This required Whitehead, Brooks and Palmer again in their Cybermen outfits, plus John Brandon, Shane Shelton and Terence Jones. The sequence showed the Cybermen attacking the soldiers outside the TARDIS, with a brief scene at the start of Episode 2 showing the three invaders donning the hooded capes of the ISC personnel.



Left: Bernard Lodge’s specially animated graphics.

Other specially filmed material included an animated graphics sequence of 16mm film made by Bernard Lodge. This comprised white letters moving across a black screen in the manner of a futuristic computer printout (with six rows of letters reading N XX D ZZ N XX), and would be used during the opening and closing credits.

Rehearsals started on Monday 12 September at St Helen’s Church Hall, St Helen’s Gardens, London W10. Hartnell had returned from holiday, but was concerned about composing himself for his final appearances – requesting that Martinus should forbid the use of the ping-pong table in the rehearsal hall as it disturbed his concentration. It was an upsetting time for the Doctor and he was frequently irritable.

Anneke Wills quickly made friends with the recovering Kit Pedler and invited him for dinner with her husband Michael Gough, introducing him to another guest of theirs, the humorist and programme maker Jonathan Miller.

Connections: Clothing symmetry

► In a nice moment of coming full circle, the Doctor dons a cloak, scarf and Astrakhan hat as he leaves the TARDIS and steps into the South Pole weather. It’s an almost identical costume to that worn in his very appearance in *100,000 BC* [1963 – see Volume 1].





Above:
Danger in
space for
Schultz and
Williams.

On Friday 16 September – the day before studio recording of Episode 1 – Patrick Troughton was contracted to record the transformation sequence for Episode 4.

All four episodes were taped in Studio 1 at the BBC's Riverside Studios, with Episode 1 recorded on the evening of Saturday 17 September, three weeks ahead of transmission. Taping ran from 8.30pm to 9.43pm for the first three instalments. The Saturday session was a change for *Doctor Who*, which until then had been recorded on Friday evenings, with rehearsals from Mondays through the week. Now rehearsals started on Tuesdays, allowing the Monday for film work on the next serial. The three principal Cybermen actors were not needed for recording Episode 1.

BBC publicity photographs taken on the day focussed on the *Zeus 4* crew and guest-star Robert Beatty in the tracking room set. Pictures show Beatty in a formal American general's tunic and wearing

a tie, neither of which he wears in the transmitted episodes.

The main setting for the serial was the tracking room at Snowcap, a large set with a raised control area for Dr Barclay and steps leading up to an entry door at the rear. To the left was an entrance to the observation room. In addition to the main screen (made and operated by Shawcraft) which traced the position of the spacecraft, five numbered television monitors were built into the right-hand side of the set. The image on these could be either specially filmed material (such as a distant shot of Mondas), or shots of Schultz and Williams in the *Zeus 4* capsule from another set. Doors in the base normally bore numbers, such as Door 2 leading into the observation room from the tracking room. The *Zeus 4* set was very small with two seating positions which Cameron and White remained in throughout their two episodes. A special prop, one of many produced by Shawcraft,

was the visual check device, a curved tube which was lowered into the set for Schultz to ascertain the capsule's position. The spacesuits worn by the *Zeus 4* crew had originated in the 1964 movie *First Men in the Moon*.

Attention to detail

There were a number of small changes made to the recording script, with Beatty injecting a lot of ad-libs such as his comment about the penguins and his "I don't like your face... nor your hair" line, possibly as a joke about Hartnell's bewigged Doctor. The script paid attention to detail regarding the background activity of the tracking room, indicating all the technical dialogue that should run behind other characters talking. The script for Episode 1 defined the year as 2000 on the calendar, not December 1986 as in the finished episode, and ISC's Supreme Commander was 'Doctor Wigner'. The full names of the three main Snowcap Base characters were placed on their ID labels: Ernest John Dyson, Clement David Barclay (referred to as Doctor Tom Barclay in the script for Episode 1 and Head Scientist Clement David Barclay in the script for Episode 2) and George Cutler. The script suggested that when the Cybermen emerged from the blizzard, they should be making 'bubbling' radiophonic noises.

A stock computer sound effect as heard in serials like *The War Machines* was played into the studio for the Tracking Room scenes. One recording break was scheduled for the evening, allowing the Doctor's party and Cutler to move from the guard room to the tracking room after their initial interrogation; however, another occurred after the *Zeus 4* crew realised their bodies were weakening.

Episode 1 used BBC stock footage showing a Gemini rocket launch for *Zeus 4* at the start of the episode, establishing shots of Arctic landscapes, and later some footage of Earth seen from a rocket porthole. After the opening film of the launch, the picture faded to black and the opening caption filmed graphics were superimposed – complete with spelling error: 'by Kitt Pedler.' From this serial, the font used for the credits and serial titles on *Doctor Who* was changed; since 1963 it had been a Stephenson Blake Grotesque font, but now it was changed to Eurostile, a typeface designed by Aldo Novarese and Alessandro Butti in 1952.

The closing credits for the episode again used the special streams of moving letters, flashed up between each of the crediting caption slides.

All of the music featured in *The Tenth Planet* came from the Chappell Recorded Music Library.

The opening film sequences on the polar surface were backed by Walter Stott's *Music for Technology: Part 1*, performed by Roger Roger and his Champs Elysses Orchestra with around a minute being used from a 1964 Chappell release (C818). *Drama in Miniature: Part 2 (i): Time for the Reaper* performed by Robert Farnon and the Wind & Percussion Ensemble was heard for about 30 seconds as the *Zeus 4* crew of saw the tenth planet for the first time;



Left:
"I don't like
your face...
nor your hair!"

Connections: An observation

► The first pictures of Mondas are beamed through from the Palomar Observatory, located in San Diego, California. This real-world facility was established in 1928 and is still a working observatory today. Other pictures come through from Jodrell Bank, the location of a radio telescope in Cheshire, United Kingdom.



credited to 'John Denis' (an alias for John Dennis Farnon), this was taken from a 1962 Chappell disc (C736). Five seconds of Douglas Gamley's *Power Drill* by the Wind & Percussion Ensemble was used when the power loss hit the capsule, and a further 35 seconds as the ship tumbled out of control; this was taken from a 1962 Chappell source (C754). The distinctive *Space Adventure: Part 2* by Martin Slavin and performed by Norman Ramin on a 1964 Chappell disc (C812) formed the initial 15-second

sting as the new planet appeared on the retinascope, and also backed 25 seconds of the film sequence in which the Sergeant was attacked by the Cybermen. It had also been planned that it would be used over the rocket launch, taken from a 1962 Chappell disc (C741), but this did not feature in the finished programme.

Below:
Told you he wouldn't be smiling for long.



Episode 2, recorded on Saturday 24 September, was the first to feature the Cybermen in the recording studio, with Whitehead, Brooks and Palmer playing the Cybermen referred to in the scripts and cast lists as Krail, Talon and Shav, although these names were not used on screen. Krail was the leader and Talon (referred to by name in unused dialogue) was in the projection room. The Cybermen were voiced by Roy Skelton, who had voiced the Monoids in *The Ark* [1966 – see Volume 7] a few months earlier; since then, Martinus had directed Skelton in *Quick Before They Catch Us* which had effectively been *Doctor Who's* summer replacement, and prior to this Martinus and Skelton had worked together on stage in Croydon (along with Christopher Matthews who played a radar technician in the serial). Studying the costume designed in advance, Skelton had discussed the voice with Martinus and decided to make it sound computer generated, with words changing pitch each time. When Krail spoke, Whitehead opened his mouth, and generally held it open as Skelton said the whole line, then closed it again – giving a strange robotic nature to the body language. The reprise at the start of Episode 2 was brief and consisted of the last shot of the film sequence from Episode 1, which was faded to black as the opening and computer animation was superimposed (this time with Kit spelt correctly). Over this was played a stock sound effect of a computer operation buzz. Secretary General Wigner's office included a television monitor on his desk in Episode 2, allowing officials to watch the International Television News reports about Mondas, read by Glenn Beck, on a small newscaster's set – during which a photocaption of Mondas appeared.

The Cyberman's attack on Cutler had the alien placing its hands on Beatty's head and the character falling unconscious. When the Cybermen blasted down a soldier, a recording break was scheduled between the shot of the weapon flaring, and the soldier collapsing, allowing smoke to be pumped into the costume of Ken Magarvie. The working Cyberman weapon was a light activated via a 30-foot flex. A lightweight replica sten gun was made by Shawcraft for Krail to crush, prior to a recording break which allowed Craze to move from the tracking room set to the projection room.

Stock music

The final minutes of *Zeus 4* saw the camera trained on the astronauts being shaken violently as smoke entered the capsule, whereafter the five scanner screens relaying pictures of Schultz and Williams went blank and Barclay announced that the ship had exploded. A recording break came just before Ben shot Talon in the projection room, as the Cyberman smashed a lightweight prop table. A further break was allowed for as Cutler dealt with Shav and Krail.

Episode 2 used stock footage in a montage sequence of radio telescopes and radars, comprising 27 feet of BBC 16mm material. Programme Exchange provided 112 feet of silent 35mm footage of a Western to be projected onto the doorway by Ben in order to blind Talon. The first item of stock music was Gamley's *Machine Room* played by the Wind & Percussion Ensemble from a 1962 Chappell release which backed a 28-second sequence in the tracking room as the Doctor tried to warn Cutler. A 20-second extract from *Space Adventure: Part 2* backed the three Cybermen donning the soldiers' hooded



capas and their revelation in the tracking room. Forty seconds of *Power Drill* was played up to the point where *Zeus 4* exploded, and 17 seconds of *Machine Room* backed the stock footage montage of the radars. After the taping of Episode 2, Hartnell was taken ill with bronchitis, which required injections of penicillin. He was advised by his doctor not to work for a week and rested at his cottage at Mayfield. As such, he would be absent for the rehearsals for Episode 3 commencing on Tuesday 27 September. Martinus wrote to Hartnell on Thursday 29 to wish him a speedy recovery for his final episode and to comment that Davis had reworked the script for Episode 3.

Fortunately, the bulk of Episode 3 had the Doctor becoming weaker and sleeping in the bunk room. Davis' hurried rewrites had the Doctor collapsing in the opening scene and then gave his dialogue to Ben and Polly. Originally, the Doctor sat at the rear of the tracking room for the first few scenes, telling Cutler to wait for Mondas to absorb too much energy.

Above:
"Care? No, why should I care?"

Connections: Cyber-science

➤ Cybernetics - being the study of self-regulating systems - was a term coined in 1948 by American mathematician Norbert Wiener (1894-1964).



'ACTORS IN THE CYBERMEN COSTUMES FAINTED UNDER THE HEAT OF THE STUDIO LIGHTS.'

The rewrites resulted in Ben telling Cutler things which the Doctor had apparently told him, with scientific dialogue given to Barclay. After this, Cutler ordered the Doctor and Ben locked in the bunk room. It was intended that the Doctor would have been brought back into the tracking room for the climax in a weakened state.

On Wednesday 28 September, the American trade paper *Variety* reported *Dr Who Changes Face*, noting, 'BBC-TV's action skein which is cutting a sales dash overseas as well as pulling ratings and merchandising deals locally, is to get a new lead... Lead character is to undergo some personality change, too, according to BBC sources.'

Gordon Craig was hired to don Hartnell's costume and wig, collapse with his face away from the camera



and then spend the rest of the episode lying on the lower bunk. An indirect effect of the rewrites was that Glenn Beck's appearance as the Newsreader was omitted, and he was heard only as a pre-recorded voice along with Skelton. Beck and Skelton's voices featured in Episode 3 supplying the tones of the technicians reporting into Barclay about the readiness of the Z-Bomb missile, plus Skelton's countdown voice. The tannoy effect was used for the R/T technician (called Byrnes in the script) calling a red alert.

Damaged scenery

Episode 3 was recorded on Saturday 1 October, and Martinus was cross about the state of the tracking room set. Between recordings, the scenery had been stored at Alexandra Palace (there was no room at Riverside), and the continual movement had resulted in damage. For Episode 3, the brief reprise sequence was a new performance, with the opening captions (spelling Gerry Davis' name as 'Davies' this time) superimposed over traces of the Cybermen fleet on the main screen. The *Zeus 4* set was used as *Zeus 5*, with actor Callen Angelo as Cutler's son (named Terry in scripts and credits) appearing only on monitor screens to disguise the fact that it was the same set. Later in the episode, Cutler watched the film sequence of the ambush on Screen 3. A new set was the rocket silo which incorporated a gantry, a raised ventilation grille through which Ben entered, and a platform section, accessed via some steps, for the Z-Bomb.

The recording breaks in the episode came after Barclay agreed to help Polly stop the launch, allowing Wills and David Dodimead (Barclay) to move to the bunk room set. The next came during the

Left:
The Cybermen have fun in the fake snow at Ealing.

Connections: Street cred

► Polly enquires if the Doctor goes shopping down Carnaby Street. This London street was famous in the 1960s as a trendy shopping destination and was host to lots of boutiques and many independent fashion designers.



sequences of Craze in the ducting, allowing the actor to move from the close-up shots to be behind the grille in the silo. The final one came just before the last sequence in the tracking room, again allowing Dodimead, Beatty and Craze to get there from the rocket silo. Stuntman Peter Pockock doubled for Craze when Cutler hurled Ben backwards over the gantry. In the script,

Wigner was originally supposed to speak to his aide in Greek. On the recording, actor Steve Plytus spoke to the aide in French.

Nineteen feet of silent 35mm BBC stock film showed rocket jets firing at the end of the episode. The countdown sequence was done using illuminating minutes and seconds indicators. The sequence started at '01 59', and from '09' to '02', the indicator was superimposed over shots of the tracking room crew. The computer buzz was heard over both opening caption slides and closing credits of the episode.

Around 30 seconds of *Power Drill* was used for the reprise re-enactment. Almost 40 seconds of *Space Adventure: Part 2* backed the Cybermen being ambushed. Ninety seconds of *Drama in Miniature: Part 2(i): Time for the Reaper* backed the scenes of Ben in the ducting, and 15 seconds of Robert Farnon's *Drumdramatics No. 6(e)* by the Percussion Ensemble from a Chappell disc (C785) were used for Cutler's attack on Ben.

William Hartnell's final rehearsals for *Doctor Who* began on Tuesday 4 October. By now, the script had been revised to take into account not only Hartnell's absence from Episode 3, but also the Doctor's transformation at the end of

the instalment – a sequence for which Gerry Davis had been inspired by Robert Louis Stevenson's 1886 fantasy novella *The Strange Case of Dr Jekyll and Mr Hyde*. Originally the Doctor was present in the tracking room at the start of the episode and when Ben's sabotage stalled the rocket launch declared: "Well done my boy. Now we all have a chance of life, even the Cybermen." This was effectively appended to Polly's previous line of dialogue. Additional material was then added as the Doctor entered the room.

The Tenth Planet Episode 1 was transmitted on Saturday 8 October, 1966; a few hours later, Episode 4 – Hartnell's swan song – was recorded at Riverside.

Unusually for the series at this time, *The Tenth Planet* Episode 4 had out-of-sequence recording: the rejuvenation shot from Hartnell to Troughton was recorded first. Troughton soon realised that Hartnell was upset and having difficulties

Right:
Polly wraps
up warm.



with his role, and as such adopted a sensitive approach to dealing with his predecessor.

Cross-fade regeneration

To achieve the pivotal effect, vision mixer Shirley Coward devised a flaring effect to bridge the cross-fade from a camera trained on Hartnell's face with the actor lying on the studio floor, to another camera showing Troughton's face in a similar shot. Of the two mixing desks in Riverside 1, Bank A and Bank B, Bank B was faulty and was not supposed to be used, giving a notable picture flare to near white-out. The sequence began with Hartnell on Bank A, faded to Hartnell on Bank B, flared then faded to Troughton on Bank B and stabilised with Troughton on Bank A. After taking a long time to line up, this key shot was achieved in two takes. The plan was to rehearse the shot from 6pm to 6.30pm, and then record between 6.30pm and 7pm, with the insert being played back during recording of the main episode from 8.30pm to 10pm onto the master tape. The effect took longer to set up than expected, and the recording of Hartnell's final episode overran badly in studio. In addition to the recording, Hartnell posed for a photocaption to be used when the new Doctor sees the face of his old self at the start of the next serial.

Joining the serial for this episode was Peter Hawkins, well known for his Dalek voices in many previous adventures, who provided other Cybermen voices. Skelton voiced Krang (the leader at Snowcap) and Hawkins was the voice of Gern (at Geneva). In the scripts, Gern announced himself by name, but this was omitted in recording. At one point in the finished episode though, Jarl still says "Regos Krang" to Krang.



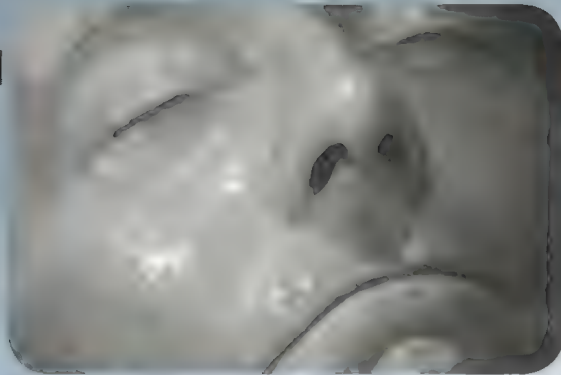
The opening title captions were shown over the countdown clock and parts of the film sequence from the end of Episode 3. The deaths of Cutler and other characters at the hands of the Cybermen were arranged by special effects expert Bill King, who also rigged up some of the chest units to smoke. Shawcraft supplied all seven sets of Cybermen helmets and chest units, so that empty Cybermen costumes could be seen after Mondas (spelt 'Mondes' in the script) burnt up - showing that the Cybermen had died. Four Cybermen appeared in studio: Whitehead, Brooks, Palmer and Wells (who replaced Slater shortly before recording).

A break in recording came after the first scene in the tracking room, allowing Wills to move to the Cyberman spaceship set. Smoke guns created gas in the scene where Ben and the scientists managed to overpower the Cybermen in the radiation room/rocket silo. A recording break was scheduled for this action sequence, allowing Jarl and Krang to move to the corridor from the tracking room. A monitor built into one wall of the silo showed Krang in the tracking room, while the four men in the radiation room could be viewed on one of the tracking room

Above:
The Cybermen march into Doctor Who history.

THE TENTH

There's a first time for everything...



scanners. In the final scene leading up to the regeneration, the Doctor stood by the activated TARDIS controls, the roundels pulsing with energy. Rapid camera shots intercut the Doctor's hands operating the controls, the console levers moving by themselves and a close-up of the Doctor's weary face. In the original script, he was also to have said, "No, no, I can't go through with it - I can't. I can't. I will not

give in." Directions then followed: "Then he is overtaken by the invisible power and can talk no more. He is reduced to incoherent mutterings until he collapses down to ground in a dead faint.' As the doors opened to admit Polly and Ben, the Doctor collapsed, and the pair leaned forward to pull his cloak back from his face. Over the regeneration was played the TARDIS dematerialisation sound effect. The closing filmed credits were rolled, and a caption slide reading 'Next Week: *The Power of the Daleks*' was superimposed. The last material recorded that evening were inserts involving the use of dry ice and requiring Wills, Craze and Palmer, taking about 15 minutes.

Several sections of stock music were used. Five seconds of Robert Farmon's *Drumdrumatics No. 7(a)* from a 1963 Chappell disc (C 785) covered Ben and Dyson looking at the Z-Bomb. 50 seconds of *Drama in Miniature Part 2(i): Time for the Reaper* was played as the reactor rods were extracted. Two sections of *Space Adventure* were heard; *Part 3* as the Cybermen entered the tracking room and *Part 2* for the demise of Mondas and its inhabitants. After the recording, a leaving party for Hartnell was held at Lloyd's flat, at which the actor was quite emotional. "I remember taking him home after the party on his last night, at about one in the morning," recalled the producer when speaking to the fanzine *The Frame*. "I told him, 'Bill, now you can have a rest,' and he said, 'Yes, I'll be very pleased.'" ■

PRODUCTION

Tue 30 Aug 66 Ealing Film Studios Stage 3: Model filming

Wed 31 Aug 66 Ealing Film Studios Stage 3: Polar exterior [TARDIS]

Thu 1 Sep 66 Ealing Film Studios Stage 3:

Polar surface
[Cybermen shot down]

Fri 2 Sep 66 Ealing Film Studios Stage 3:

Polar exterior [Cybermen appear]

Sat 17 Sep 66

Riverside Studio 1: Episode 1

Sat 24 Sep 66

Riverside Studio 1: Episode 2

Sat 1 Oct 66

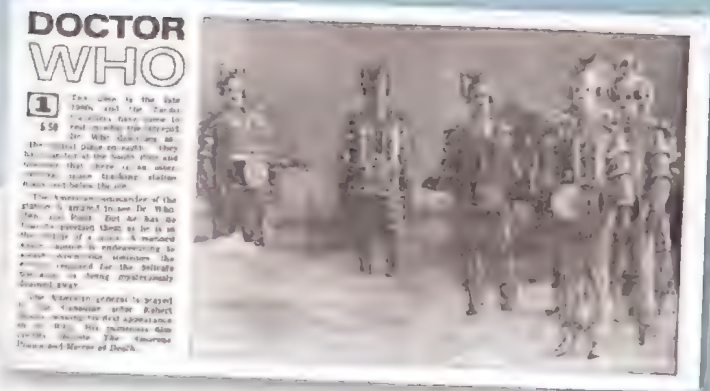
Riverside Studio 1: Episode 3

Sat 8 Oct 66

Riverside Studio 1: Episode 4

Publicity

- ▶ A half-page article previewing the serial appeared in *Radio Times* prior to the broadcast of Episode 1 included a shot of the seven Cybermen taken at Ealing, in which one of the invaders was not wearing his full headgear.
- ▶ A photograph of guest-star Robert Beatty from *Dr Who and the Tenth Planet* appeared in the trade paper *Television Today* on Thursday 6 October, promoting the new serial that weekend.



- ▶ On Saturday 8 October, the *Illustrated London News* ran the article *Exploring the Jungle of the Eye* in which Timothy Johnson visited Kit Pedler's research lab in Bloomsbury to discuss his work in ophthalmology... and also promoted his first major TV credit that day ('watch out for *The Tenth Planet!*').



1967:
Smiling again...

Broadcast

- ▶ The serial was broadcast over four consecutive Saturdays in the usual 5.50pm slot from 8 October.
- ▶ Ann Lawrence, writing in *The Morning Star* on Wednesday 12 October, found the concept of a space station in 1986 run by 'a bunch of moronic, trigger-happy Americans' concerning and hoped that the serial would improve.
- ▶ During the broadcast period, Michael Craze appeared in *A Piece of Resistance*, a comedy included in BBC1's slot *The Wednesday Play* on Wednesday 19 October which was a repeat of an item already shown in BBC2's *Theatre 625* strand the previous Boxing Day.
- ▶ At the BBC Programme Review Board on Wednesday 19 October, the 'personal enjoyment' of Episode 2 by BBC Director-General Sir Hugh Greene was reported by Kenneth Adam, the Director of Television; this had been on the grounds that the instalment 'contained more Cybermen'. A fortnight later on



Right:
Cutler faces
the Cybermen.

Wednesday 1 November, Rex Moorfoot – the BBC's Head of Presentation – praised Episode 4 to his colleagues.

- ▶ The viewing figures for the serial saw a vast improvement on *The Smugglers*, taking the series back into the top 50 shows of the week by Episode 2. Competition on ITV was generally the semi-networked *Professional Wrestling* in most areas, although ABC opted to run the talent show *Opportunity Knocks*. The reaction index was still below the 50% threshold, although it was a slight improvement on recent serials. Generally, Lloyd and Davis were pleased with the serial and saw it as the blueprint for further stories.
- ▶ There were very few overseas sales of *The Tenth Planet*. Australia purchased the serial in May 1967 and passed it for screening uncut with a 'G' certificate in June of that year. The serial was also repeated by ABC stations in May 1968. New Zealand purchased the serial in 1968, where the story was censored, finally being broadcast around August 1969. The New Zealand print was then passed on to Singapore for broadcast in April 1972.
- ▶ It appears that *The Tenth Planet* was intended to be kept in its entirety by the BBC Television Archives as a set of 16mm film recordings. BBC Enterprises was still offering the serial for overseas sale in 1974. The 405-line



videotape of Episode 4 was cleared for wiping on Friday 31 January 1969, but not erased at this time. It was again cleared for wiping on Monday 20 October 1969 and erased.

➤ Episode 4 of *The Tenth Planet* was requisitioned to feature in an edition of *Blue Peter* celebrating 10 years of *Doctor Who*, broadcast 5 November 1973. The extract used on *Blue Peter* which showed the regeneration from William Hartnell to Patrick Troughton was retained and is the only material known to exist from Episode 4. Quite when this final episode was junked remains a mystery. The suggestion it

went missing while in the possession of the *Blue Peter* team would seem to be an unfounded myth.

- Episode 2 was shown at the National Film Theatre in London on Saturday 29 October 1983, as part of *Doctor Who: The Developing Art*, with the 16mm film recording also shown at other NFT events around the country in 1984 (such as Bradford Playhouse on Friday 8 June 1984).
- Episode 3 was screened by UK Gold on Saturday 20 November 1993 as part of the channel's *Doctor Who* 30th Anniversary Weekend.

Above:
"Bit chilly,
isn't it?"

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Episode 1	Saturday 8 October 1966	5.50pm-6.15pm	BBC1	23'08"	5.5m (77th)	50
Episode 2	Saturday 15 October 1966	5.50pm-6.15pm	BBC1	23'15"	6.4m (57th)	48
Episode 3	Saturday 22 October 1966	5.50pm-6.15pm	BBC1	23'31"	7.6m (46th)	48
Episode 4	Saturday 29 October 1966	5.50pm-6.15pm	BBC1	24'02"	7.5m (48th)	47

Merchandise

Doctor Who and the Tenth Planet was novelised by Gerry Davis and published by Allan Wingate in hardback as a Target paperback in February 1976. Davis' adaptation adopted the original version of Episode 3 and set the serial in the year 2000, as well as rewriting the regeneration scene. Front and back cover illustrations were by Chris Achilleos, reissued with a different coloured logo in 1978 and numbered Book No. 62 from 1983 onwards. It was republished by Target/Virgin in 1993 with a cover by Alister Pearson, then republished again by BBC Books in May 2012 with an introduction by

Below:
Novelisation covers by Chris Achilleos and Alister Pearson.

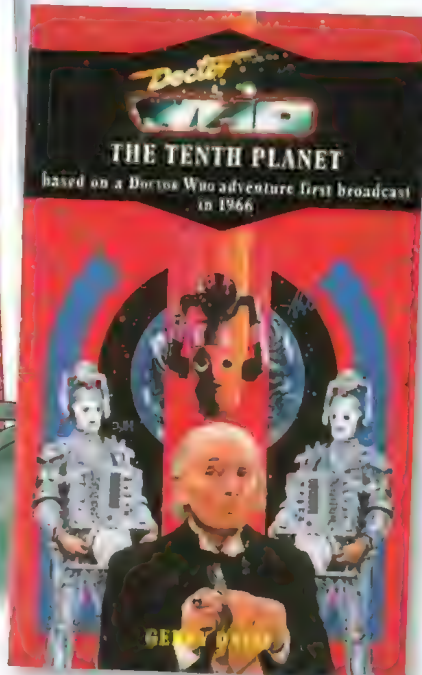
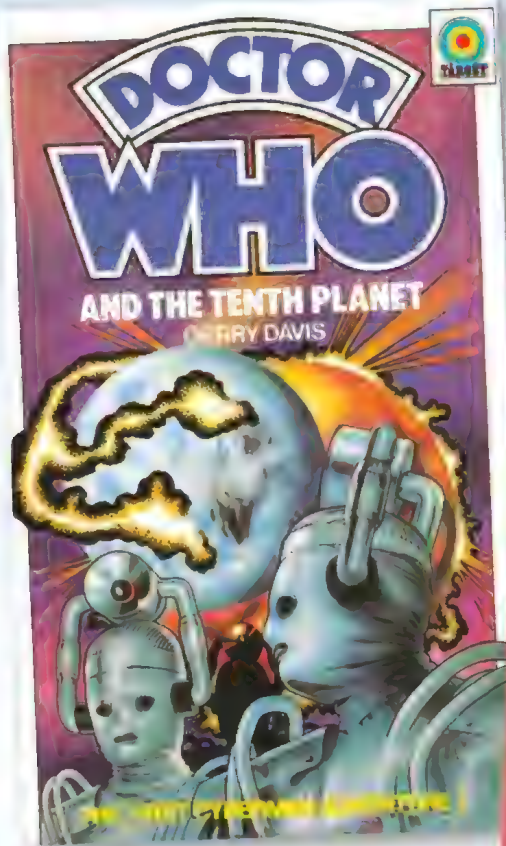
Tom MacRae. In 1976, BBC Records and Tapes issued the Radiophonic Workshop sound effects LP *Out of this*

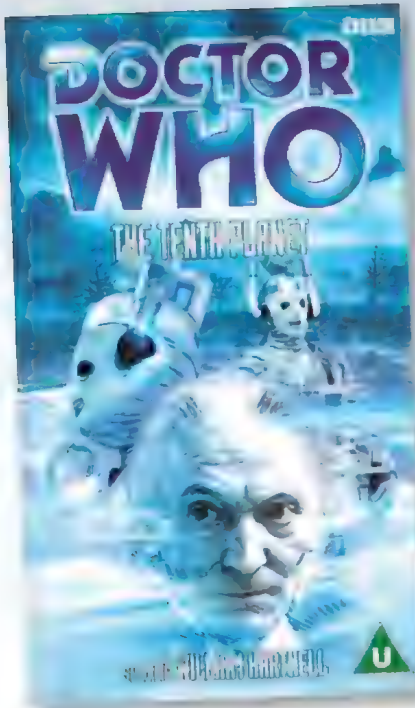
World which included the track 'Space Ship Interior Atmosphere' by Brian Hodgson; this had been the *Zeus* capsule sound which had by then been reused in other productions such as *The Ambassadors of Death* [1970 – see Volume 15].

In November 2004, a remastered soundtrack audio of *The Tenth Planet* was released on CD, with linking narration by Anneke Wills. The CD came in a metal tin, alongside *The Invasion*, read by Frazer Hines, and the talking book *The Origins of the Cybermen* by David Banks. *The Tenth Planet* remastered soundtrack was re-released in January 2006 as a single title. The audio soundtrack received a further release as part of AudioGO's *The Lost TV Episodes: Collection Three: 1966-1967* in August 2011.

Space Adventures, a collection of stock music used on *Doctor Who* during the 1960s, was compiled and released on cassette by Julian Knott, at the time running the *Doctor Who* Appreciation Society Reference

Department, in 1987. Tracks from *The Tenth Planet* included: *Machine Room*, *Music for Technology: Part One*, *Space Adventure* and *Power Drill*. It was a limited edition of 300 copies. In October 1998, it was re-issued on CD as *Space Adventures: Music from Doctor Who 1963-1971* and included an additional track listed on the paperwork for *The Tenth Planet*, *Blast Off!* The regeneration sound effect was featured on *Doctor Who at the BBC Radiophonic Workshop - Volume 1: The Early Years 1963-1969* from BBC Music in May 2000, numerous Chappell music tracks were included





on *Dr Who – Music from The Tenth Planet* from Ochre Records released to coincide with the video release of the story in November 2000, and *Space Adventure: Part 2* was included in Silva Screen's four-CD *Doctor Who: The 50th Anniversary Collection* in December 2013. The 11-CD TARDIS Edition version of this release in

September/ November 2014 then included the same cue and two sound effects.

The Tenth Planet was released on VHS by the BBC in November 2000. The video came in a white tin box with an embossed photograph of a Cyberman on it, alongside *Attack of the Cybermen*. Episode 4 of *The Tenth Planet* was reconstructed using a complete soundtrack, photographs from the story taken from off-air 'telesnaps' taken by John Cura on original transmission, plus a selection of 8mm off-air clips filmed by a fan on broadcast in Australia in 1960.

In November 2004, BBC Worldwide released the *Lost in Time* DVD set which contained the remaining clips from *The Tenth Planet*. The missing fourth episode of *The Tenth Planet* was brought to life with stunning animation (by Planet 55 Studios) using the original soundtrack, off-screen photographs and a short surviving sequence of the First Doctor's regeneration and was released on 2|entertain's *Regeneration* DVD box set in June 2013,

ahead of the single DVD release. Limited to 10,000 units, this box set came with a limited-edition collectors' book. *The Tenth Planet* was then released on DVD by 2|entertain in October 2013, along with the animated reconstruction of Episode 4. This two-disc set contained the following extras:

- ▶ **Commentary** with actors Anneke Wills (Polly), Christopher Matthews (Radar Technician), Earl Cameron (Williams), Alan White (Schultz), Donald Van der Maaten (Cybermen Shav and Gern), Christopher Dunham (R/T Technician) and designer Peter Kindred. Moderated by Toby Hadoke
- ▶ **Frozen Out: The Making of the Tenth Planet** - cast and crew look back on the making of the story. With actors Anneke Wills, Earl Cameron and Reg Whitehead, designer Peter Kindred and vision mixer Shirley Coward
- ▶ **Episode 4 VHS reconstruction** - the reconstruction of the missing fourth episode using audio, stills and surviving clips, which featured on the BBC Video VHS release of the story back in 2000
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Production subtitles** - subtitles provide the viewer with cast details, script development and other information related to the production of *The Tenth Planet*
- ▶ **Photo gallery** - a selection of production, design and publicity photographs from this story
- ▶ **Coming soon** - an exclusive new trailer for the DVD release of *The Moonbase*
- ▶ **William Hartnell interview** - shortly after leaving *Doctor Who*, star William Hartnell joined the 1966 Christmas

This page:

Covers for the video and DVD releases of the story.



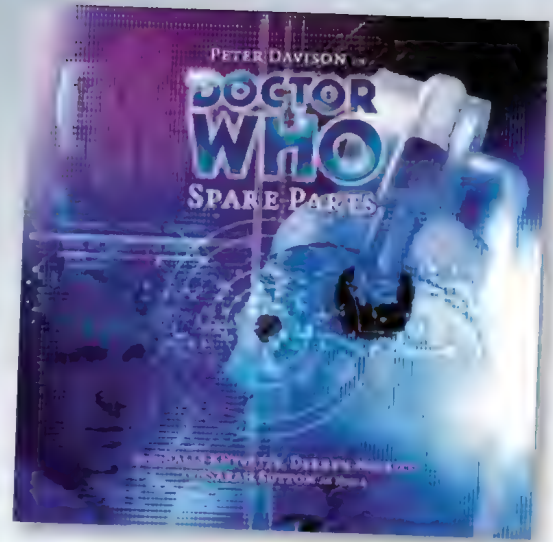
Big Finish's prequel audio drama *Spare Parts*.

pantomime tour of *Puss in Boots*. Interviewed in his dressing room for the BBC Bristol's *Points West* programme on 17 January 1967, Hartnell talks frankly about Daleks, the merits of pantomime and his own thoughts on his future career in this extremely rare glimpse into the mind of the man who first brought the role of the Doctor to life.

- ▶ **Doctor Who Stories - Anneke Wills** - Anneke Wills look back on her role as Polly in the series, in an interview recorded for the BBC's *The Story of Doctor Who* in 2003
- ▶ **The Golden Age** - historian Dominic Sandbrook examines the myth of a 'Golden Age' of *Doctor Who*
- ▶ **Boys! Boys! Boys!** - Peter Purves, Frazer Hines and Mark Strickson reminisce about their time as companions to the First, Second and Fifth Doctors respectively
- ▶ **Companion Piece** - a psychologist, writers and some of the Doctor's companions over the years examine what it means to be a Time Lord's fellow traveller. With actors William Russell, Elisabeth Sladen, Louise Jameson, Nicola Bryant and Arthur Darvill, writers Nev Fountain and Joseph Lidster, and psychologist Dr Tomas Charmorro-Premuzic

▶ **Blue Peter: Doctor Who's Tenth Anniversary** - on 5 November 1973, two weeks before the show's tenth anniversary, the *Blue Peter* team take a look back at *Doctor Who's* history.

Metal miniatures of a Mk 1 Cyberman from *The Tenth Planet* were issued by Harlequin



Minatures in 1999. In 2009, Character Options manufactured action figures from *The Tenth Planet* including a 5" Cyberman Mk 1. 5" Cybermen figures from *The Tenth Planet* were also included in Character Options' *The Age of Steel* set in September 2009, exclusive to Tesco, and its 'Enemies of the First Doctor' action figure collectors set in December 2011. A *Tenth Planet* Cyberman also featured in Eaglemoss' *Doctor Who* Figurine Collection 44 in April 2015.

A Mk 1 Cyberman helmet was available from Head Up Display in 1999. Full-size masked costumes were also available, priced £1599.99.

A detailed bust of a *Tenth Planet* Cyberman was produced as part of Neil Sims' *Doctor Who* range in 2008.

Big Finish Productions released a prequel audio drama, *Spare Parts*, in 2002. It starred Peter Davison as the Fifth Doctor and Sarah Sutton as Nyssa. Written by Marc Platt, it told the story of Mondas and the origins of the Cybermen prior to *The Tenth Planet*. ■



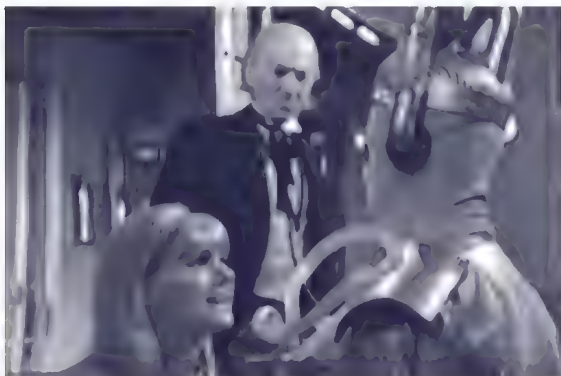
Cast and credits

CAST

William Hartnell..... Dr Who¹
Anneke Wills..... Polly
Michael Craze..... Ben
 with
Robert Beatty..... General Cutter
Earl Cameron..... Williams [1-2]
Dudley Jones..... Dyson
David Dodimead..... Barclay
Alan White..... Schultz [1-2]
Shane Shelton..... Tito [1]
John Brandon..... American Sergeant [1]
Steve Plytas..... Wigner
Christopher Matthews..... Radar Technician
Reg Whitehead..... Krail [2]²
Harry Brooks..... Talon [2]²
Gregg Palmer..... Shav [2]²
Ellen Cullen..... Geneva Technician [2-4]
Glenn Beck..... T.V. Announcer [2]
Roy Skelton..... Cyberman Voice [2,4]
Christopher Dunham..... R/T Technician [3-4]
Callen Angelo..... Terry Cutler [3-4]
Harry Brooks..... Krang [4]
Reg Whitehead..... Jarl [4]
Gregg Palmer..... Gern [4]
Peter Hawkins..... Cybermen Voices [4]

¹ Credited on Episode 3 but does not appear

² Also appear uncredited in Episode 1



UNCREDITED

Richard Lawrence, Morris Quick,
Bill Gosling, Gordon Lang.....
 Tracking Room Technicians
Nicholas Edwards..... R/T Technician
Ken Magarvie, Terence Jones, Nick Hilton,
Roy Pierce, Freddie Eldrett, Peter Pocock.....
 Soldiers
Alec Coleman..... Corporal
Gordon Craig..... Double for Dr. Who
Chris Konyils, Stanley Davies.....
 High Ranking Officers
Sheila Knight..... Geneva Secretary
Freddie Eldrett..... Engineer Haines
Roy Pierce..... Engineer
Reg Whitehead, Harry Brooks, Gregg
Palmer, John Slater, Bruce Wells, John
Haines, John Knott..... Cybermen
Peter Pocock..... Double for Ben
Glenn Beck, Roy Skelton..... Snowcap Base Voices
Roy Skelton..... Countdown Voice
Patrick Troughton..... Dr Who

CREDITS

Written by Kit Pedler [1-4] and Gerry Davis [3-4]

Title Music by Ron Grainer

and the BBC Radiophonic Workshop

Costumes by Sandra Reid³

Make-up by Gillian James³

Lighting: Howard King³

Sound: Adrian Bishop-Laggett³

Story Editor: Gerry Davis

Designer: Peter Kindred

Producer: Innes Lloyd

Directed by Derek Martinus

³ Credited on Episode 4 only

Left:
 Emotion versus
 logic in *The*
Tenth Planet.

Profile

KIT PEDLER

Writer

Christopher Magnus Howard Pedler, born 11 June 1927 in Hampstead, London, was the fourth generation in a medical family, although he also inherited his mother's artistic interests in painting and sculpture. He trained in medicine at London King's College Hospital, but gave up general practice after a few years and moved into research.

He married child psychiatrist Dr Una De Freeston in 1949 and they had four children, born between 1950 and 1964.

Obtaining a second doctorate in experimental pathology, Pedler lectured at the University of London before becoming head of the Department of Anatomy at its Institute of Ophthalmology in 1961, researching eye disease and the biological processes of the retina.

A contribution to an edition of BBC science show *Horizon* on heart transplants

Below:
Kit Pedler
co-created
the iconic
Cybermen.



brought Pedler to the attention of *Doctor Who* story editor Gerry Davis, who was seeking a scientific adviser.

Recognising and enjoying the show as “genial hokum”, Pedler's initial contribution sprung from the new Post Office Tower that obscured the view from his office window and his idea was developed by scriptwriter Ian Stuart Black as *The War Machines*.

Pedler, then undergoing a series of stomach operations, next pondered the end effects of medical science. As he recalled in 1968: “I was talking to my wife in the garden. We were discussing spare parts surgery and conceived the idea of someone with so many mechanical replacements that he didn't know whether he was a human or a machine.”

Thus, the Cybermen were born in *The Tenth Planet*, with Pedler advising costume designer Sandra Reid on their appearance. With no scriptwriting experience, the narrative storyline came uncredited from Davis, but its snowbase setting was Pedler's

idea, influenced by science-fiction movie *The Thing from Another World* (1951). Continuing illness at this time led to Davis sharing co-credit on the final two episodes as Pedler was hospitalised.

Pedler wrote at weekends in frantic five-hour bursts, with his story ideas always written up by practised television scriptwriters. Gerry Davis received further co-credits on adventures *The Moonbase* [1967 – see Volume 9] and *The Tomb of the Cybermen* [1967 – see Volume 10], while David Whitaker developed *The Wheel in Space* [1968 – see Volume 12] and Derrick Sherwin scripted *The Invasion* [1968 – see Volume 13].

A Radio 3 documentary *Of Ombudsmen and Cybermats*, broadcast 5 June 1969, spoke of his double-life as scientist and scriptwriter and trailed a forthcoming TV series he was developing with Gerry Davis. The following month, his *Cybermen* were on the cover of BBC journal *The Listener*. 1969 also saw him leave the medical profession.

His new TV drama, *Doomwatch* debuted in February 1970, drawing inspiration from four years of newspaper cuttings demonstrating the dehumanising side effects of science and technology.

Exciting storylines built around plausible scientific misuses drew up to 12 million viewers, but Pedler and co-creator Gerry Davis clashed with producer Terence Dudley and had nothing to do with *Doomwatch*'s third series. Pedler and Davis collaborated on three *Doomwatch* novels, published from 1972, while several spooky Pedler short stories appeared in Pan ghost books in the early 1970s.

Pedler contributed to TV and radio, including BBC1 futurology series *The Eighties* (1971) and, on radio, to *Ideas in Science Fiction* (1971), *Dial a Scientist* (1972) and *Any Questions?* (1972 and 1975).



He fronted his own radio mini series, *Live it Yourself* as part of *Woman's Hour* in early 1974, where topics included an ecologically sustainable 'autonomous house' he had designed and hoped to build.

A talented amateur engineer, Pedler built his own racing carts and loved driving powerful sports cars, yet this appeared to conflict with the ecological ideals he began to espouse by the mid-1970s. In 1974 he fronted a Central Office of Information film, *Science and Survival*, talking about the energy crisis and "the new responsibility of science to society". He discussed similar concepts on BBC1's *Choices for Tomorrow* (1975).

His non-fiction book *The Quest for Gaia* (1979) warned that to survive, mankind must reject industrial society, taking against pollution, packaging and consumerism.

After appearing on consumer show *Money Go Round*, to discuss then-radical ideas of recycling, chat in the pub afterwards turned to ideas of scientific study of the supernatural. The result was *Mind Over Matter* (1981), a Thames series shown in the London area only. Pedler wrote and presented alongside co-host Tony Bastable.

The day after the third episode was transmitted, 27 May 1981, Pedler died from a heart attack. He was found dead outside his house in Doddington, Kent by his fiancée, actress Cherry Gilliam. ■

Above:
Pedler
co-created
Doomwatch
and wrote *The
Quest for Gaia*.

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BBC
**DOCTOR
WHO**
THE COMPLETE HISTORY

STORIES 26-29

THE SAVAGES

The TARDIS lands on a far-distant world with an advanced civilisation. The Doctor is impressed, but out in the wilderness, Steven and Dodo discover the dark secret of the savages...

THE WAR MACHINES

Returning to London in 1966, the Doctor senses an alien presence within the Post Office Tower. Super-computer WOTAN is ready to take control...

THE SMUGGLERS

The Doctor, Ben and Polly are caught up in the search for hidden pirate treasure in seventeenth-century Cornwall.

THE TENTH PLANET

Earth comes under attack from a force of emotionless Cybermen from the lost planet, Mondas. At Snowcap Base, the Doctor faces a dangerous new foe as an old body wears thin...

